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Norme:

a chamber opera

Andrew V. Ly

August 2019

Description

Norme is scored for three singers and eleven instrumentalists, divided into six groups: (1) piano; (2) soprano, flute, clarinet, soprano saxophone; (3) harp; (4) soprano, percussion (one player); (5) string quartet; (6) soprano, percussion (one player). This document includes a program note, performance notes, libretto (authored by the composer), notation guide, and score (in C).

The action of the opera can be described as follows. The audience enters a large room that resembles a dilapidated Victorian-era home library. Arranged within the space are six groups of instrumentalists, three of which include soprano singers. It seems that the audience has wandered into a museum of sorts, a menagerie of android musicians whose creator has not finished fully encoding them with human abilities. The singers are rehearsing Bellini's *Norma*, but things are not right. Rather than a single Norma protagonist, there are three. They do not see or hear each other, often singing over each other, fragmenting their melodies, and practicing different articulations of their phrases. Their bodies, hands, and faces address invisible audiences. Bellini's opera seems to be the only cultural artifact left in this world, and the androids are spending the rest of eternity rehearsing it. They behave as though, through sheer repetition, they can will into existence human feelings that no longer exist. As the androids are singing, large projected surtitles translating the sung Italian words are displayed, but once again something is amiss. The translations become inaccurate—someone is hacking into the system. Is it an observer to this ritual, or the puppet master behind it?

Norme is an opera that examines the practice of operatic performance. It brings audiences face-to-face with opera singers rather than placing the singers on a distant stage. It also upends the idea of a performance in two respects: first, the characters appear to be only 'rehearsing' and do not see or hear anything besides themselves; and second, the mistranslated surtitle projections obscure the transmission of meaning between performer and audience. Finally, *Norme* depicts a genre known for excess as an intimate and individual exploration, one devoid of spectacle and also of humans entirely. What does opera look like after humans are gone? *Norme* invites us to consider what to make of love, sorrow, and duty in the absence of those lived experiences, when all that is left are the gestures that used to accompany those feelings.

This piece lasts approximately 48 minutes and is in four movements:

- Part I: c. 11'30"
- Part II: c. 12'00"
- Part III: c. 11'30"
- Part IV: 13'00"

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Program Note

Norme is an opera designed to be performed in a large gallery or installation space. The title refers to the three sopranos who play musical automata that simultaneously sing excerpts from Vincenzo Bellini's *Norma* (1831). "Norme" also references the Italian word that translates to the word "norms," meaning rules or standards, particularly those concerning behavior. While Bellini's opera depicts the violation of norms concerning chastity and loyalty, my opera engages with norms and their boundaries in relation to machine expression. This concern was apparent in the early 19th century, when writers such as E.T.A. Hoffmann discussed anxieties about the role of machines in musical performance. A monologue from Hoffmann's story "Die Automate" (1819) explains this unease:

> To set to work to make music by means of valves, springs, levers, cylinders, or whatever other apparatus you choose to employ, is a senseless attempt to make the means to an end accomplish what can result only when those means are animated and, in their minutest movements, controlled by the mind, the soul, and the heart. The gravest reproach you can make to a musician is that he plays without expression; because, by so doing, he is marring the whole essence of the matter. Yet the coldest and most unfeeling executant will always be far in advance of the most perfect machines. For it is impossible that any impulse whatever from the inner man shall not, even for a moment, animate his rendering; whereas, in the case of a machine, no such impulse can ever do so.

The theme of norms here is twofold: while the norm of human expression is plainly disturbed by mechanical imitation, Hoffmann also raises a fundamental question about the implications of behavioral norms: Are they not realized by physical actions that are repeated, reinforced, and potentially identical between human and machine agents? If we take Hoffmann's text seriously, why might it be that no machine impulse can ever properly animate sound the way that the human mind, soul, and heart can? At issue is whether humans can perceive something akin to a human mind behind a mechanically generated sound. But might it be too easy to dismiss machine actions categorically as unable to simulate the human mind and consequently emote genuine expression?

The issue of genuine expression is not limited to machines, which is why my opera doesn't feature any musical machines or electronic musical technology. I am interested in how humans adhere to behavioral norms, rules, and standards with the aim—but never the guarantee—of developing some desired mental state. In this respect, the genuineness of our actions is as ambiguous as those of machines. The young musician practices an instrument, trains with master teachers, and learns canonic repertoire, but may never develop compelling interpretive faculties. The acolyte studies ancient texts, performs solemn ceremonies, and recites sequences of vows, but may never achieve the conviction of a true believer. I may say I love you, but even after years of courtship and marriage, do I really? You may feed the hungry and shelter the homeless, but how do you will into existence the stirrings of compassion where none exist?

Norme seeks to dramatize this disconnect between physical actions and mental states: we find ourselves in an abandoned Victorian library populated by mechanical singers ("Norme") that ritualistically rehearse *Norma* as if to reawaken and internalize long lost human emotions. My work aims to illustrate an evocative statement from Ludwig Wittgenstein's *Philosophical Investigations* (1953): "When children play trains, their game is connected with their acquaintance with trains. It would nevertheless be possible for the children of a tribe unacquainted with trains to learn this game from others, and to play it without knowing that it was imitating anything. One could say that the game did not make the same kind of *sense* to them as to us." In the world of *Norme*, the apparent exercise of human emotions by musical automata is precisely meant to illuminate the difference between an imitative, decontextualized behavior and its original source.

My compositional approach draws from the tradition of études, a pedagogical genre designed to develop technical facility in an instrument. (In fact, the piano and harp parts quote directly from Franz Liszt's *Transcendental Études* (1852), albeit on instruments so heavily altered as to retain only the gestures of virtuosity.) The singers' parts, in addition to exercising vocal technique, assume a moral dimension by virtue of the dramatic contexts from their source material. For instance, to perform a phrase such as *Ah! tergi il pianto* (Ah! do not weep) is not merely to execute a beautiful melodic fragment, but also to convey feelings of friendship and sympathy. I follow the most general characteristics of études—repetition with variation, at different dynamics and tempi—but instead of scales, my singers rotate mechanically through communication levels that affect vocal production: *a un gruppo* (to an audience), *dialogando* (conversationally), *confidandosi* (intimately), and *a se stessa* (to herself). These Norme, singing *Norma* fragments while opaquely shifting mental states, present a 21st century version of the conventional 19th century mad scene in Italian opera. I am indebted to György Ligeti's *Aventures* (1962) and *Nouvelles Aventures* (1965) for this type of singer indication, and for a vision of music theater in which the singing performer's psychology is necessarily interrogated by the audience.

The dramatic structure of *Norme* follows two distinct and parallel tracks: the first is the musical performance itself, and the second is the projected surtitles, which present a meta-narrative by Ada Lovelace as excerpted from her 1840's private letters. Lovelace, generally credited as the first person to have written a machine algorithm, was an avid musician and admirer of *Norma*. While her words ostensibly "translate" the stage action, they in fact tell her own story. Lovelace struggled with her health and the range of her ambitions—a stark contrast to Norma's struggles with betrayal and sacrifice. But at least with regards to their strength of character and the trust they inspired in others, the two women have much in common.

Cited passages:

Hoffmann, E.T.A. "Automata." *The Best Tales of Hoffmann*, edited by E.F. Bleiler, Dover Publications, Inc., 1967, pp. 95-96.

Wittgenstein, Ludwig. *Philosophical Investigations* (4th ed.). Translated by G.E.M. Anscombe, P.M.S. Hacker and Joachim Schulte, Wiley-Blackwell, 2009, p. 104e (§282).

Instrumentation

- Group 1:
  - Piano (prepared with non-adhesive putty and welding magnets); see **Notation Guide: Piano and Harp Preparation** for details

- Group 2:
  - Norma B (soprano)
    - Tam-tam, gong mallet, and "knife"; see **Notation Guide: Percussion Legend** for details
  - Dolls (2); see **Notation Guide: Percussion Legend** for details
  - Wind Trio
    - Flute
    - Clarinet in B-flat
    - Soprano Saxophone

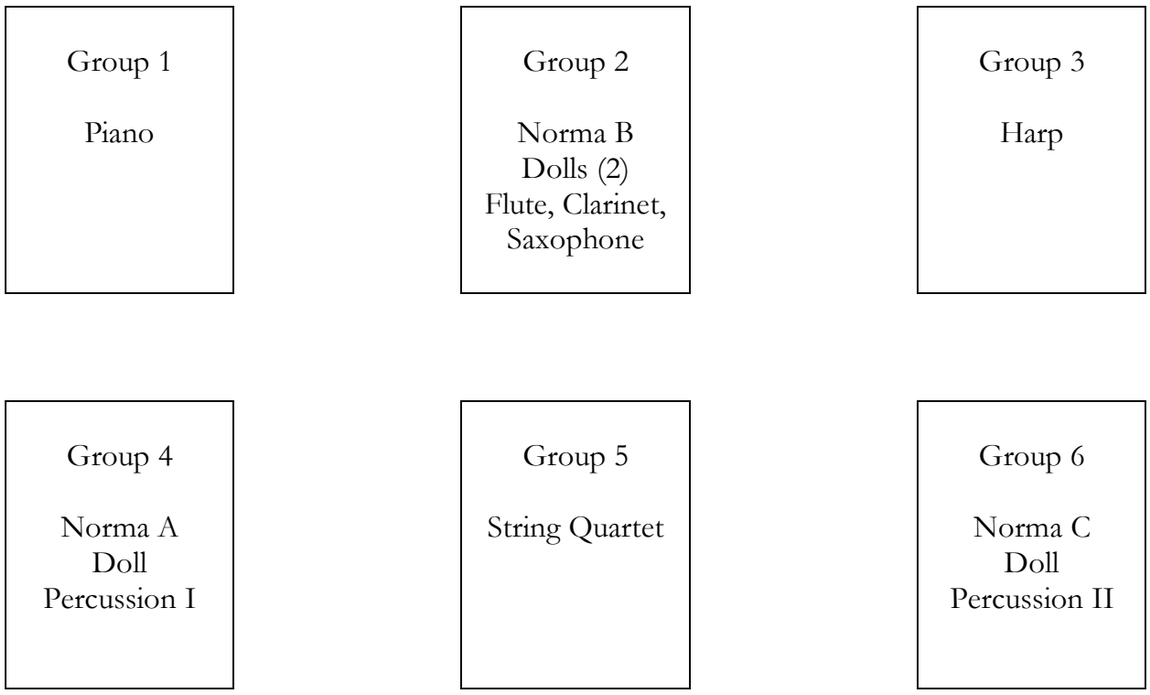
- Group 3
  - Harp (prepared with cloth, erasers, and plastic hair claw clips); see **Notation Guide: Piano and Harp** for details

- Group 4:
  - Norma A (soprano)
    - Tam-tam, gong mallet, and "knife"; see **Notation Guide: Percussion Legend** for details
  - Doll (1); see **Notation Guide: Percussion Legend** for details
  - Percussion I (1 player); see **Notation Guide: Percussion Legend** for details

- Group 5:
  - String Quartet (scordatura); see **Performance Notes: Musicians** for details
    - Violin I
    - Violin II
    - Viola
    - Cello

- Group 6:
  - Norma C (soprano)
    - Tam-tam, gong mallet, and "knife"; see **Notation Guide: Percussion Legend** for details
  - Doll (1); see **Notation Guide: Percussion Legend** for details
  - Percussion II (1 player); see **Notation Guide: Percussion Legend** for details

Performance Notes: Physical Environment



The diagram above roughly indicates how the various instrumental groups should be spatially arranged within a single chamber. The acoustic environment should determine exactly how far apart groups should be from one another. Every group should be distinctly audible at every spatial position, but naturally the groups will not be equally perceived by the spatialized listener. In general, a more resonant acoustic space is preferred over a drier one.

The floor should be level and no groups should be elevated. Their respective physical boundaries are demarcated by a dim circular spotlight. The circle's radius (i.e., the illuminated space between the performers and the light's edge) for groups with only instrumentalists is roughly three feet, and for groups with singers it is roughly six feet. The extra space for the singers accommodates their physical movements; at no point are they to cross beyond the light's edge. These movements, and the general comportment of all performers, are the purview of the stage director.

Ample space beyond the spotlights should allow for audience members to move comfortably around the room. A rough estimation for the room's size is a basketball court (4,700 square feet). Chairs, sofas, or other seating furniture should be provided and fashioned in a manner consistent with the room's visual design. The exit door from this room must be shrouded by a curtain to minimize disturbance from audience members who enter or leave during the performance.

The opera may be produced in one of two ways. The first way is as a traditional show: The musicians are pre-assembled in the room before audience members arrive, and after the audience has settled, the performance begins. The second way is as an installation: The time of performance is pre-announced, and the opera begins just before the doors open for audience entry; audience members may come and go as they please. In both performance situations, the spotlights fade when the opera ends and the curtains in front of the exit open, signaling the audience to leave. The musicians should not move until all audience members have left the room.

Supertitles are initially projected onto a blank wall behind Group 2 (Norma B), and they later appear on all walls to facilitate audience comprehension as the piece unfolds. The font should be an Old Style in the Serif family (e.g., Goudy Old Style), and the size should be

large enough to be comfortably read at a glance, but not too big as to be distracting from the musical performances.

The set design for the room should follow two points of inspiration. The first is Victorian era home libraries, possibly featuring (but not limited to): wooden shelving, cabinets, and tables; decorative trim and moldings; old books and paintings; brass light fixtures; faded upholstery; and perhaps a fireplace. The second is the world of uncanny automata described in E.T.A. Hoffmann's "Die Automate": nutcrackers, puppets, marionettes, musical clocks, and life-like figurines. All objects should appear aged and neglected. They are arranged in a disorderly fashion around the room, as if by an eccentric tenant who had long abandoned the premise. Aside from the dim spotlights, the room is otherwise only barely lit, if at all. The overall atmosphere should be mysterious and ominous.

Costumes for the performers should fit the style described above, and the singers especially should be fabulously attired. The instrumentalists should be dressed more modestly, and similar to others within their instrument groups: string players, wind players, percussionists, and pianist/harpist should all have distinct sartorial identities. One significant and non-negotiable detail is that the instrumentalist's eyes must not be visible to the audience. Any accessories used to achieve this effect (e.g., gauzy blindfolds, goggles, sunglasses) must be consistent with the overall aesthetic.

Performance Notes: General Comments

Philip Glass remarked, after a performance of *Einstein on the Beach* at Zellerbach Hall in 2012, that it took decades before singers and musicians could perform his work correctly. There are inevitably challenges in mounting new works with unusual performance requirements. The performance notes here represent ideal states, not world-premiere conditions. In fact, a desirable proof-of-concept rendition could be entirely digital, where each part or group is recorded individually in the performance space, and the individual video and audio recordings are spatialized and "performed" in that environment (or any similar one).

For live performances, *Norme* should be performed from memory.

There is no conductor. Musicians signal each other with aural cues, but these signals must never be visually telegraphed. Instrumentalists, whose eyes are partially obscured, should take extra care to perform the music accurately and effortlessly. The collective sounds that emerge from the interaction of instrumentalists and singers must appear almost coincidental (i.e., not intentional or planned) as the performers variously "come to life." In contrast to the singers, the instrumentalists should not direct their playing "toward" anything or anyone—they simply play.

When not performing, all instrumentalists should rest comfortably without telegraphing when their next gesture will arrive, positioning themselves to make the least movement to resume performance when cued. The percussionists and wind players should stand for the duration of the performance, if possible; the pianist, harpist, and string players should remain seated.

Performance Notes: Musicians

SINGERS

The vocal part specifies four communication levels that affect vocal production: *a un gruppo* (to an audience), *dialogando* (conversationally), *confidandosi* (intimately), and *a se stessa* (to herself). For the first three indications, the singer should direct her utterances to invisible personages—these need not be consistently located anywhere in the performance space, and they are not necessarily imagined to be the original audiences of that particular passage from *Norma*. The exceptions are in Parts III and IV during intimate moments before and after the knife scraping: here, *confidandosi* passages must be addressed directly to the doll. The four levels should sound and appear as distinct as possible from each other while still maintaining an operatic "bel canto" style of singing.

For every phrase, it is essential that the singer "means" exactly what she sings to the intended (and imaginary) audience. The vocal fragments were selected because they accommodate all four communication levels. The indication *a se stessa* is slightly more difficult to execute, but motivations for speaking to oneself abound: to practice, to remember, to question, to doubt, to affirm, to remind, etc. Although the melodic fragments and sequences of communication levels suggest a robotic character, each singer must play her role as realistically as possible. The Norme genuinely address audiences that don't exist, and with every new fragment they are "rebooted" from short-term memory loss. This kind of apparent mental disorder should be reminiscent of 19th century operatic mad scenes. Given the proximity of audience members to the singers in the performance environment, even the minutest physical gesture must be carefully choreographed with the stage director.

In Parts II, III, and IV, the singers rotate through clusters and modules within a given map (see **Notation Guide: Singer Maps**). The score accommodates countless of these permutations, as if applying functions (i.e., performance instructions) to a list of elements (i.e., a map/cluster/module). However, parts for any given performance will choose and outline a "path" for the singer to follow.

Parts II and IV performance pattern for the sequence of modules:

(1)	(2)*	(3)*
Moderato	Andante	Andante
A se stessa	Dialogando	Confidandosi
Any (or next) module	Same module; next module	Same module; next module
3x, poco rall.	2nd module: poco meno mosso, incomplete	2nd module: poco più mosso

* (2) and (3) reversed between Norma A and Norma C

Part III performance pattern for the sequence of modules:

(1)	(2)	(3)	(4)	(5)
Moderato	Lento	Andante	Adagio	Lento
A un gruppo	A se stessa	Dialogando	Confidandosi	A se stessa
Any (or next) module	Same module	Next module	Same module	Next module
Complete	Incomplete	Complete	Complete	Complete

PERCUSSIONISTS

Both percussionists are enclosed within a circle of instruments (see **Notation Guide: Percussion Set-up Diagram**). The set-up diagram shows one possible arrangement and the percussionists are welcome to make changes. Movement to and from instruments

should be as discreet as possible. In consultation with the stage director, percussionists may slightly emphasize a robotic character in their gestures.

All mallets must be accessible from the percussionists' costumes, and these costumes must somehow integrate the mallets in a manner consistent with the overall visual aesthetic. All mallet changes must be as imperceptible as possible. Bows should be hung in an accessible manner near the bowed instruments.

All ringing metals and glasses must be allowed to fade into silence without dampening unless indicated. The vibraphone pedal must be held down with a mechanism for the duration of the piece. Adjust dynamics according to acoustic environment (i.e., play louder for dry spaces and quieter for resonant spaces).

PIANIST AND HARPIST

The piano and harp parts draw from the exact same musical maps, and their instruments should be prepared to achieve similar sonic effects (see **Notation Guide: Piano and Harp Preparation** and **Piano and Harp Maps**). The score accommodates countless of these permutations, as if applying functions (i.e., performance instructions) to a list of elements (i.e., a map/cluster/module). However, parts for any given performance will choose and outline a "path" for the player to follow.

The harpist should omit notes from chords that do not fit idiomatic harp voicing, as well as ignore certain impractical pedal changes that would not in any case be perceptible given the heavy preparations. The pianist should observe normal pedal changes, as if actually performing or rehearsing the études under normal circumstances.

The harpist generally echoes the pianist, and thus the harpist's instrument preparations and performance technique (in terms of tempo, articulation, and dynamics) should match those of the pianist. Both players should display a modicum of virtuosity in their gestures. Similar to the percussionists' performance, these gestures may also appear slightly robotic.

WIND TRIO

The flutist, clarinetist, and saxophonist operate musically and dramatically as one entity. Their gestures primarily involve soft trills, and these must be as delicate as possible. The wind players should match each other in articulation, timbre, and dynamics, especially during passages when they closely overlap with one another. Repeated boxed gestures should include a small element of variation or unpredictability in their execution.

STRING QUARTET

Strings III and IV for each instrument are tuned lower by one whole step and 31 cents (about a sixth tone). The musicians play primarily on these strings, and the 31-cent difference should be slightly noticeable in comparison to other pitched instruments in the room, and more noticeable in comparison to the notes played on the I and II strings.

This scordatura can be achieved in the following manner, bearing in mind that there is no value in extreme mathematical precision—the desired effect is merely one of harmonic coloration:

- First tune Violin III strings to 7th harmonic of Cello II string (which is 31 cents lower than C-natural)
- Then tune Violin IV strings down a fifth from their III strings
- Then tune Viola and Cello III strings to Violin IV strings
- Then tune Viola and Cello IV strings down a fifth from their III strings

Libretto

PART I (c. 11'30")

Measure	**Supertitles**	**Notes**
1	The pallor of death!	Text projections appear on the wall behind Norma B, and they follow almost immediately after she begins singing. They first appear as block text (i.e., all the words at once). Every new projection clears the previous projection.
2	I must confess my shame to you	
3	I ask only one thing	
4	Listen… Do this for me, if you pity…	
5	My present grief…	
6	And my grief to come… Swear it!	
7	Listen… Pallor…	
8	I must confess my shame to you Listen… Pallor…	
9	My present grief… I must confess my shame to you Listen…	
10	Pallor… Swear it! My present grief…	
11	I must confess my shame to you Listen…	
12	Pallor… Listen… Pallor…	Starting with this measure, all text projections contain a blinking cursor after the last character. Text still appears as a block.
13	I must confess my shame to you Listen…	

Pallor…

14 My present grief…
I must confess my shame to you
Listen…

15 Pallor…
Swear it!
My present grief…

16 I must confess my shame to you
Listen…
Pallor…

17 [*NONE*]

18 Swear it!
Listen…
Pallor…
My present grief…

Starting with this measure, text projections appear at regular intervals within their respective measures, without regard to the singing. Forward slashes [in the score] indicate a line break. As before, new projections (i.e., new lines) clear previous ones.

19 Listen…
Pallor…
Swear it!
I must confess my shame to you

20 Pallor…
Swear it!
Listen…
My present grief…

21 Swear it!
Listen…
Pallor…
I must confess my shame to you

22 I ask only one thing
Listen…
Do this for me, if you pity…

23 My present grief…
And my grief to come…
Swear it!

24 Listen…
Pallor…
I must confess my shame to you
Listen…
Pallor…

My present grief…

25 I must confess my shame to you

26 Listen…
I must

27 I am very anxious to talk to you

Starting with this measure, projections appear on all walls, not just one. Moreover, text projections appear typed, not as text blocks. The blinking cursor remains. Every box of text represents a new line. Forward slashes [in the score] indicate line breaks. Existing text is scrolled up as new lines are projected.

28 [*NONE*]

29 I have so much on many subjects,

30 that I should like to tell you,

31 and so little time to tell any of it.

32 [*NONE*]

33 I will confess to you

34 I have many little things to tell you

35 when you come…

36 …hidden things;

37 —that is of things hidden

38 from eyes,
ears

39 & the ordinary senses…

40 [*NONE*]

41 You must manage

42 if you die before me

43 to vibrate some little things

44 now & then

45	into my ear.	
46	[*NONE*]	
47	Pray find out all you can for me, about everything	
48	curious	
49	Mysterious	
50	Marvelous	
51	Electrical	
52	&c, &c,	
53	—Be my Wonder	
54	—& —Mystery	
55	—Hunter!	
56	[*NONE*]	Clear supertitles a few seconds after Norma A releases her final note.

PART II (c. 12'00")

Measure	**Supertitles**	**Notes**
1	[*NONE*]	
2	[*NONE*]	
3	[*NONE*]	
4	[*NONE*]	
5	[*NONE*]	
6	[*NONE*]	
7	[*NONE*]	
8	You are right: I ought to do something; —to write something.	
9	But not at present.	
10	It would be a thousand pities	
11	if I were to attempt anything	
12	for long to come.	

[*NONE*]

These are missions for the few;

these are missions

to make better known

to the many laws & the glory of God;

and blessed are those who fulfil

faithfully such missions,

who fulfil them,

not for self glory & aggrandizement,

but for the glory of Him who is so darkly known as yet in the world

[*NONE*]

& for the love of those many

whose greatest blessing it is

(tho' they may yet appreciate it not),

to know Him a little less imperfectly!

[*NONE*]

[*NONE*]

Carry it out thoroughly,

in every principle & consequence.

Carry it forward ages.

And now let us see what are the various results that may probably follow.

There is in me
the most painful & ardent

desire after perfection
and achievement in something,

(& this quite unconnected with the desire of Fame or applause);

& this is the want

& struggle to vent

& express much deep-hidden

40	& undevelopped power	
41	& feeling…	
42	[*NONE*]	Clear supertitles a few seconds after strings stop playing.

PART III (c. 11'30")

Measure	**Supertitles**	**Notes**
1	[*NONE*]	
2	[*NONE*]	
3	[*NONE*]	
4	In scena – singing you know that there is real acting, just as on the stage.	
5	[*NONE*]	
6	For example I should sing a scena from Norma, (one of those between her & Pollio say), in the little library at Ockham,	
7	[*NONE*]	
8	I & my Pollio being in our ordinary dresses, but doing it exactly as is done on the stage,	
9	[*NONE*]	
10	& the audience sitting in the large library, we merely placing ourselves so as to be seen thro' the folding-doors.	
11	[*NONE*]	
12	The style of song that best suits me	
13	[*NONE*]	
14	is that in which there is the expression of deep & stirring & generous sentiments	

	like those in Norma for instance:	
15	[*NONE*]	
16	& also those in which there is vengeance, scorn, & indignation.	
17	[*NONE*]	
18	Perhaps the latter you would not have imagined would be my line.	
19	[*NONE*]	
20	But it is marvelous they tell me,	
21	how forcefully I can express Scorn & fury, & yet	
22	[*NONE*]	
23	my action being all the while so tranquil & so	
24	removed from the stage…	Clear supertitles a few seconds after Norma C stops moving.

PART IV (c. 13'00")

Measure	**Supertitles**	**Notes**
1	[*NONE*]	
2	[*NONE*]	
3	[*NONE*]	
4	What will be my ultimate line, time can only show.	Starting with this measure, projections only appear on the wall behind Norma B.
5	Say for instance my Harp & Singing; & whatever mental pursuit I might chose ultimately.	
6	I am not dropping the thread	

of Science & Mathematics;

& this may probably still be my ultimate vocation.

Altho' it is likely perhaps to have a formidable rival
to its being other than just my pastime;

should I take seriously with "undivided mind"
to musical Composition.

[*NONE*]

[*NONE*]

Time goes,

[*NONE*]

& days,
& weeks go,

[*NONE*]

without my being the least aware how much
or how many days.

[*NONE*]

[*NONE*]

Mathematics & music have a large share in this,

[*NONE*]

& also our frequent & long expeditions
on horseback or on foot,

[*NONE*]

over hills, valleys, moors, downs,
every wild or beautiful country.

[*NONE*]

[*NONE*]

Time must show.

[*NONE*]

To say the truth,
I have less ambition than I had.

[*NONE*]

Don't fancy me ill.

[*NONE*]

32 [*NONE*]

33 I am apparently very well at present.

34 [*NONE*]

35 But there are the seeds of destruction,
within me.

36 This I know.

37 [*NONE*]

38 I am well & happy;

39 & I hope doing my duty,

40 & getting on in everything…

41 [*NONE*]

Over the duration of this measure, fade spotlights to black. Clear supertitles a few seconds after Harpist stops playing.

END

Libretto is by the composer.

Brief excerpts from Ada Lovelace's 1840's letters used in accordance with rights under Title 17 of the U.S. Code, including as to works in the public domain and 17 U.S.C. § 107.

Notation Guide: General Comments

The score is in C except for the following:

- Crotales sound two octaves higher than written
- Glockenspiel sounds two octaves higher than written
- Strings III and IV for all string instruments sound 31 cents (about a sixth tone) lower than written

Accidentals apply throughout any given measure, but courtesy accidentals are abundantly supplied.

The score is only roughly proportional: because the choice of clusters and maps is indeterminate, the endpoint of any given passage is not preordained relative to concurrent passages. Thus, performers should not worry about coordinating cut-offs or aligning vertically at most points in the score. However, they should strictly observe:

1) entrance cues from any given player as indicated by vertical arrows, which only extend to the nearest cued player in the score, but apply to all other resting players vertically aligned at that position;
2) the succession of entrances after any given cue;
3) tempo markings; and
4) meters, which coordinate musicians sharing the same time signature

Rests in parentheses require musicians to step "out of" the current meter and tempo before resuming performance. The symbols are accompanied by translations into seconds, but these are meant only as a rough guide. The rest gradations are as follows:

(Sixteenth rest)	<1" rest	Extremely short
(Eighth rest)	c. 1" rest	Very short
(Quarter rest)	1-2" rest	Short
(Half rest)	3-4" rest	Medium
(Whole rest)	5-6" (or more) rest, as indicated	Long

Rests in parentheses are unaffected by rallentando indications. At these moments, note values elongate but rest values in parentheses remain the same.

Rests without parentheses should be considered within the context of the current meter and tempo.

Quarter rests with fermatas instruct the musician to rest until the next cue.

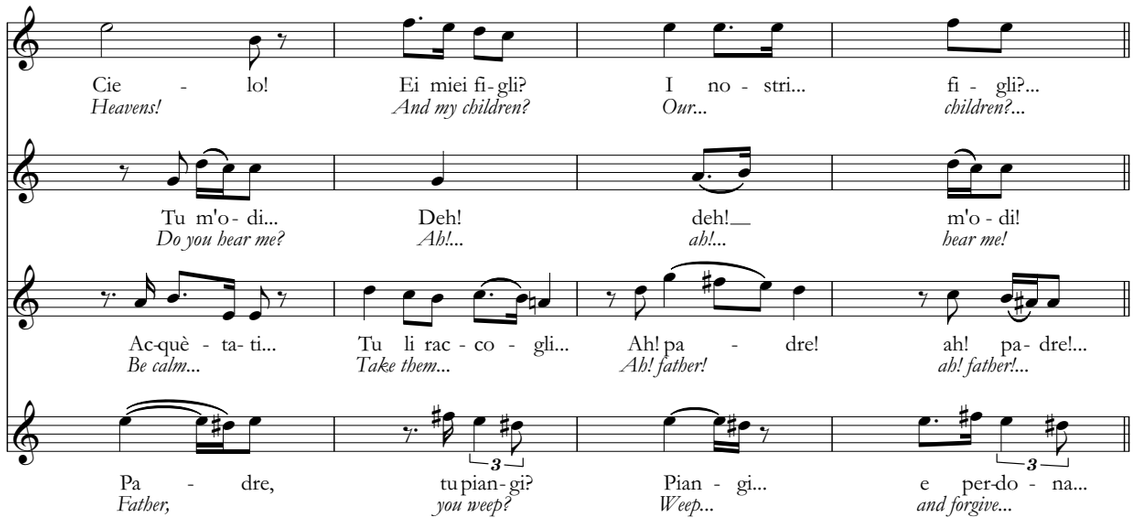
General tempo markings are provided for all musical passages, including approximate metronome marks. It is more important that each tempo grade feels distinct from the others than that each marking adheres to some idealized speed. However, musicians within a single instrument group (i.e., singers, string players, percussionists, wind players, pianist/harpist) should agree on what any given tempo grade means to them, so that, for example, the flutist and the clarinetist don't have different versions of Moderato. The tempo gradations are as follows:

Allegro	Quarter note = c. 120	Very fast
Moderato	Quarter note = c. 96	Fast
Andante	Quarter note = c. 72	Medium
Adagio	Quarter note = c. 56	Slow
Lento	Quarter note = c. 44	Very slow

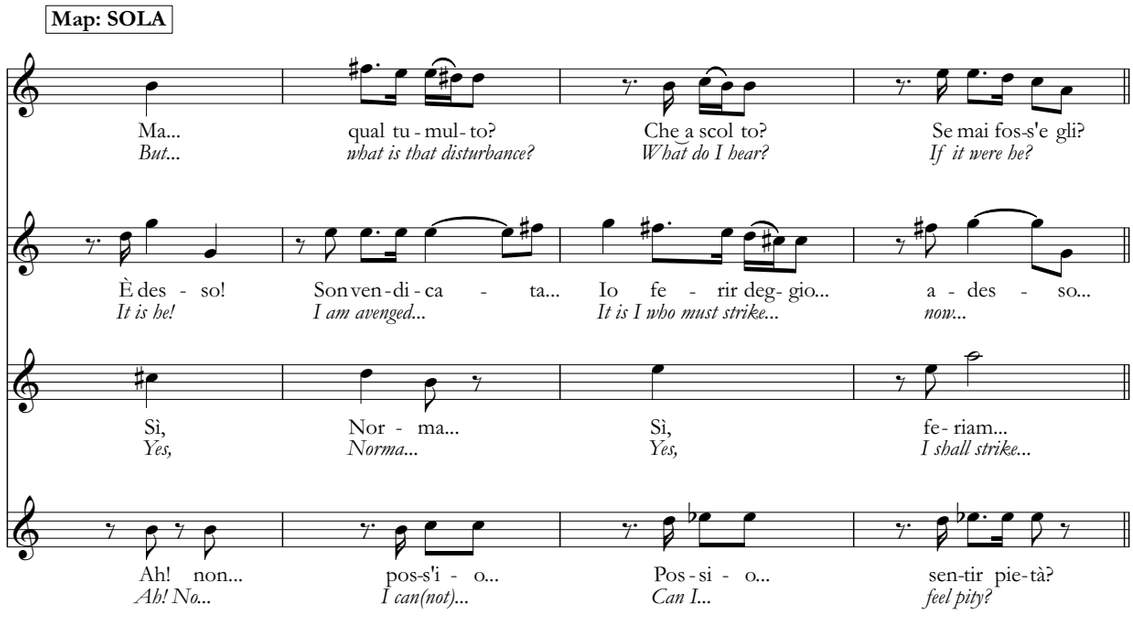
Singer Maps

Each map contains 4 clusters (i.e., systems), each containing 4 modules (i.e., measures).
Modules flow from left to right. The next module after the last module of a cluster is the first module of that cluster.
"Different" clusters are those that have not yet been sung by the singer at hand.
Tempo, dynamics, and articulation have been deliberately omitted. These are provided in the actual score.
Rhythmic precision is subordinate to realistic declamation, as with traditional recitative.
Each Module must be performed to convey the meanings of the words sung, applied to the current context in the score.
Parts for any given performance will choose and outline a "path" for the singer to follow.

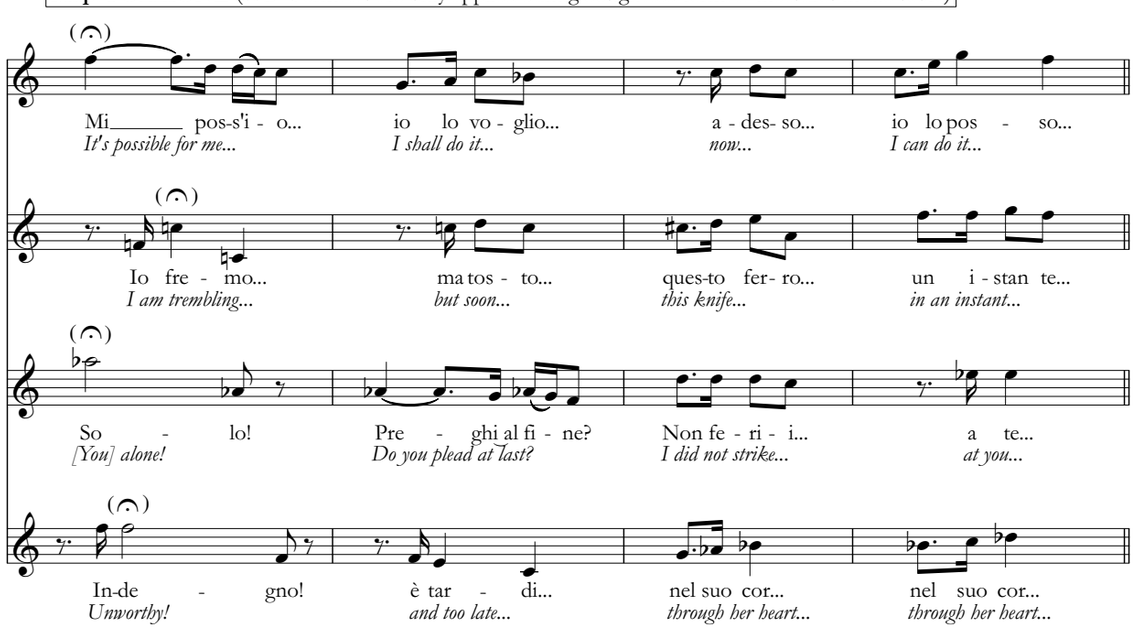
Map: OROVESO



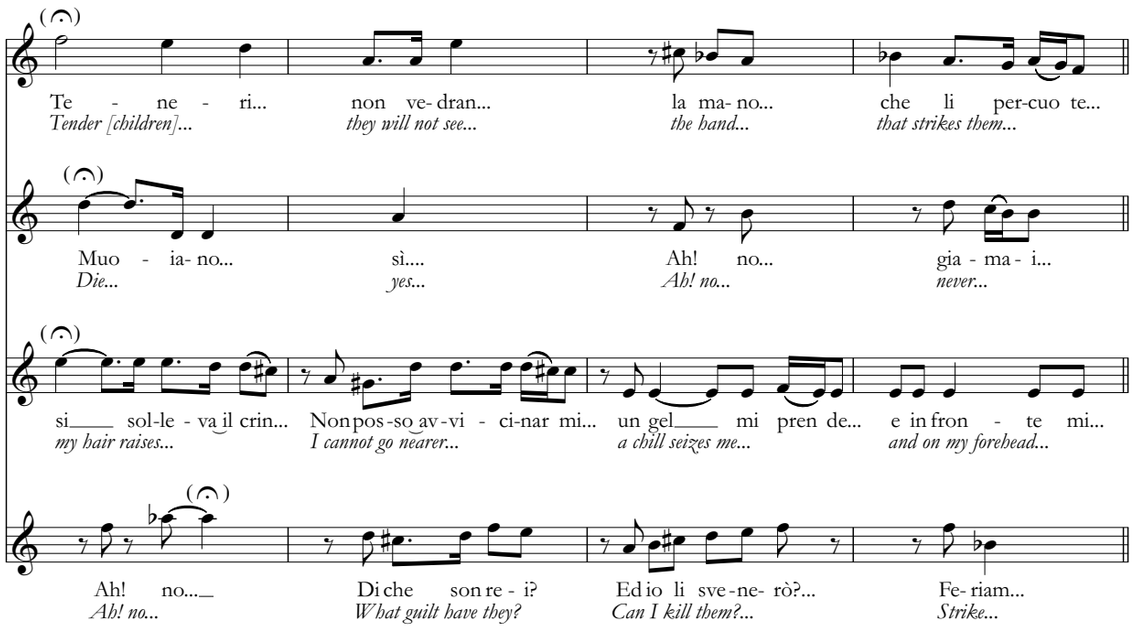
Map: SOLA



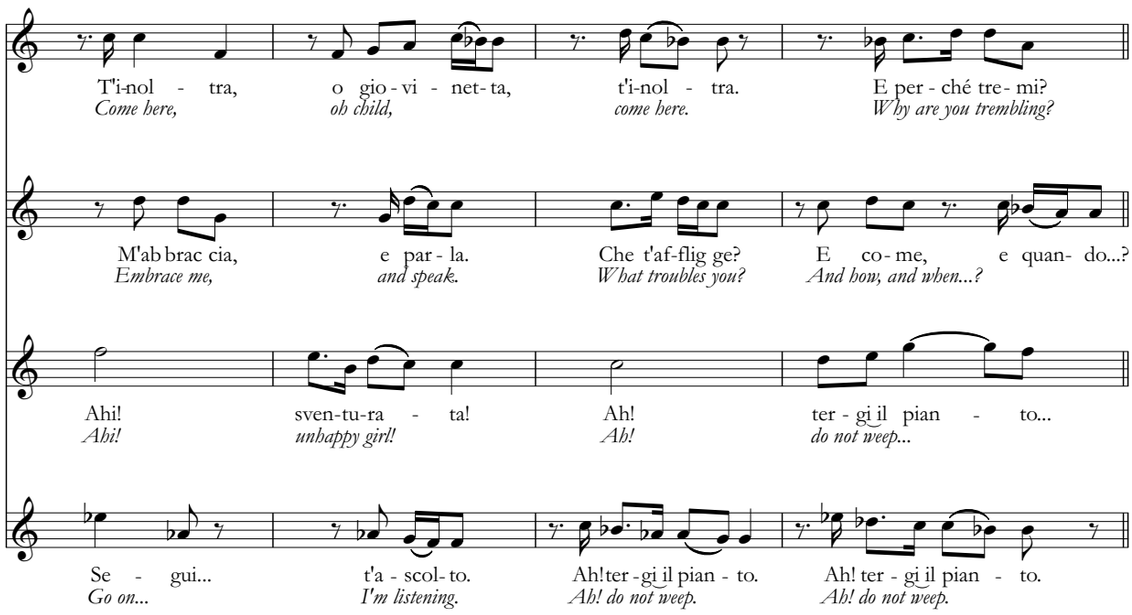
Map: POLLIONE (N.B.: Fermatas are only applied during designated fermata measures in the score)



Map: FIGLI (N.B.: Fermatas are only applied during designated fermata measures in the score)



Map: ADALGISA

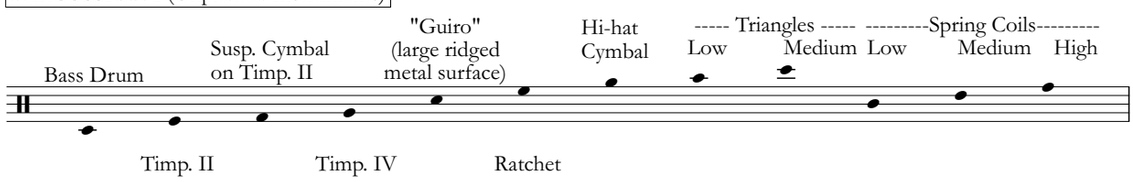


Translations of other sung text:

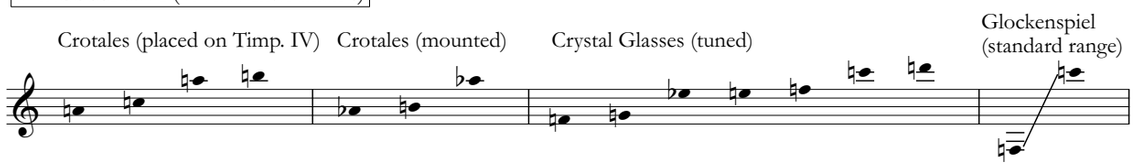
Pallor di morte.	*The pallor of death!*
Io tutta l'onta mia ti rivelo.	*I must confess my shame to you.*
Una preghiera sola,	*I ask only one thing*
odi,	*listen,*
e l'adempi, se pietà pur merta	*do this for me, if you pity*
il presente mio duol	*my present grief*
e il duol futuro.	*and my grief to come.*
Il giura!	*Swear it!*
Ah non tremar...	*Do not tremble...*
Trema per te (me) fellon!	*Tremble for yourself (me), traitor!*
Guerra! Strage! Sterminio!	*War! Slaughter! Extermination!*
Felice...	*Happy...*

Percussion Legend

PERCUSSION I (Unpitched Instruments)



PERCUSSION I (Pitched Instruments)



PERCUSSION I Beaters:

— Knitting Needle (1): for "Guiro"

— Triangle Beater (1): for "Guiro" and Triangles

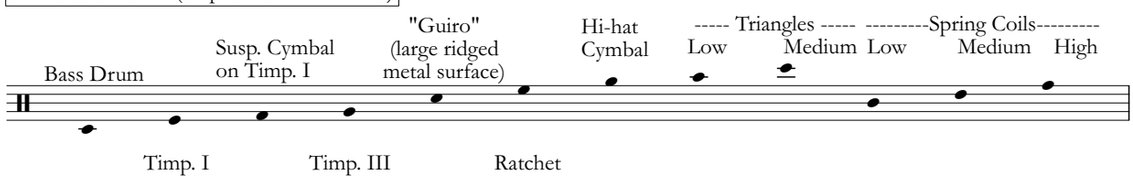
— Hard Rubber Mallets (2): for Bass Drum, Timpani, Susp. Cymbal, Hi-Hat Cymbal, Spring Coils, Glockenspiel, and possibly Crotales

— Hard Plastic Mallets (1 or 2): if necessary for bright ringing sound on Crotales; otherwise use Hard Rubber Mallets

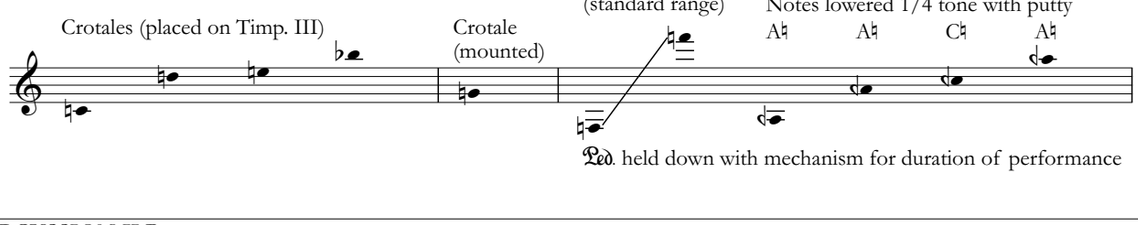
— Bows (1 or 2): for Crystal Glasses

— Felt Mallets (2): for Bass Drum and Timpani

PERCUSSION II (Unpitched Instruments)



PERCUSSION II (Pitched Instruments)



PERCUSSION II Beaters:

— Triangle Beater (1): for "Guiro" and Triangles

— Hard Rubber Mallets (4): for Bass Drum, Timpani, Susp. Cymbal, Hi-Hat Cymbal, Spring Coils, Vibraphone, and possibly Crotales

— Hard Plastic Mallets (1 or 2): if necessary for bright ringing sound on Crotales; otherwise use Hard Rubber Mallets

— Bows (2): for Vibraphone

— Felt Mallets (2): for Bass Drum and Timpani

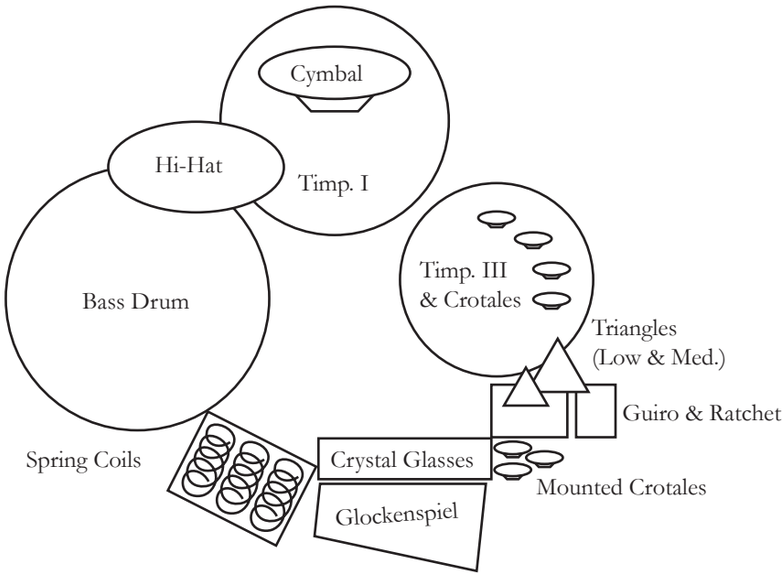
OTHER PERCUSSION INSTRUMENTS:

— Tam-Tam (3): one for each Singer, with appropriate gong mallet

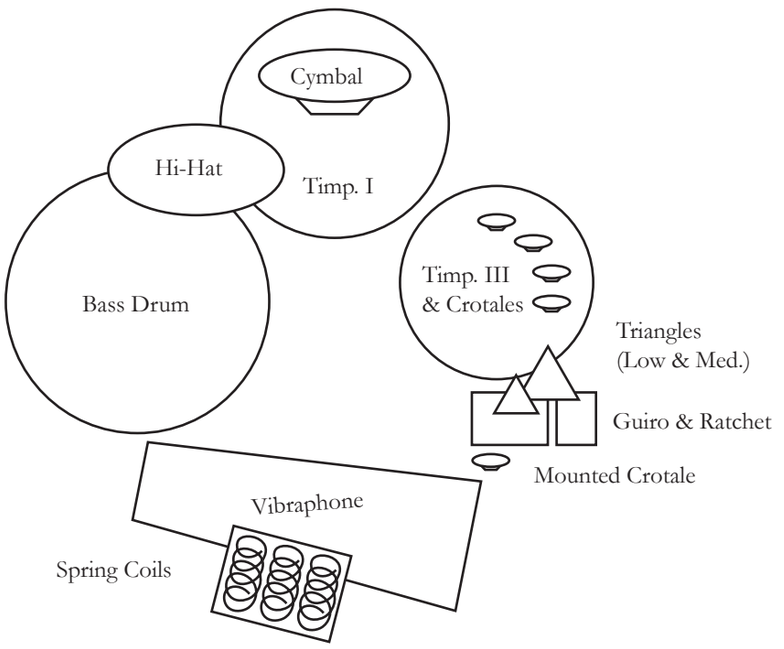
— Generic Cymbals or Gongs (4): each Doll is fashioned with a freely resonating cymbal or gong as part of its torso.
There are 2 adult-sized Dolls with larger metal torso surfaces, and 2 child-sized Dolls with smaller metal torso surfaces.
Percussionists should work with the set/costume designer to find the right instruments for the Dolls.

— Stick Beaters (3): each Singer drags a stick beater perpendicularly across the Doll's torso.
Percussionists should work with the set/costume designer to find beaters that can be fashioned into a realistic-looking knife prop.
The scraped sound should blend well with the Singers' voices, Glockenspiel, and Vibraphone.

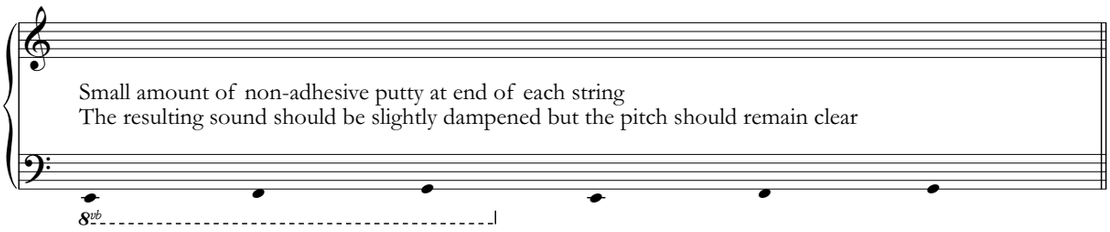
Percussion I Set-up Diagram

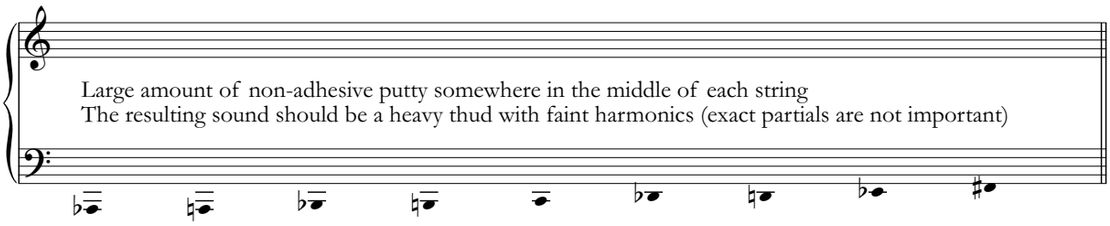


Percussion II Set-up Diagram

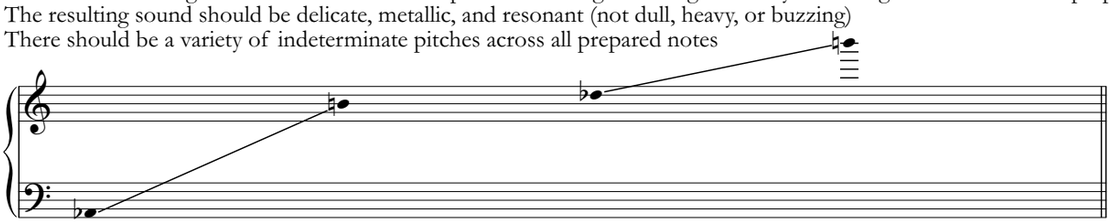


Piano Preparations

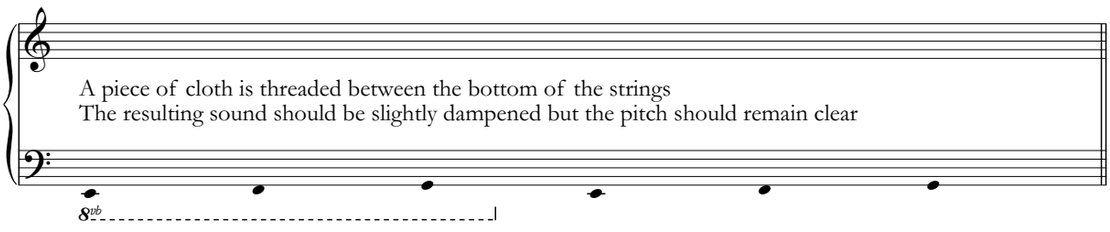


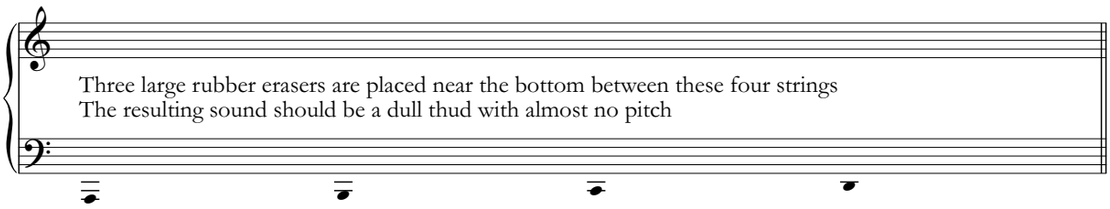


Any combination of arrow-shaped welding magnets, standing vertically somewhere across the strings (not laying flat)
Magnet sizes can range from small (2.8 inches x 1.7 inches), medium (4.7 inches x 3.2 inches), to large (6.1 inches x 4 inches)
The number of magnets of each size and their placement along the strings will vary according to the taste of the preparer
The resulting sound should be delicate, metallic, and resonant (not dull, heavy, or buzzing)
There should be a variety of indeterminate pitches across all prepared notes

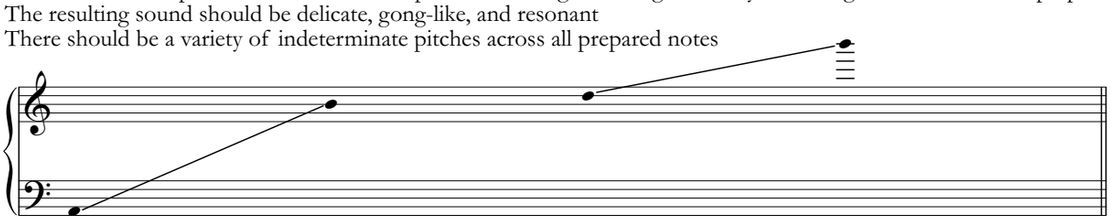


Harp Preparations





Any combination of small (0.6 inch) and medium (1.3 inch) plastic hair claw clips somewhere on each string
A total of 29 clips are needed, with smaller ones for the higher register and larger ones for the lower register
The number of clips of each size and their placement along the strings will vary according to the taste of the preparer
The resulting sound should be delicate, gong-like, and resonant
There should be a variety of indeterminate pitches across all prepared notes

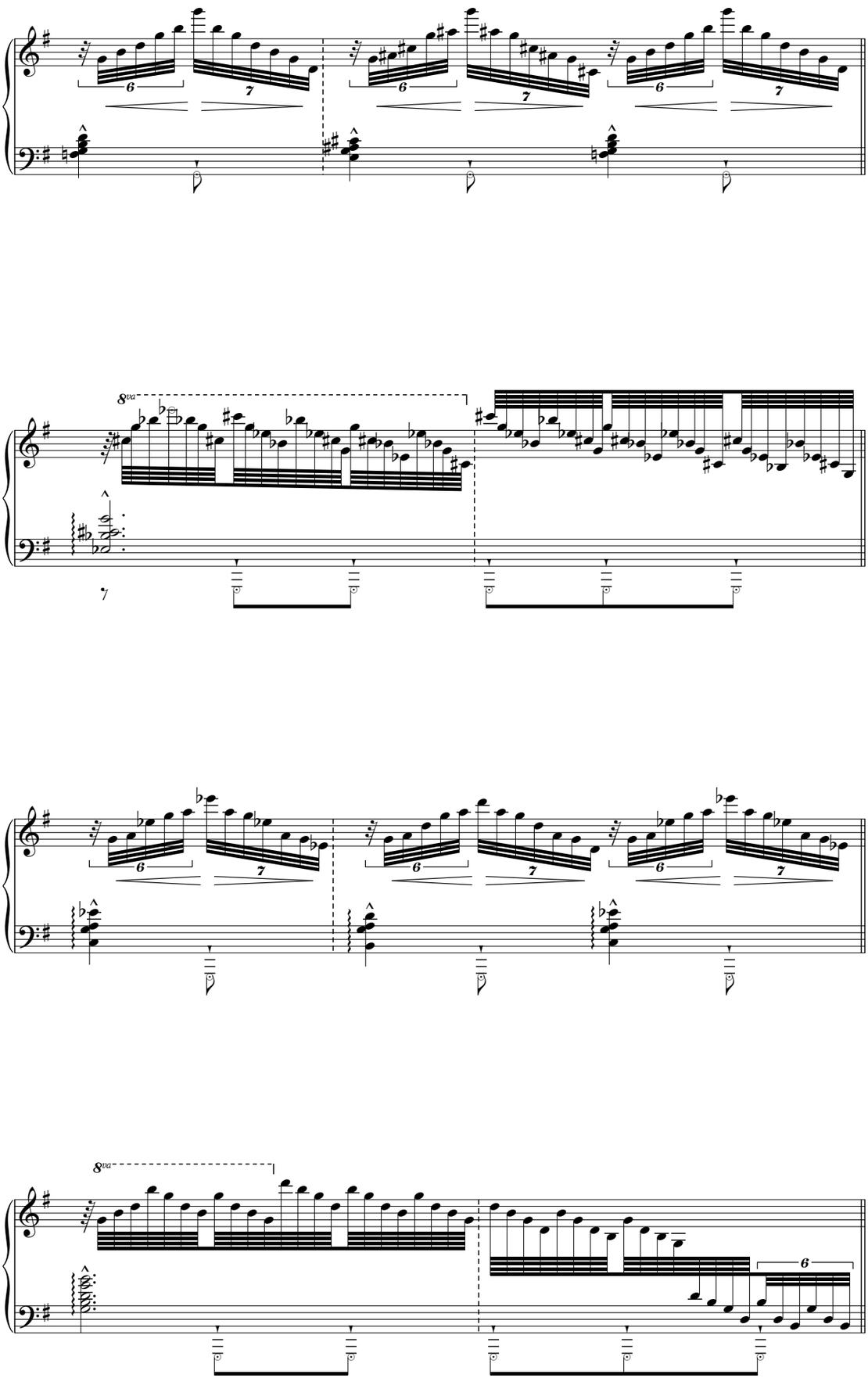


Piano and Harp Maps

Each Map contains 4 Clusters (i.e., systems), each containing 2 Modules (separated by dashed barline).
Dynamics have been deliberately omitted. These are provided in the actual score.
Tempo indications are suggested. Maintain the tempo relationships between Maps G and F, and between Maps E and C.
Damper pedal usage is at the discretion of the pianist and should be liberal—let resonances naturally fade before lifting pedal.
Freely resonating (i.e., unprepared) notes are indicated with ping noteheads. All other notes have unrecognizable and distorted pitch.
All clusters quote directly from Franz Liszt's *Transcendental Études*.
The harpist may make minor adjustments to suit idiomatic playing, including ignoring any impractical pedal changes.
Parts for any given performance will choose and outline a "path" for the player to follow.

Map: G (Étude No. 6, "Vision")

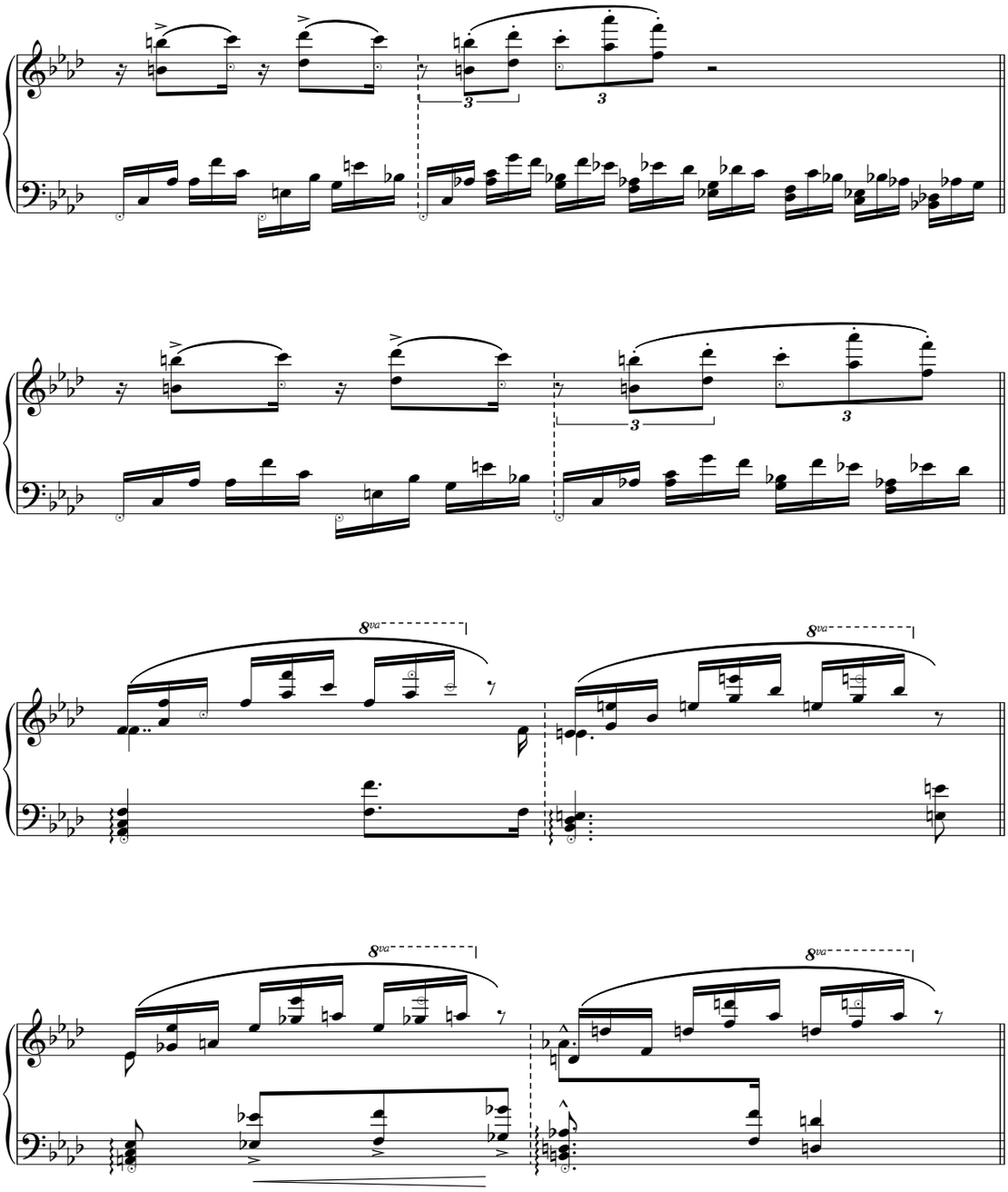
A tempo ♪=c.72



Map: F (Étude No. 10, Allegro agitato molto)

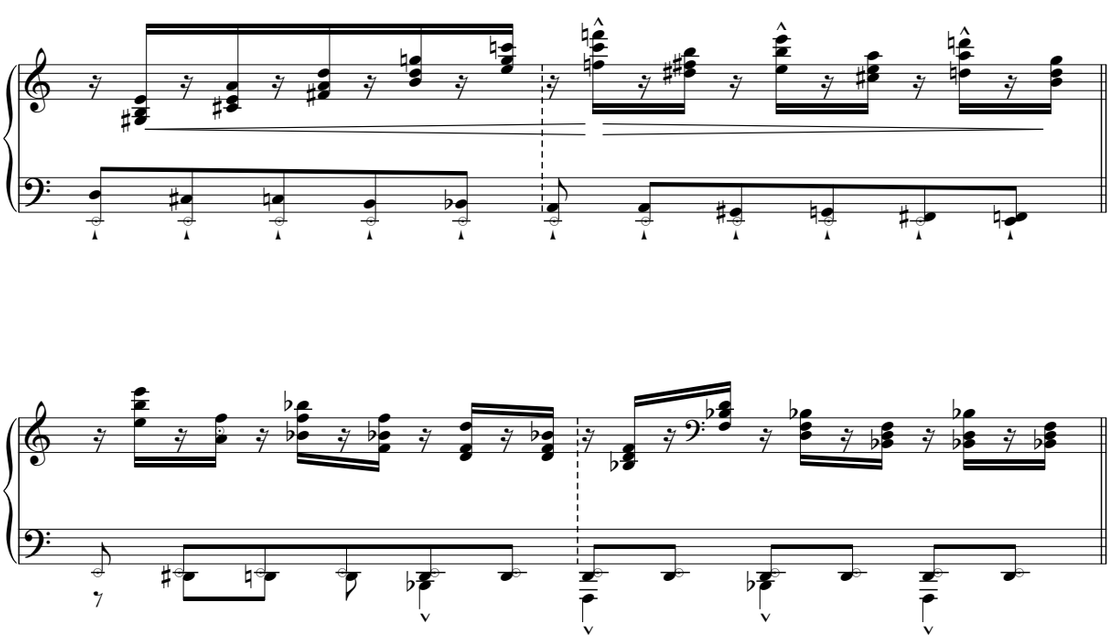
A tempo ♩=c.72

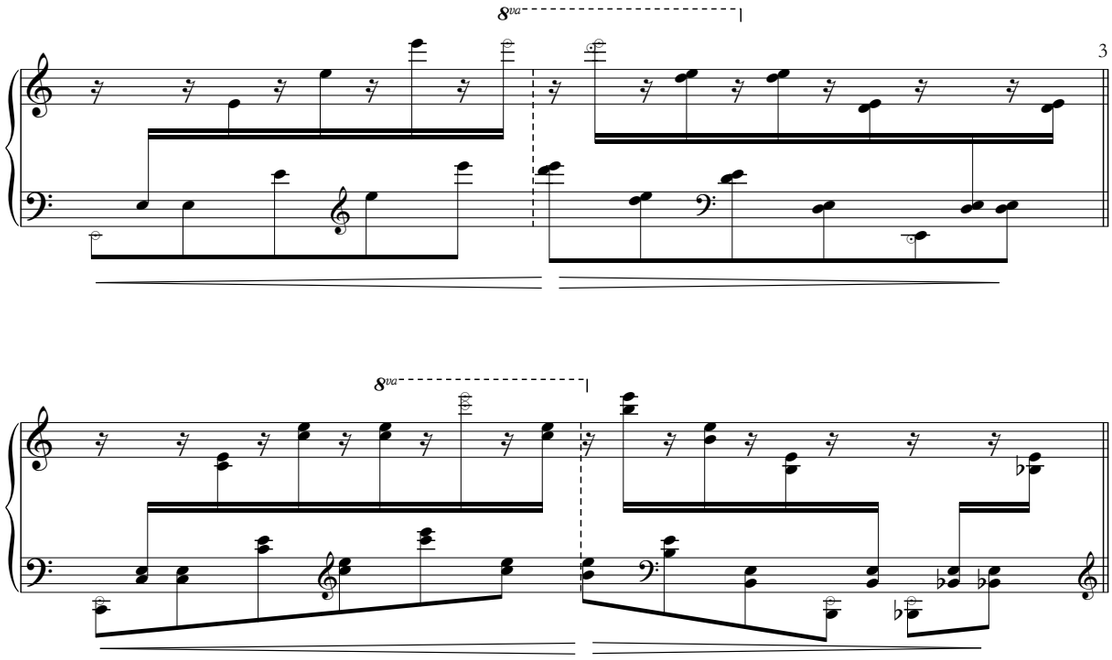
2



Map: E (Étude No. 2, Molto vivace)

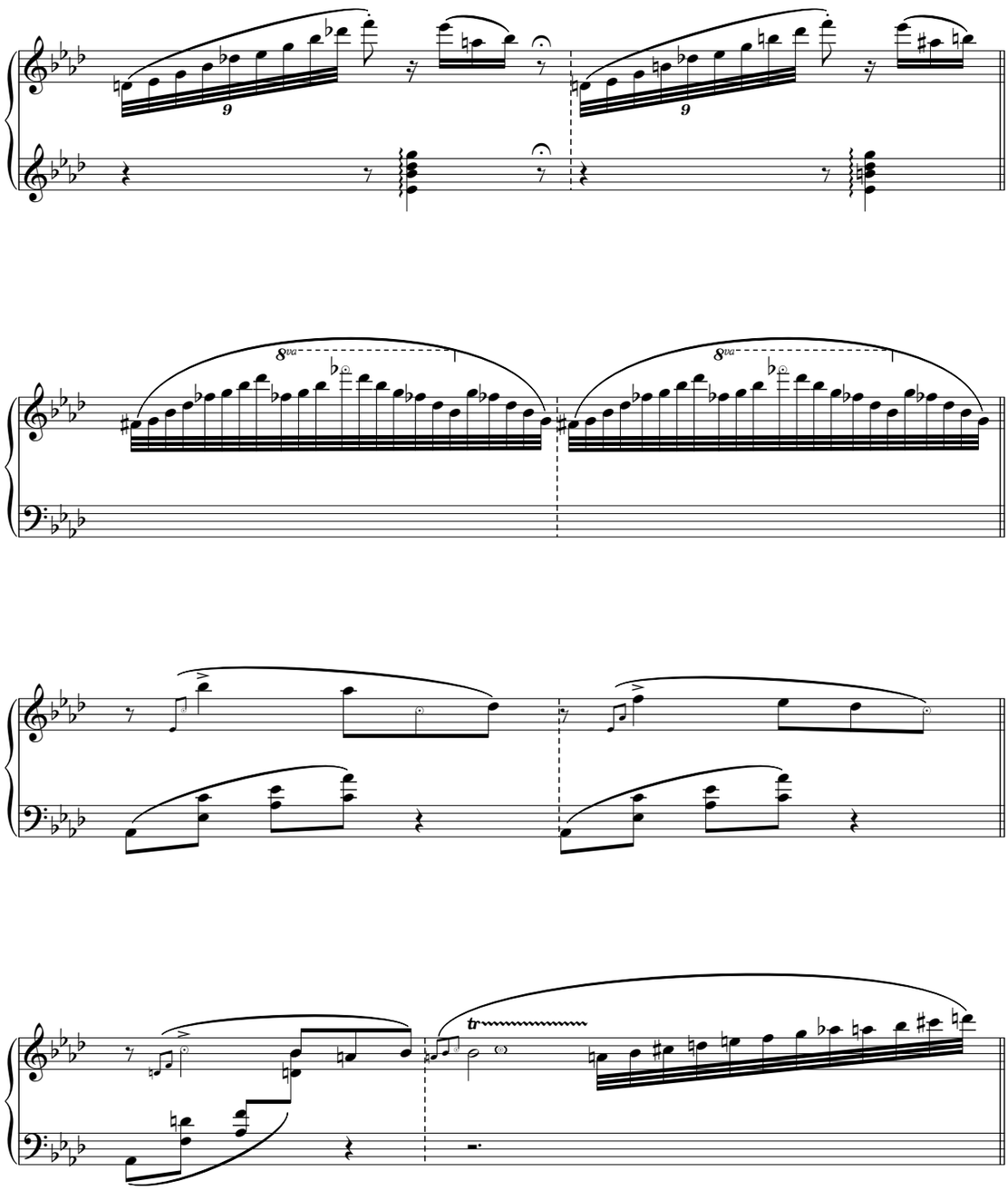
A tempo ♩=c.96





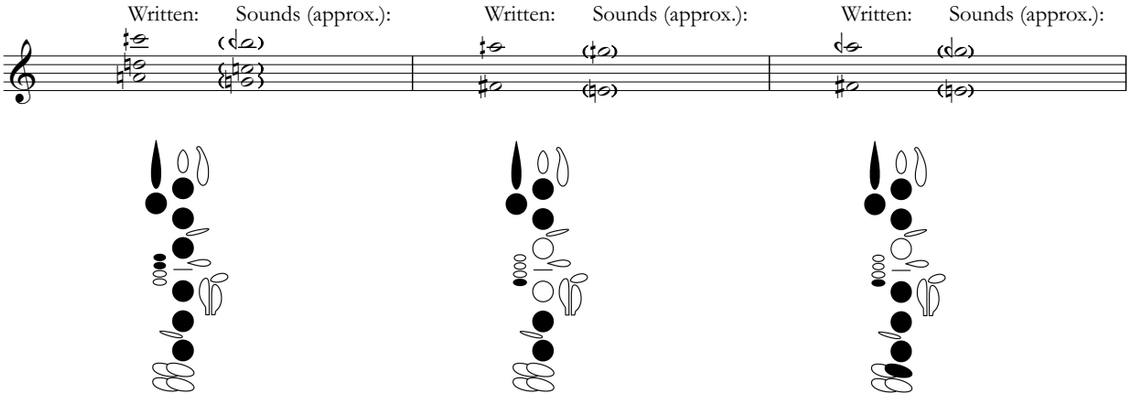
Map: C (Étude No. 9, "Ricordanza")

A tempo ♪=c.96 (molto rubato)



Norme: Multiphonics

Clarinet Multiphonic #180*



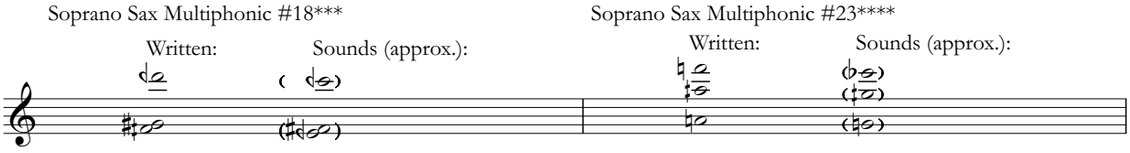
Clarinet Multiphonic #115**

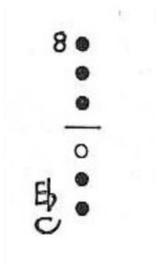
Clarinet Multiphonic #84**

* : https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/

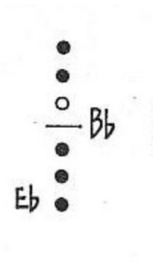
** : https://heatherroche.net/2018/09/13/27-easy-bb-clarinet-multiphonics/

Soprano Sax Multiphonic #18***





Soprano Sax Multiphonic #23****



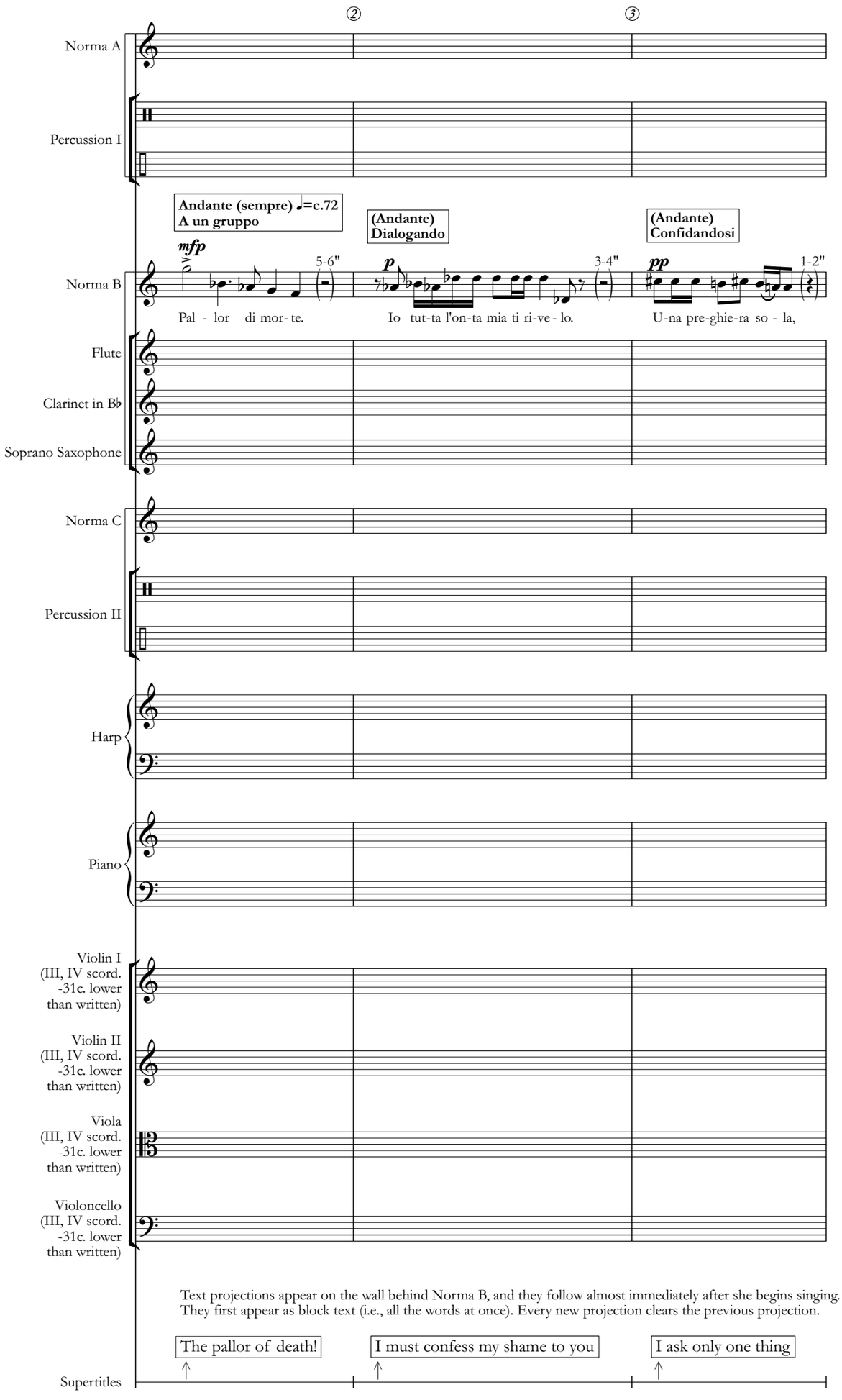
*** : https://www.baerenreiter.com/materialien/weiss_netti/saxophon/mp3/mp3_mp/soprano/seite2/sopranomph2.html

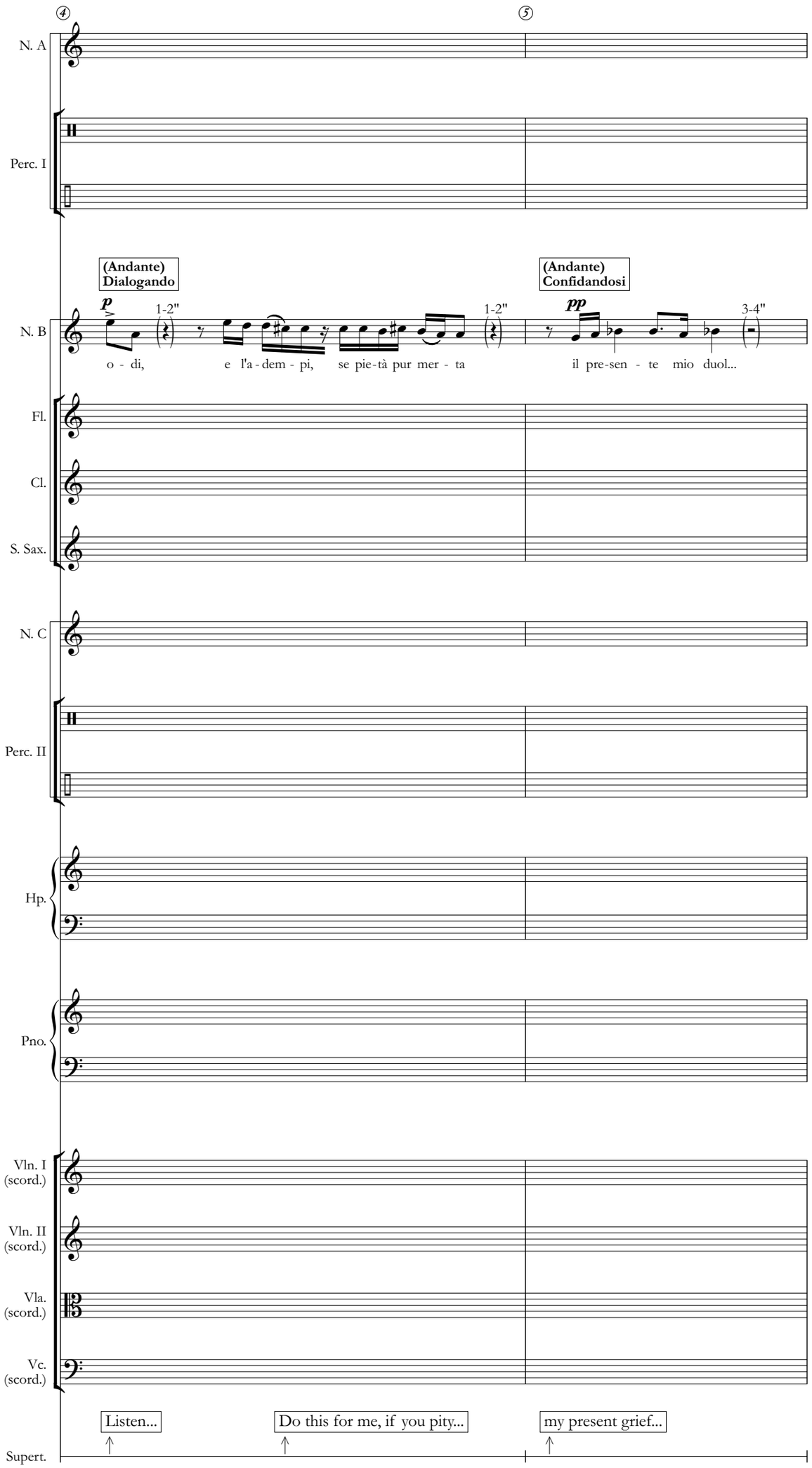
**** : https://www.baerenreiter.com/materialien/weiss_netti/saxophon/mp3/mp3_mp/soprano/seite3/sopranomph3.html

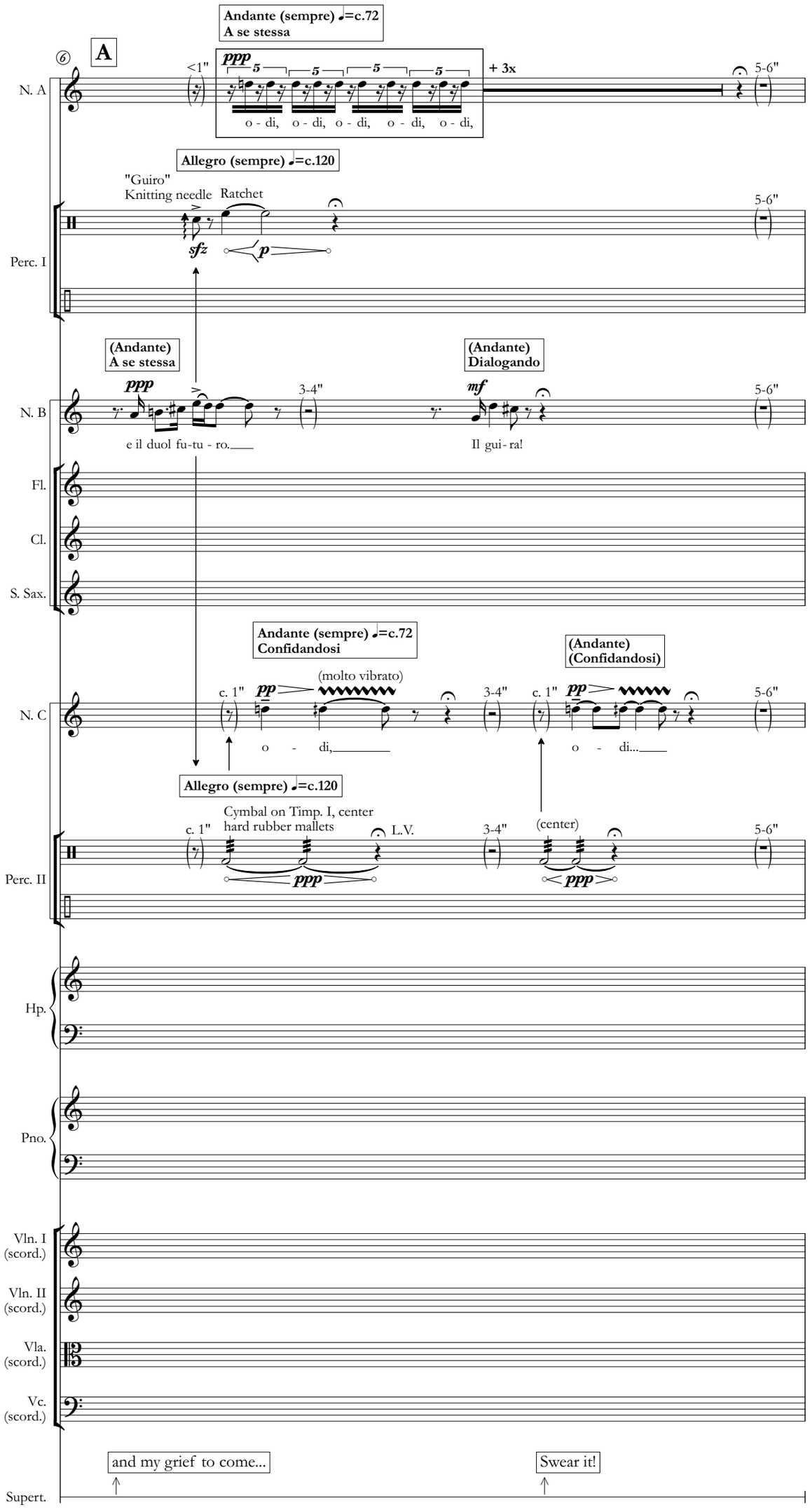
SCORE IN C
Note: The score is **only roughly proportional**.
Do not generally worry about **vertical alignment**,
but do observe **entrance cues**, **tempo**, and **meter**.
See **Notation Guide** for details.

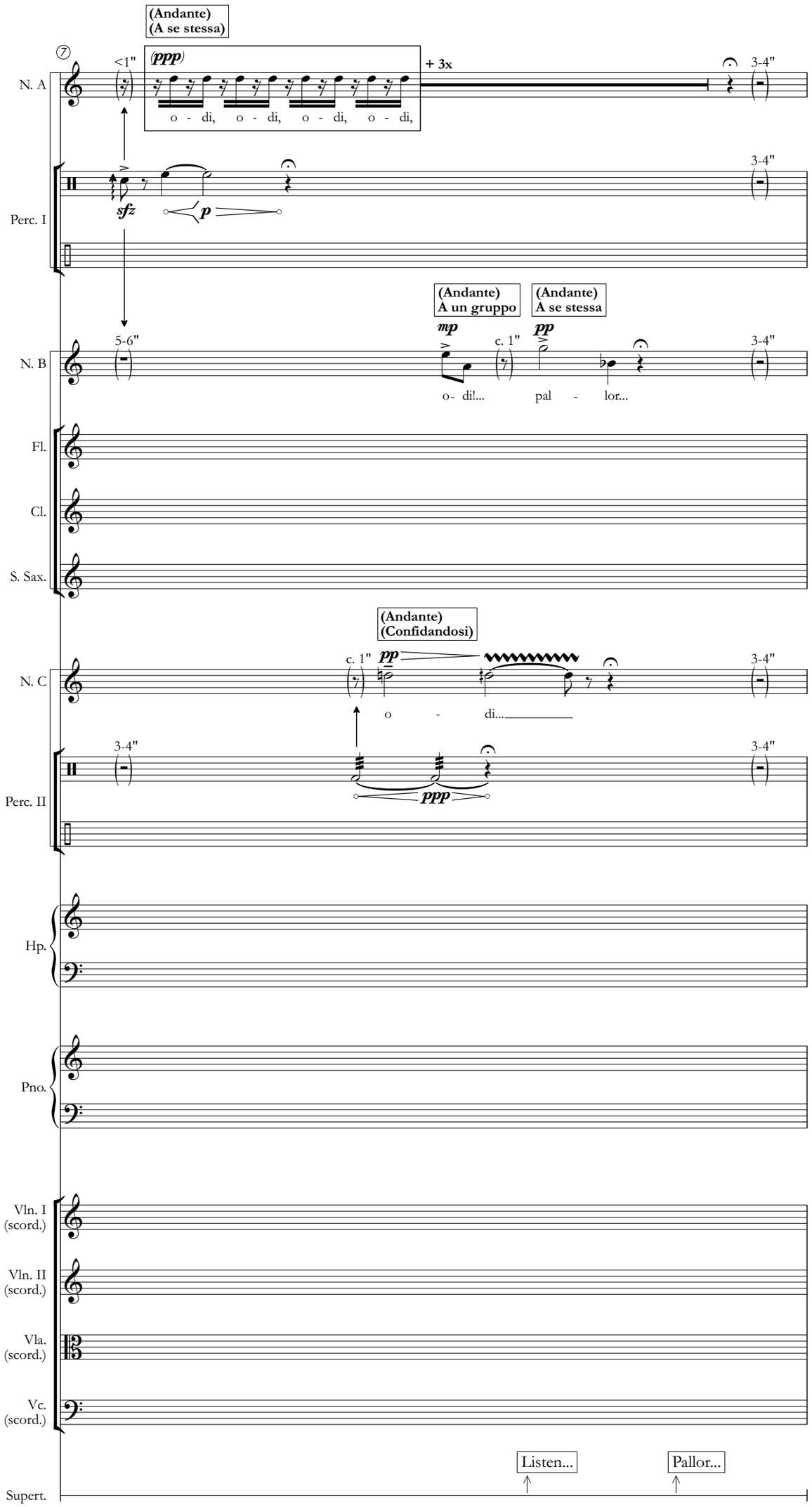
Norme

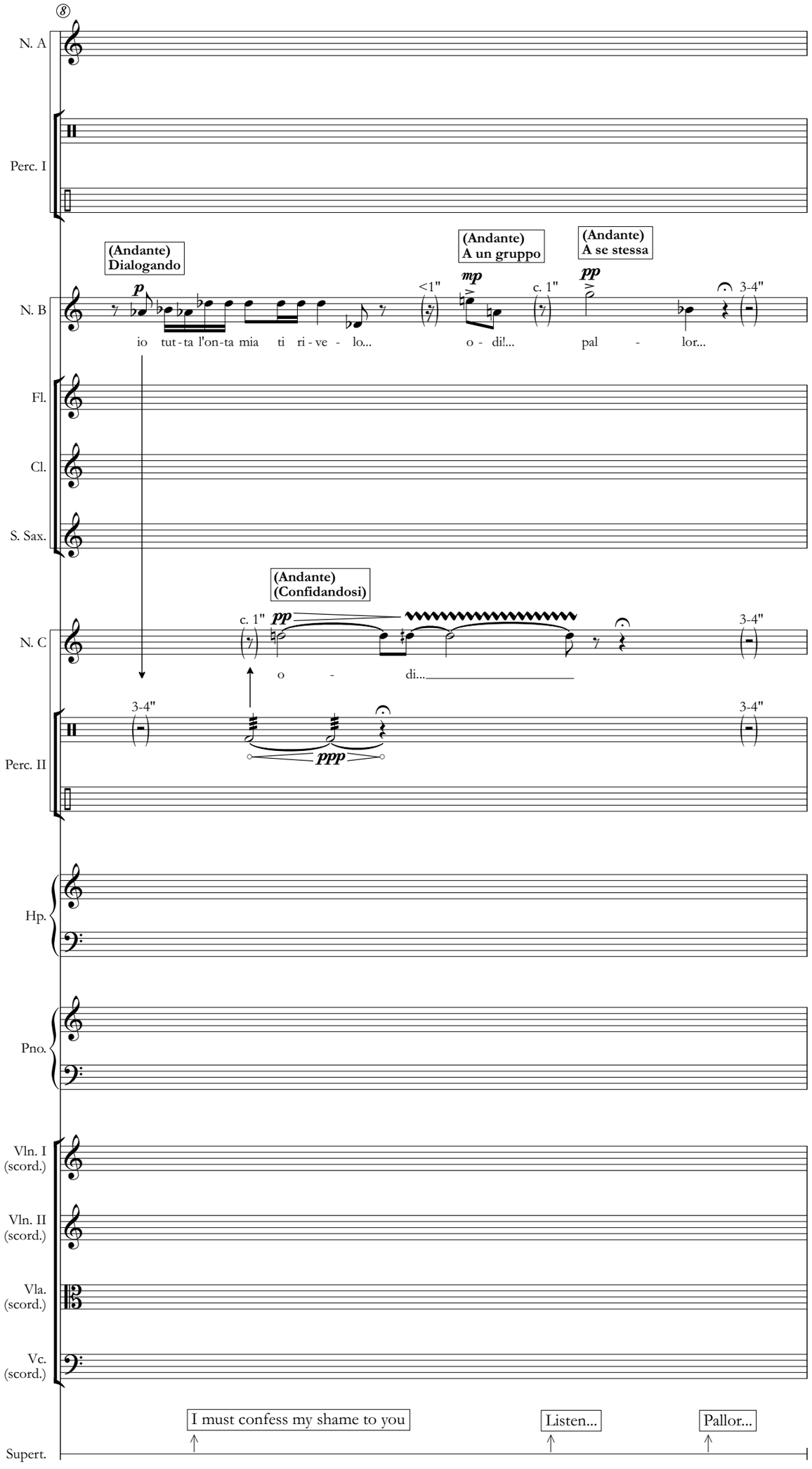
Part I

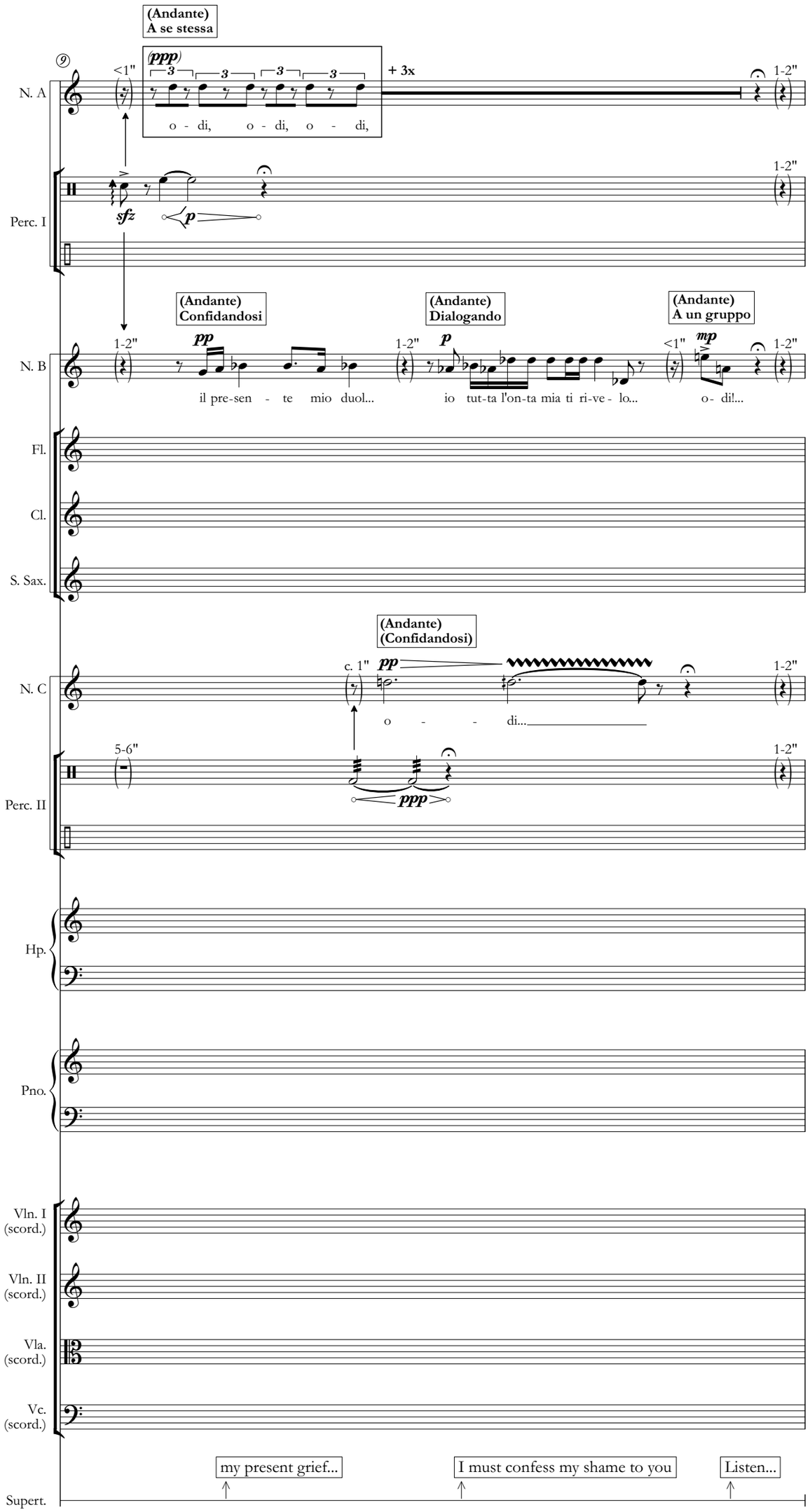


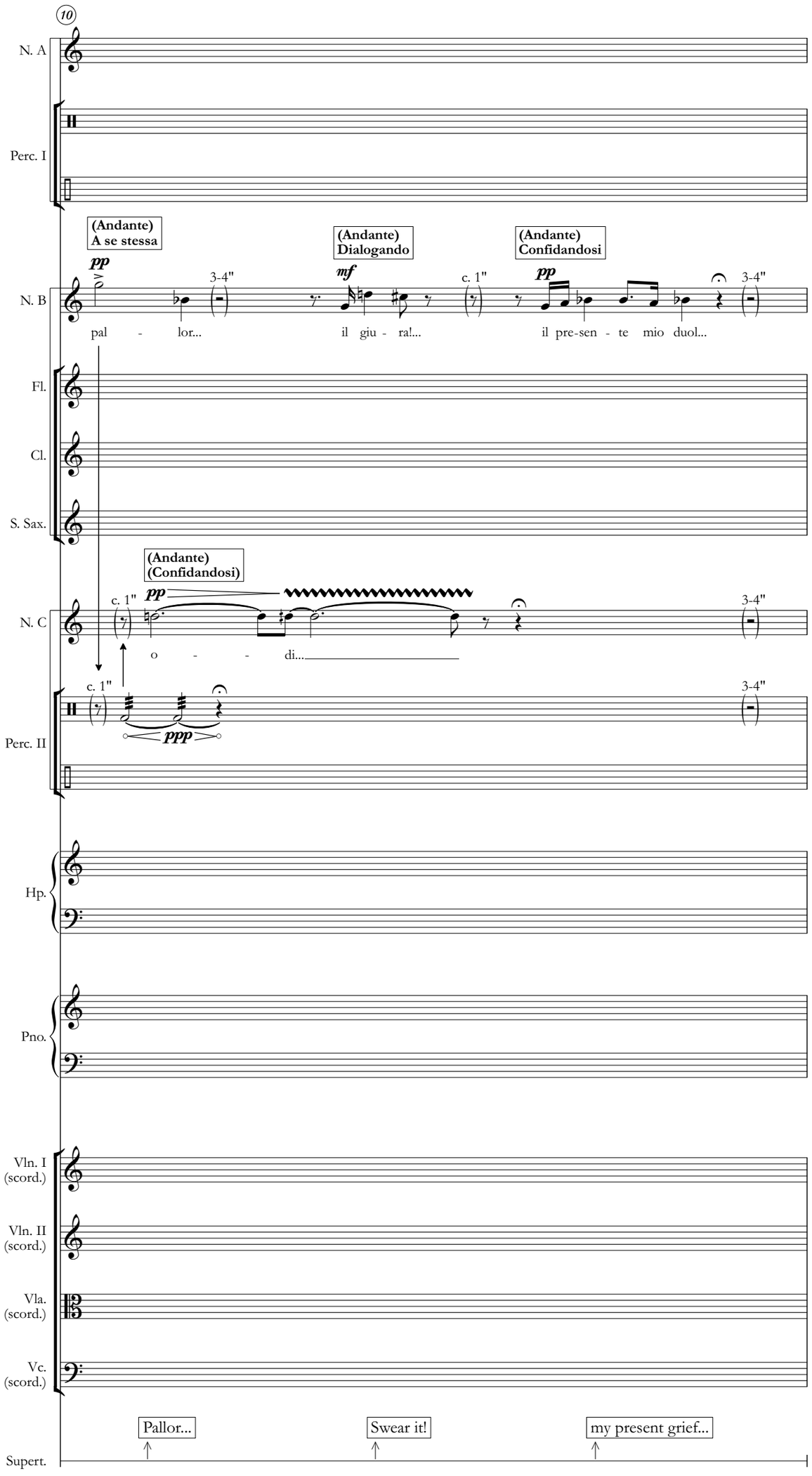

④
⑤
N. A
Perc. I
(Andante)
Dialogando
(Andante)
Confidandosi
p
pp
1-2"
1-2"
3-4"
N. B
o - di, e l'a - dem - pi, se pie-tà pur mer - ta il pre-sen - te mio duol...
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Listen...
Do this for me, if you pity...
my present grief...
Supert.

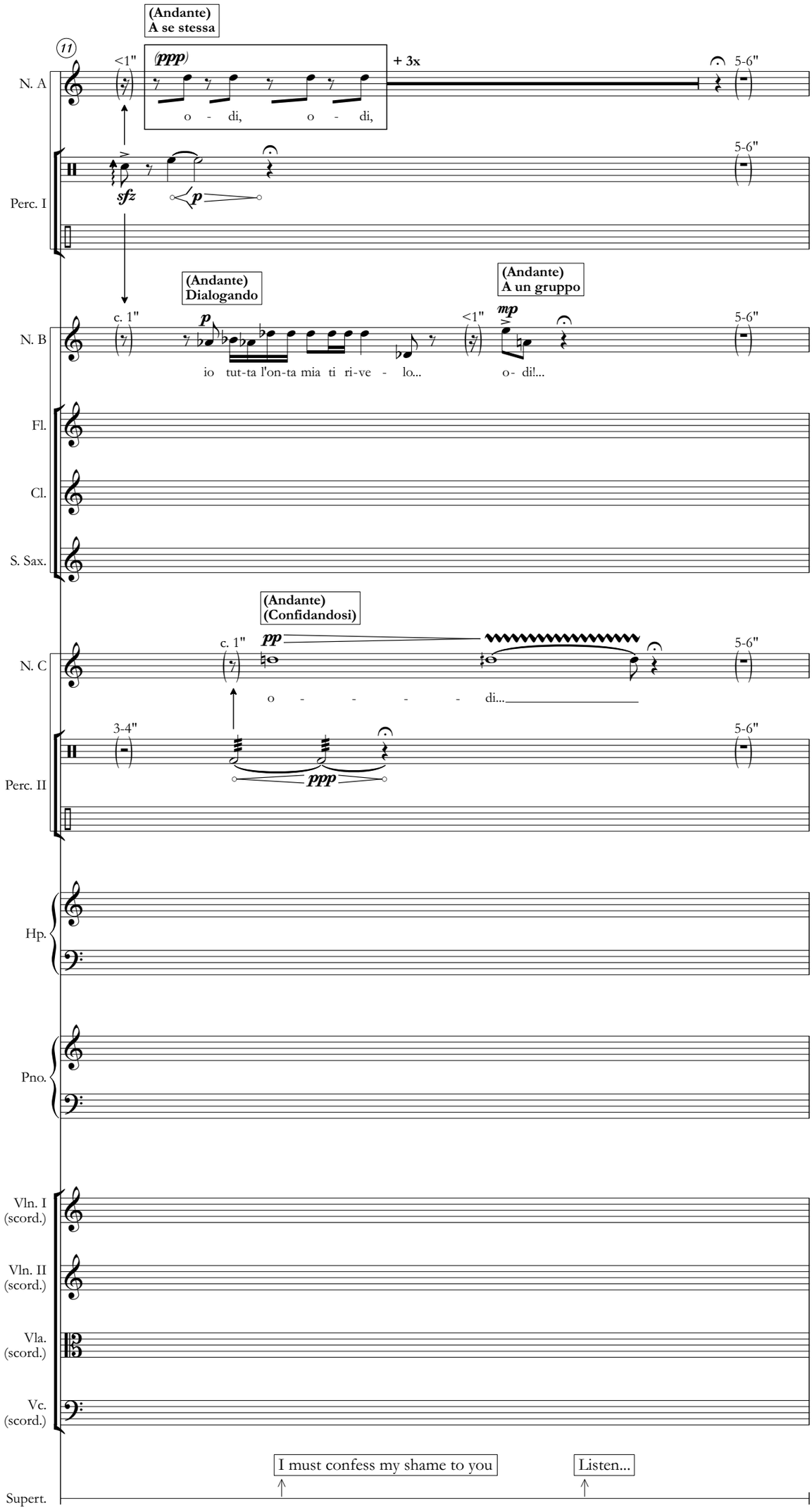

Andante (sempre) ♩=c.72
A se stessa
A
⑥
N. A
<1"
ppp
5
+ 3x
o - di, o - di, o - di, o - di, o - di,
5-6"
Allegro (sempre) ♩=c.120
"Guiro"
Knitting needle
Ratchet
Perc. I
sfz
p
5-6"
(Andante)
A se stessa
(Andante)
Dialogando
N. B
ppp
3-4"
mf
5-6"
e il duol fu-tu - ro.
Il gui - ra!
Fl.
Cl.
S. Sax.
Andante (sempre) ♩=c.72
Confidandosi
(Andante)
(Confidandosi)
N. C
c. 1"
pp
(molto vibrato)
3-4"
5-6"
o - di,
o - di...
Allegro (sempre) ♩=c.120
Cymbal on Timp. I, center
hard rubber mallets
L.V.
(center)
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
and my grief to come...
Swear it!
Supert.

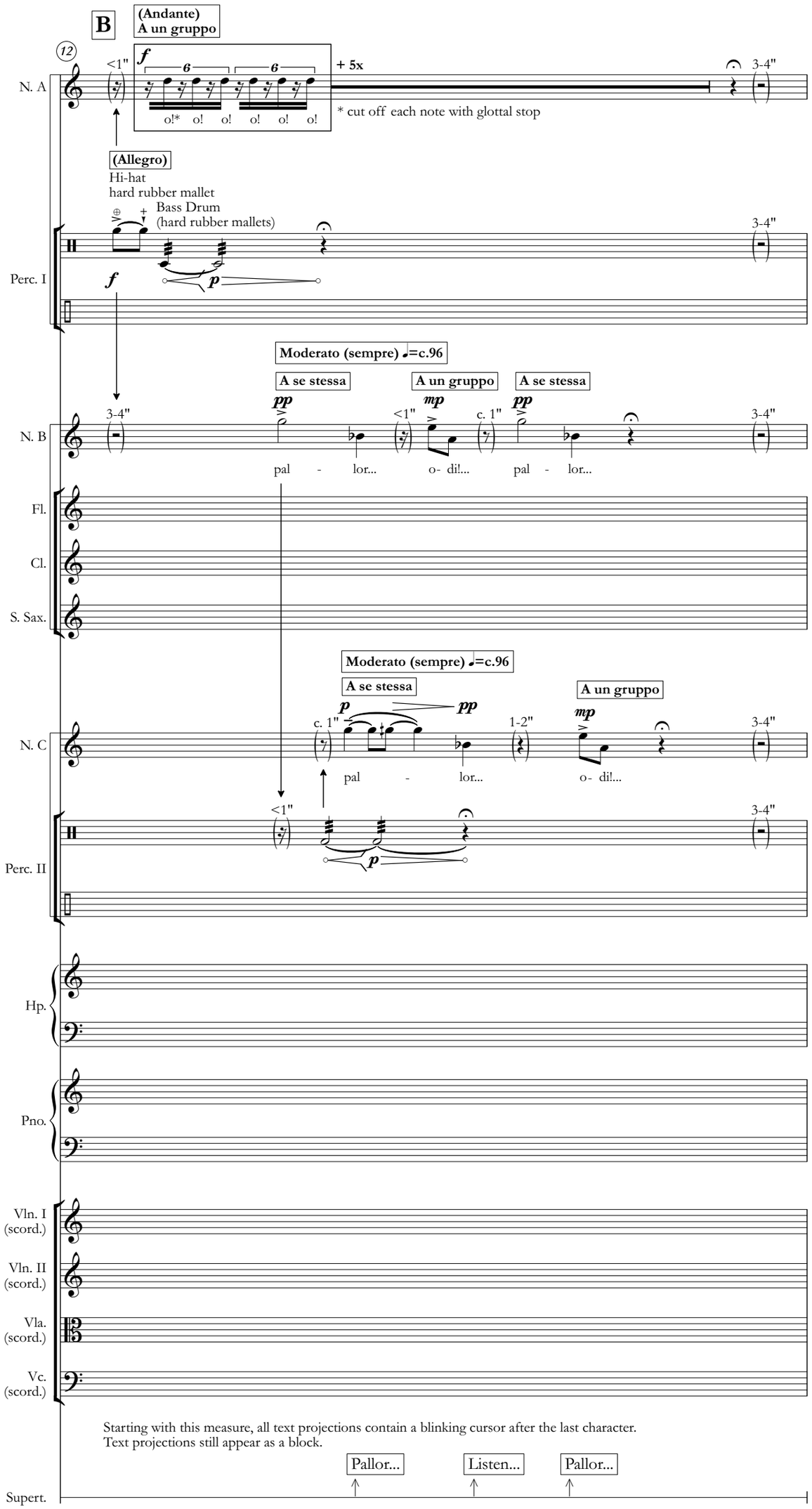

(Andante)
(A se stessa)
⑦
<1"
(ppp)
+ 3x
3-4"
N. A
o - di, o - di, o - di, o - di,
Perc. I
sfz
p
(Andante)
A un gruppo
(Andante)
A se stessa
5-6"
mp
c. 1"
pp
N. B
o- di!...
pal - lor...
Fl.
Cl.
S. Sax.
(Andante)
(Confidandosi)
N. C
o - di...
Perc. II
ppp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Listen...
Pallor...
Supert.

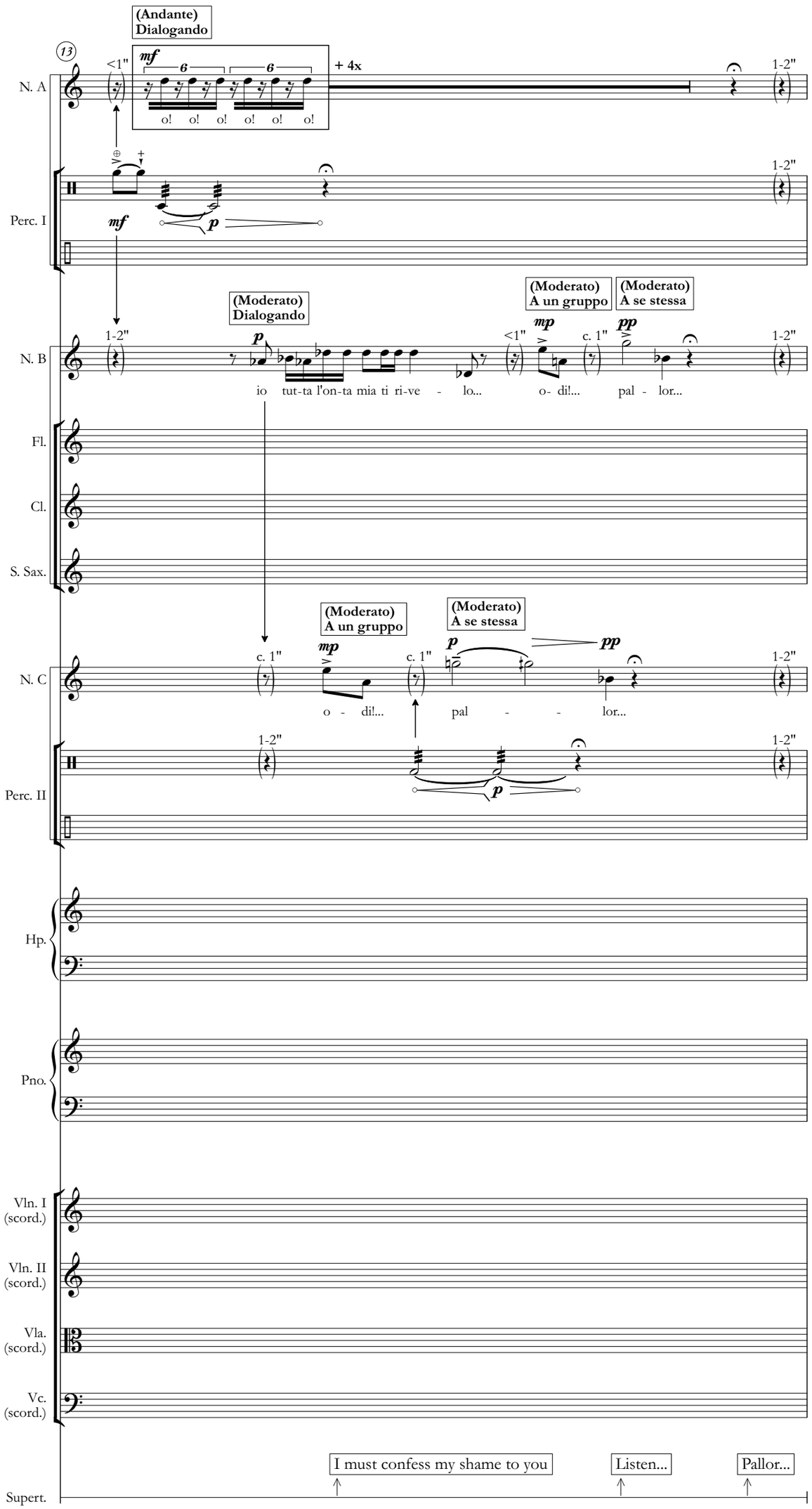

N. A
Perc. I
(Andante)
Dialogando
(Andante)
A un gruppo
(Andante)
A se stessa
N. B
p
mp
pp
io tut-ta l'on-ta mia ti ri-ve - lo...
o - di!...
pal - lor...
<1"
c. 1"
3-4"
Fl.
Cl.
S. Sax.
(Andante)
(Confidandosi)
N. C
pp
o - di...
ppp
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I must confess my shame to you
Listen...
Pallor...
Supert.

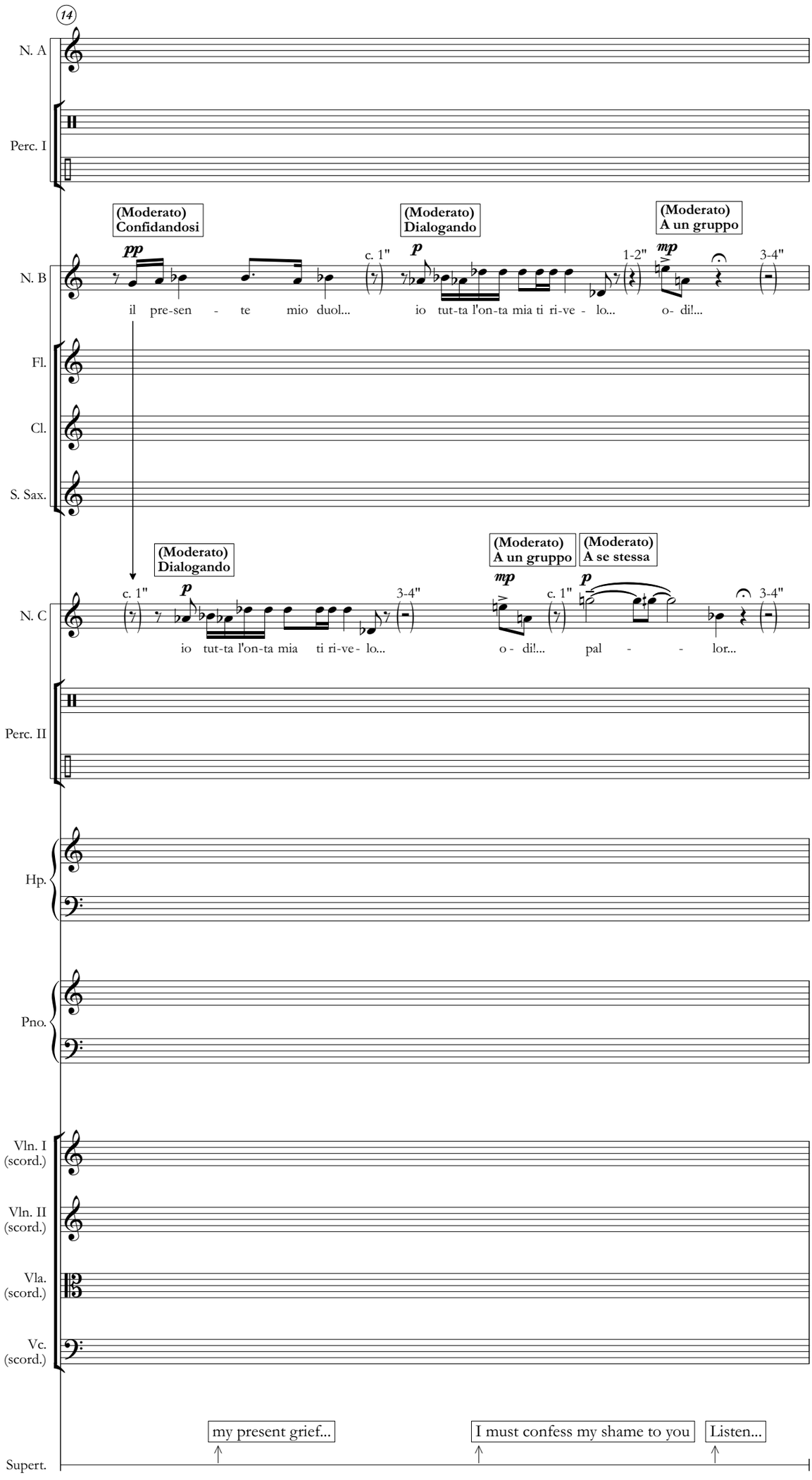

(Andante)
A se stessa
(ppp)
+ 3x
N. A
o - di, o - di, o - di,
Perc. I
sfz
p
(Andante)
Confidandosi
(Andante)
Dialogando
(Andante)
A un gruppo
N. B
pp
p
mp
il pre-sen - te mio duol...
io tut-ta l'on-ta mia ti ri-ve - lo...
o- di!...
Fl.
Cl.
S. Sax.
(Andante)
(Confidandosi)
N. C
o - - di...
Perc. II
ppp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
my present grief...
I must confess my shame to you
Listen...
Supert.

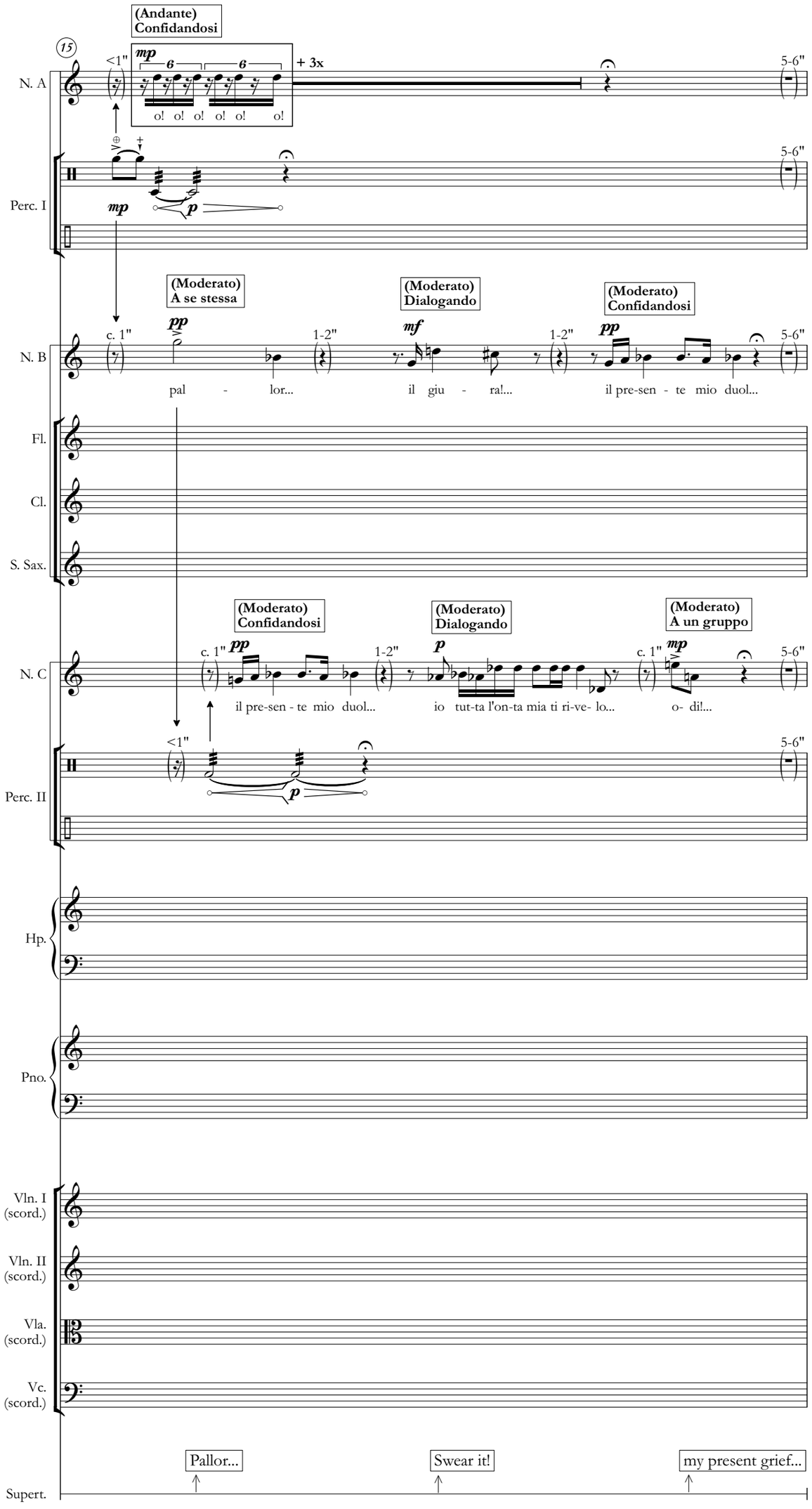

10
N. A
Perc. I
(Andante)
A se stessa
(Andante)
Dialogando
(Andante)
Confidandosi
pp
mf
pp
3-4"
c. 1"
3-4"
N. B
pal - lor...
il giu - ra!...
il pre-sen - te mio duol...
Fl.
Cl.
S. Sax.
(Andante)
(Confidandosi)
c. 1"
pp
3-4"
N. C
o - - di...
c. 1"
3-4"
ppp
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Pallor...
Swear it!
my present grief...
Supert.

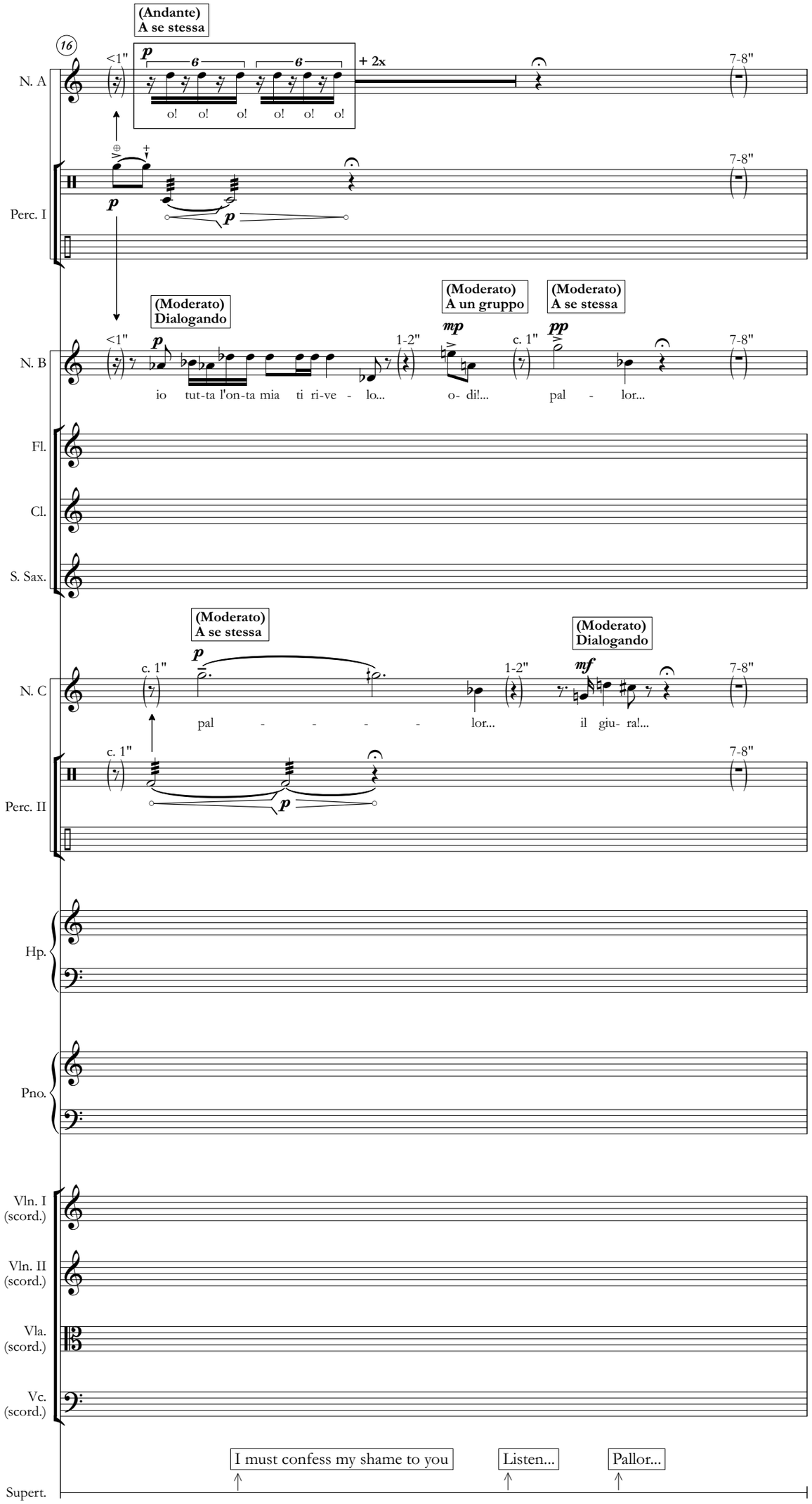

(Andante)
A se stessa
11
<1"
(ppp)
+ 3x
5-6"
N. A
o - di, o - di,
sfz
p
Perc. I
(Andante)
Dialogando
(Andante)
A un gruppo
c. 1"
p
mp
N. B
io tut-ta l'on-ta mia ti ri-ve - lo...
o- di!...
Fl.
Cl.
S. Sax.
(Andante)
(Confidandosi)
pp
N. C
o - - - - di...
3-4"
ppp
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I must confess my shame to you
Listen...
Supert.

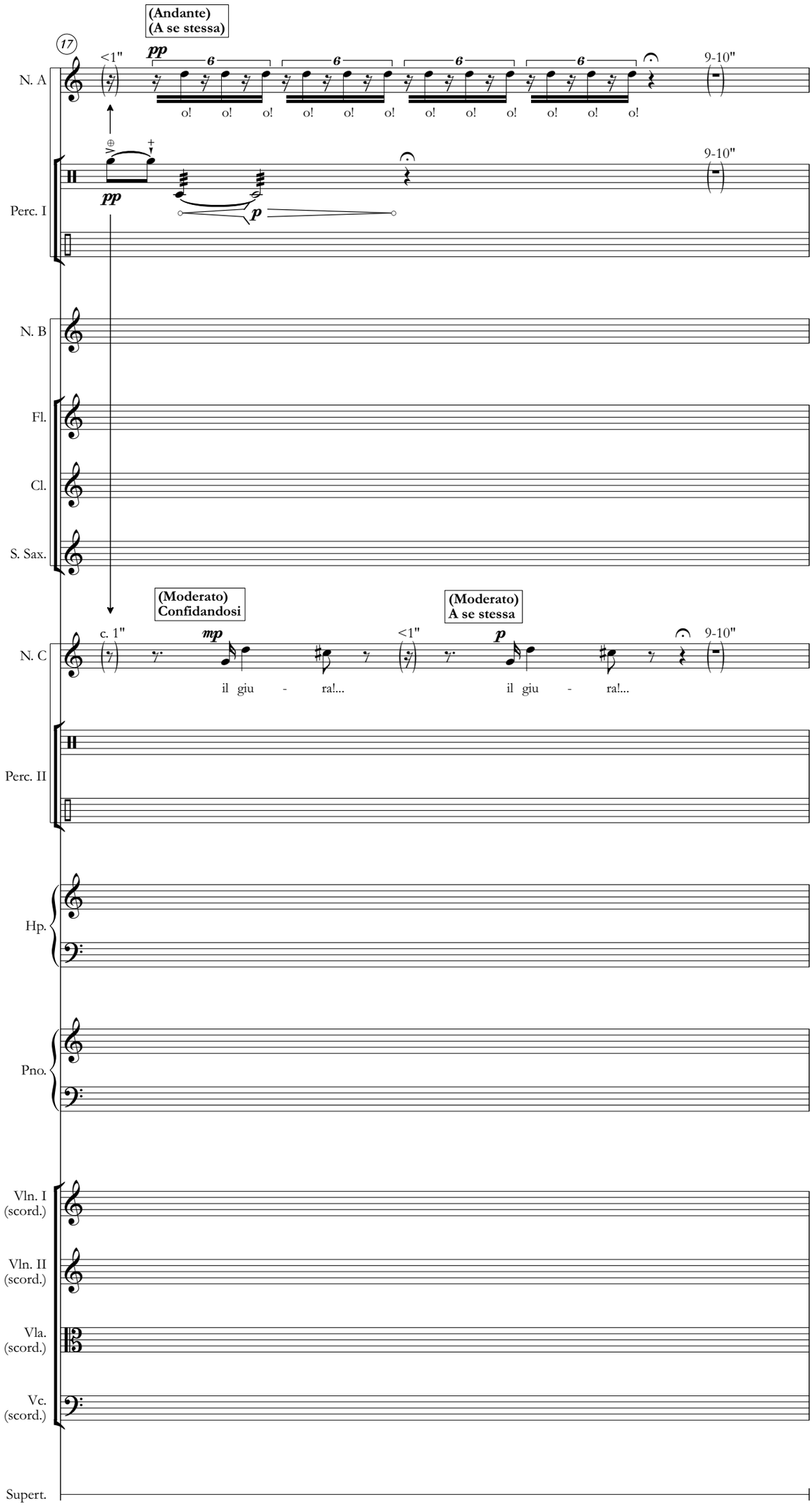

B
(Andante)
A un gruppo
12
<1"
f
6
6
+ 5x
3-4"
o!* o! o! o! o! o!
* cut off each note with glottal stop
N. A
(Allegro)
Hi-hat
hard rubber mallet
Bass Drum
(hard rubber mallets)
Perc. I
f
p
3-4"
Moderato (sempre) ♩=c.96
A se stessa
A un gruppo
A se stessa
pp
mp
pp
3-4"
<1"
c. 1"
3-4"
N. B
pal - lor... o- di!... pal - lor...
Fl.
Cl.
S. Sax.
Moderato (sempre) ♩=c.96
A se stessa
A un gruppo
p
pp
mp
c. 1"
1-2"
3-4"
N. C
pal - lor... o- di!...
<1"
p
3-4"
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Starting with this measure, all text projections contain a blinking cursor after the last character.
Text projections still appear as a block.
Pallor...
Listen...
Pallor...
Supert.

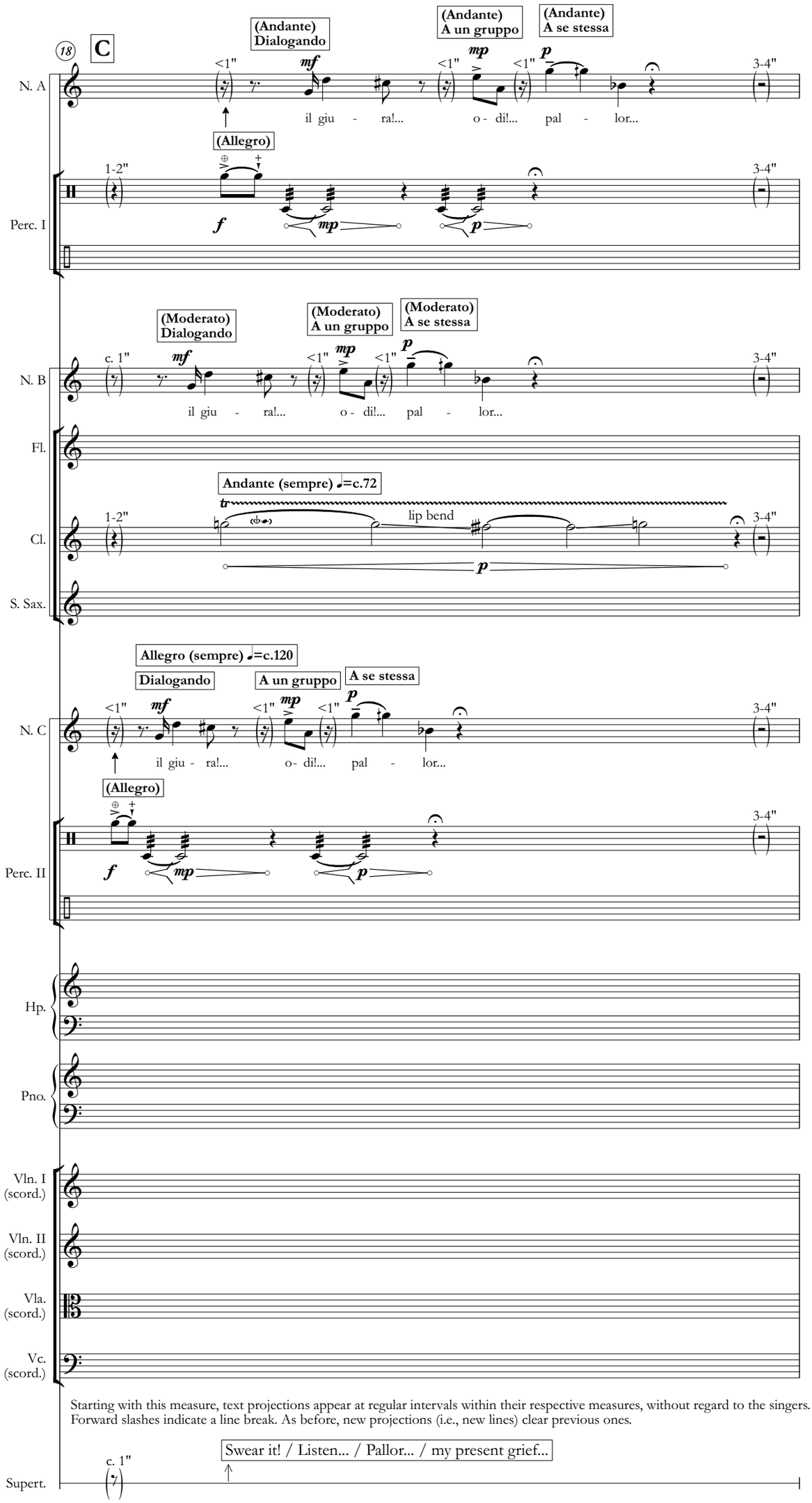

(Andante)
Dialogando
13
<1"
mf
+ 4x
o! o! o! o! o! o!
1-2"
N. A
Perc. I
mf
p
(Moderato)
Dialogando
(Moderato)
A un gruppo
(Moderato)
A se stessa
N. B
mp
pp
c. 1"
io tut-ta l'on-ta mia ti ri-ve - lo... o- di!... pal - lor...
Fl.
Cl.
S. Sax.
(Moderato)
A un gruppo
(Moderato)
A se stessa
N. C
o - di!... pal - - lor...
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I must confess my shame to you
Listen...
Pallor...
Supert.

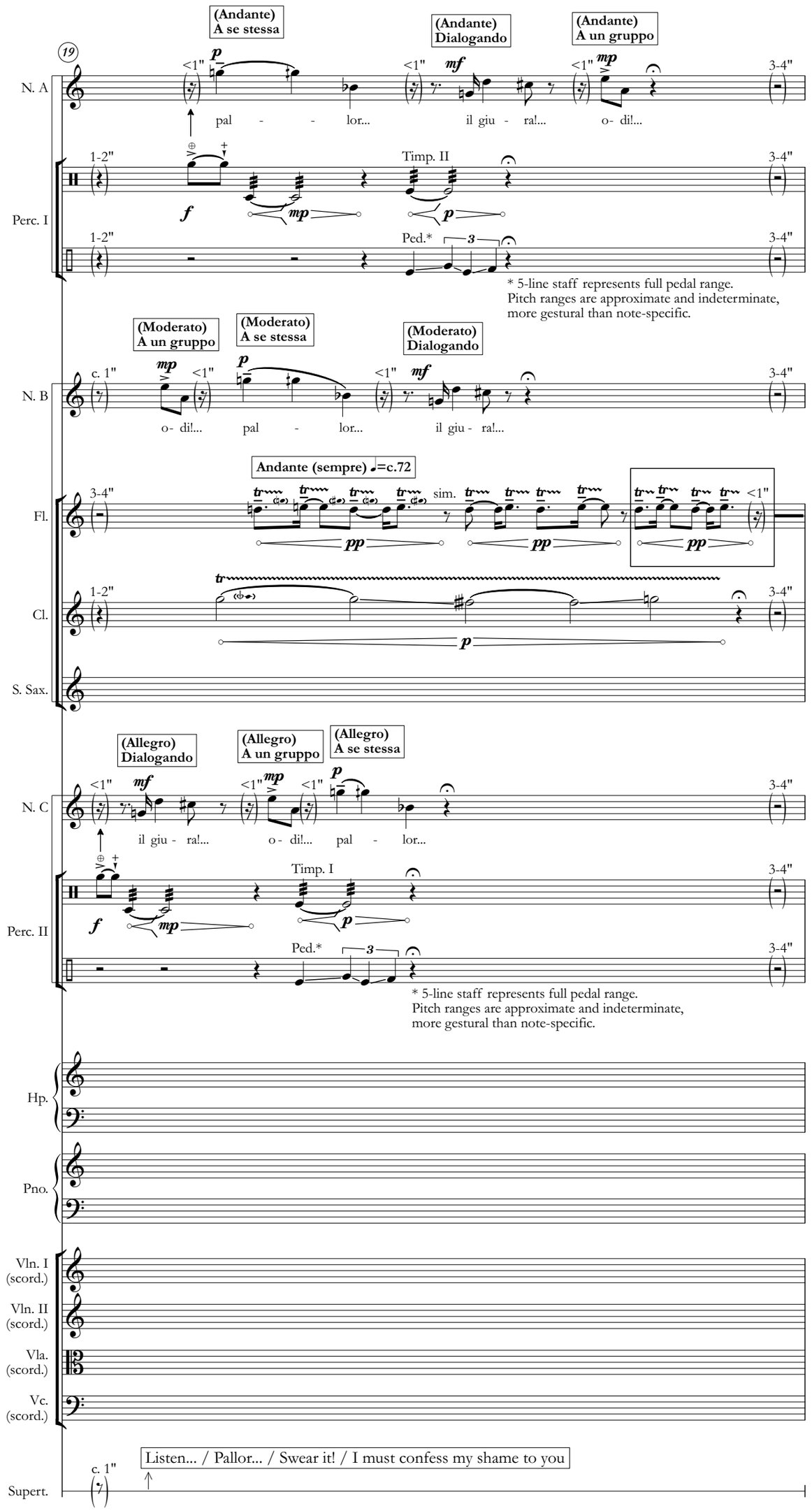

14
N. A
Perc. I
(Moderato)
Confidandosi
(Moderato)
Dialogando
(Moderato)
A un gruppo
N. B
pp
p
mp
c. 1"
1-2"
3-4"
il pre-sen - te mio duol...
io tut-ta l'on-ta mia ti ri-ve - lo...
o- di!...
Fl.
Cl.
S. Sax.
(Moderato)
Dialogando
(Moderato)
A un gruppo
(Moderato)
A se stessa
N. C
p
mp
p
c. 1"
3-4"
io tut-ta l'on-ta mia ti ri-ve- lo...
o - di!...
pal - - lor...
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
my present grief...
I must confess my shame to you
Listen...
Supert.

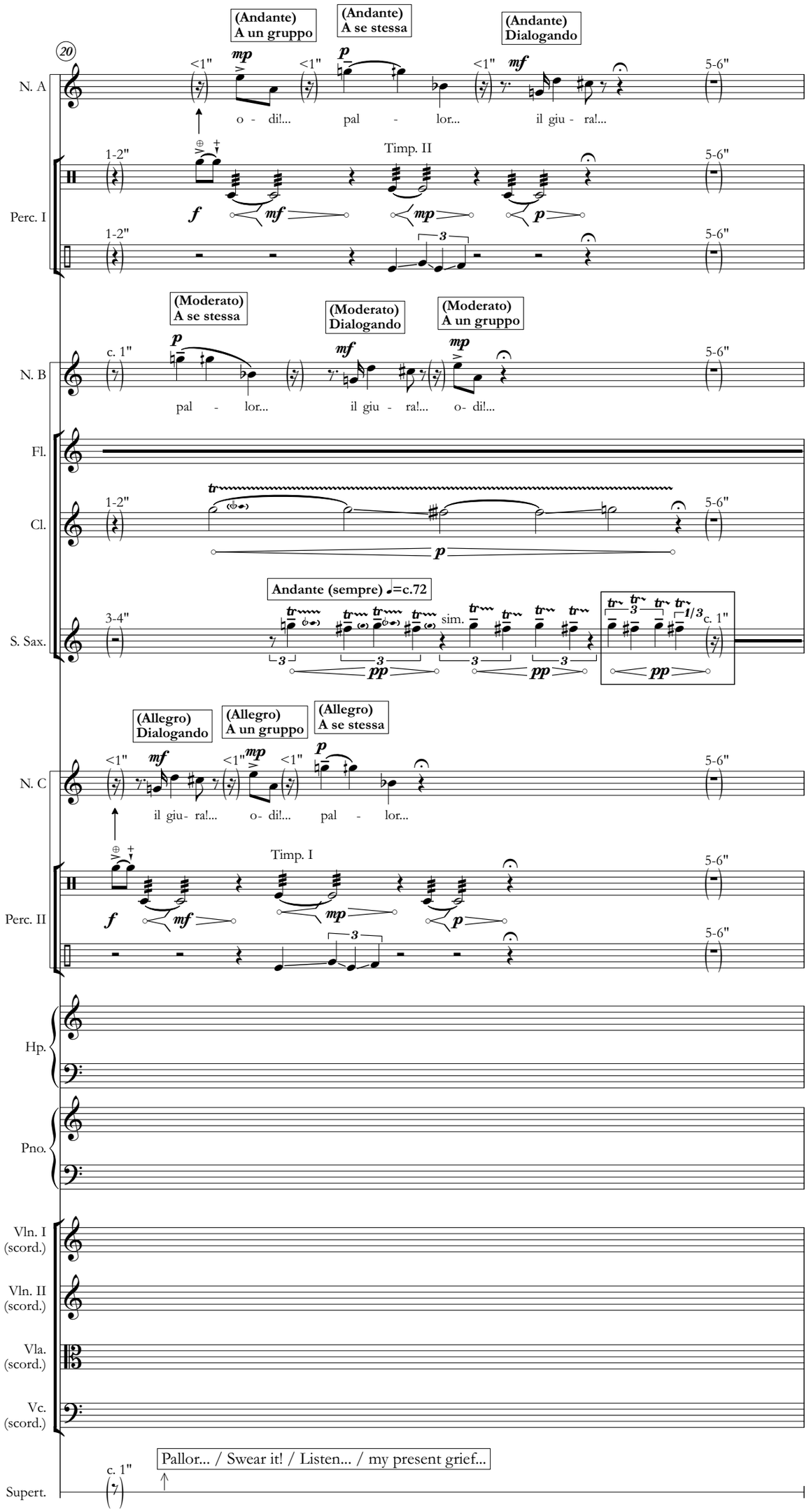

(Andante)
Confidandosi
15
N. A
<1"
mp
6
6
+ 3x
o! o! o! o! o! o!
5-6"
Perc. I
mp
p
5-6"
(Moderato)
A se stessa
(Moderato)
Dialogando
(Moderato)
Confidandosi
N. B
c. 1"
pp
1-2"
mf
1-2"
pp
5-6"
pal - lor...
il giu - ra!...
il pre-sen - te mio duol...
Fl.
Cl.
S. Sax.
(Moderato)
Confidandosi
(Moderato)
Dialogando
(Moderato)
A un gruppo
N. C
c. 1"
pp
1-2"
p
c. 1"
mp
5-6"
il pre-sen - te mio duol...
io tut-ta l'on-ta mia ti ri-ve- lo...
o- di!...
<1"
Perc. II
p
5-6"
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Pallor...
Swear it!
my present grief...
Supert.

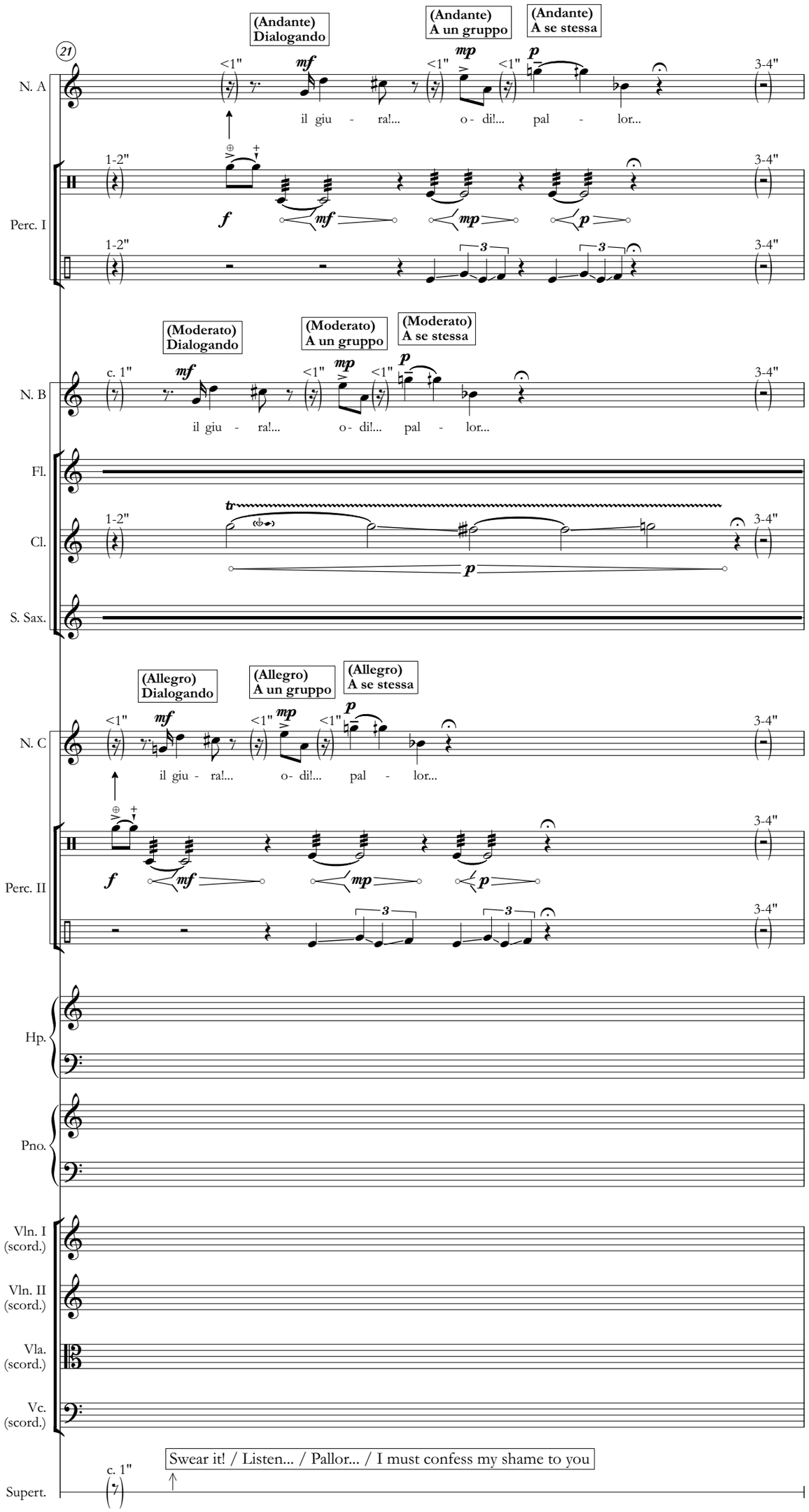

(Andante)
A se stessa
16
<1"
+ 2x
7-8"
N. A
o! o! o! o! o! o!
Perc. I
(Moderato)
Dialogando
(Moderato)
A un gruppo
(Moderato)
A se stessa
1-2"
c. 1"
N. B
io tut-ta l'on-ta mia ti ri-ve - lo...
o- di!...
pal - lor...
Fl.
Cl.
S. Sax.
(Moderato)
A se stessa
(Moderato)
Dialogando
N. C
pal - - - - lor...
il giu- ra!...
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I must confess my shame to you
Listen...
Pallor...
Supert.

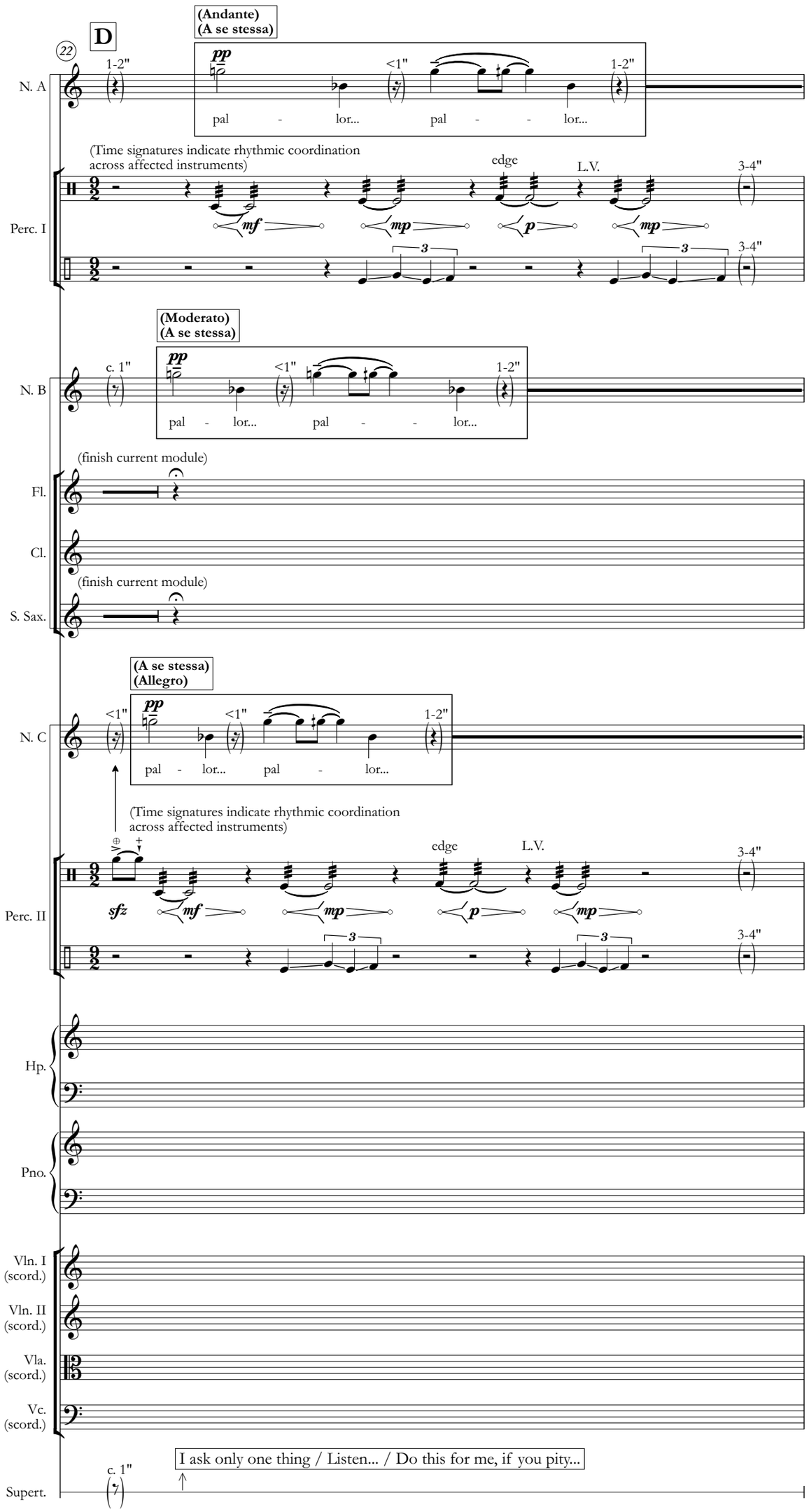

(Andante)
(A se stessa)
17
<1"
pp
o! o! o! o! o! o! o! o! o! o! o! o!
9-10"
N. A
Perc. I
pp
p
N. B
Fl.
Cl.
S. Sax.
(Moderato)
Confidandosi
c. 1"
mp
il giu - ra!...
<1"
(Moderato)
A se stessa
p
il giu - ra!...
9-10"
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

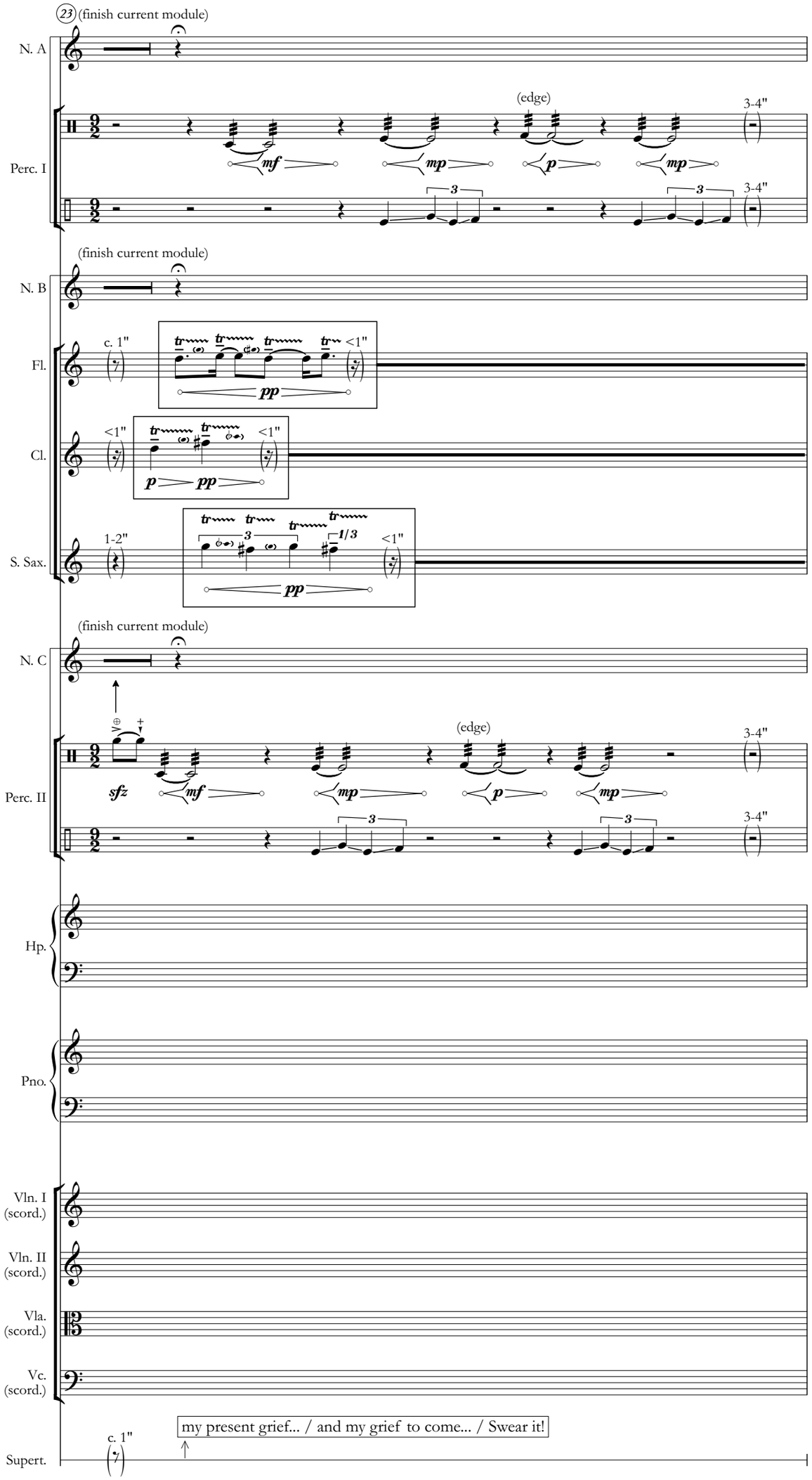

(18)
C
(Andante)
Dialogando
(Andante)
A un gruppo
(Andante)
A se stessa
N. A
il giu - ra!... o - di!... pal - lor...
(Allegro)
Perc. I
(Moderato)
Dialogando
(Moderato)
A un gruppo
(Moderato)
A se stessa
N. B
il giu - ra!... o - di!... pal - lor...
Fl.
Andante (sempre) ♩=c.72
lip bend
Cl.
S. Sax.
Allegro (sempre) ♩=c.120
Dialogando
A un gruppo
A se stessa
N. C
il giu - ra!... o - di!... pal - lor...
(Allegro)
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Starting with this measure, text projections appear at regular intervals within their respective measures, without regard to the singers. Forward slashes indicate a line break. As before, new projections (i.e., new lines) clear previous ones.
Swear it! / Listen... / Pallor... / my present grief...
Supert.

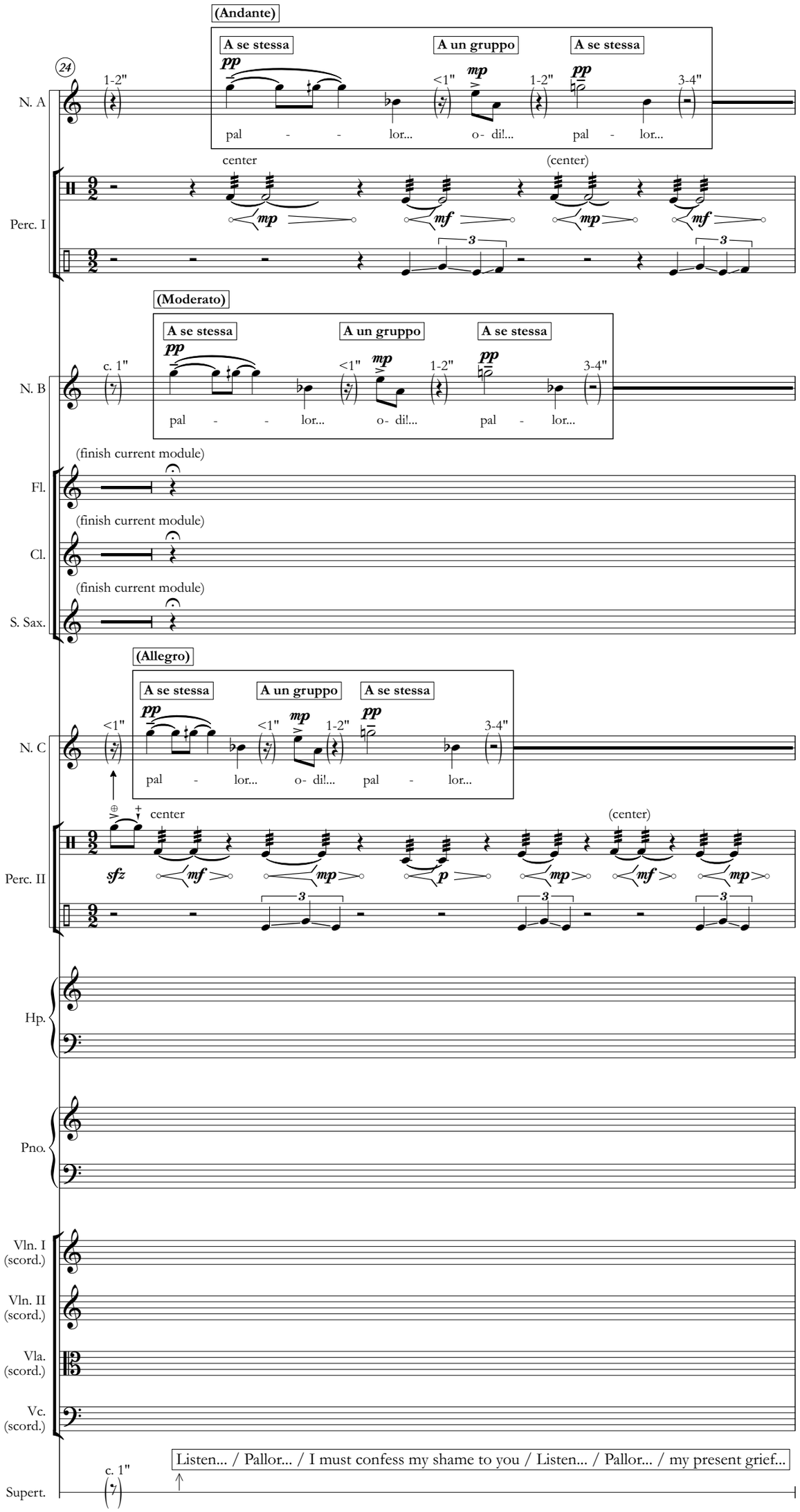

19
(Andante)
A se stessa
(Andante)
Dialogando
(Andante)
A un gruppo
N. A
pal - - lor...
il giu - ra!...
o- di!...
Timp. II
Perc. I
Ped.*
* 5-line staff represents full pedal range.
Pitch ranges are approximate and indeterminate,
more gestural than note-specific.
(Moderato)
A un gruppo
(Moderato)
A se stessa
(Moderato)
Dialogando
N. B
o- di!...
pal - lor...
il giu - ra!...
Andante (sempre) ♩=c.72
Fl.
sim.
Cl.
S. Sax.
(Allegro)
Dialogando
(Allegro)
A un gruppo
(Allegro)
A se stessa
N. C
il giu - ra!...
o - di!...
pal - lor...
Timp. I
Perc. II
Ped.*
* 5-line staff represents full pedal range.
Pitch ranges are approximate and indeterminate,
more gestural than note-specific.
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Listen... / Pallor... / Swear it! / I must confess my shame to you
Supert.

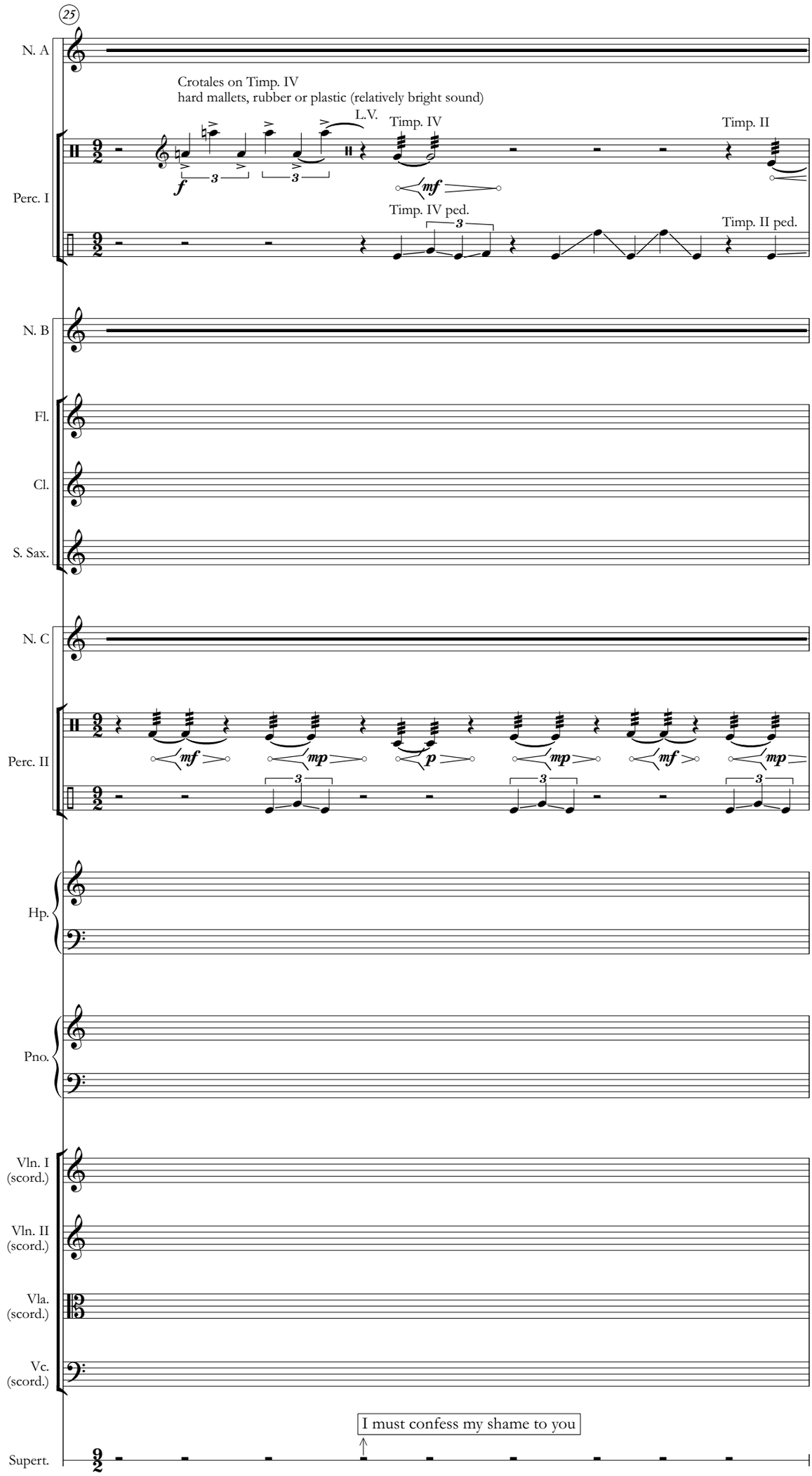

(Andante)
A un gruppo
(Andante)
A se stessa
(Andante)
Dialogando
20
N. A
o - di!... pal - lor... il giu - ra!...
Timp. II
Perc. I
(Moderato)
A se stessa
(Moderato)
Dialogando
(Moderato)
A un gruppo
N. B
pal - lor... il giu - ra!... o- di!...
Fl.
Cl.
S. Sax.
Andante (sempre) ♩=c.72
sim.
(Allegro)
Dialogando
(Allegro)
A un gruppo
(Allegro)
A se stessa
N. C
il giu- ra!... o- di!... pal - lor...
Timp. I
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.
Pallor... / Swear it! / Listen... / my present grief...

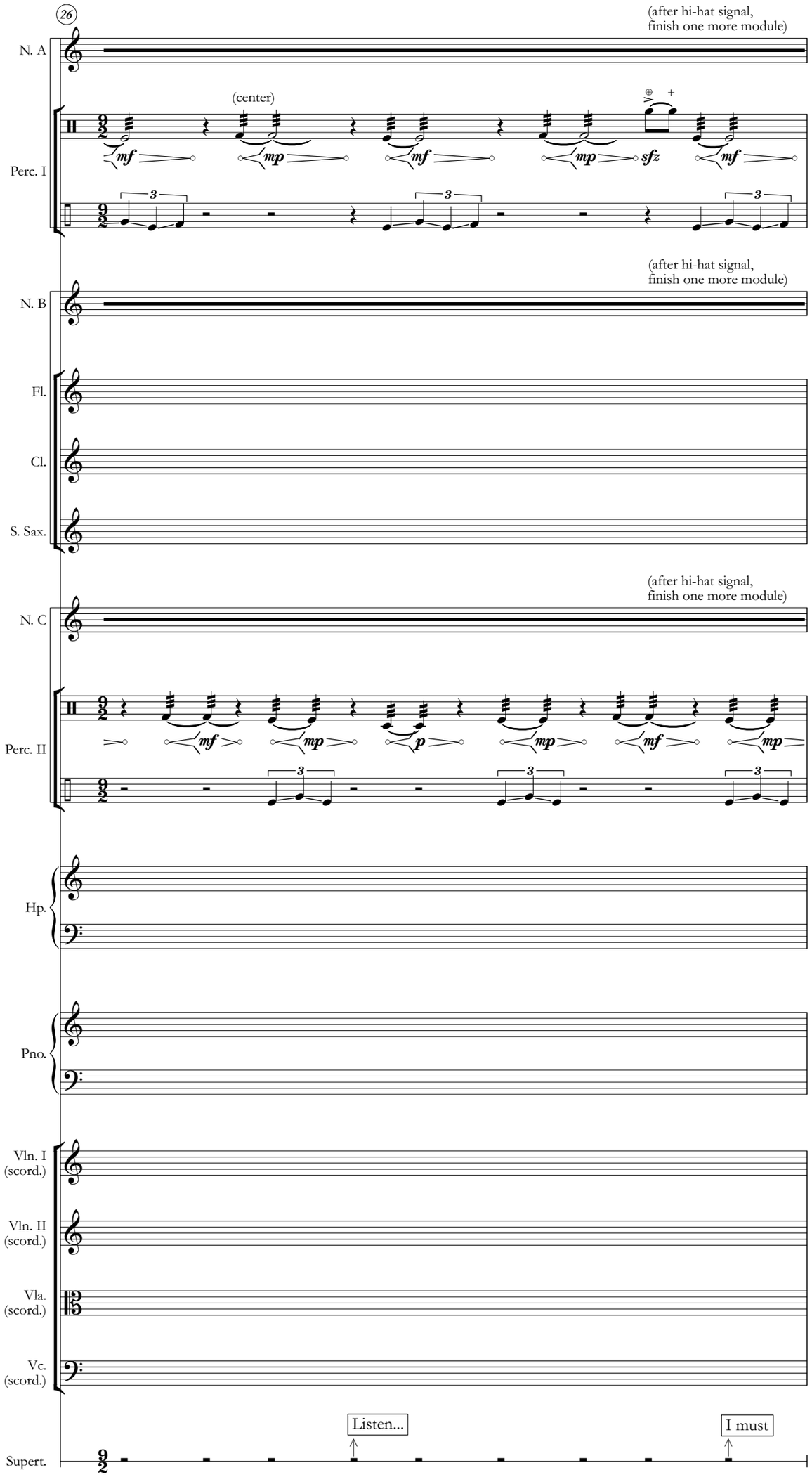

(Andante) Dialogando
(Andante) A un gruppo
(Andante) A se stessa
21
N. A
il giu - ra!... o - di!... pal - lor...
Perc. I
(Moderato) Dialogando
(Moderato) A un gruppo
(Moderato) A se stessa
N. B
il giu - ra!... o - di!... pal - lor...
Fl.
Cl.
S. Sax.
(Allegro) Dialogando
(Allegro) A un gruppo
(Allegro) A se stessa
N. C
il giu - ra!... o - di!... pal - lor...
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Swear it! / Listen... / Pallor... / I must confess my shame to you
Supert.

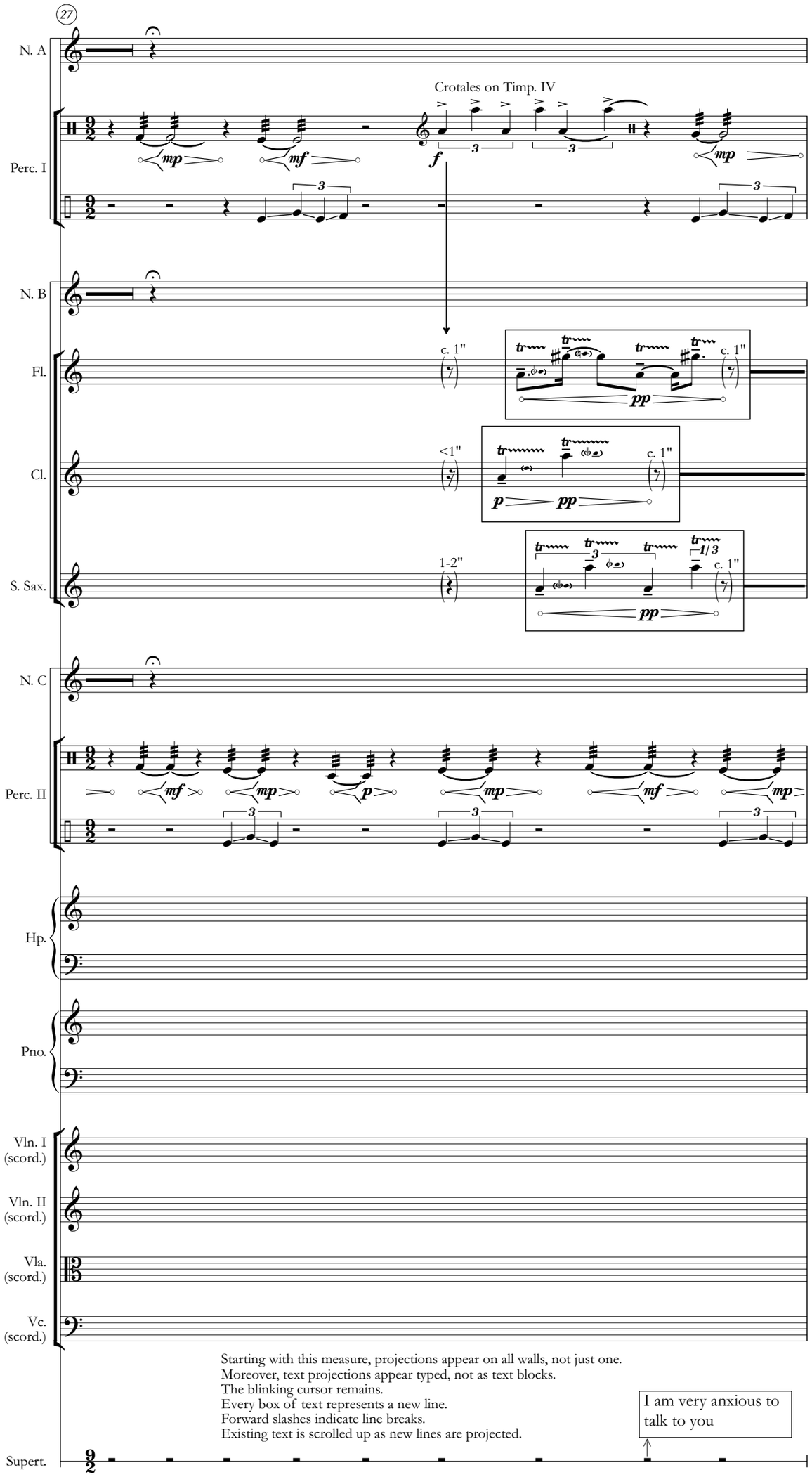

D
(Andante)
(A se stessa)
22
N. A
1-2"
pp
<1"
1-2"
pal - lor... pal - - lor...
(Time signatures indicate rhythmic coordination
across affected instruments)
Perc. I
edge
L.V.
3-4"
mf
mp
p
mp
3
3
3-4"
(Moderato)
(A se stessa)
N. B
c. 1"
pp
<1"
1-2"
pal - lor... pal - - lor...
(finish current module)
Fl.
Cl.
(finish current module)
S. Sax.
(A se stessa)
(Allegro)
N. C
<1"
pp
<1"
1-2"
pal - lor... pal - lor...
(Time signatures indicate rhythmic coordination
across affected instruments)
Perc. II
edge
L.V.
3-4"
sfz
mf
mp
p
mp
3
3
3-4"
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I ask only one thing / Listen... / Do this for me, if you pity...
c. 1"
Supert.

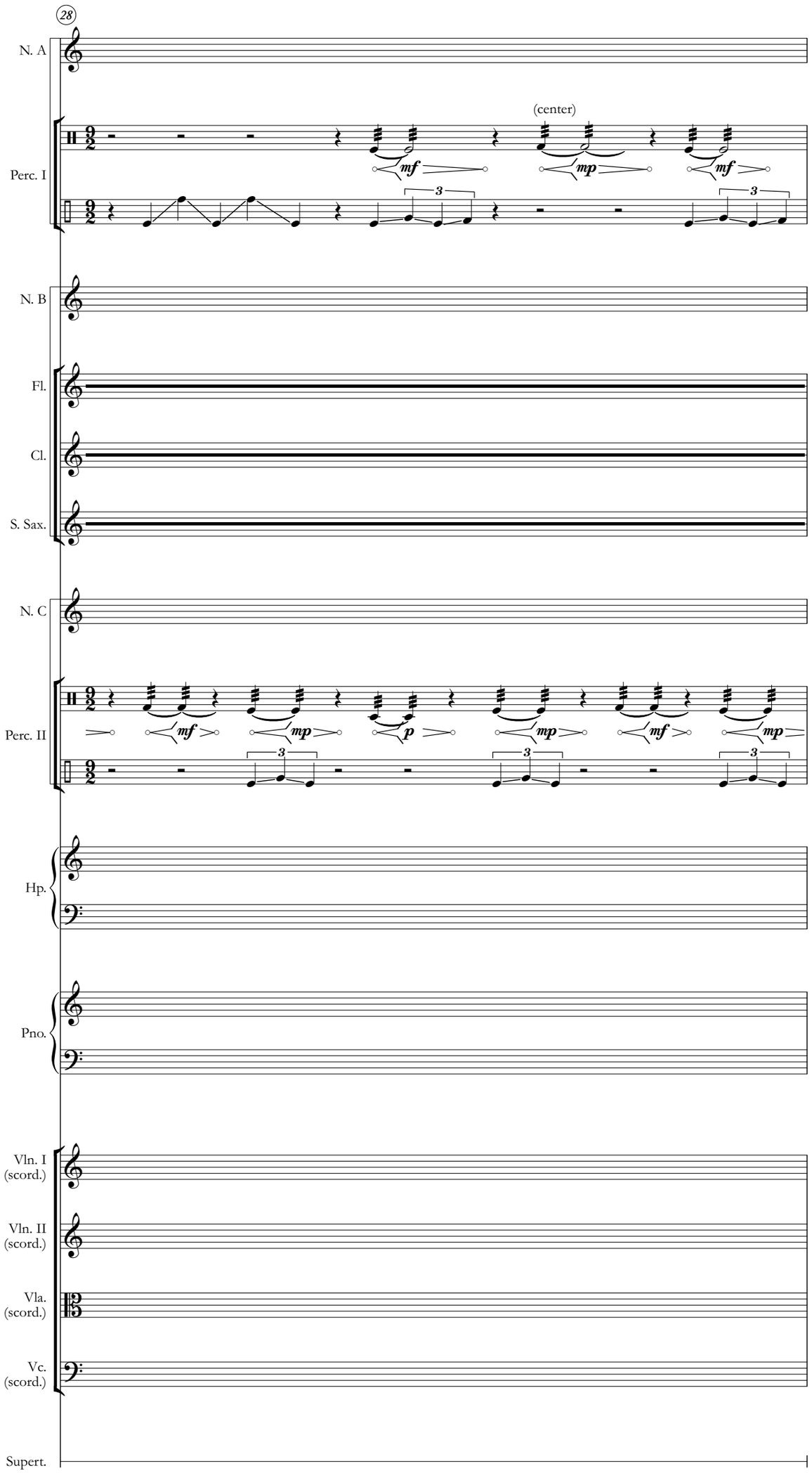

23 (finish current module)
N. A
(edge)
3-4"
Perc. I
mf
mp
p
mp
3
3
3-4"
(finish current module)
N. B
c. 1"
<1"
Fl.
pp
<1"
<1"
Cl.
p
pp
1-2"
S. Sax.
3
1/3
<1"
pp
(finish current module)
N. C
(edge)
3-4"
sfz
Perc. II
mf
mp
p
mp
3
3
3-4"
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
c. 1"
my present grief... / and my grief to come... / Swear it!
Supert.

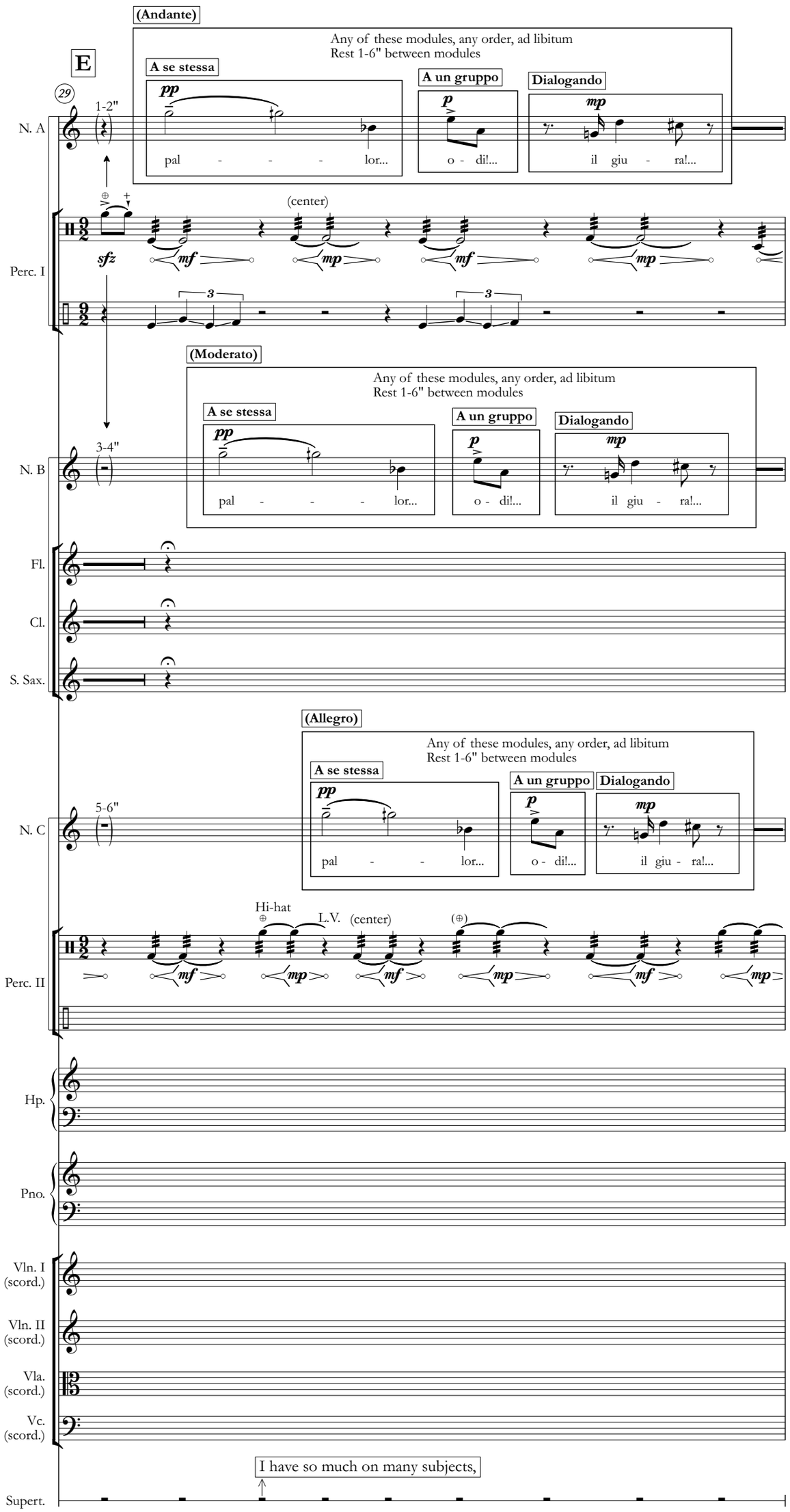

(Andante)
A se stessa
A un gruppo
A se stessa
24
N. A
1-2"
pp
pal - - lor...
<1"
mp
o- di!...
1-2"
pp
pal - lor...
3-4"
center
(center)
Perc. I
mp
mf
mp
mf
3
3
(Moderato)
A se stessa
A un gruppo
A se stessa
N. B
c. 1"
pp
pal - - lor...
<1"
mp
o- di!...
1-2"
pp
pal - lor...
3-4"
(finish current module)
Fl.
(finish current module)
Cl.
(finish current module)
S. Sax.
(Allegro)
A se stessa
A un gruppo
A se stessa
N. C
<1"
pp
pal - lor...
<1"
mp
o- di!...
1-2"
pp
pal - lor...
3-4"
center
(center)
Perc. II
sfz
mf
mp
p
mp
mf
mp
3
3
3
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Listen... / Pallor... / I must confess my shame to you / Listen... / Pallor... / my present grief...
c. 1"
Supert.

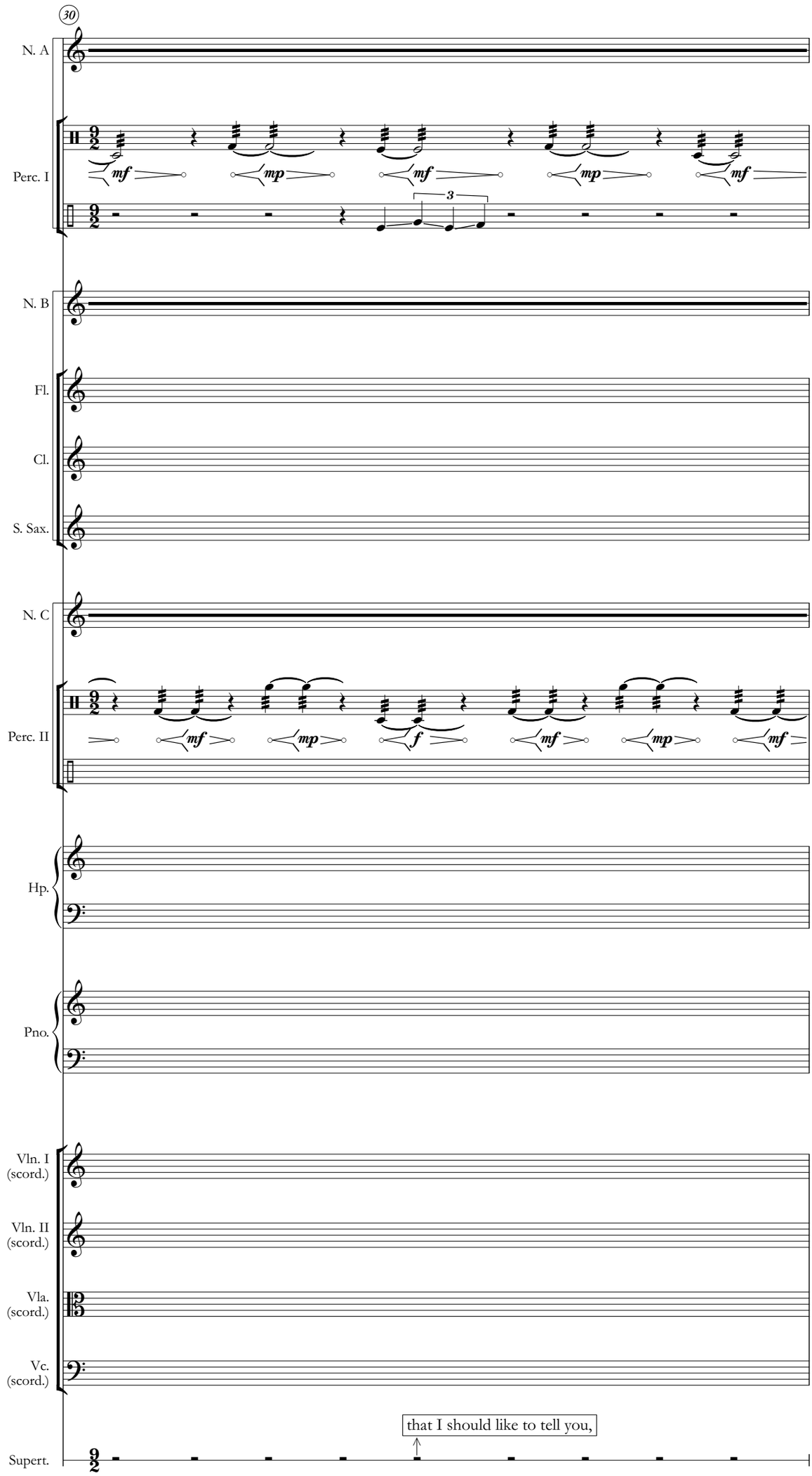

25
N. A
Crotales on Timp. IV
hard mallets, rubber or plastic (relatively bright sound)
L.V.
Timp. IV
Timp. II
Perc. I
Timp. IV ped.
Timp. II ped.
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I must confess my shame to you
Supert.

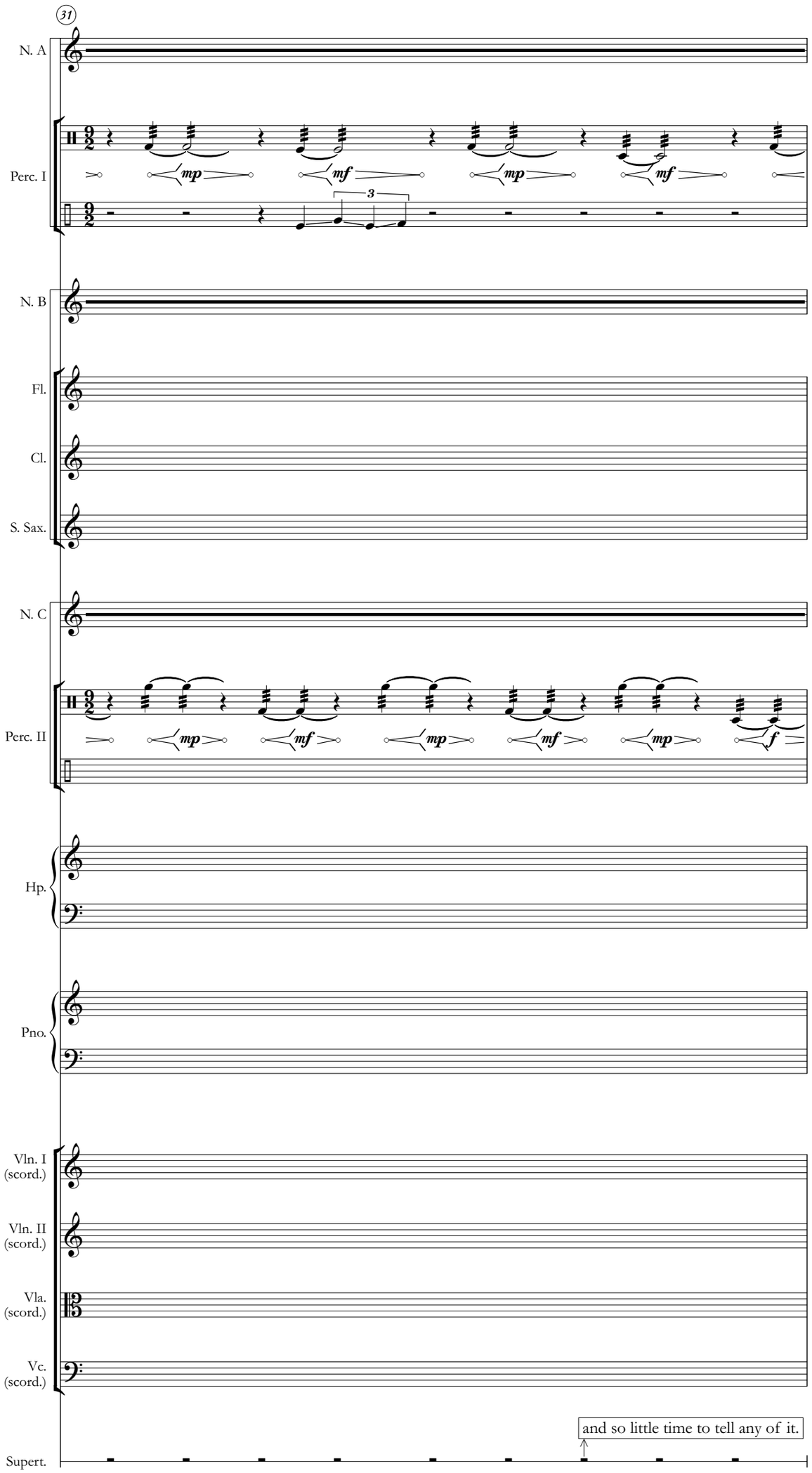

26
(after hi-hat signal, finish one more module)
N. A
(center)
Perc. I
mf
mp
mf
mp
sfz
mf
3
3
3
(after hi-hat signal, finish one more module)
N. B
Fl.
Cl.
S. Sax.
(after hi-hat signal, finish one more module)
N. C
Perc. II
mf
mp
p
mp
mf
mp
3
3
3
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Listen...
I must
Supert.

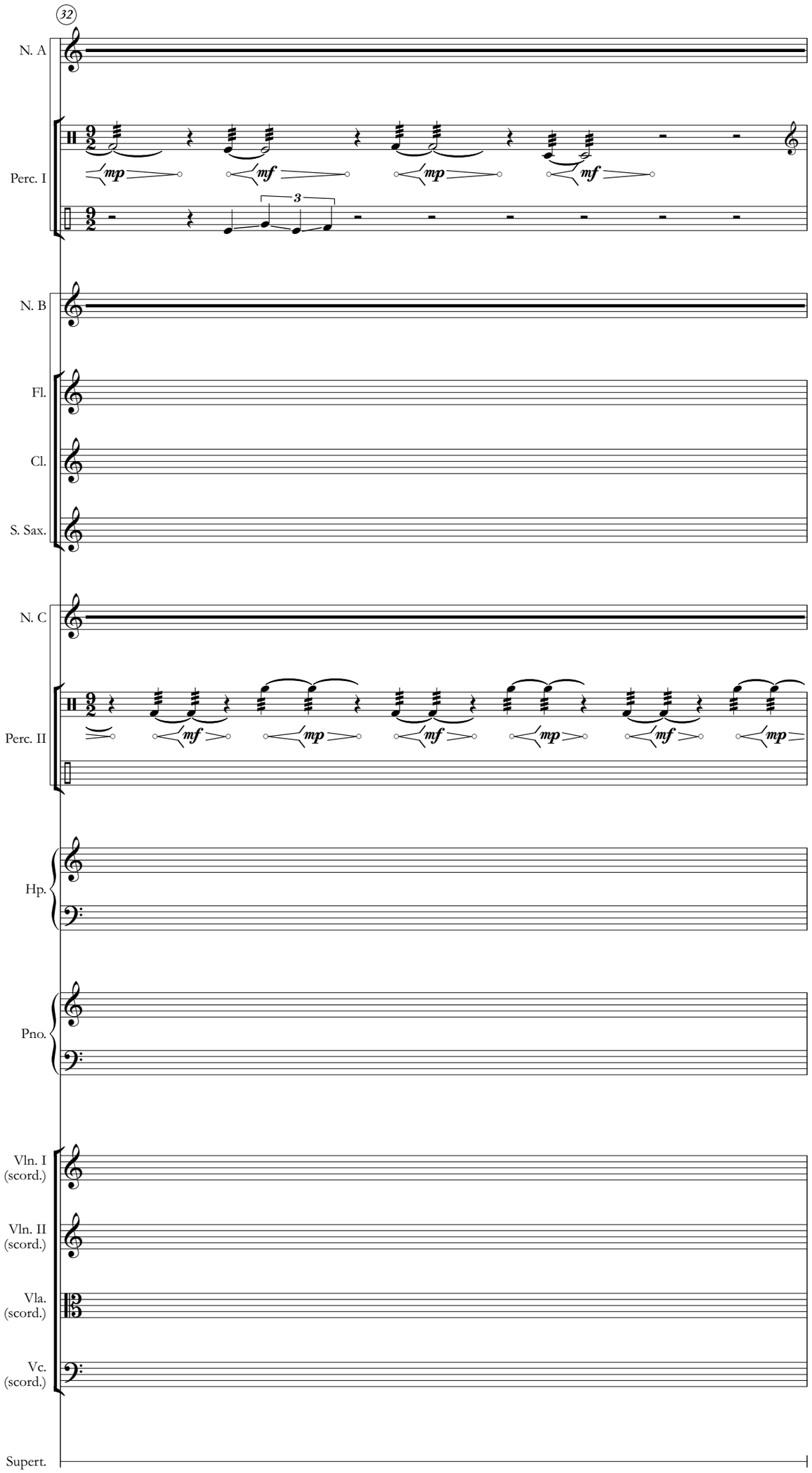

27
N. A
Crotales on Timp. IV
Perc. I
N. B
Fl.
c. 1"
Cl.
<1"
S. Sax.
1-2"
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Starting with this measure, projections appear on all walls, not just one.
Moreover, text projections appear typed, not as text blocks.
The blinking cursor remains.
Every box of text represents a new line.
Forward slashes indicate line breaks.
Existing text is scrolled up as new lines are projected.
I am very anxious to talk to you
Supert.

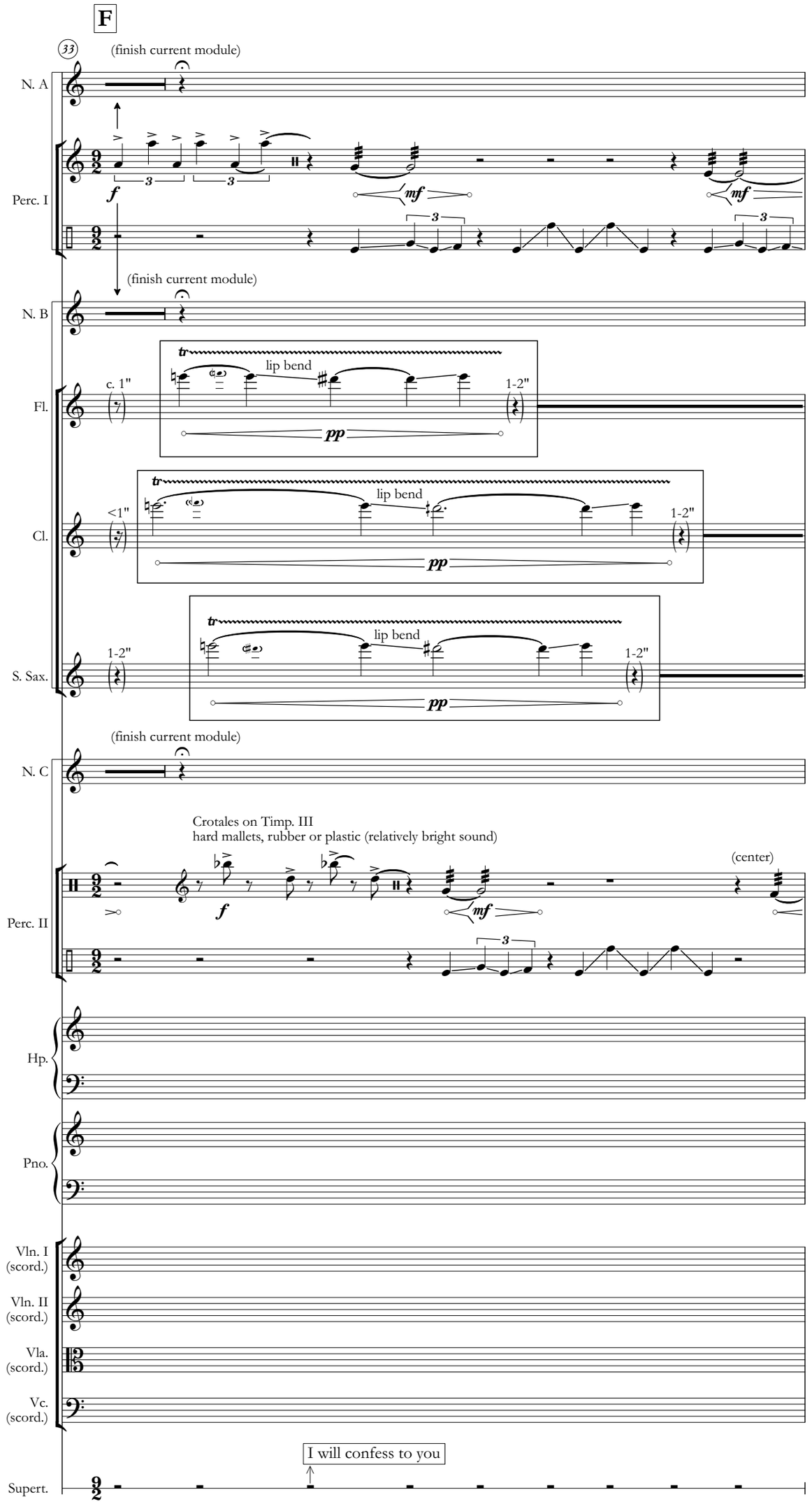

28
N. A
(center)
Perc. I
mf
mp
mf
3
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
mf
mp
p
mp
mf
mp
3
3
3
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

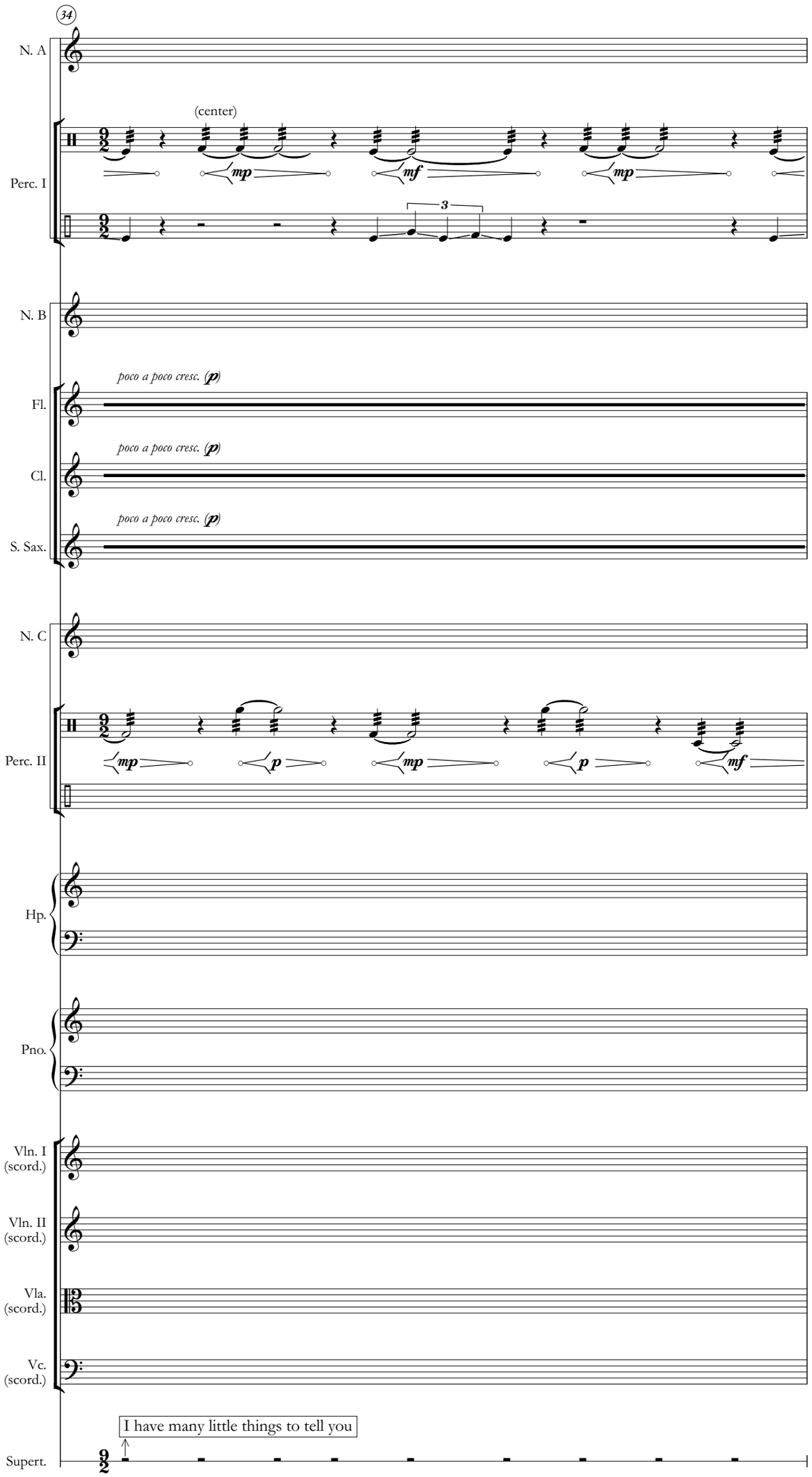

(Andante)
Any of these modules, any order, ad libitum
Rest 1-6" between modules
A se stessa
A un gruppo
Dialogando
E
29
1-2"
N. A
pp
pal - - - lor...
p
o - di!...
mp
il giu - ra!...
(center)
sfz
mf
mp
Perc. I
3
(Moderato)
Any of these modules, any order, ad libitum
Rest 1-6" between modules
A se stessa
A un gruppo
Dialogando
3-4"
N. B
Fl.
Cl.
S. Sax.
(Allegro)
Any of these modules, any order, ad libitum
Rest 1-6" between modules
A se stessa
A un gruppo
Dialogando
5-6"
N. C
Hi-hat
L.V.
(center)
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I have so much on many subjects,
Supert.

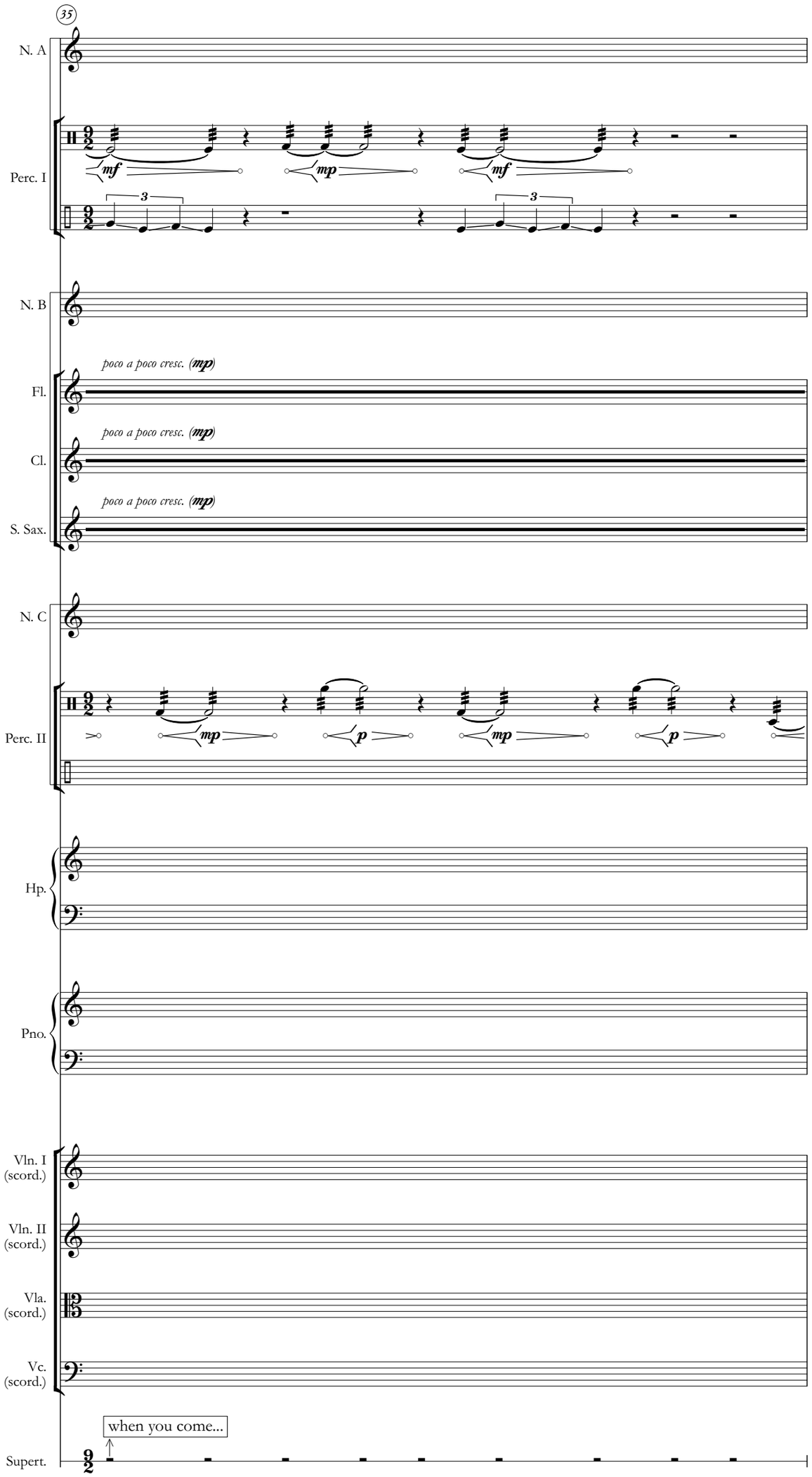

30
N. A
Perc. I
mf
mp
mf
mp
mf
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
mf
mp
f
mf
mp
mf
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
that I should like to tell you,
Supert.

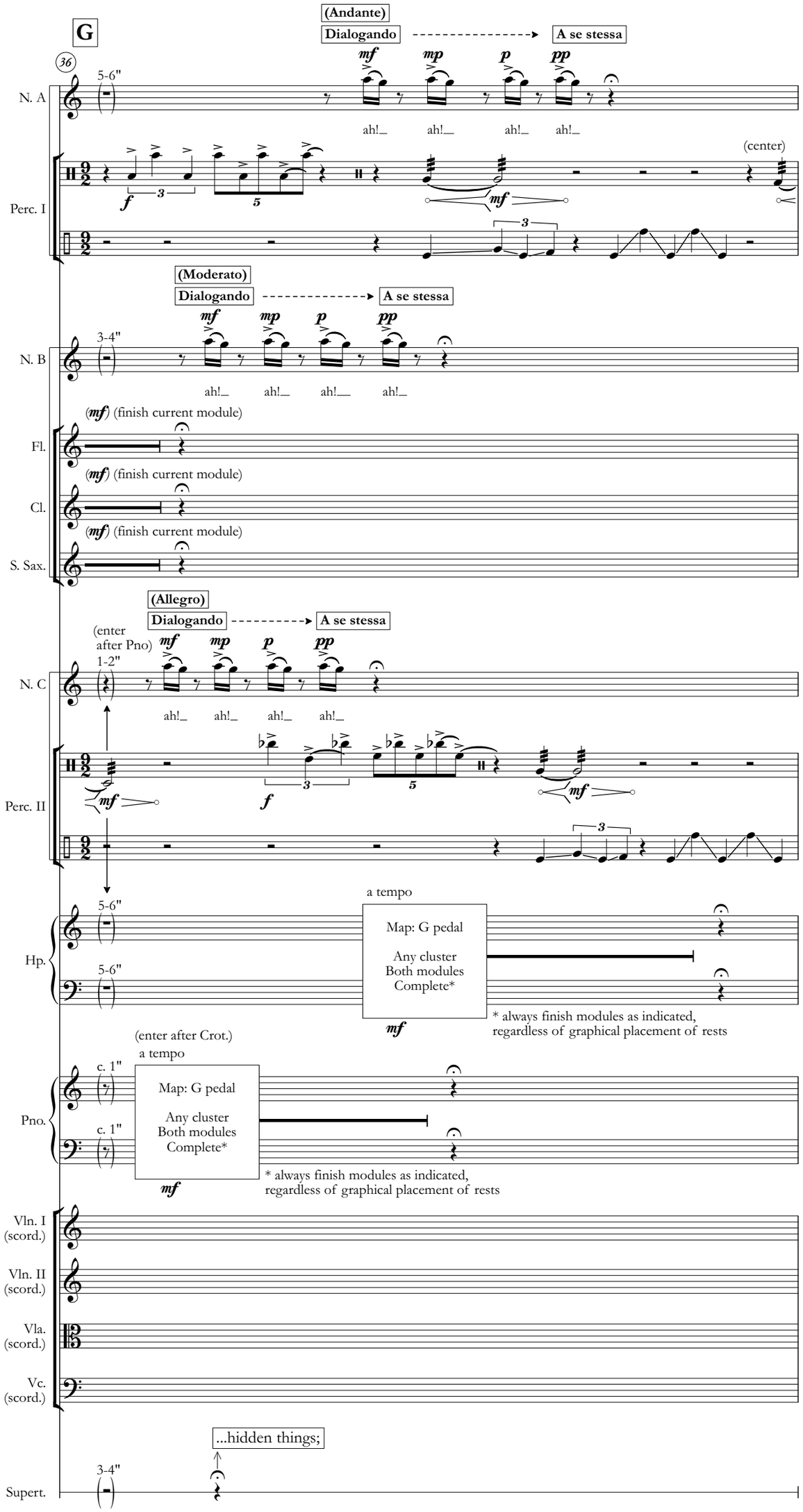

31
N. A
Perc. I
mp
mf
mp
mf
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
mp
mf
mp
mf
mp
f
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
and so little time to tell any of it.
Supert.

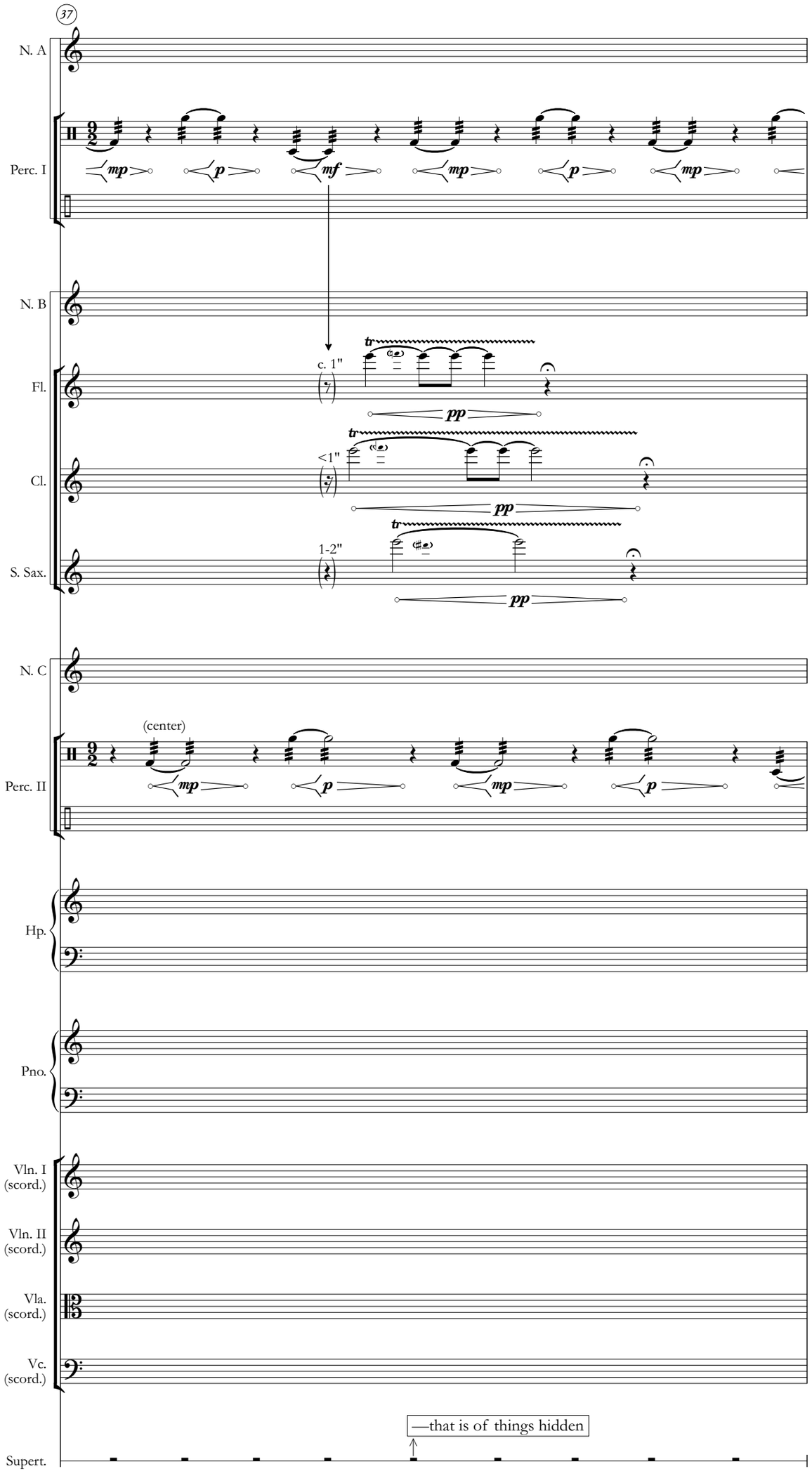

32
N. A
Perc. I
mp
mf
mp
mf
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
mf
mp
mf
mp
mf
mp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

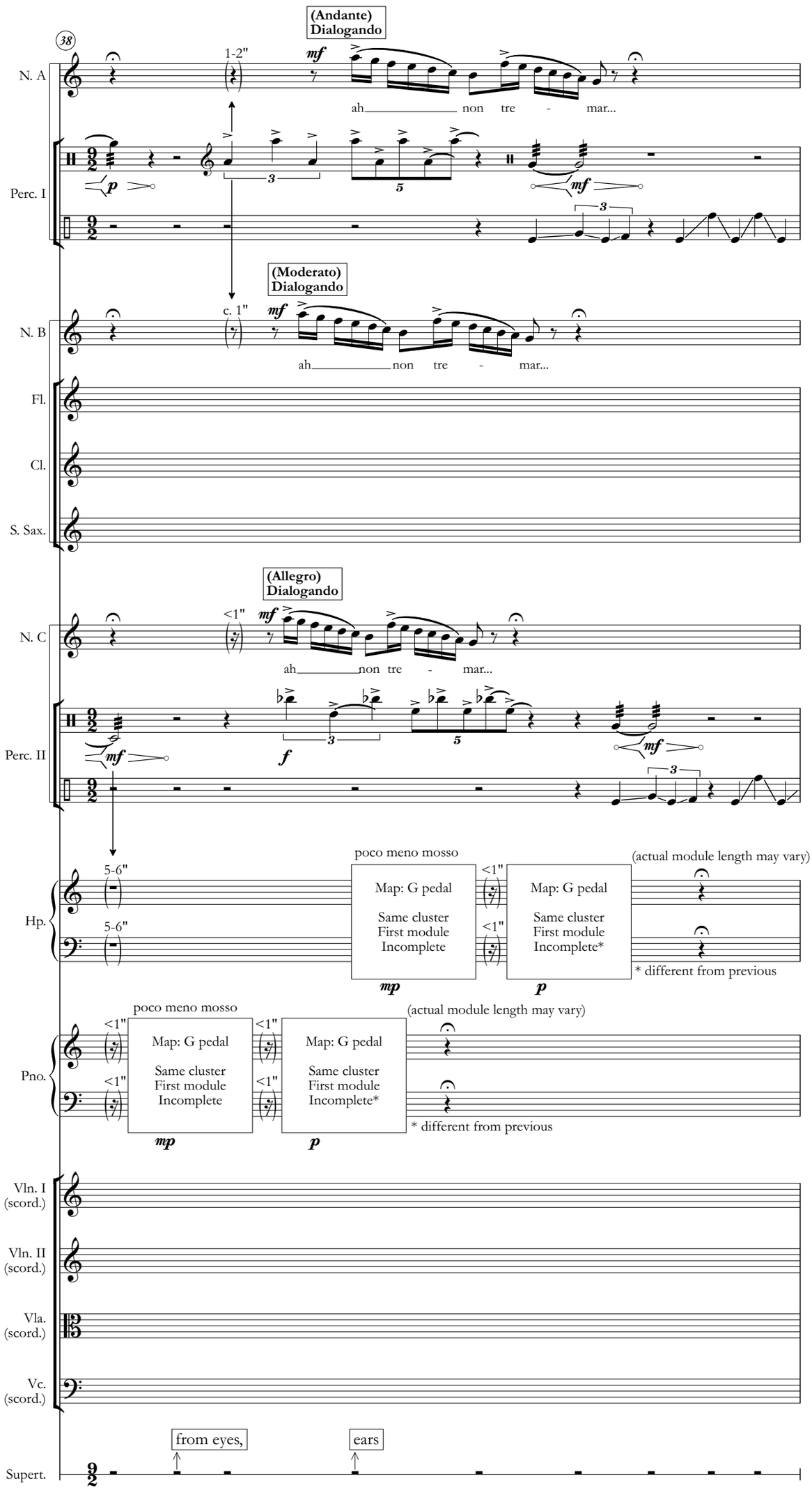

F
33
(finish current module)
N. A
Perc. I
f
mf
(finish current module)
N. B
Fl.
c. 1"
tr
lip bend
1-2"
pp
Cl.
<1"
S. Sax.
(finish current module)
N. C
Crotales on Timp. III
hard mallets, rubber or plastic (relatively bright sound)
Perc. II
(center)
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I will confess to you
Supert.

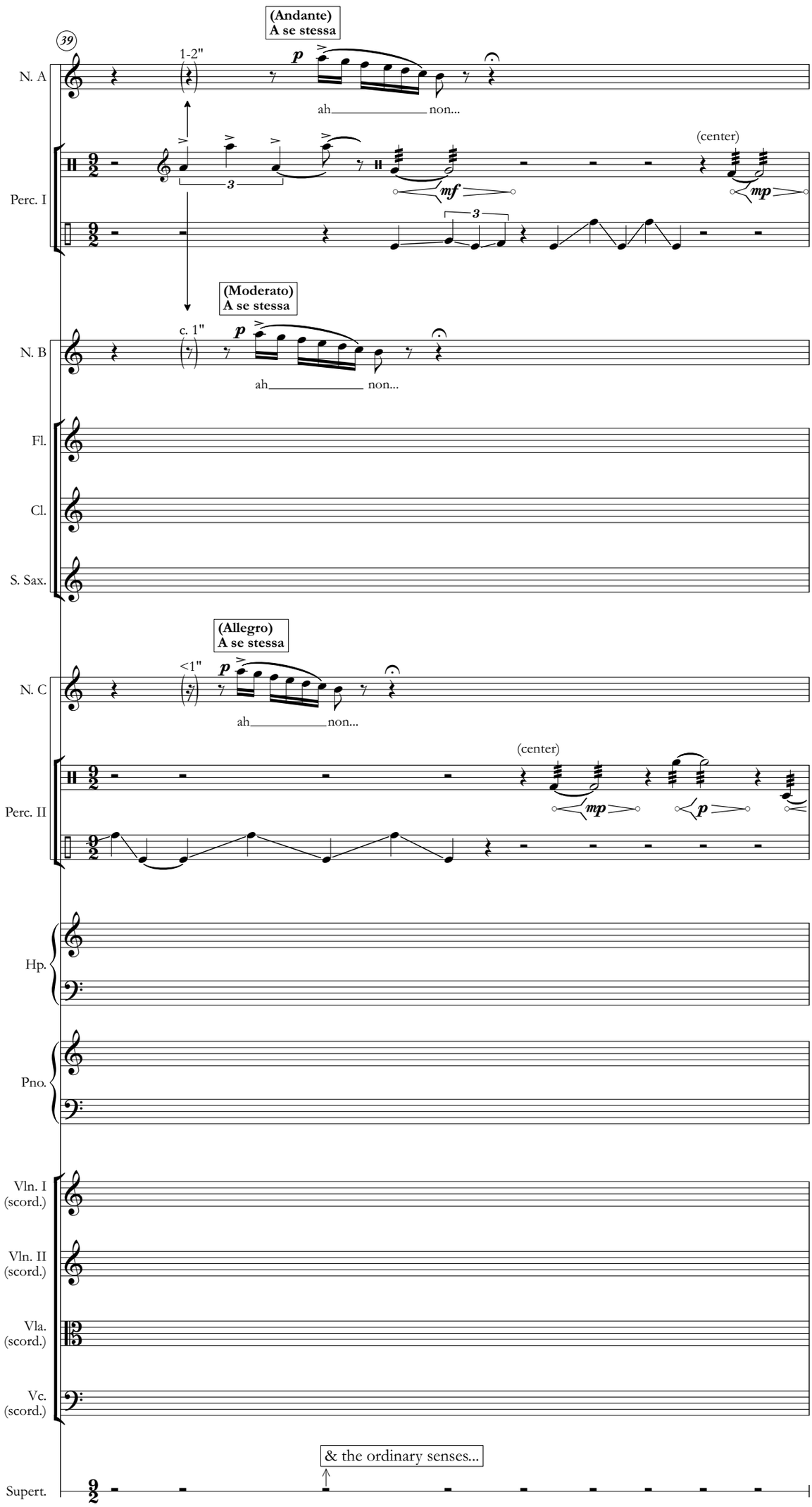

34
N. A
(center)
mp
mf
mp
Perc. I
3
N. B
poco a poco cresc. (p)
Fl.
poco a poco cresc. (p)
Cl.
poco a poco cresc. (p)
S. Sax.
N. C
mp
p
mp
p
mf
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
I have many little things to tell you
Supert.

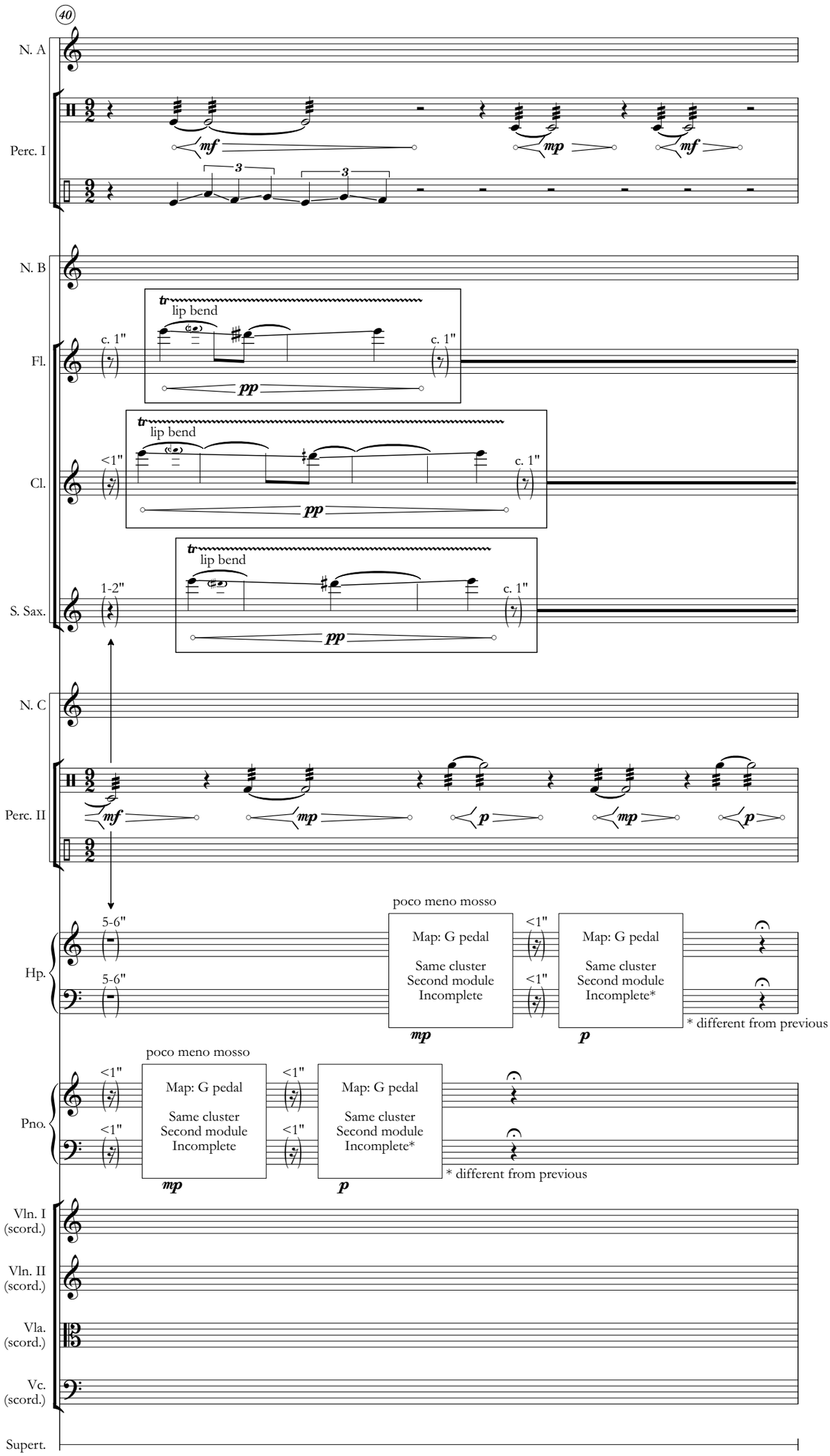

35
N. A
Perc. I
mf
mp
mf
3
3
N. B
poco a poco cresc. (mp)
Fl.
poco a poco cresc. (mp)
Cl.
poco a poco cresc. (mp)
S. Sax.
N. C
Perc. II
mp
p
mp
p
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
when you come...
Supert.

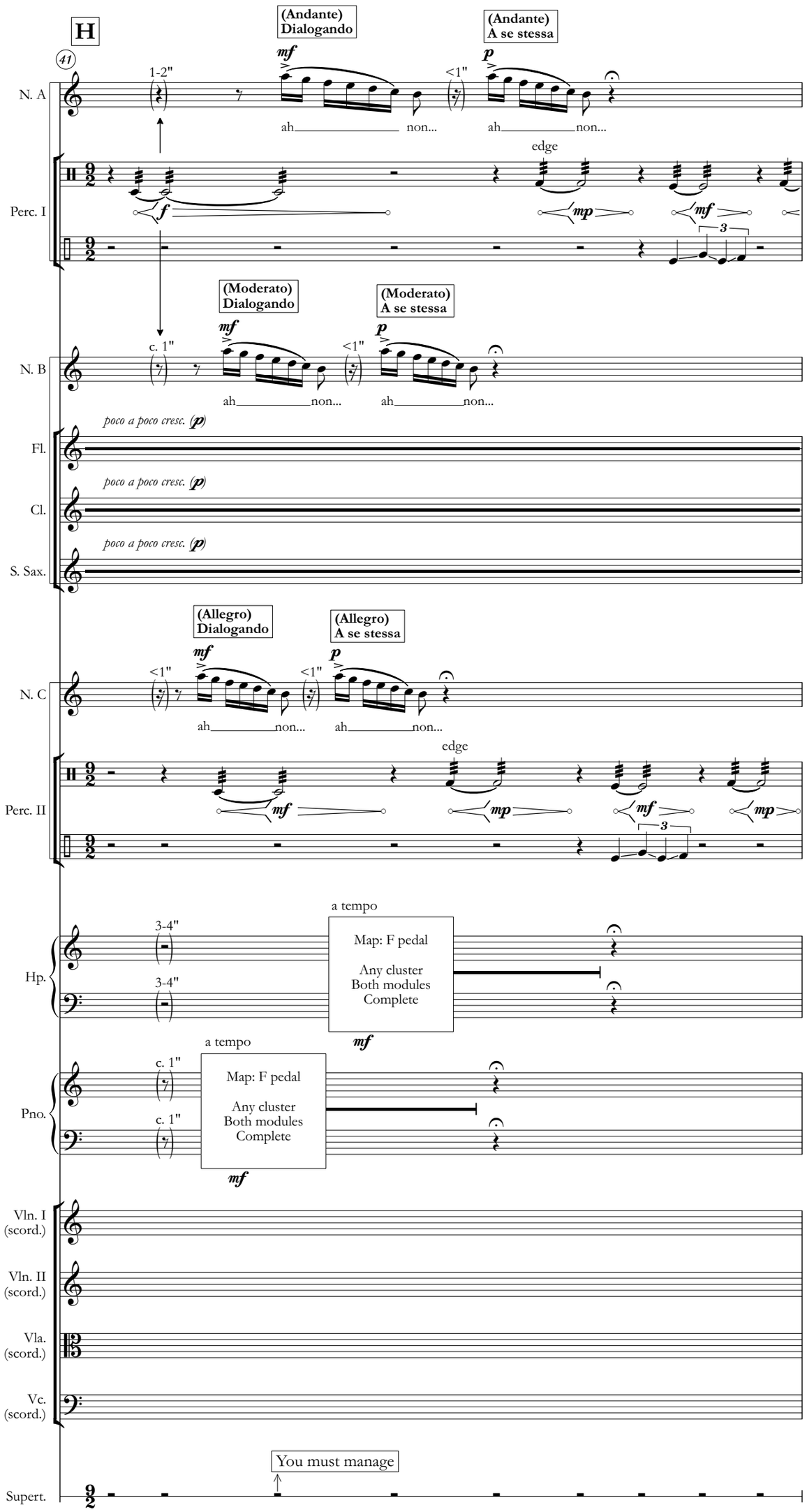

G
(Andante)
Dialogando
A se stessa
36
5-6"
N. A
mf mp p pp
ah!_ ah!_ ah!_ ah!_
Perc. I
(center)
(Moderato)
Dialogando
A se stessa
3-4"
N. B
ah!_ ah!_ ah!_ ah!_
(mf) (finish current module)
Fl.
(mf) (finish current module)
Cl.
(mf) (finish current module)
S. Sax.
(Allegro)
Dialogando
A se stessa
(enter after Pno)
1-2"
N. C
ah!_ ah!_ ah!_ ah!_
Perc. II
a tempo
5-6"
Hp.
5-6"
Map: G pedal
Any cluster
Both modules
Complete*
* always finish modules as indicated, regardless of graphical placement of rests
(enter after Crot.)
a tempo
c. 1"
Pno.
c. 1"
Map: G pedal
Any cluster
Both modules
Complete*
* always finish modules as indicated, regardless of graphical placement of rests
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
...hidden things;
3-4"
Supert.

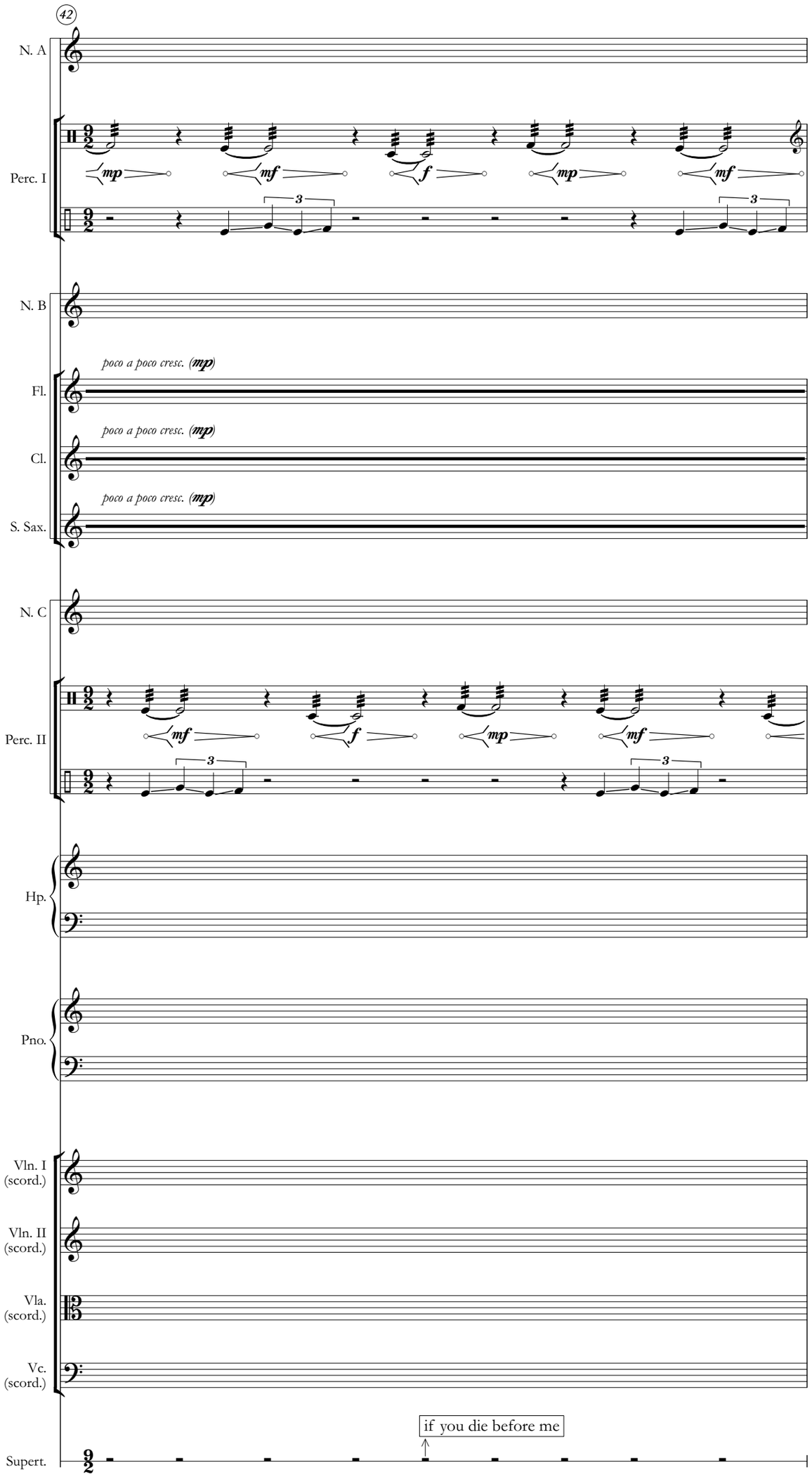

37
N. A
Perc. I
mp
p
mf
mp
p
mp
N. B
Fl.
c. 1"
tr
pp
Cl.
<1"
tr
pp
S. Sax.
1-2"
tr
pp
N. C
Perc. II
(center)
mp
p
mp
p
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.
—that is of things hidden

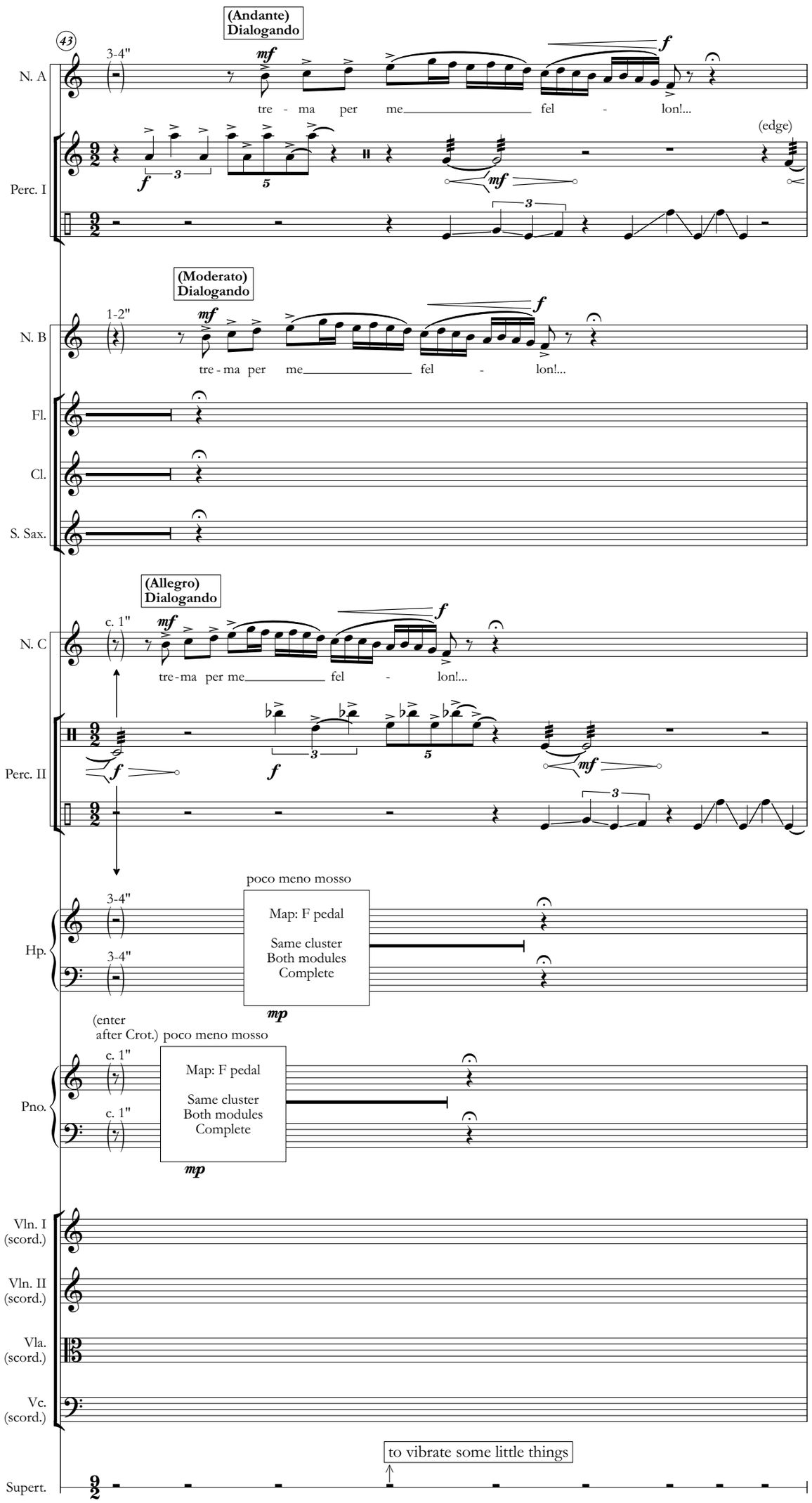

38
(Andante)
Dialogando
N. A
1-2"
mf
ah non tre - mar...
Perc. I
p
3
5
mf
3
(Moderato)
Dialogando
N. B
c. 1"
mf
ah non tre - mar...
Fl.
Cl.
S. Sax.
(Allegro)
Dialogando
N. C
<1"
mf
ah non tre - mar...
Perc. II
mf
f
3
5
mf
3
Hp.
5-6"
5-6"
poco meno mosso
Map: G pedal
Same cluster
First module
Incomplete
mp
<1"
<1"
Map: G pedal
Same cluster
First module
Incomplete*
p
(actual module length may vary)
* different from previous
Pno.
poco meno mosso
<1"
<1"
Map: G pedal
Same cluster
First module
Incomplete
mp
<1"
<1"
Map: G pedal
Same cluster
First module
Incomplete*
p
(actual module length may vary)
* different from previous
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
from eyes,
ears
Supert.

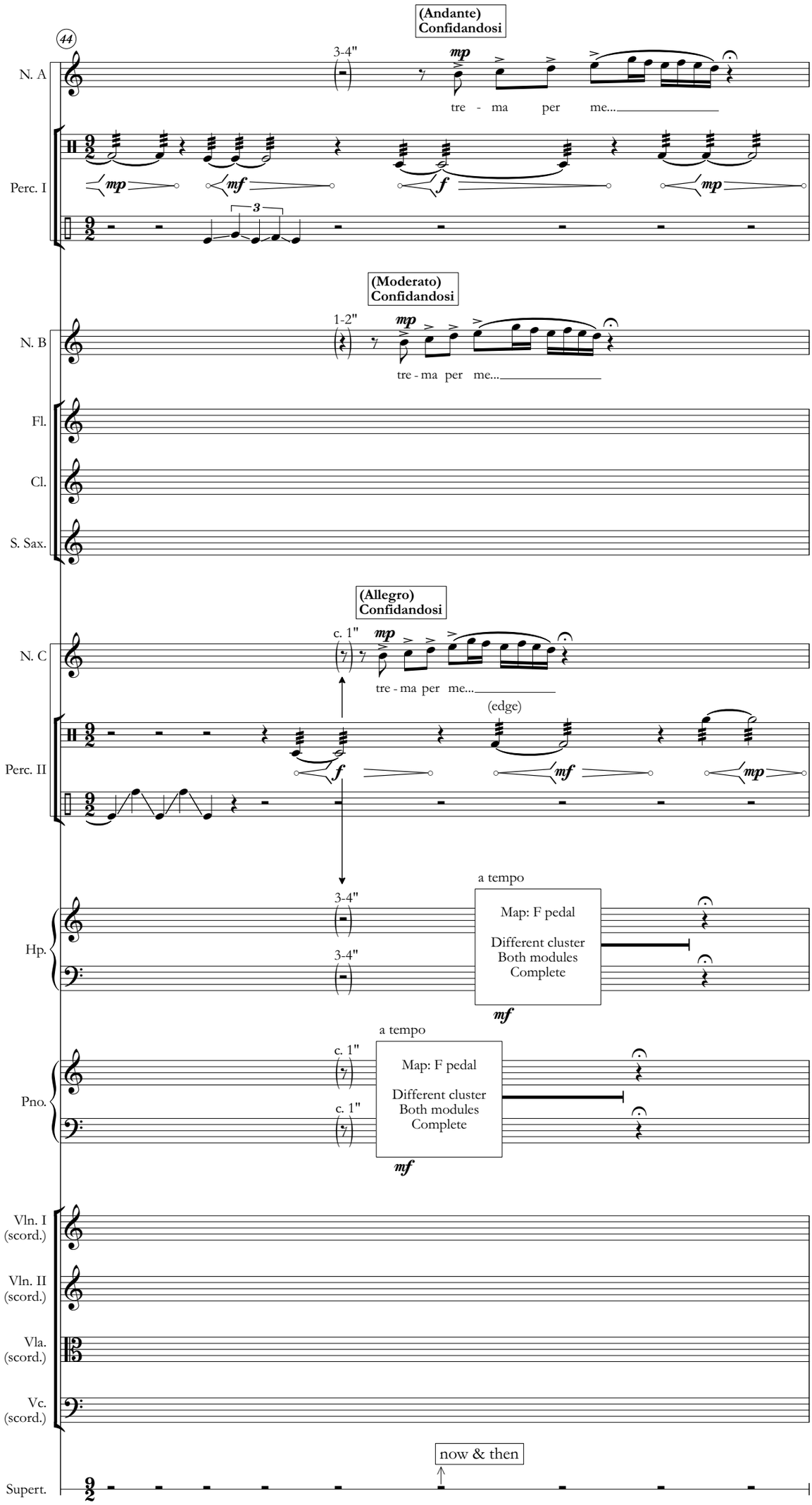

39
(Andante)
A se stessa
1-2"
p
ah non...
N. A
(center)
mf
mp
Perc. I
(Moderato)
A se stessa
c. 1"
p
ah non...
N. B
Fl.
Cl.
S. Sax.
(Allegro)
A se stessa
<1"
p
ah non...
N. C
(center)
mp
p
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
& the ordinary senses...
Supert.

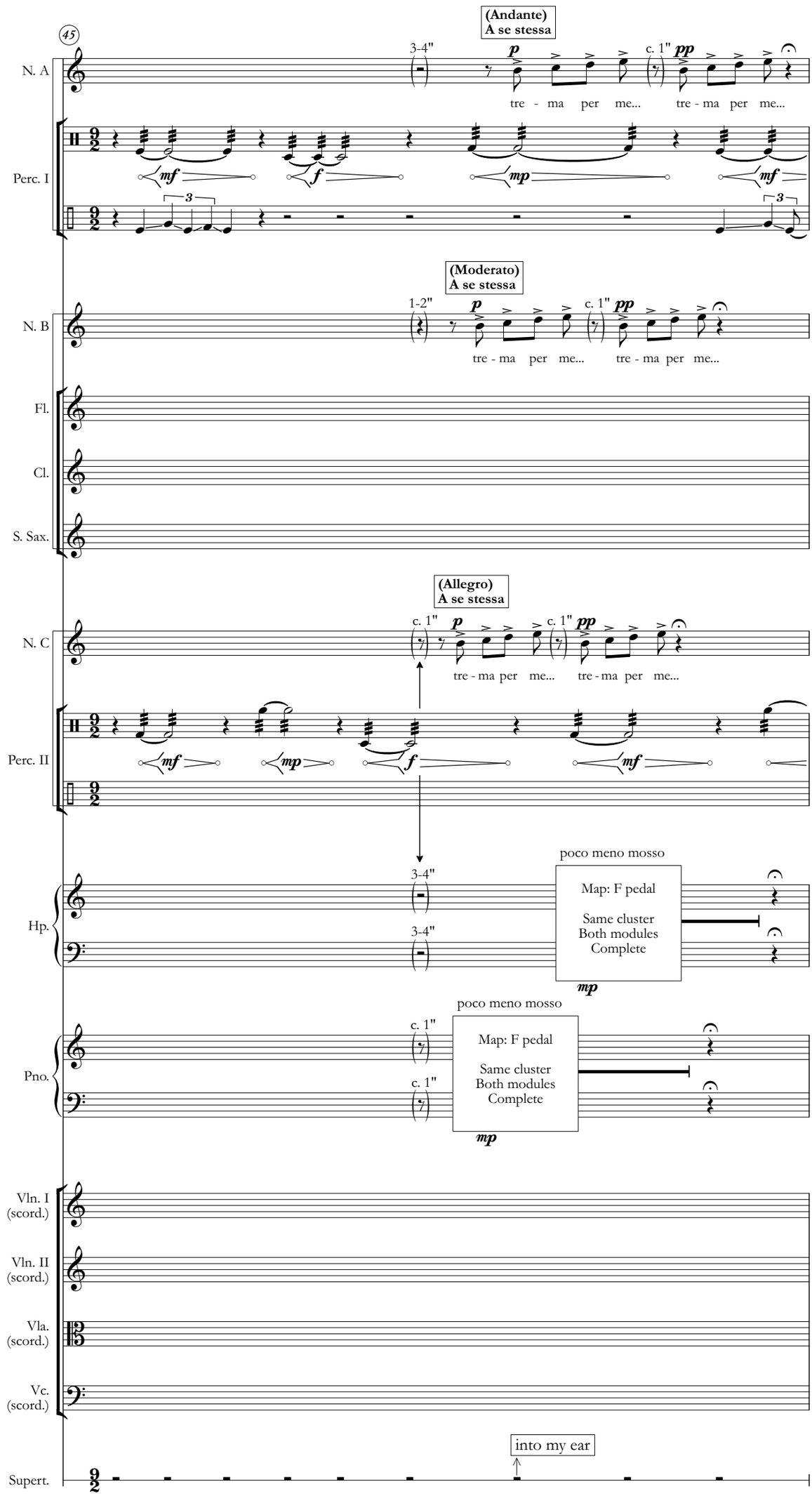

40
N. A
Perc. I
mf
mp
mf
3
3
N. B
Fl.
tr
lip bend
c. 1"
c. 1"
pp
Cl.
tr
lip bend
<1"
c. 1"
pp
S. Sax.
tr
lip bend
1-2"
c. 1"
pp
N. C
Perc. II
mf
mp
p
mp
p
Hp.
5-6"
5-6"
poco meno mosso
Map: G pedal
Same cluster
Second module
Incomplete
mp
<1"
<1"
Map: G pedal
Same cluster
Second module
Incomplete*
p
* different from previous
Pno.
poco meno mosso
<1"
<1"
Map: G pedal
Same cluster
Second module
Incomplete
mp
<1"
<1"
Map: G pedal
Same cluster
Second module
Incomplete*
p
* different from previous
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

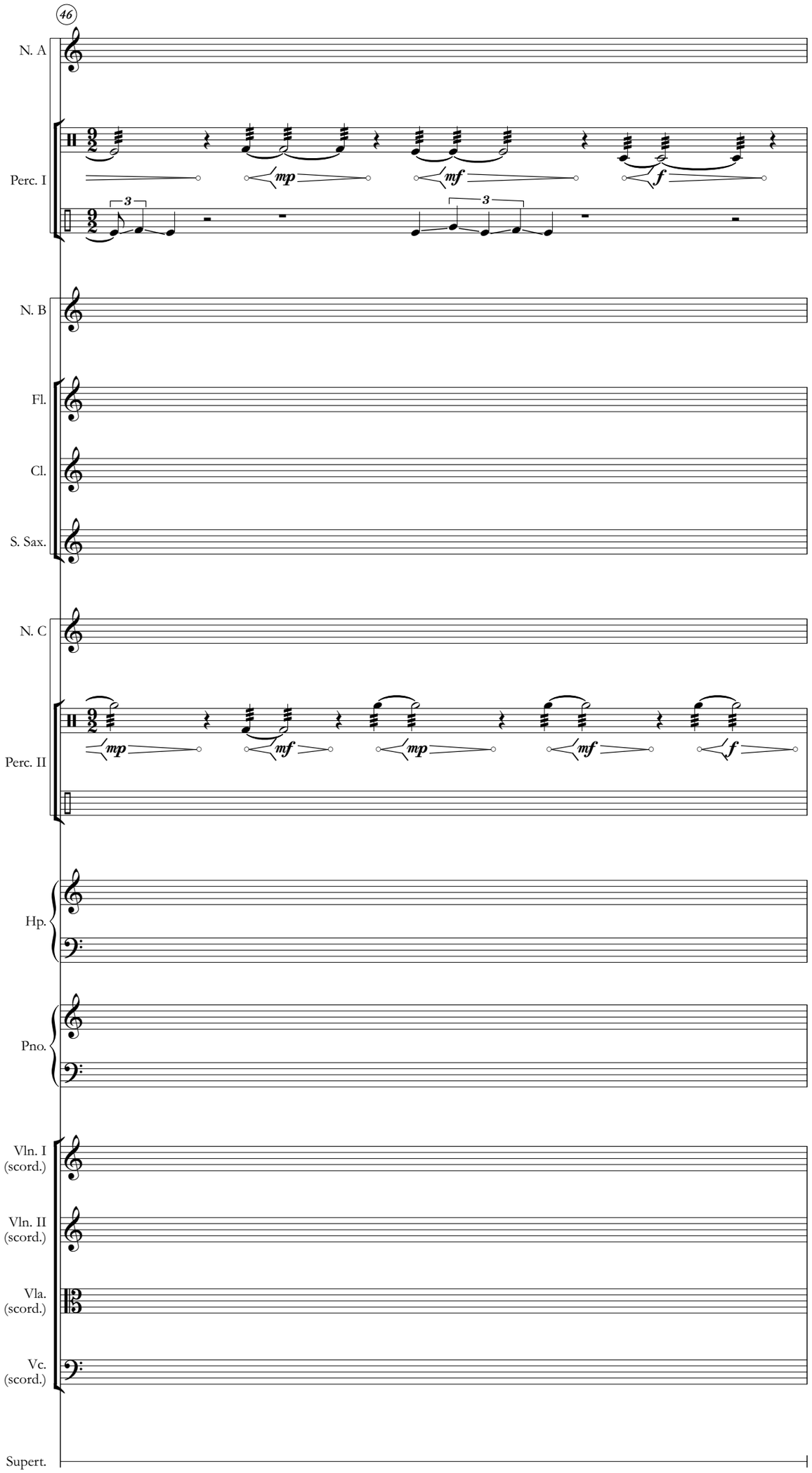

H
41
(Andante)
Dialogando
(Andante)
A se stessa
N. A
1-2"
<1"
mf
p
ah non...
ah non...
edge
Perc. I
f
mp
mf
3
(Moderato)
Dialogando
(Moderato)
A se stessa
N. B
c. 1"
<1"
ah non...
ah non...
poco a poco cresc. (p)
Fl.
Cl.
S. Sax.
(Allegro)
Dialogando
(Allegro)
A se stessa
N. C
Perc. II
a tempo
3-4"
Map: F pedal
Any cluster
Both modules
Complete
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
You must manage
Supert.

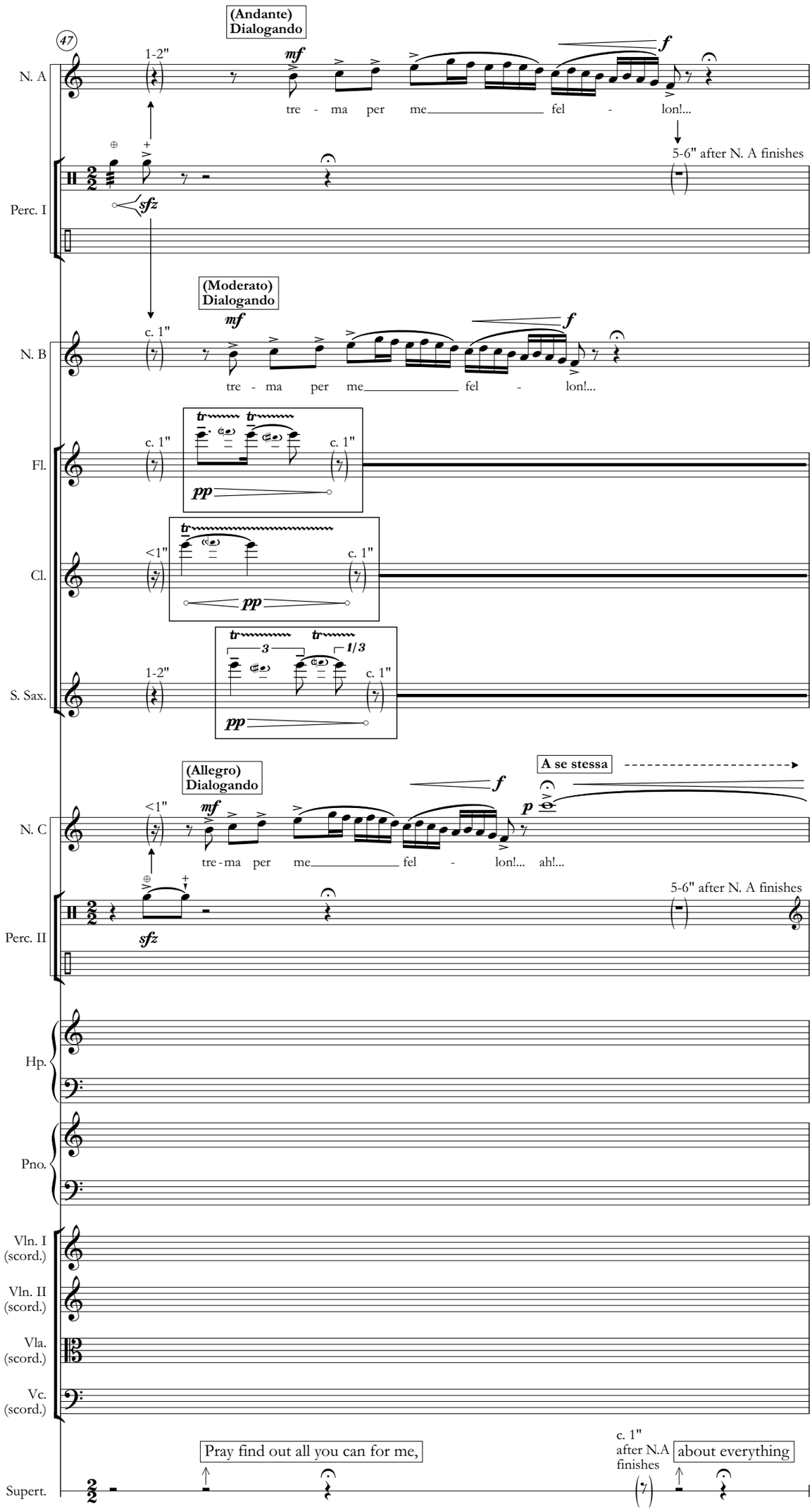

42
N. A
Perc. I
mp
mf
f
mp
mf
3
3
N. B
poco a poco cresc. (mp)
Fl.
poco a poco cresc. (mp)
Cl.
poco a poco cresc. (mp)
S. Sax.
N. C
Perc. II
mf
f
mp
mf
3
3
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
if you die before me
Supert.

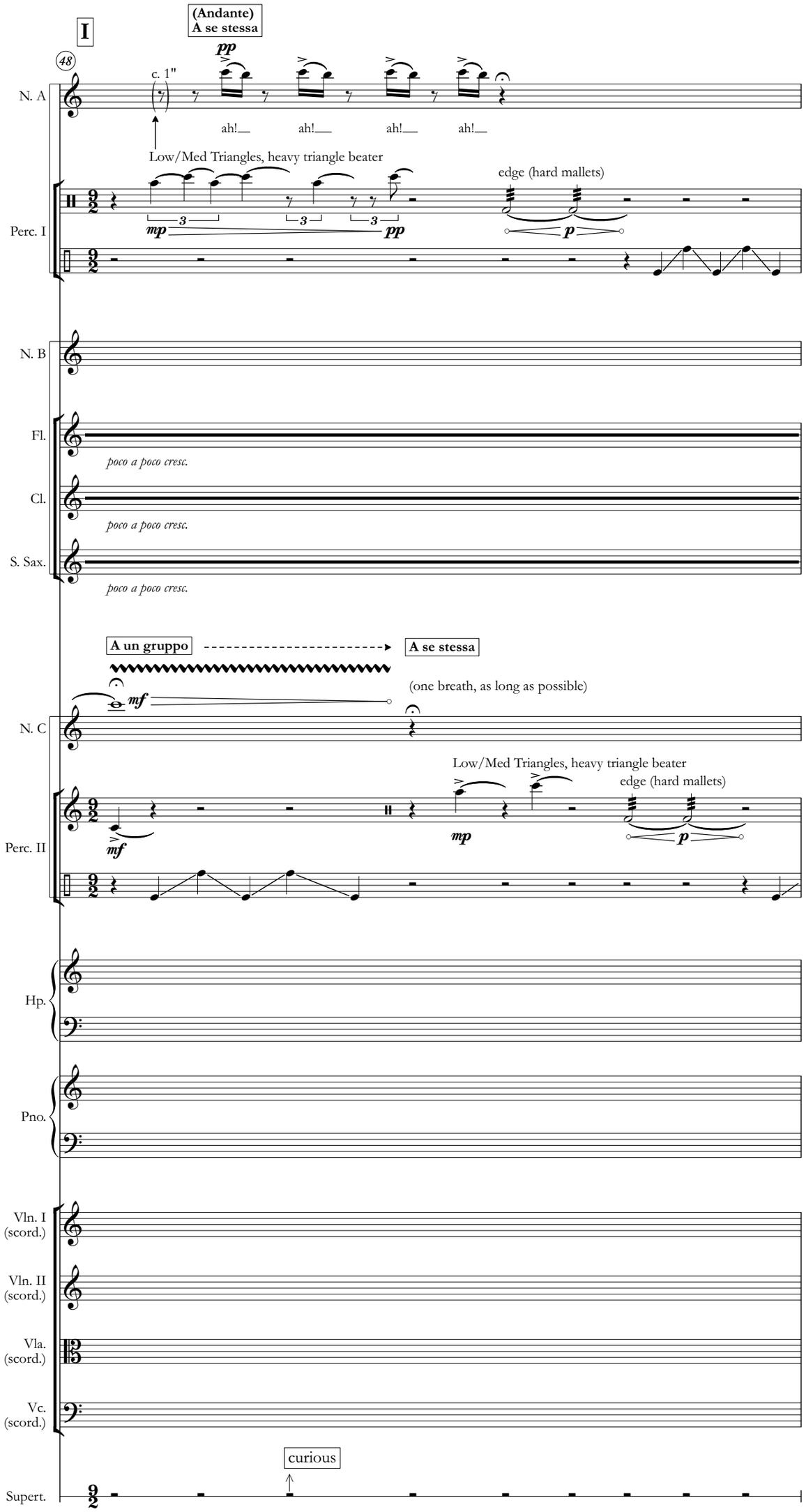

(Andante)
Dialogando
43
3-4"
N. A
mf
f
tre - ma per me fel - lon!...
Perc. I
(edge)
(Moderato)
Dialogando
1-2"
N. B
tre - ma per me fel - lon!...
Fl.
Cl.
S. Sax.
(Allegro)
Dialogando
c. 1"
N. C
tre - ma per me fel - lon!...
Perc. II
poco meno mosso
Map: F pedal
Same cluster
Both modules
Complete
mp
Hp.
(enter
after Crot.)
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
to vibrate some little things
Supert.

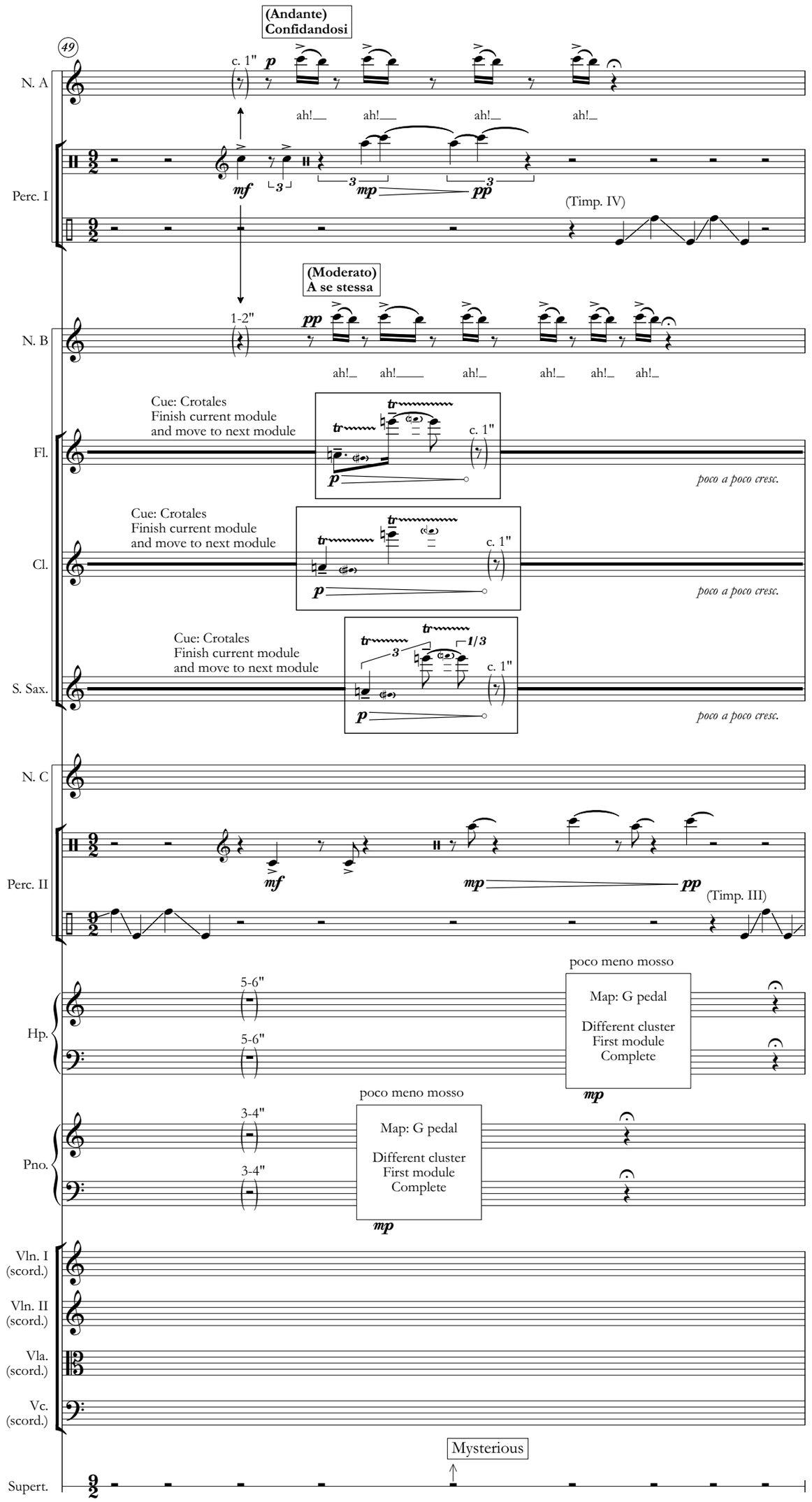

(Andante)
Confidandosi
44
N. A
3-4"
mp
tre - ma per me...
Perc. I
mp
mf
f
mp
3
(Moderato)
Confidandosi
N. B
1-2"
mp
tre - ma per me...
Fl.
Cl.
S. Sax.
(Allegro)
Confidandosi
N. C
c. 1"
mp
tre - ma per me...
(edge)
Perc. II
f
mf
mp
a tempo
Hp.
3-4"
3-4"
Map: F pedal
Different cluster
Both modules
Complete
mf
a tempo
Pno.
c. 1"
c. 1"
Map: F pedal
Different cluster
Both modules
Complete
mf
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
now & then
Supert.

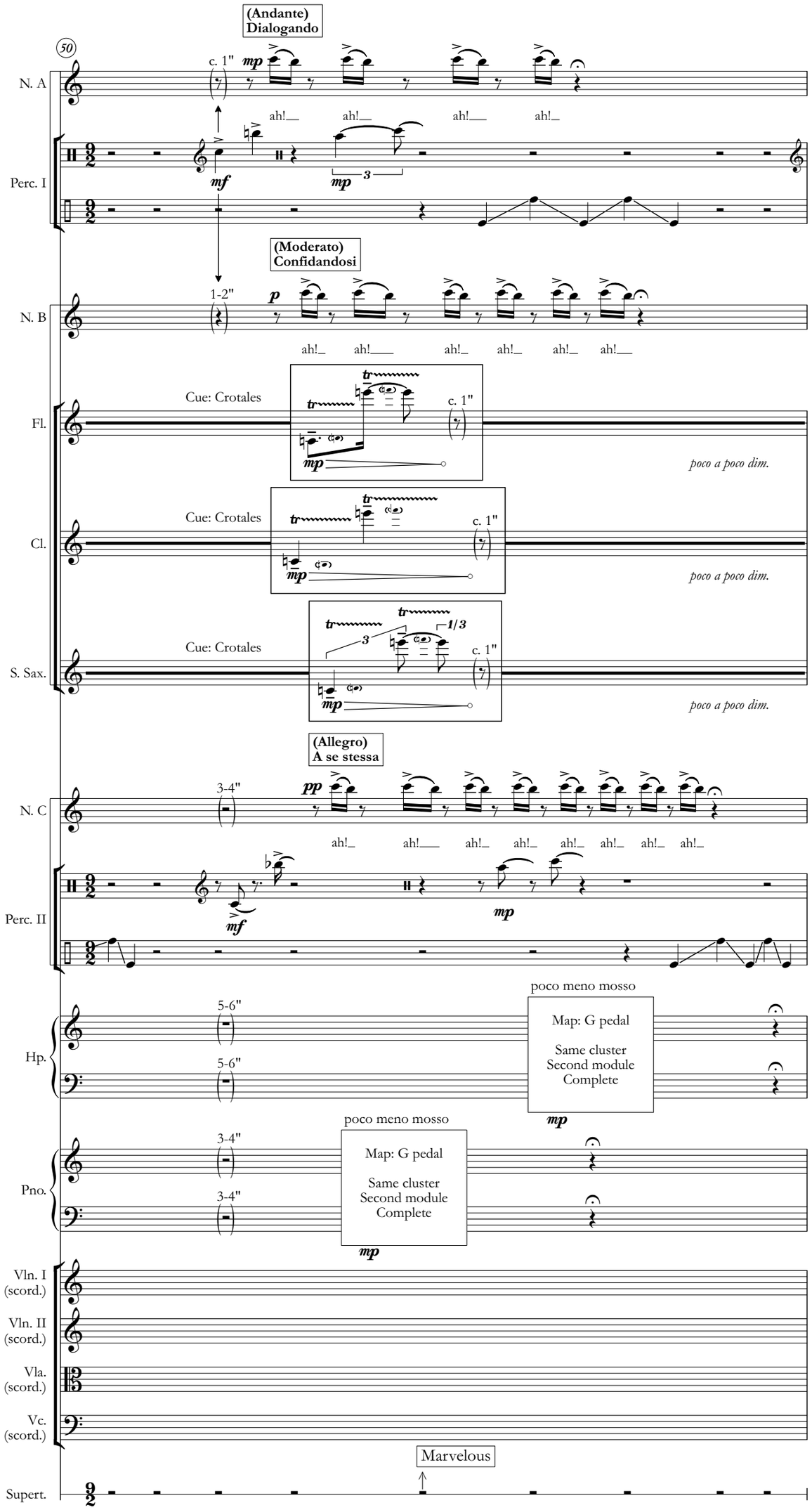

45
(Andante)
A se stessa
N. A
3-4"
p
c. 1"
pp
tre - ma per me...
tre - ma per me...
Perc. I
mf
f
mp
mf
3
3
(Moderato)
A se stessa
N. B
1-2"
p
c. 1"
pp
tre - ma per me...
tre - ma per me...
Fl.
Cl.
S. Sax.
(Allegro)
A se stessa
N. C
c. 1"
p
c. 1"
pp
tre - ma per me...
tre - ma per me...
Perc. II
mf
mp
f
mf
poco meno mosso
Hp.
3-4"
3-4"
Map: F pedal
Same cluster
Both modules
Complete
mp
poco meno mosso
Pno.
c. 1"
c. 1"
Map: F pedal
Same cluster
Both modules
Complete
mp
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
into my ear
Supert.

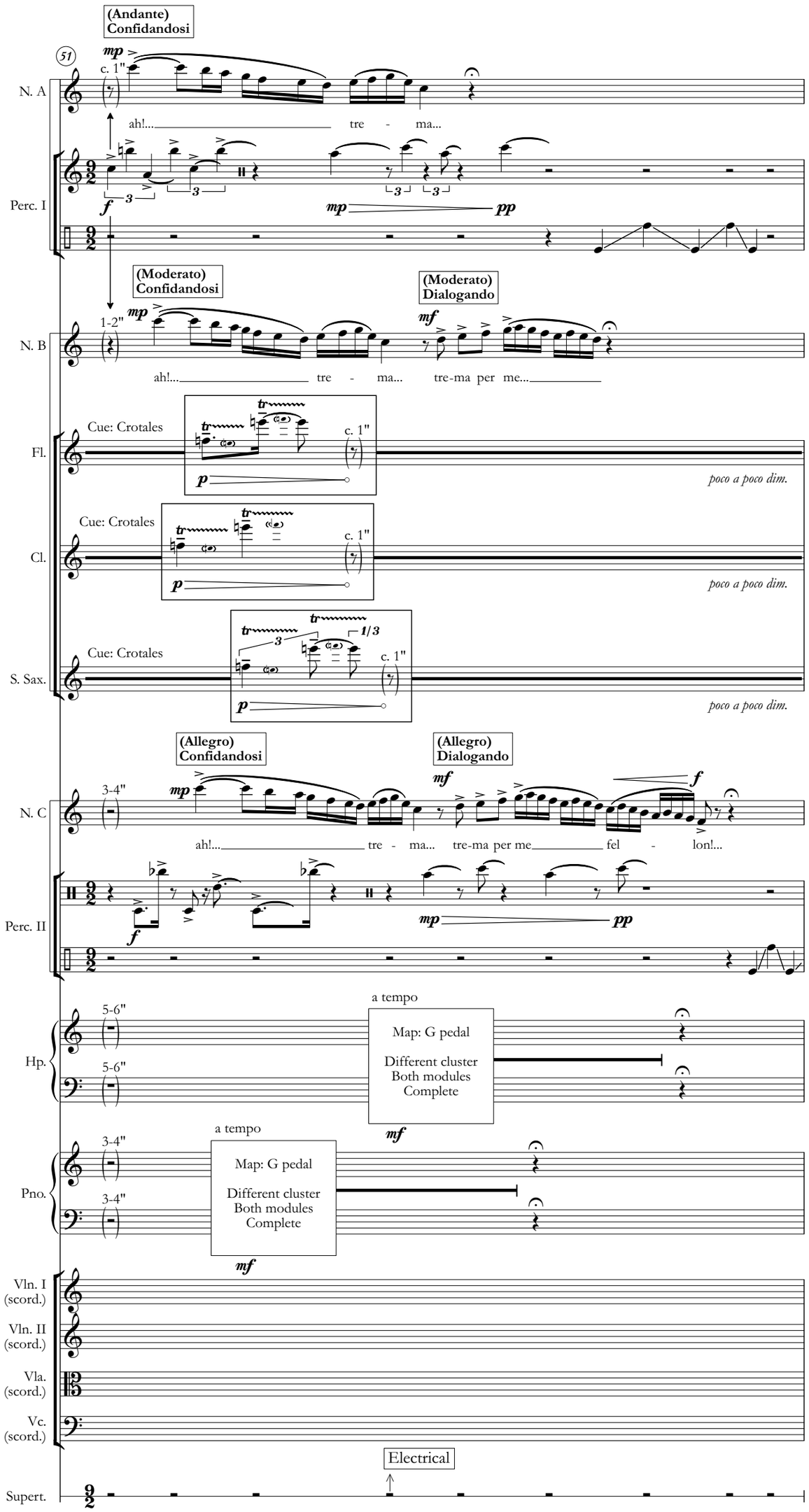

46
N. A
Perc. I
mp
mf
f
3
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
mp
mf
mp
mf
f
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

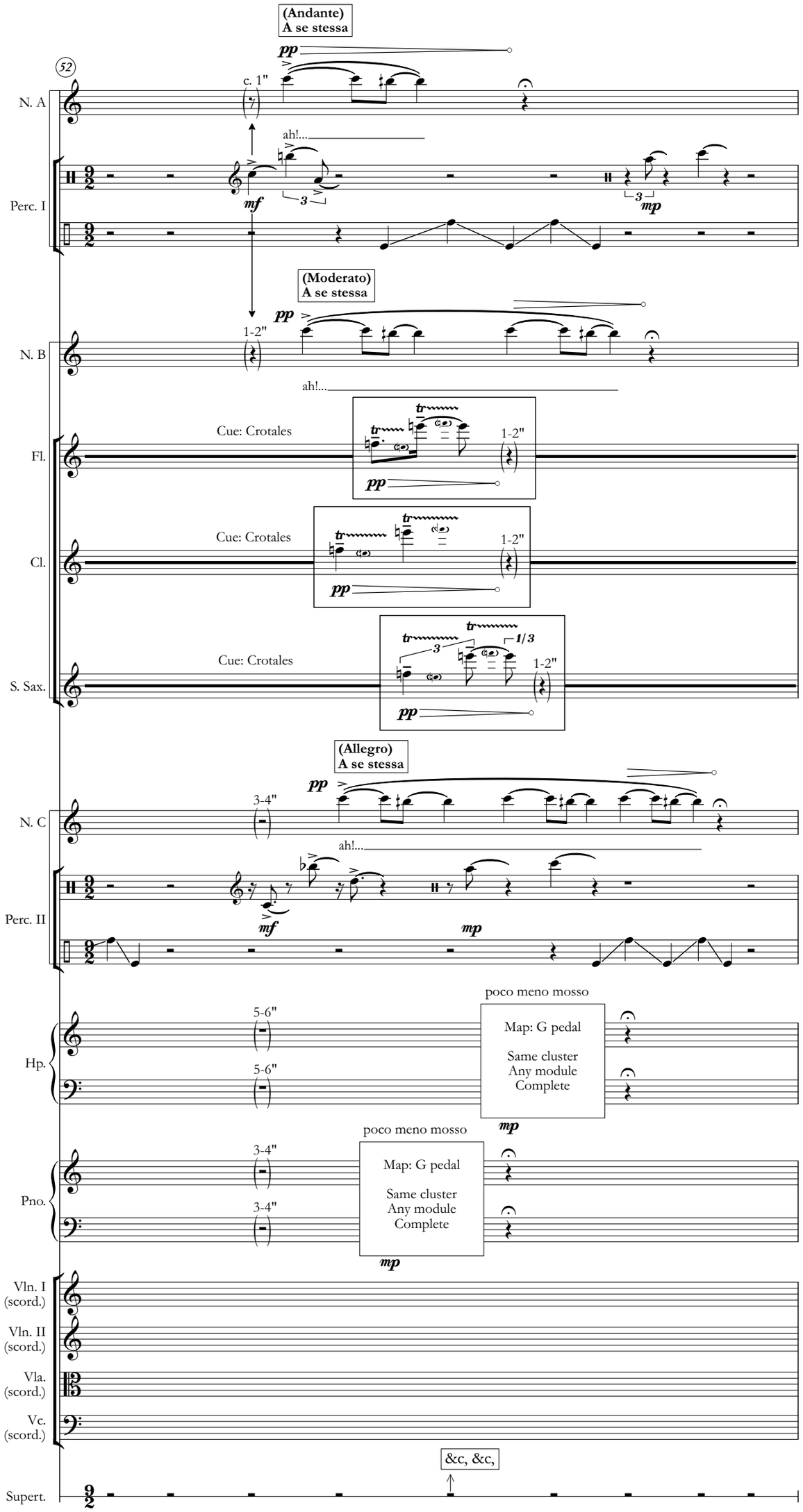

47
(Andante)
Dialogando
N. A
1-2"
mf
f
tre - ma per me fel - lon!...
5-6" after N. A finishes
Perc. I
sfz
(Moderato)
Dialogando
N. B
c. 1"
mf
f
tre - ma per me fel - lon!...
Fl.
tr
pp
Cl.
<1"
S. Sax.
3
1/3
(Allegro)
Dialogando
A se stessa
N. C
p
tre-ma per me fel - lon!... ah!...
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.
Pray find out all you can for me,
c. 1"
after N.A
finishes
about everything

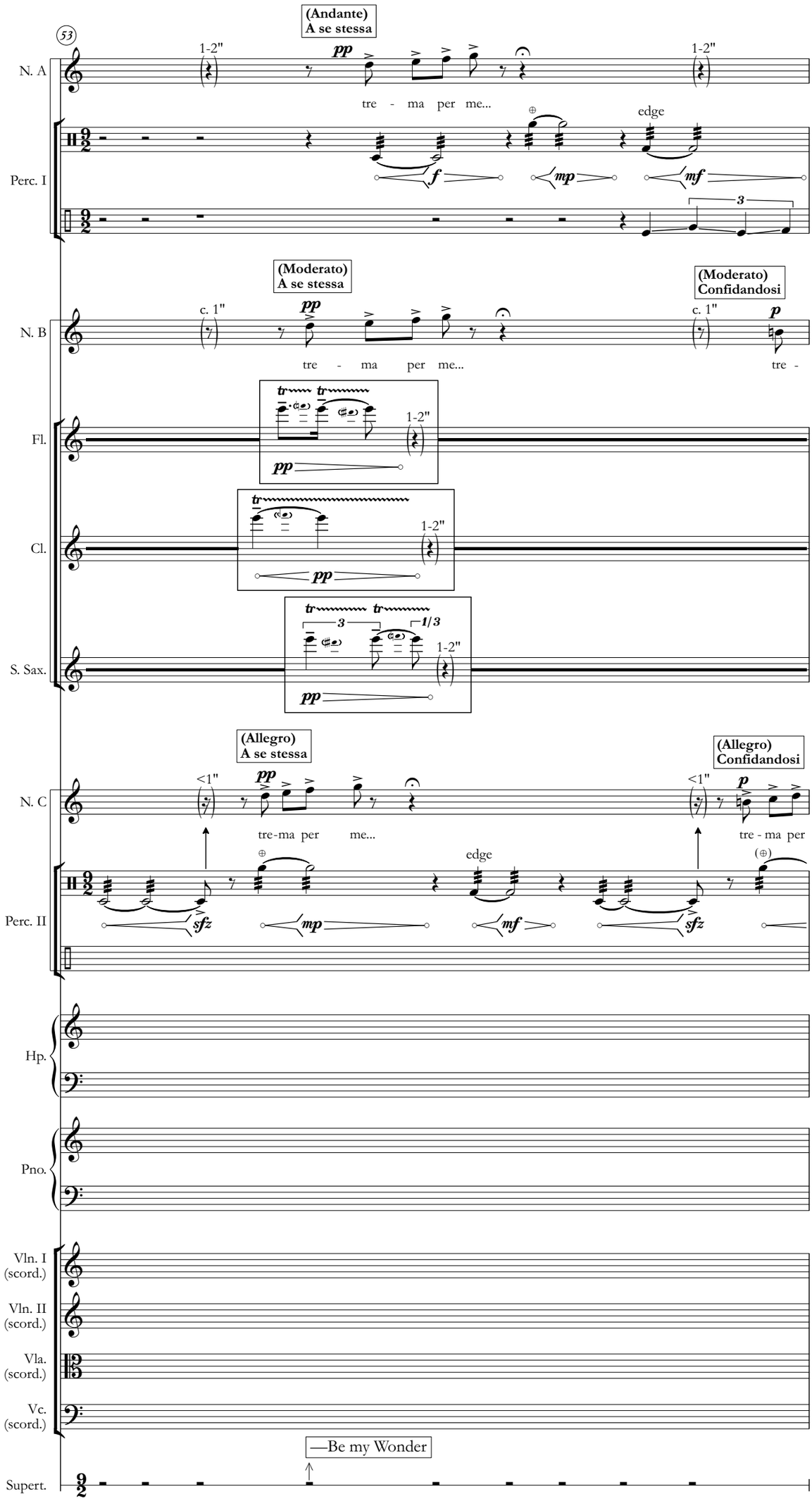

I
(Andante)
A se stessa
48
pp
c. 1"
ah!
ah!
ah!
ah!
N. A
Low/Med Triangles, heavy triangle beater
edge (hard mallets)
Perc. I
mp
pp
p
N. B
Fl.
poco a poco cresc.
Cl.
poco a poco cresc.
S. Sax.
poco a poco cresc.
A un gruppo
A se stessa
(one breath, as long as possible)
mf
N. C
Low/Med Triangles, heavy triangle beater
edge (hard mallets)
Perc. II
mf
mp
p
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
curious
Supert.

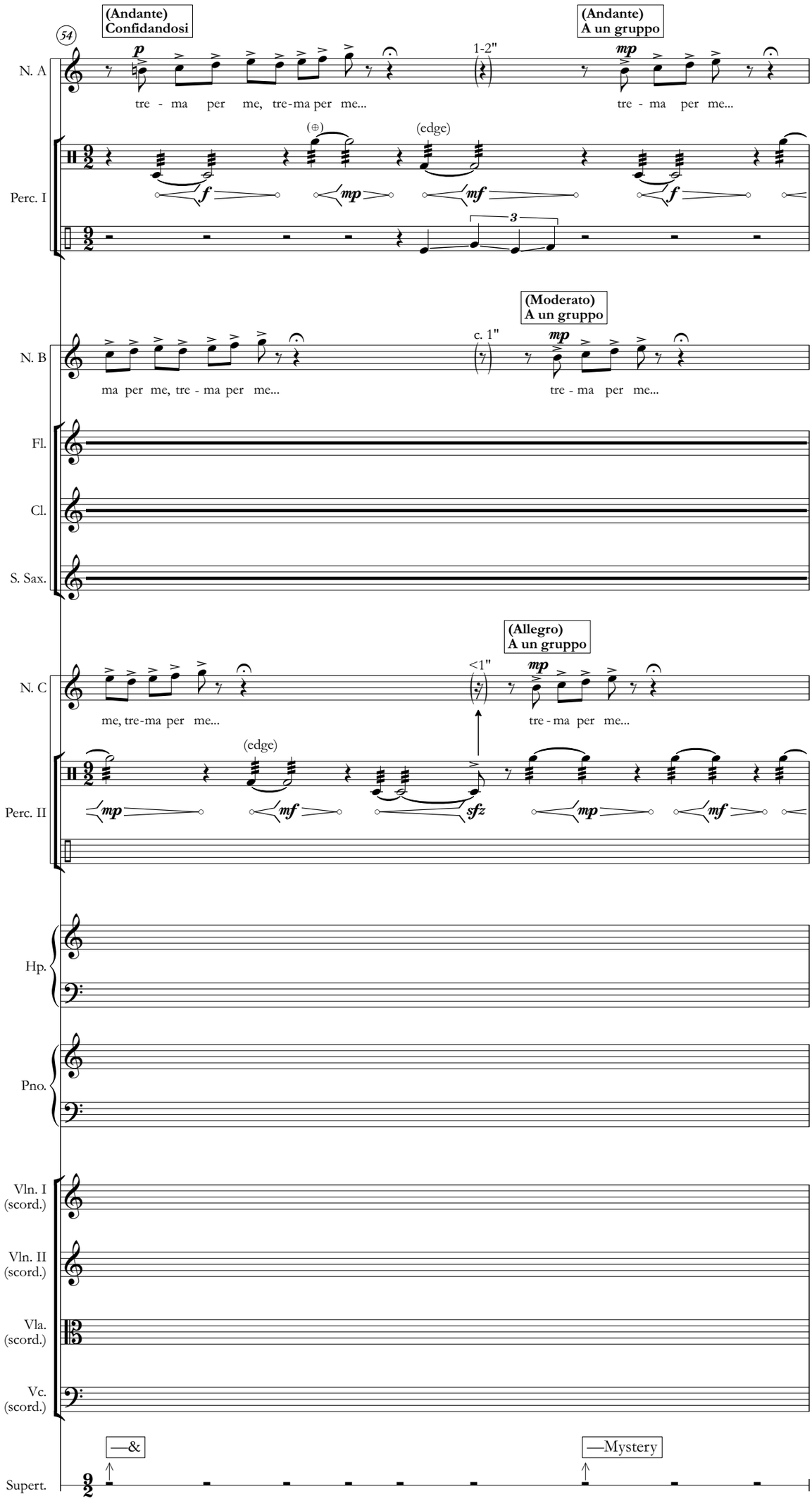

(Andante)
Confidandosi
49
N. A
c. 1"
p
ah!
ah!
ah!
ah!
Perc. I
mf
3
mp
pp
(Timp. IV)
(Moderato)
A se stessa
N. B
1-2"
pp
ah!
ah!
ah!
ah!
ah!
ah!
Cue: Crotales
Finish current module
and move to next module
Fl.
tr
c. 1"
p
poco a poco cresc.
Cue: Crotales
Finish current module
and move to next module
Cl.
tr
c. 1"
p
poco a poco cresc.
Cue: Crotales
Finish current module
and move to next module
S. Sax.
tr
3
1/3
c. 1"
p
poco a poco cresc.
N. C
Perc. II
mf
mp
pp
(Timp. III)
poco meno mosso
Hp.
5-6"
5-6"
Map: G pedal
Different cluster
First module
Complete
mp
poco meno mosso
Pno.
3-4"
3-4"
Map: G pedal
Different cluster
First module
Complete
mp
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Mysterious
Supert.

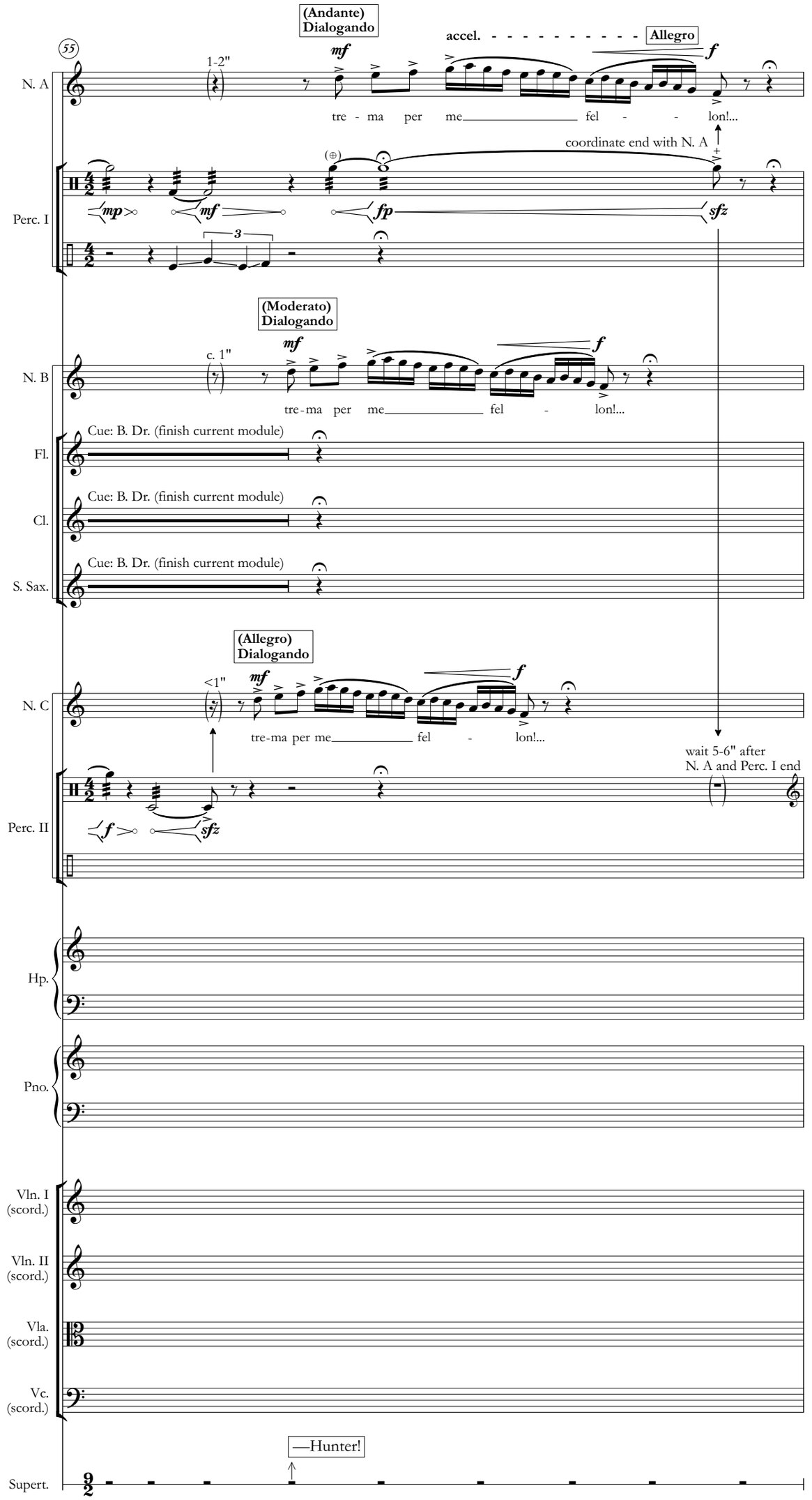

(Andante)
Dialogando
50
N. A
c. 1"
mp
ah!
ah!
ah!
ah!
Perc. I
mf
mp
3
(Moderato)
Confidandosi
N. B
1-2"
p
ah!
ah!
ah!
ah!
ah!
ah!
Cue: Crotales
Fl.
c. 1"
mp
poco a poco dim.
Cue: Crotales
Cl.
c. 1"
mp
poco a poco dim.
Cue: Crotales
S. Sax.
1/3
c. 1"
mp
poco a poco dim.
(Allegro)
A se stessa
N. C
3-4"
pp
ah!
ah!
ah!
ah!
ah!
ah!
ah!
ah!
Perc. II
mf
mp
poco meno mosso
Hp.
5-6"
5-6"
Map: G pedal
Same cluster
Second module
Complete
mp
poco meno mosso
Pno.
3-4"
3-4"
Map: G pedal
Same cluster
Second module
Complete
mp
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Marvelous
Supert.

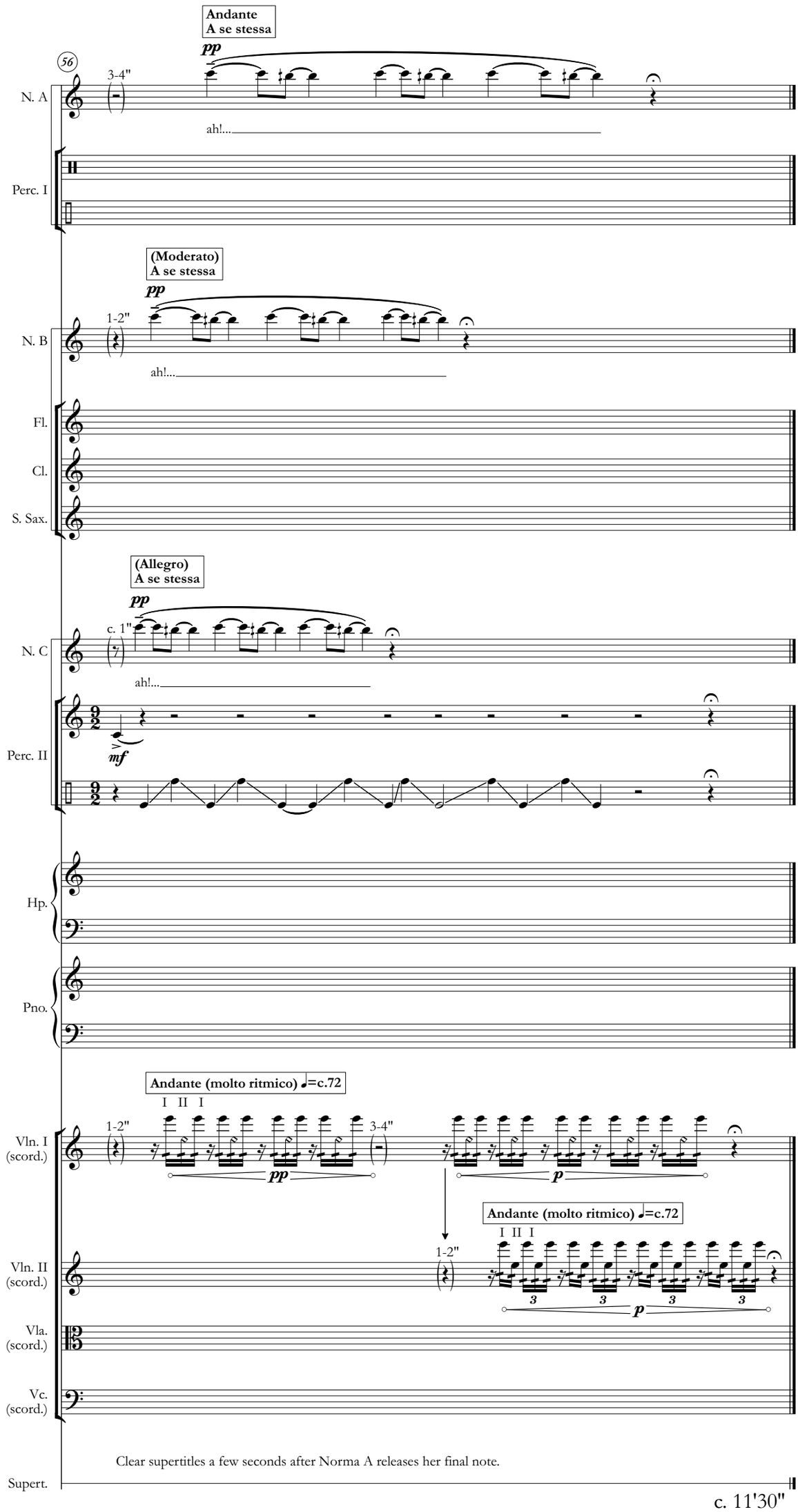

(Andante)
Confidandosi
51
mp
c. 1"
N. A
ah!... tre - ma...
Perc. I
f
mp
pp
(Moderato)
Confidandosi
(Moderato)
Dialogando
1-2"
mp
mf
N. B
ah!... tre - ma... tre-ma per me...
Cue: Crotales
Fl.
c. 1"
p
poco a poco dim.
Cue: Crotales
Cl.
c. 1"
p
poco a poco dim.
Cue: Crotales
S. Sax.
1/3
c. 1"
p
poco a poco dim.
(Allegro)
Confidandosi
(Allegro)
Dialogando
3-4"
mp
mf
f
N. C
ah!... tre - ma... tre-ma per me fel - lon!...
Perc. II
f
mp
pp
a tempo
5-6"
Map: G pedal
Different cluster
Both modules
Complete
Hp.
mf
a tempo
3-4"
Map: G pedal
Different cluster
Both modules
Complete
Pno.
mf
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Electrical
Supert.


(Andante)
A se stessa
52
N. A
c. 1"
pp
ah!...
Perc. I
mf
mp
(Moderato)
A se stessa
N. B
1-2"
pp
ah!...
Cue: Crotales
Fl.
Cl.
S. Sax.
(Allegro)
A se stessa
N. C
3-4"
Perc. II
5-6"
poco meno mosso
Map: G pedal
Same cluster
Any module
Complete
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
&c, &c,
Supert.


53
(Andante)
A se stessa
N. A
1-2"
pp
tre - ma per me...
edge
Perc. I
f
mp
mf
3
(Moderato)
A se stessa
(Moderato)
Confidandosi
N. B
c. 1"
pp
tre - ma per me...
p
tre -
Fl.
tr
1-2"
pp
Cl.
S. Sax.
3
1/3
(Allegro)
A se stessa
(Allegro)
Confidandosi
N. C
<1"
tre-ma per me...
tre - ma per
(⊕)
Perc. II
sfz
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
—Be my Wonder
Supert.

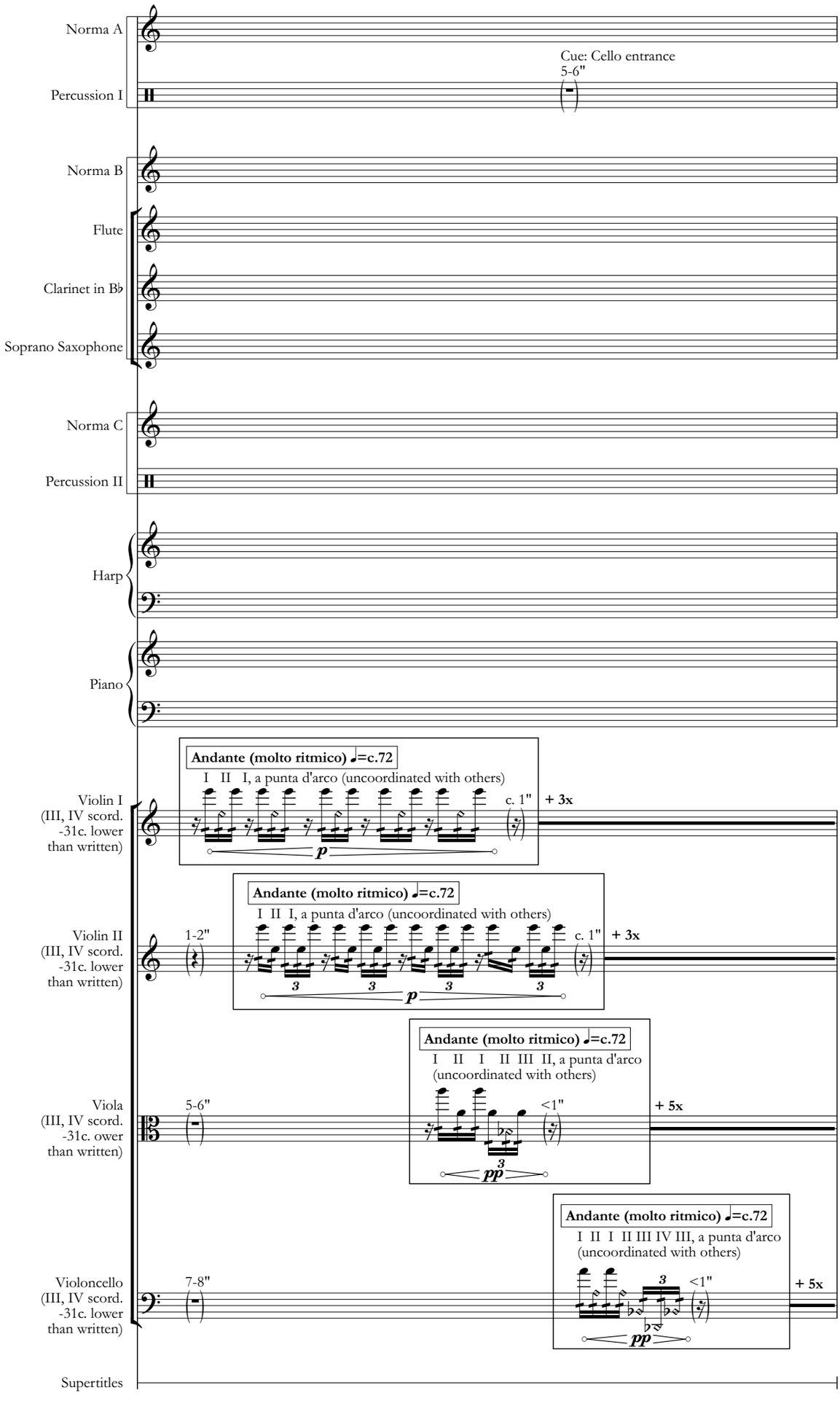

(Andante)
Confidandosi
54
N. A
p
tre - ma per me, tre-ma per me...
1-2"
(Andante)
A un gruppo
mp
tre - ma per me...
Perc. I
(edge)
f
mp
mf
3
(Moderato)
A un gruppo
N. B
c. 1"
mp
ma per me, tre - ma per me...
tre - ma per me...
Fl.
Cl.
S. Sax.
(Allegro)
A un gruppo
N. C
<1"
mp
me, tre-ma per me...
tre - ma per me...
Perc. II
(edge)
mp
mf
sfz
mp
mf
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
—&
—Mystery
Supert.

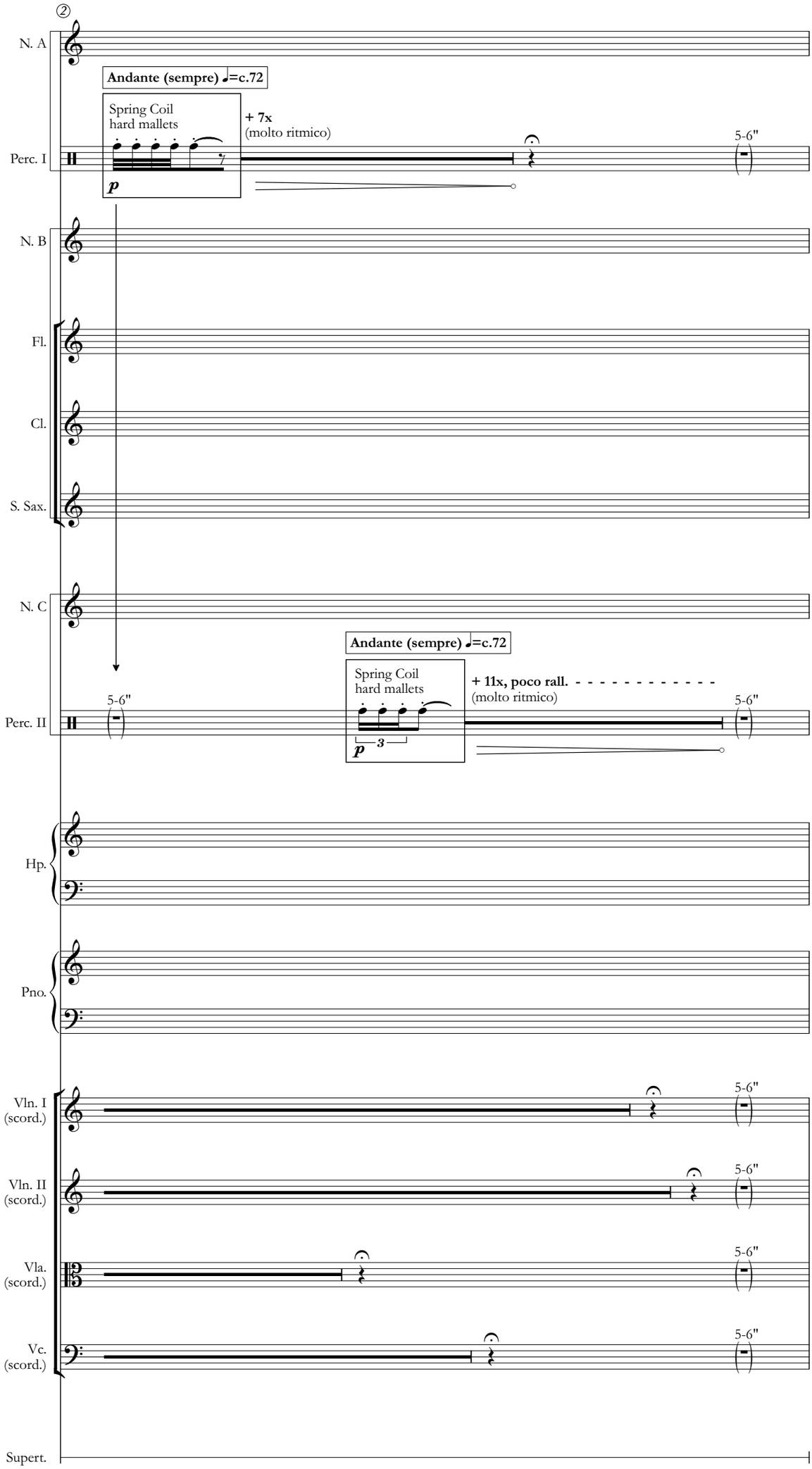

(Andante)
Dialogando
accel.
Allegro
55
1-2"
mf
f
N. A
tre - ma per me fel - - lon!...
coordinate end with N. A
Perc. I
mp
mf
fp
sfz
3
(Moderato)
Dialogando
c. 1"
N. B
tre-ma per me fel - lon!...
Cue: B. Dr. (finish current module)
Fl.
Cl.
S. Sax.
(Allegro)
Dialogando
<1"
N. C
tre-ma per me fel - lon!...
wait 5-6" after
N. A and Perc. I end
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
—Hunter!
Supert.

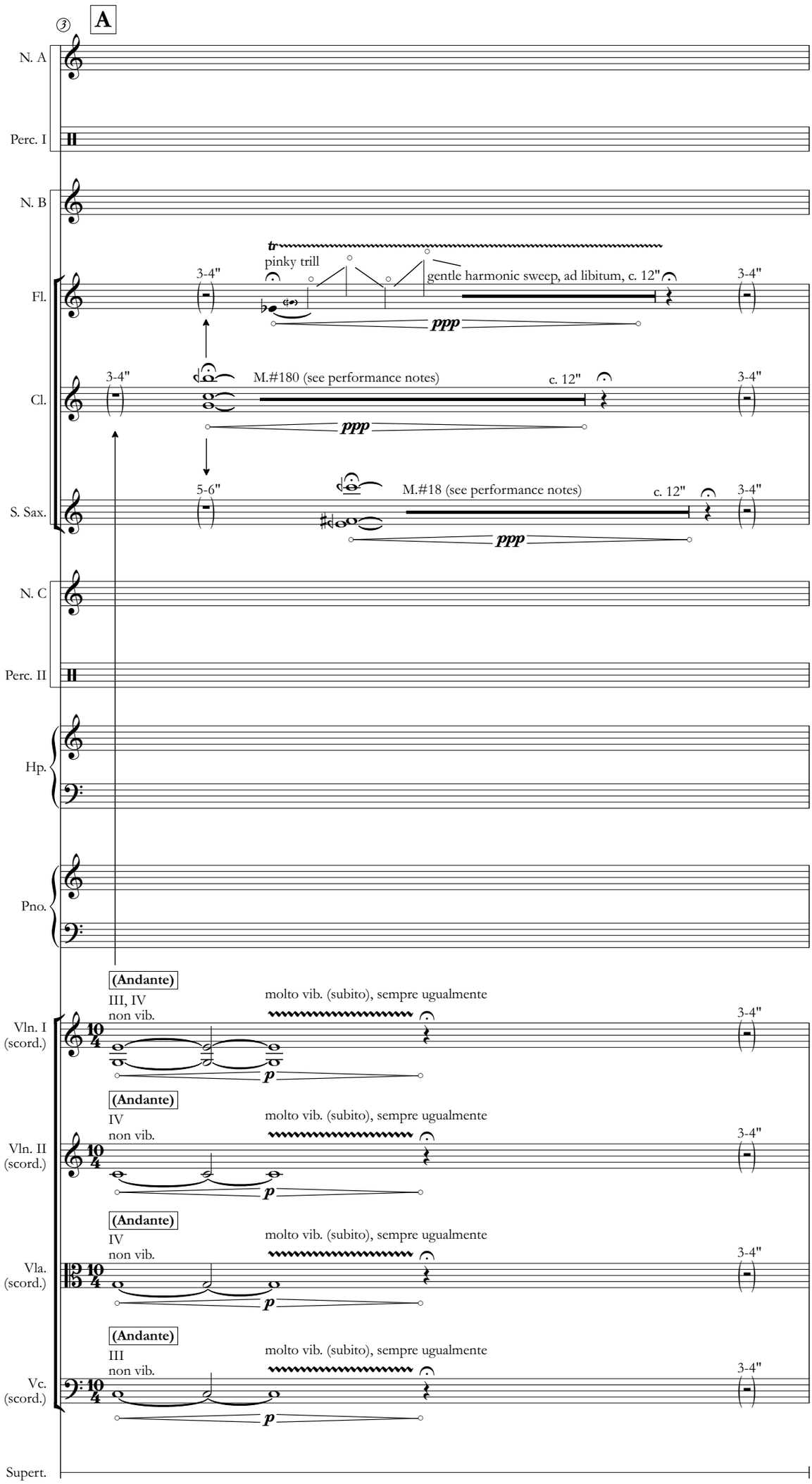

Andante
A se stessa
pp
56
3-4"
N. A
ah!...
Perc. I
(Moderato)
A se stessa
pp
1-2"
N. B
ah!...
Fl.
Cl.
S. Sax.
(Allegro)
A se stessa
pp
c. 1"
N. C
ah!...
mf
Perc. II
Hp.
Pno.
Andante (molto ritmico) ♩=c.72
I II I
1-2"
3-4"
pp
p
Vln. I
(scord.)
Andante (molto ritmico) ♩=c.72
I II I
1-2"
3
p
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Clear supertitles a few seconds after Norma A releases her final note.
Supert.
c. 11'30"

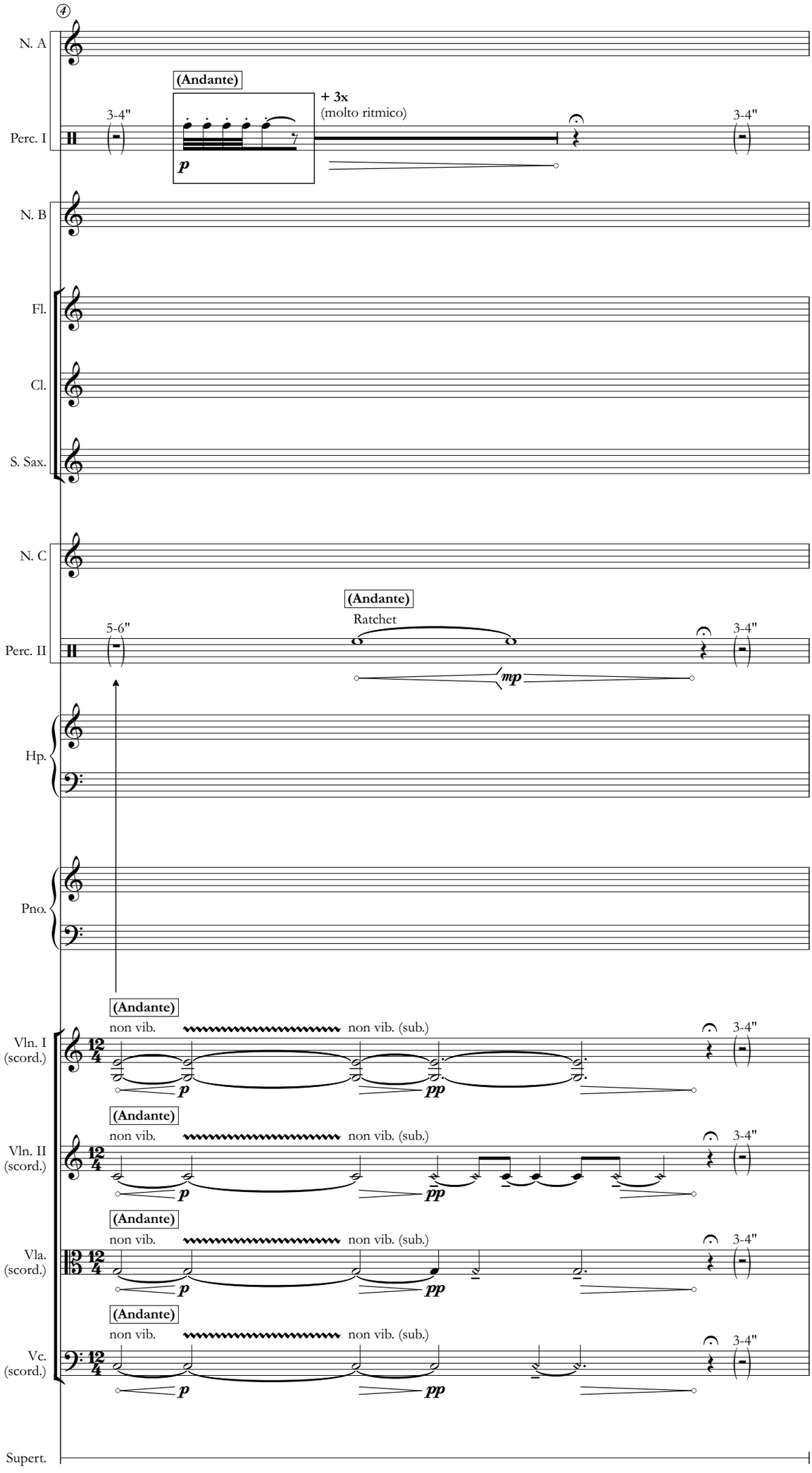
SCORE IN C
Note: The score is **only roughly proportional**.
Do not generally worry about **vertical alignment**,
but do observe **entrance cues**, **tempo**, and **meter**.
See **Notation Guide** for details.

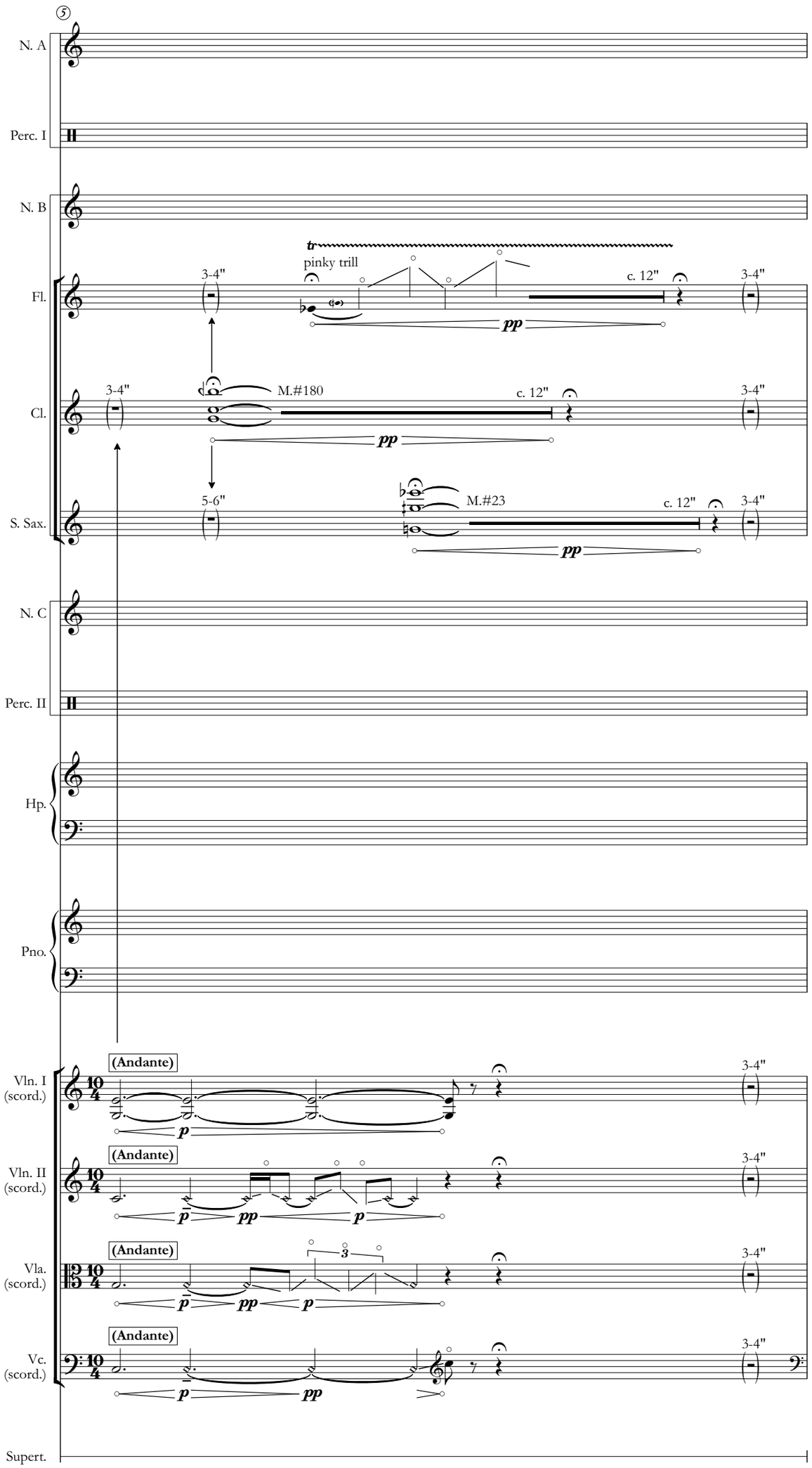
Part II

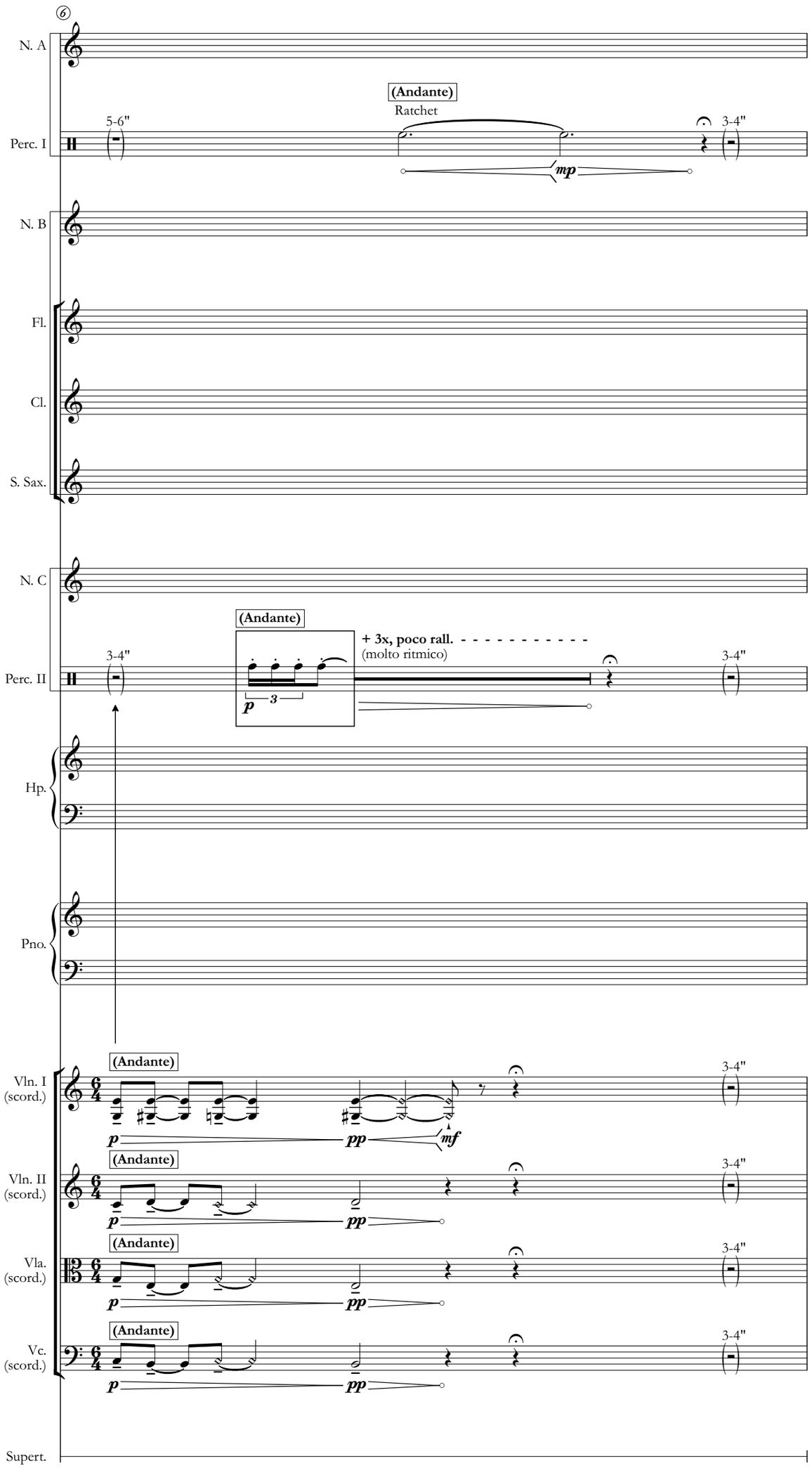


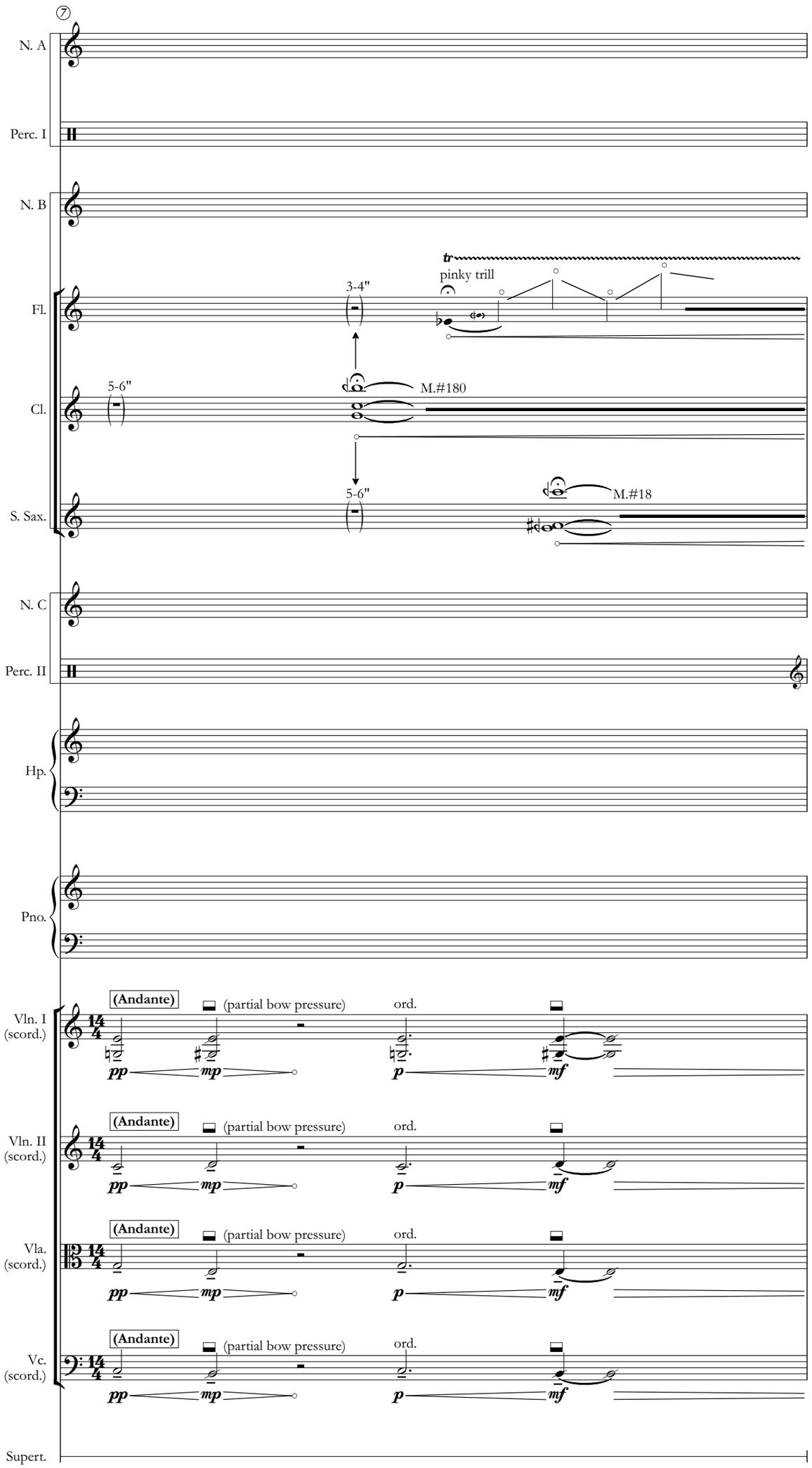

②
N. A
Andante (sempre) ♩=c.72
Spring Coil
hard mallets
+ 7x
(molto ritmico)
Perc. I
p
5-6"
N. B
Fl.
Cl.
S. Sax.
N. C
Andante (sempre) ♩=c.72
Spring Coil
hard mallets
+ 11x, poco rall. - - - - - - - - - - - -
(molto ritmico)
5-6"
Perc. II
5-6"
3
p
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

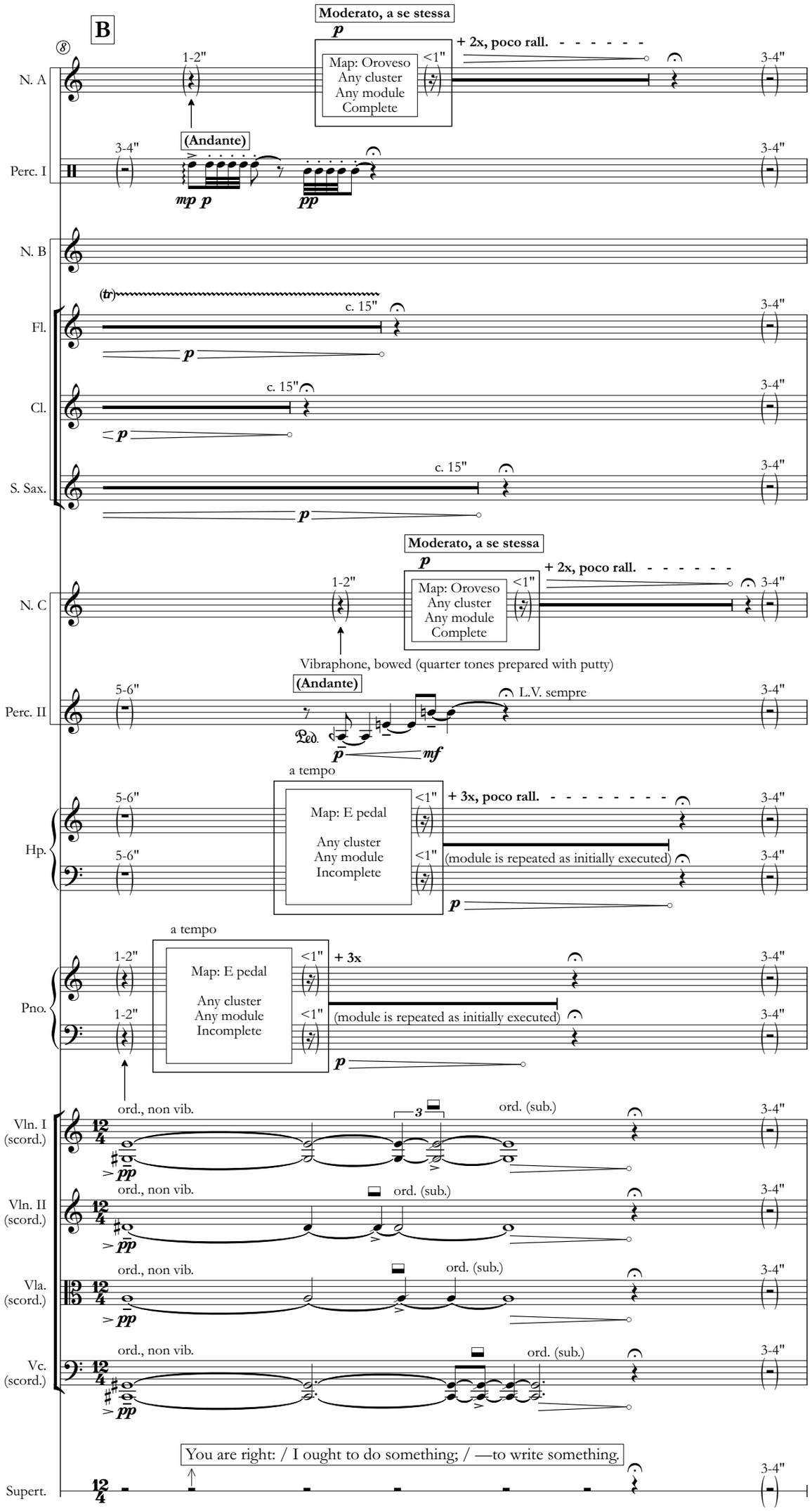

A
N. A
Perc. I
N. B
Fl.
pinky trill
gentle harmonic sweep, ad libitum, c. 12"
3-4"
ppp
Cl.
M.#180 (see performance notes)
c. 12"
S. Sax.
5-6"
M.#18 (see performance notes)
N. C
Perc. II
Hp.
Pno.
(Andante)
III, IV
non vib.
molto vib. (subito), sempre ugualmente
p
Vln. I (scord.)
IV
Vln. II (scord.)
Vla. (scord.)
III
Vc. (scord.)
Supert.

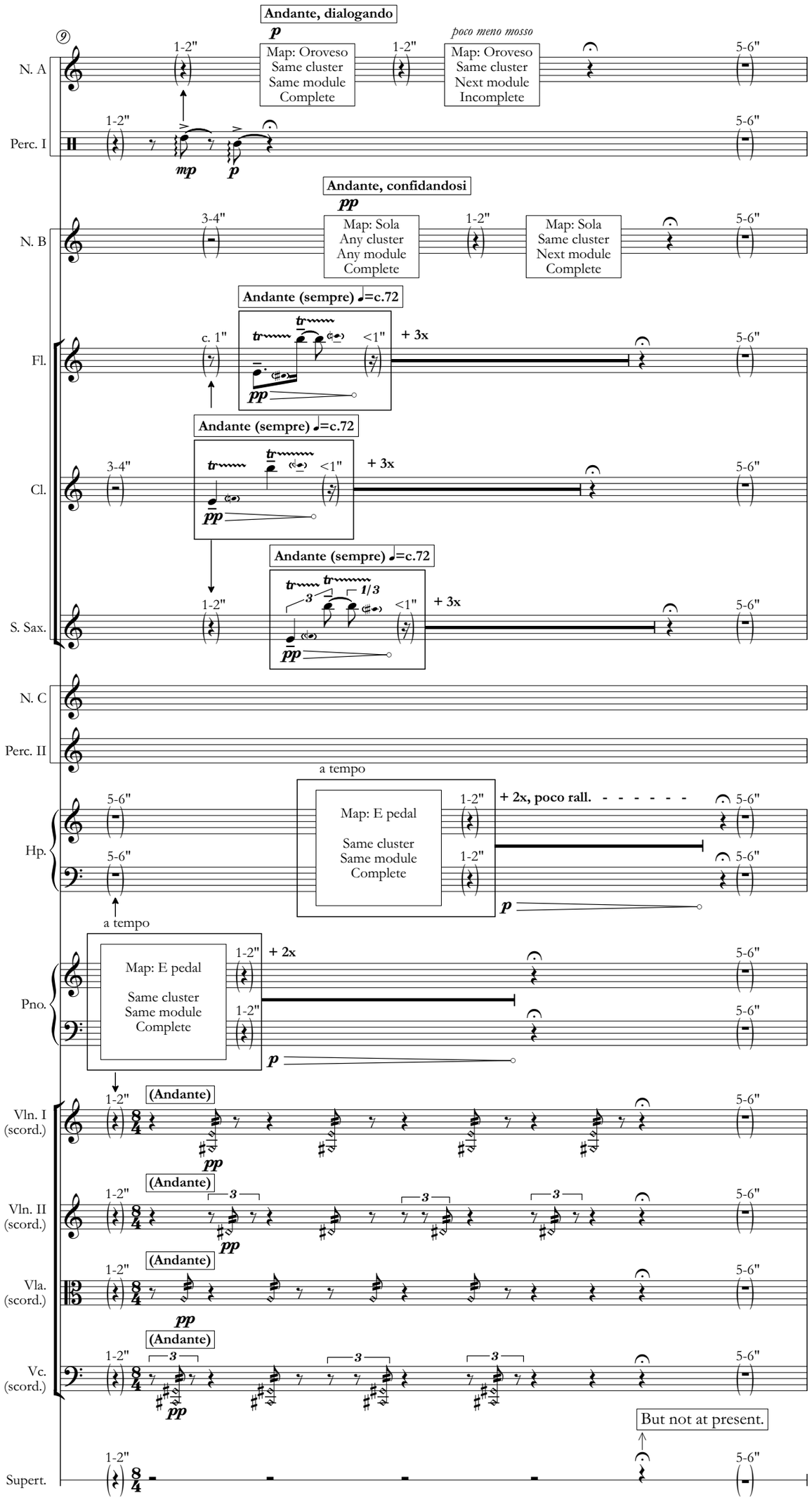

④
N. A
(Andante)
+ 3x
(molto ritmico)
3-4"
Perc. I
p
3-4"
N. B
Fl.
Cl.
S. Sax.
N. C
(Andante)
Ratchet
5-6"
Perc. II
mp
3-4"
Hp.
Pno.
(Andante)
non vib.
non vib. (sub.)
Vln. I
(scord.)
p
pp
3-4"
(Andante)
non vib.
non vib. (sub.)
Vln. II
(scord.)
p
pp
3-4"
(Andante)
non vib.
non vib. (sub.)
Vla.
(scord.)
p
pp
3-4"
(Andante)
non vib.
non vib. (sub.)
Vc.
(scord.)
p
pp
3-4"
Supert.

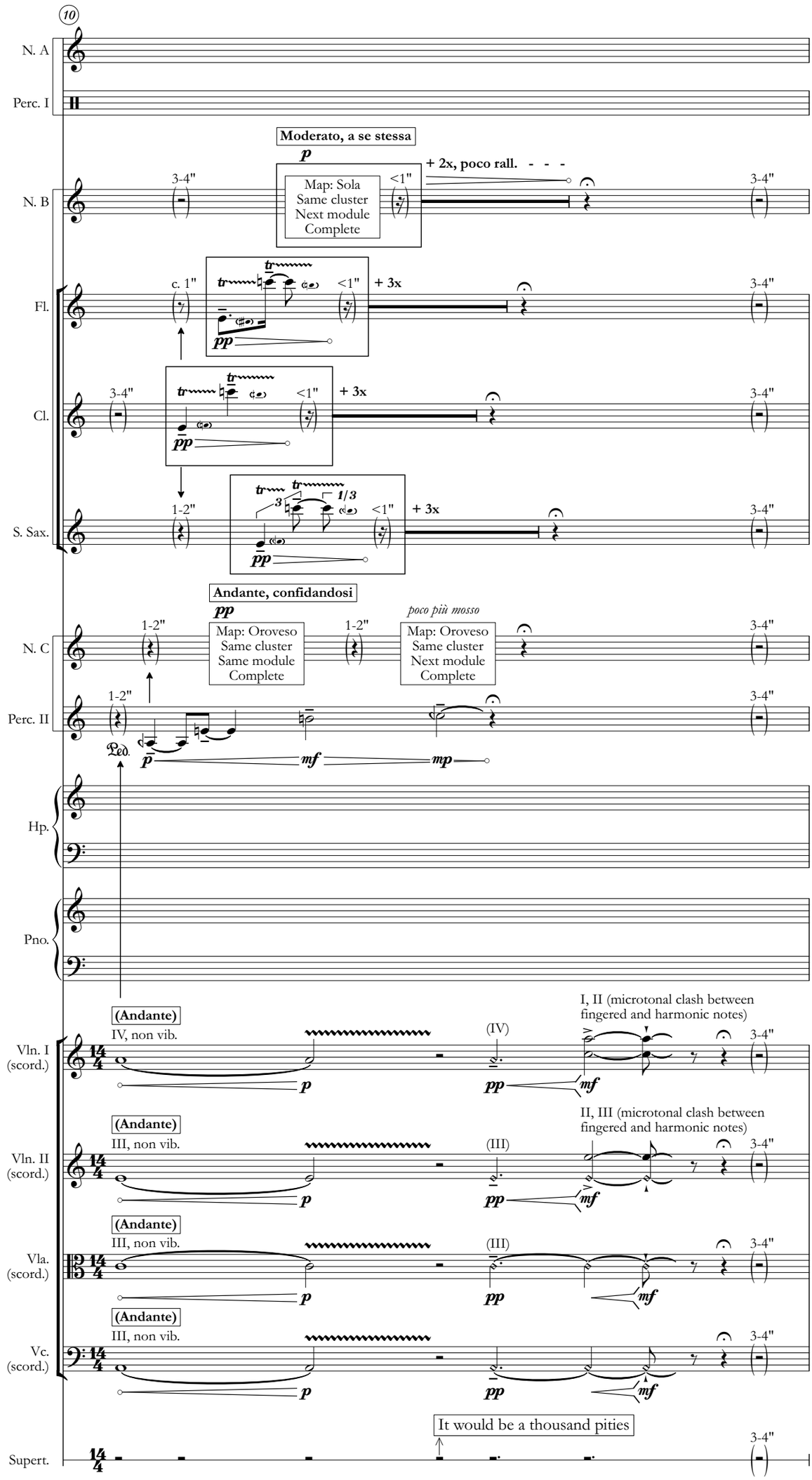

⑤
N. A
Perc. I
N. B
tr
pinky trill
Fl.
3-4"
c. 12"
3-4"
pp
Cl.
3-4"
M.#180
c. 12"
3-4"
pp
S. Sax.
5-6"
M.#23
c. 12"
3-4"
pp
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
(Andante)
3-4"
p
Vln. II
(scord.)
(Andante)
3-4"
p
pp
p
Vla.
(scord.)
(Andante)
3
3-4"
p
pp
p
Vc.
(scord.)
(Andante)
3-4"
p
pp
Supert.

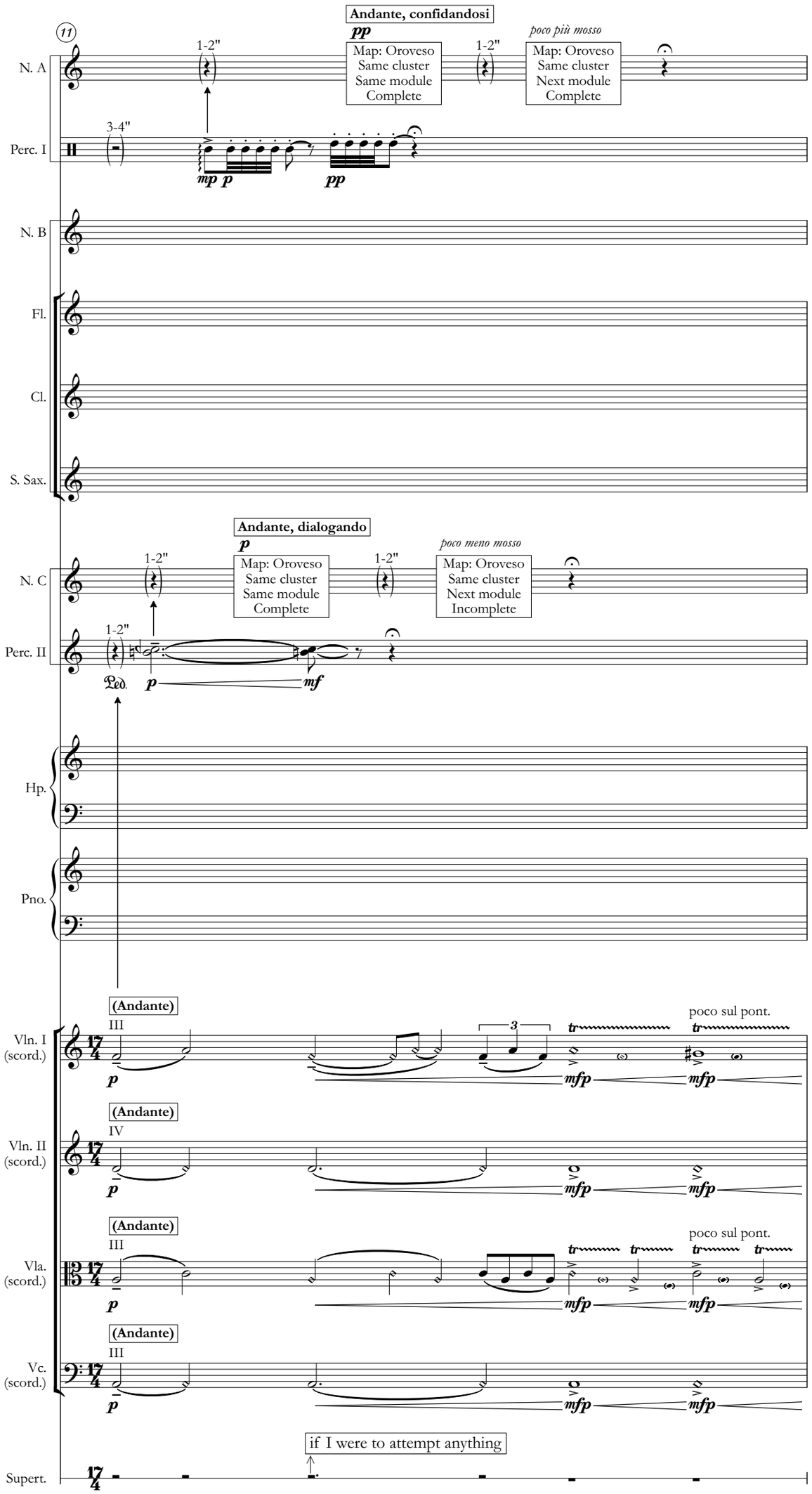

⑥
N. A
(Andante)
Ratchet
5-6"
Perc. I
3-4"
mp
N. B
Fl.
Cl.
S. Sax.
N. C
(Andante)
+ 3x, poco rall.
(molto ritmico)
3-4"
Perc. II
3-4"
p
3
Hp.
Pno.
(Andante)
Vln. I
(scord.)
3-4"
p
pp
mf
(Andante)
Vln. II
(scord.)
3-4"
p
pp
(Andante)
Vla.
(scord.)
3-4"
p
pp
(Andante)
Vc.
(scord.)
3-4"
p
pp
Supert.

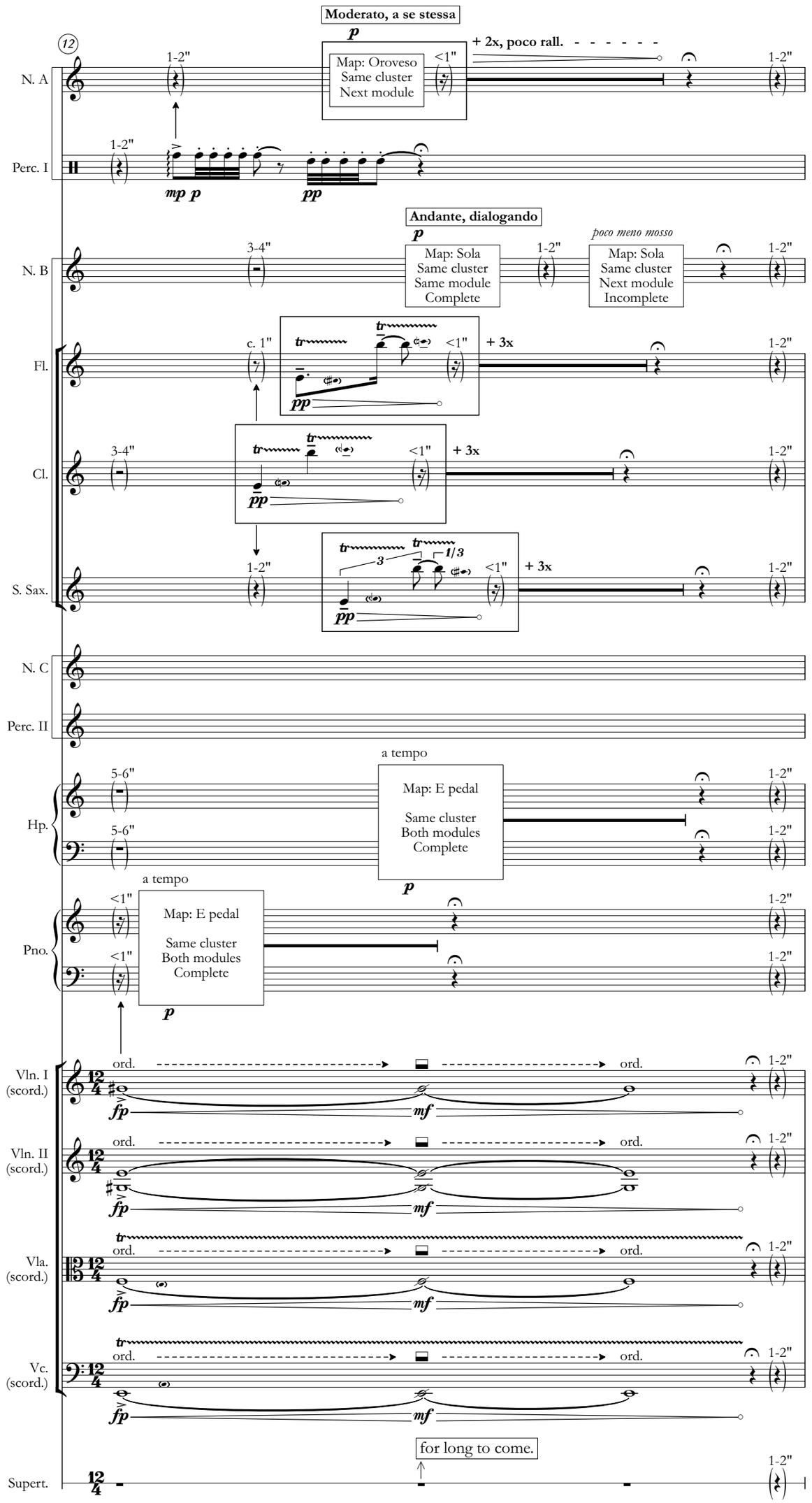

⑦
N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.
tr
pinky trill
3-4"
5-6"
M.#180
5-6"
M.#18
(Andante)
(partial bow pressure)
ord.
pp
mp
p
mf

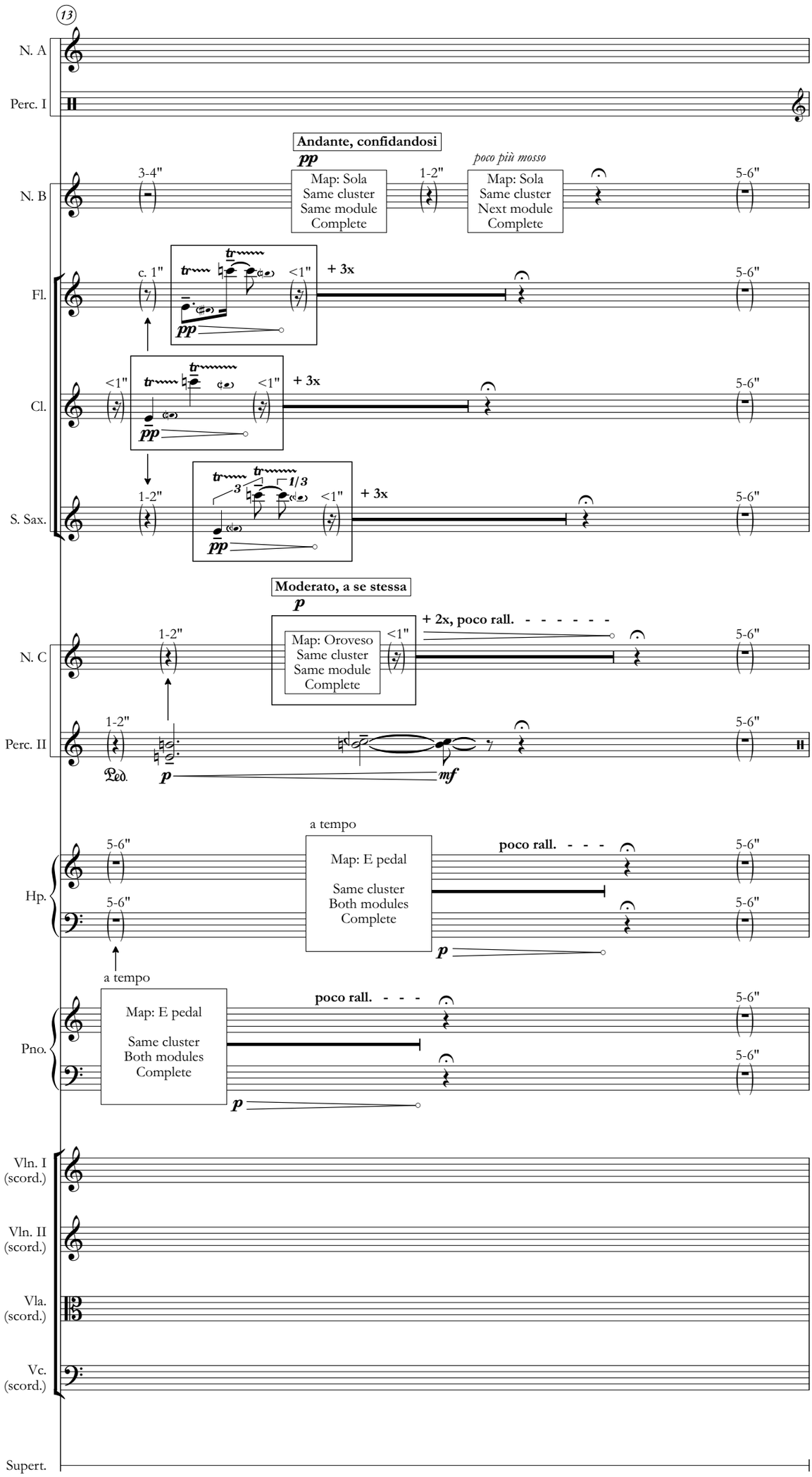

B
Moderato, a se stessa
p
+ 2x, poco rall.
Map: Oroveso
Any cluster
Any module
Complete
1-2"
<1"
3-4"
(Andante)
N. A
Perc. I
mp p
pp
N. B
(tr)
c. 15"
Fl.
Cl.
S. Sax.
Moderato, a se stessa
N. C
Vibraphone, bowed (quarter tones prepared with putty)
(Andante)
5-6"
L.V. sempre
Perc. II
Ped.
mf
a tempo
+ 3x, poco rall.
Map: E pedal
Any cluster
Any module
Incomplete
(module is repeated as initially executed)
Hp.
+ 3x
Pno.
ord., non vib.
ord. (sub.)
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
You are right: / I ought to do something; / —to write something.
Supert.

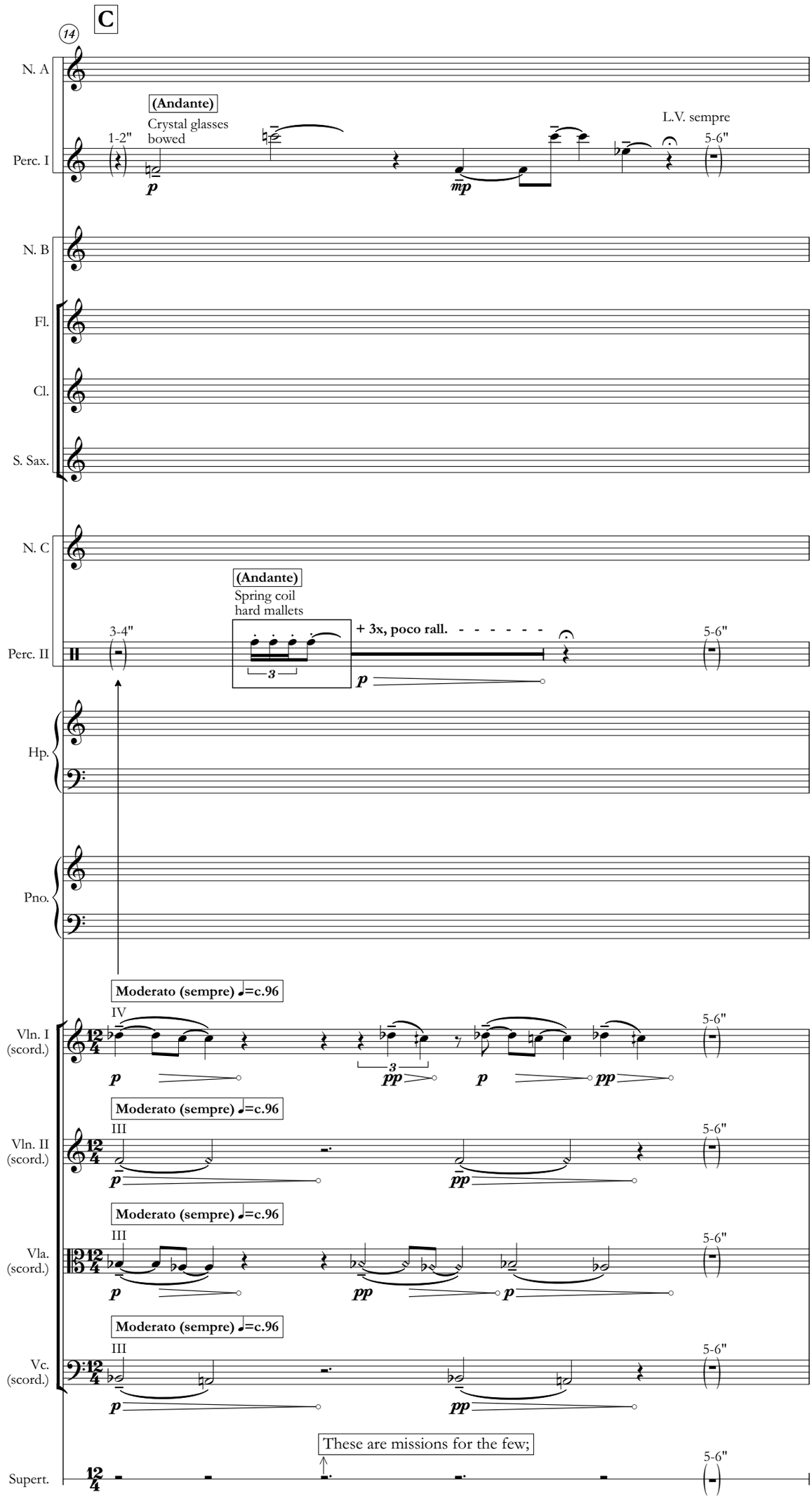

Andante, dialogando
poco meno mosso
N. A
Map: Oroveso
Same cluster
Same module
Complete
Map: Oroveso
Same cluster
Next module
Incomplete
Perc. I
Andante, confidandosi
N. B
Map: Sola
Any cluster
Any module
Complete
Map: Sola
Same cluster
Next module
Complete
Andante (sempre) ♩=c.72
Fl.
+ 3x
Andante (sempre) ♩=c.72
Cl.
+ 3x
Andante (sempre) ♩=c.72
S. Sax.
+ 3x
N. C
Perc. II
a tempo
Hp.
Map: E pedal
Same cluster
Same module
Complete
+ 2x, poco rall.
a tempo
Pno.
Map: E pedal
Same cluster
Same module
Complete
+ 2x
Vln. I (scord.)
(Andante)
Vln. II (scord.)
(Andante)
Vla. (scord.)
(Andante)
Vc. (scord.)
(Andante)
But not at present.
Supert.

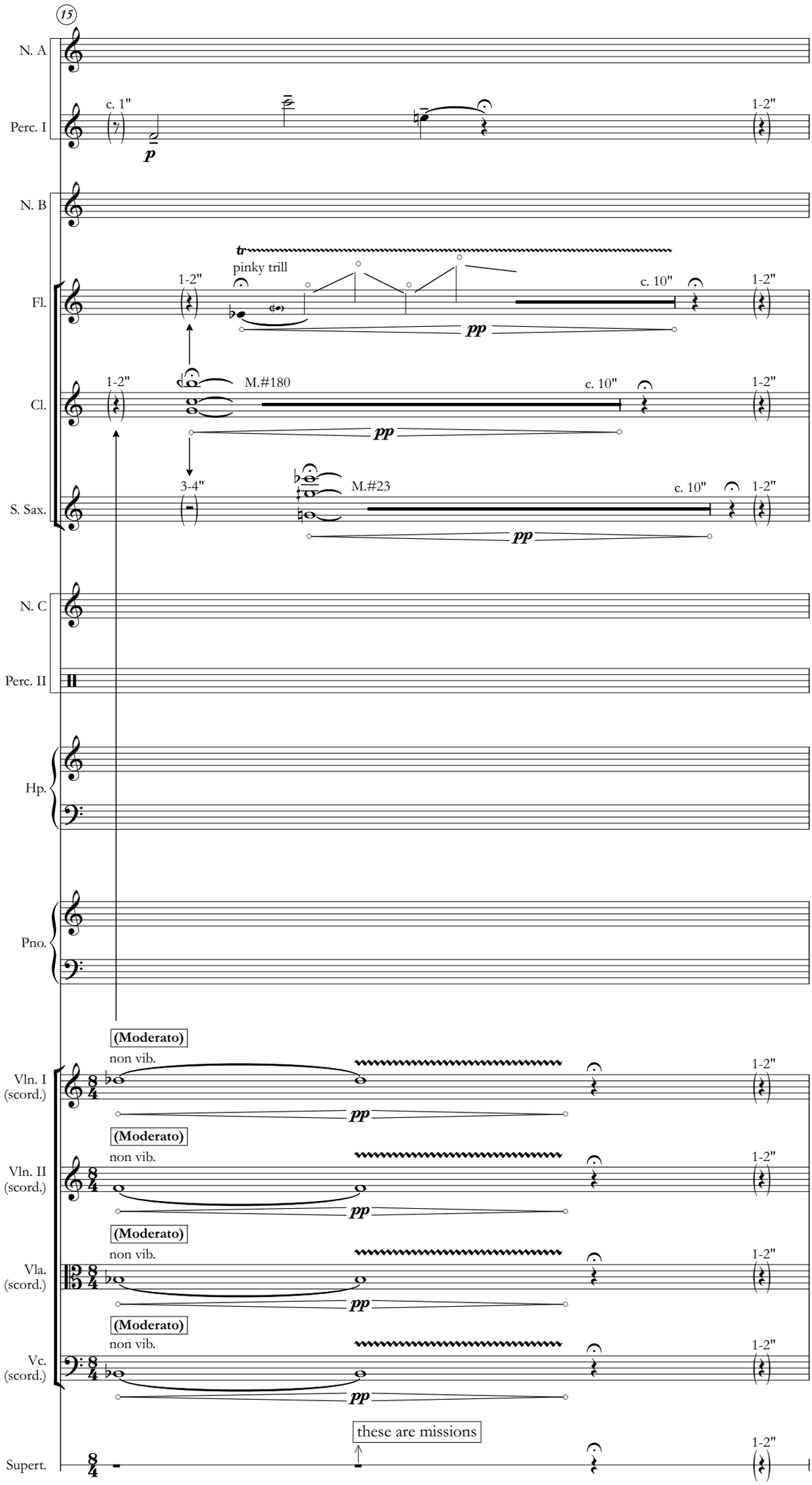

10
N. A
Perc. I
Moderato, a se stessa
p
+ 2x, poco rall. - - -
N. B
3-4"
Map: Sola
Same cluster
Next module
Complete
<1"
Fl.
c. 1"
tr
+ 3x
pp
Cl.
S. Sax.
1-2"
1/3
Andante, confidandosi
poco più mosso
Map: Oroveso
Same cluster
Same module
Complete
Next module
N. C
Perc. II
Led.
mf
mp
Hp.
Pno.
(Andante)
IV, non vib.
III, non vib.
(IV)
(III)
I, II (microtonal clash between fingered and harmonic notes)
II, III (microtonal clash between fingered and harmonic notes)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
It would be a thousand pities
Supert.

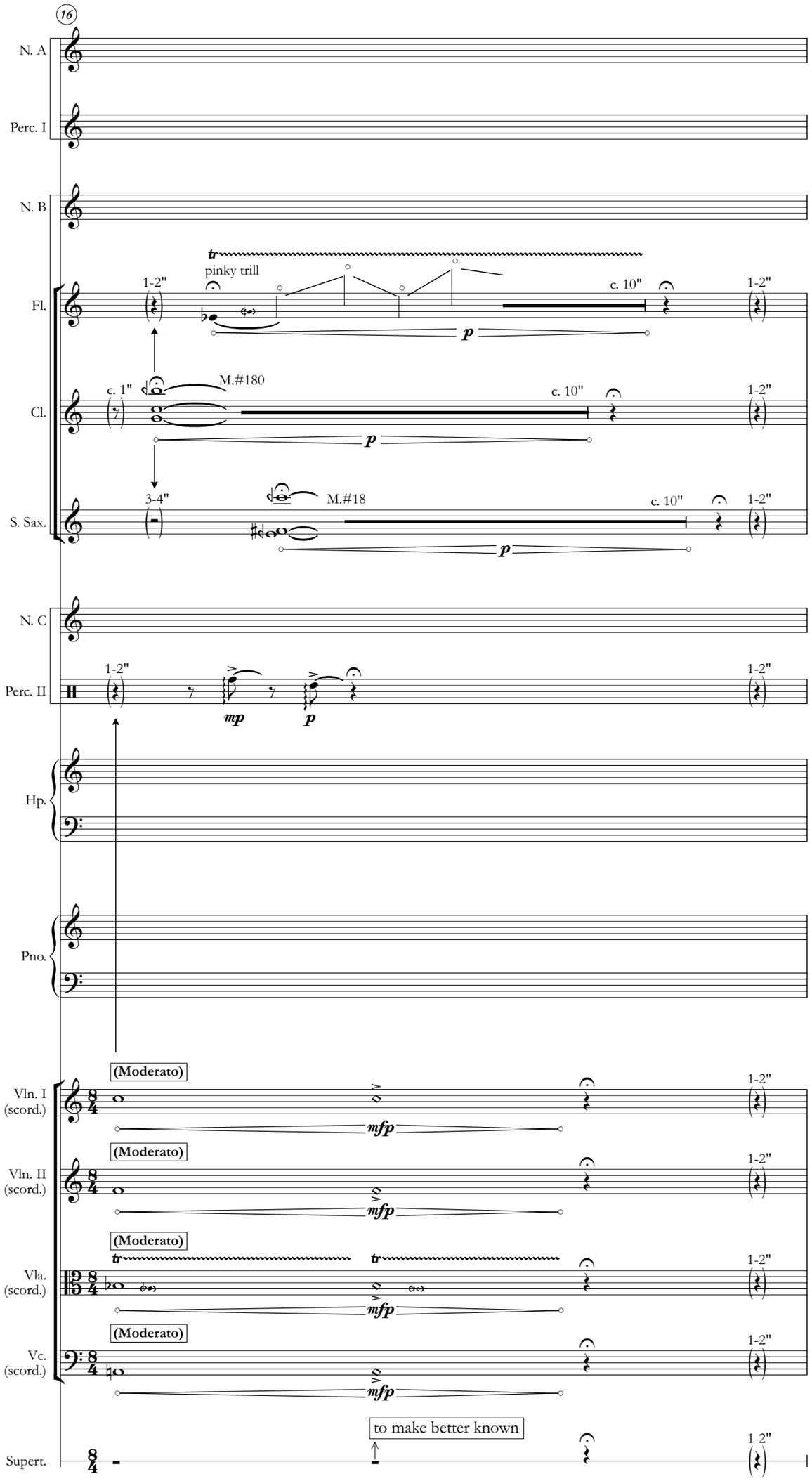

11
Andante, confidandosi
pp
poco più mosso
Map: Oroveso
Same cluster
Same module
Complete
Map: Oroveso
Same cluster
Next module
Complete
1-2"
3-4"
N. A
Perc. I
mp p
pp
N. B
Fl.
Cl.
S. Sax.
Andante, dialogando
p
poco meno mosso
Map: Oroveso
Same cluster
Same module
Complete
Map: Oroveso
Same cluster
Next module
Incomplete
N. C
Perc. II
Ped.
mf
Hp.
Pno.
(Andante)
III
IV
poco sul pont.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
mfp
if I were to attempt anything
Supert.

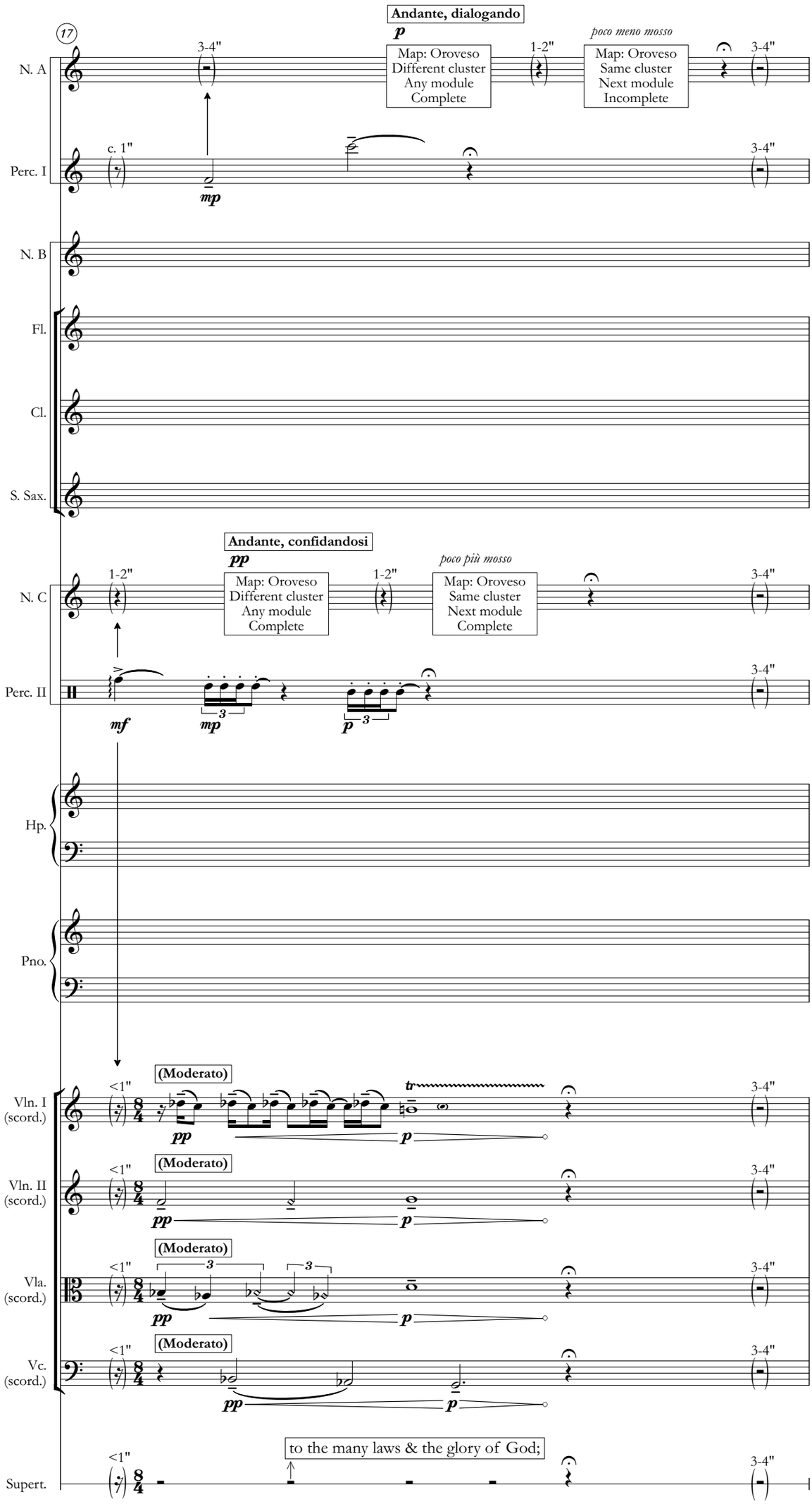

12
Moderato, a se stessa
p
Map: Oroveso
Same cluster
Next module
+ 2x, poco rall.
N. A
Perc. I
mp p
pp
Andante, dialogando
poco meno mosso
Map: Sola
Same cluster
Same module
Complete
Map: Sola
Same cluster
Next module
Incomplete
N. B
Fl.
Cl.
S. Sax.
+ 3x
N. C
Perc. II
a tempo
Map: E pedal
Same cluster
Both modules
Complete
Hp.
Pno.
ord.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
fp
mf
for long to come.
Supert.

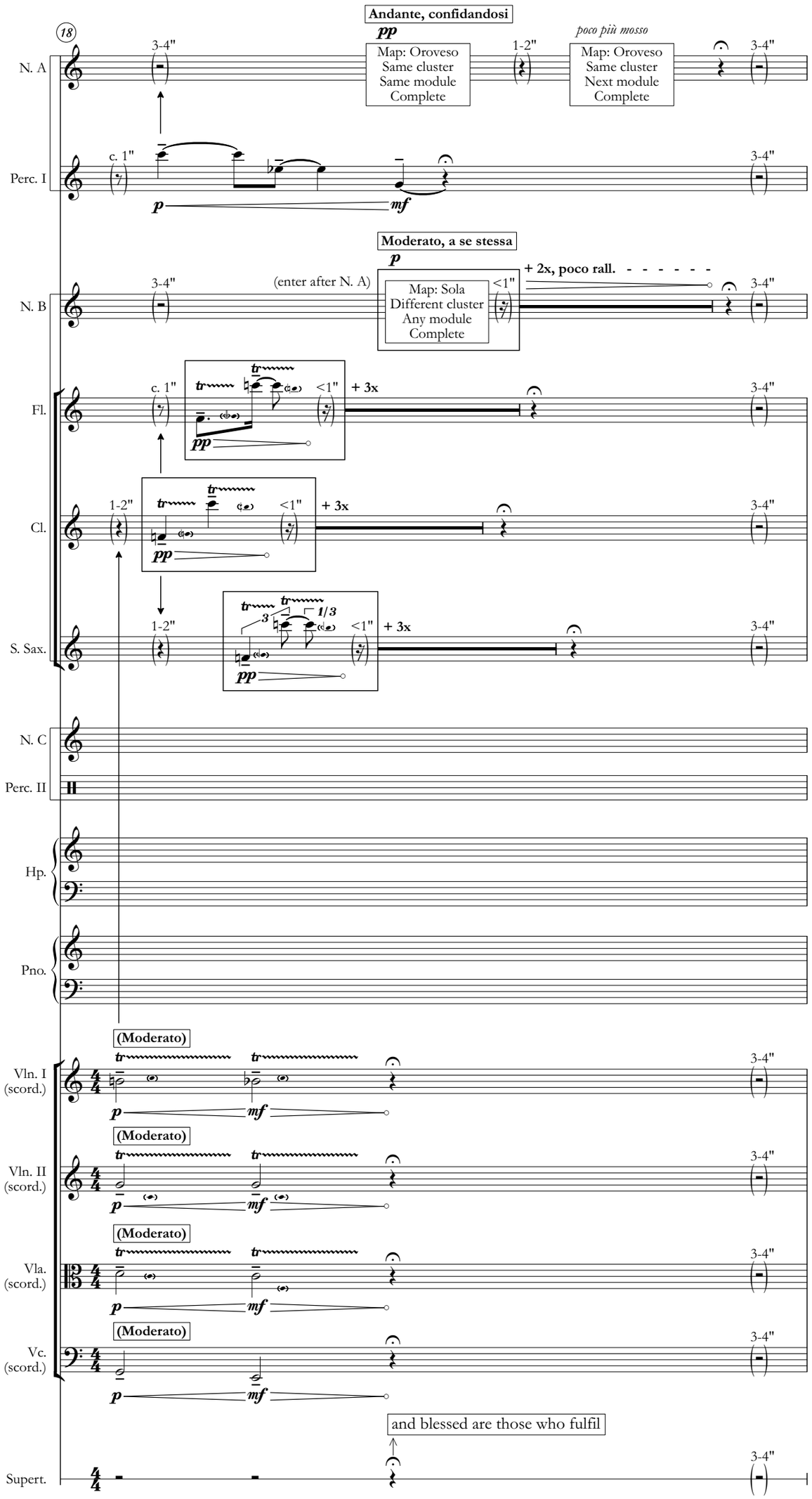

13
N. A
Perc. I
Andante, confidandosi
pp
N. B
3-4"
Map: Sola
Same cluster
Same module
Complete
1-2"
poco più mosso
Map: Sola
Same cluster
Next module
Complete
5-6"
Fl.
c. 1"
<1"
+ 3x
pp
Cl.
S. Sax.
1-2"
Moderato, a se stessa
p
N. C
Map: Oroveso
Same cluster
Same module
Complete
+ 2x, poco rall.
Perc. II
Ped.
mf
a tempo
Hp.
Map: E pedal
Same cluster
Both modules
Complete
poco rall.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

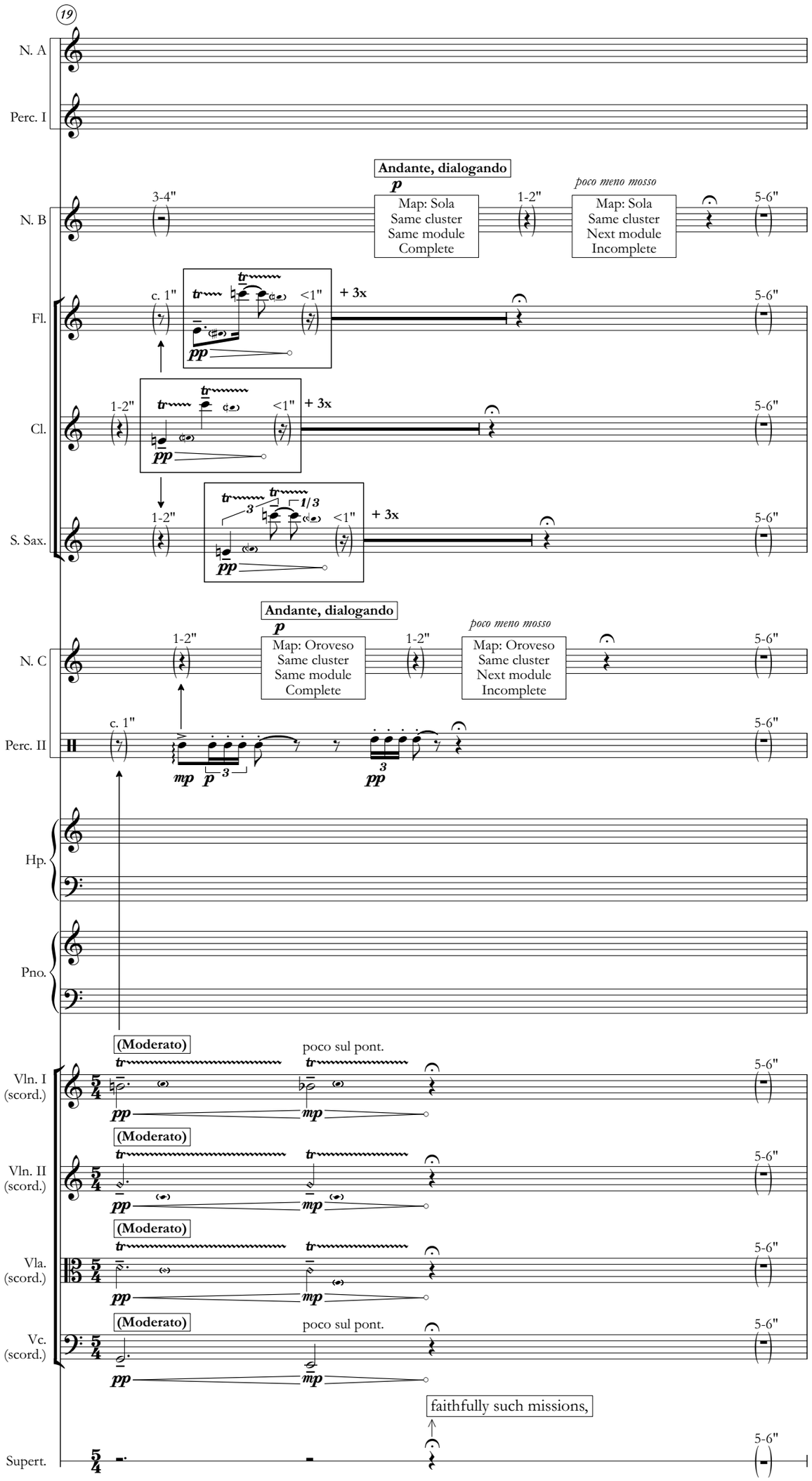

C
14
N. A
(Andante)
Crystal glasses
bowed
1-2"
L.V. sempre
5-6"
Perc. I
p
mp
N. B
Fl.
Cl.
S. Sax.
N. C
(Andante)
Spring coil
hard mallets
3-4"
+ 3x, poco rall.
5-6"
Perc. II
3
p
Hp.
Pno.
Moderato (sempre) ♩=c.96
IV
Vln. I
(scord.)
p
pp
p
pp
5-6"
Moderato (sempre) ♩=c.96
III
Vln. II
(scord.)
p
pp
5-6"
Moderato (sempre) ♩=c.96
III
Vla.
(scord.)
p
pp
p
5-6"
Moderato (sempre) ♩=c.96
III
Vc.
(scord.)
p
pp
5-6"
These are missions for the few;
Supert.
5-6"

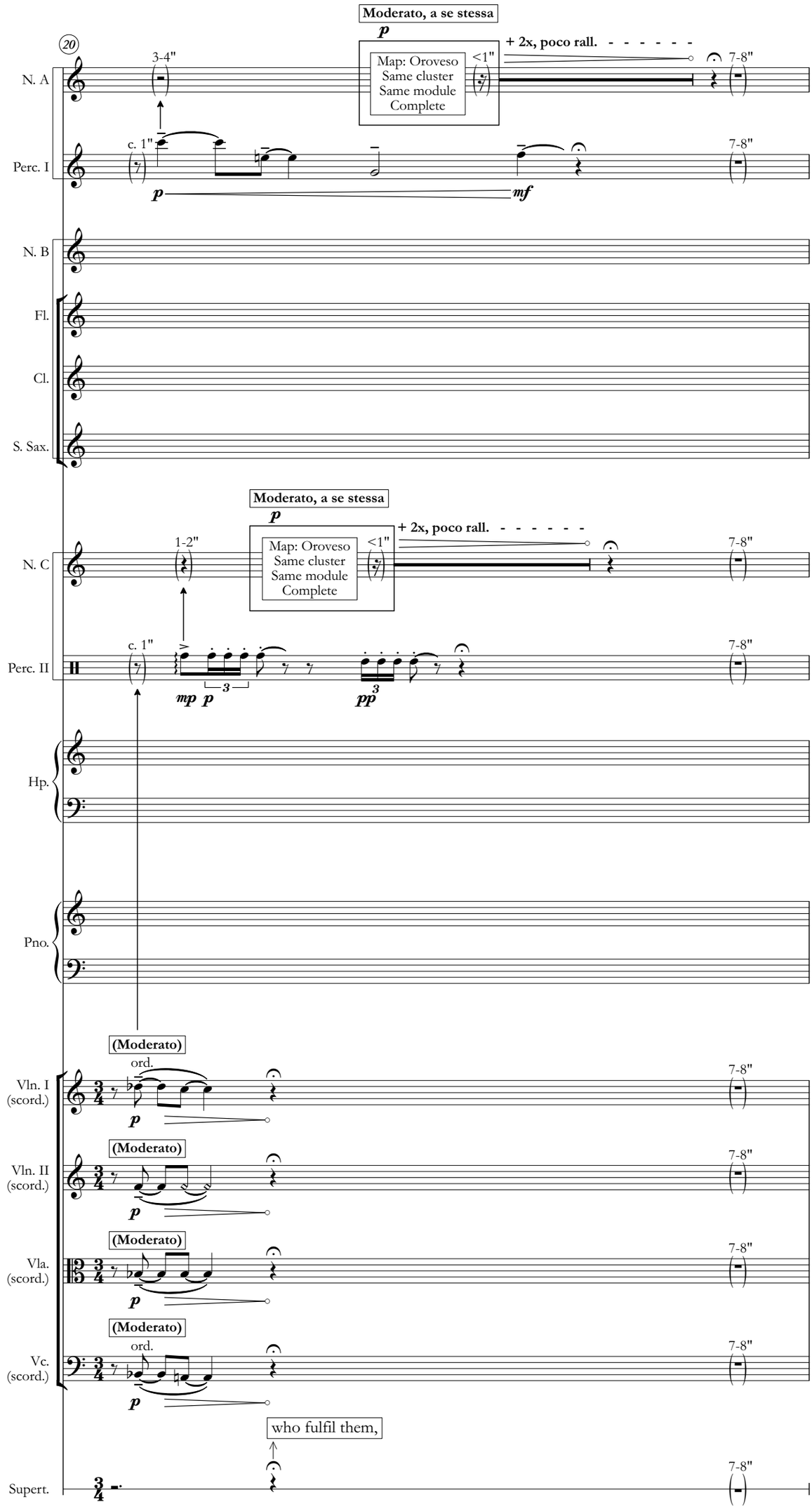

15
N. A
Perc. I
c. 1"
1-2"
p
N. B
Fl.
pinky trill
1-2"
c. 10"
1-2"
pp
Cl.
1-2"
M.#180
c. 10"
1-2"
pp
S. Sax.
3-4"
M.#23
c. 10"
1-2"
pp
N. C
Perc. II
Hp.
Pno.
(Moderato)
non vib.
Vln. I
(scord.)
1-2"
pp
(Moderato)
non vib.
Vln. II
(scord.)
1-2"
pp
(Moderato)
non vib.
Vla.
(scord.)
1-2"
pp
(Moderato)
non vib.
Vc.
(scord.)
1-2"
pp
these are missions
Supert.
1-2"

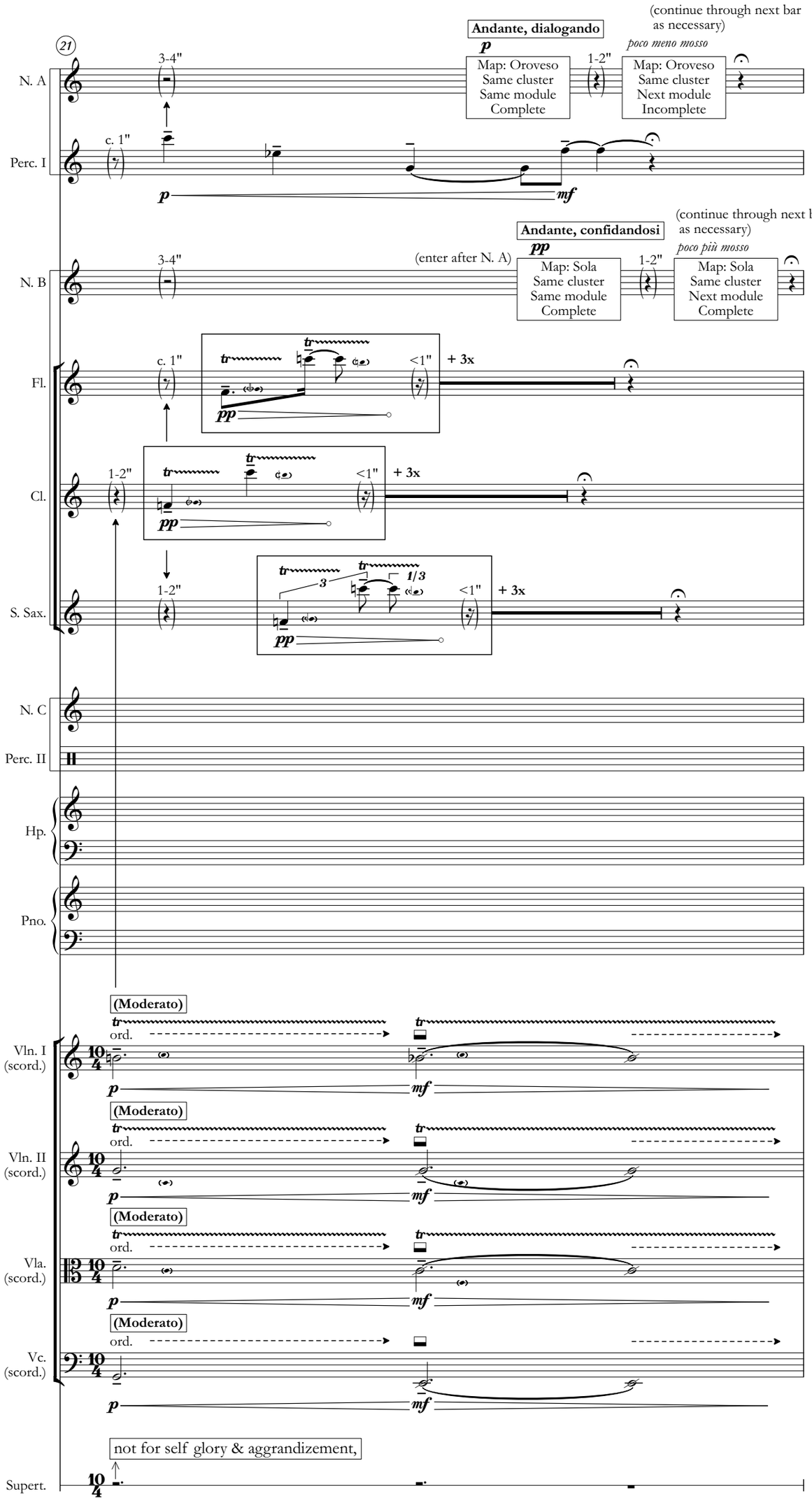

16
N. A
Perc. I
N. B
Fl.
pinky trill
1-2"
c. 10"
1-2"
p
Cl.
c. 1"
M.#180
c. 10"
1-2"
p
S. Sax.
3-4"
M.#18
c. 10"
1-2"
p
N. C
Perc. II
1-2"
mp
p
1-2"
Hp.
Pno.
(Moderato)
Vln. I
(scord.)
mfp
1-2"
(Moderato)
Vln. II
(scord.)
mfp
1-2"
(Moderato)
Vla.
(scord.)
mfp
1-2"
(Moderato)
Vc.
(scord.)
mfp
1-2"
to make better known
Supert.
1-2"

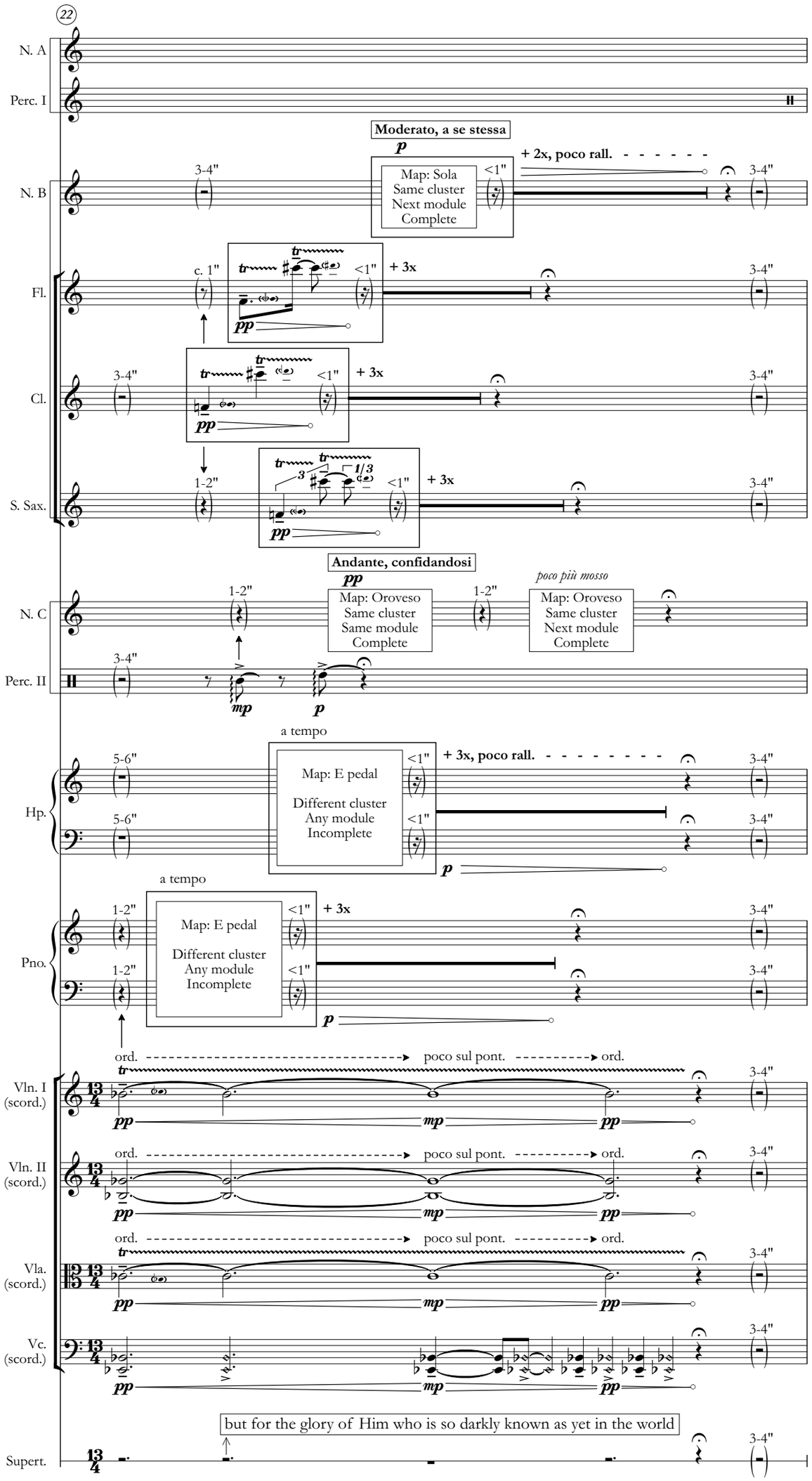

17
Andante, dialogando
p
poco meno mosso
N. A
3-4"
Map: Oroveso
Different cluster
Any module
Complete
1-2"
Map: Oroveso
Same cluster
Next module
Incomplete
3-4"
Perc. I
c. 1"
mp
3-4"
N. B
Fl.
Cl.
S. Sax.
Andante, confidandosi
pp
poco più mosso
N. C
1-2"
Map: Oroveso
Different cluster
Any module
Complete
1-2"
Map: Oroveso
Same cluster
Next module
Complete
3-4"
Perc. II
3-4"
mf
mp
p
3
Hp.
Pno.
(Moderato)
Vln. I
(scord.)
<1"
pp
tr
p
3-4"
Vln. II
(scord.)
<1"
pp
p
3-4"
Vla.
(scord.)
<1"
3
pp
p
3-4"
Vc.
(scord.)
<1"
pp
p
3-4"
Supert.
<1"
to the many laws & the glory of God;
3-4"

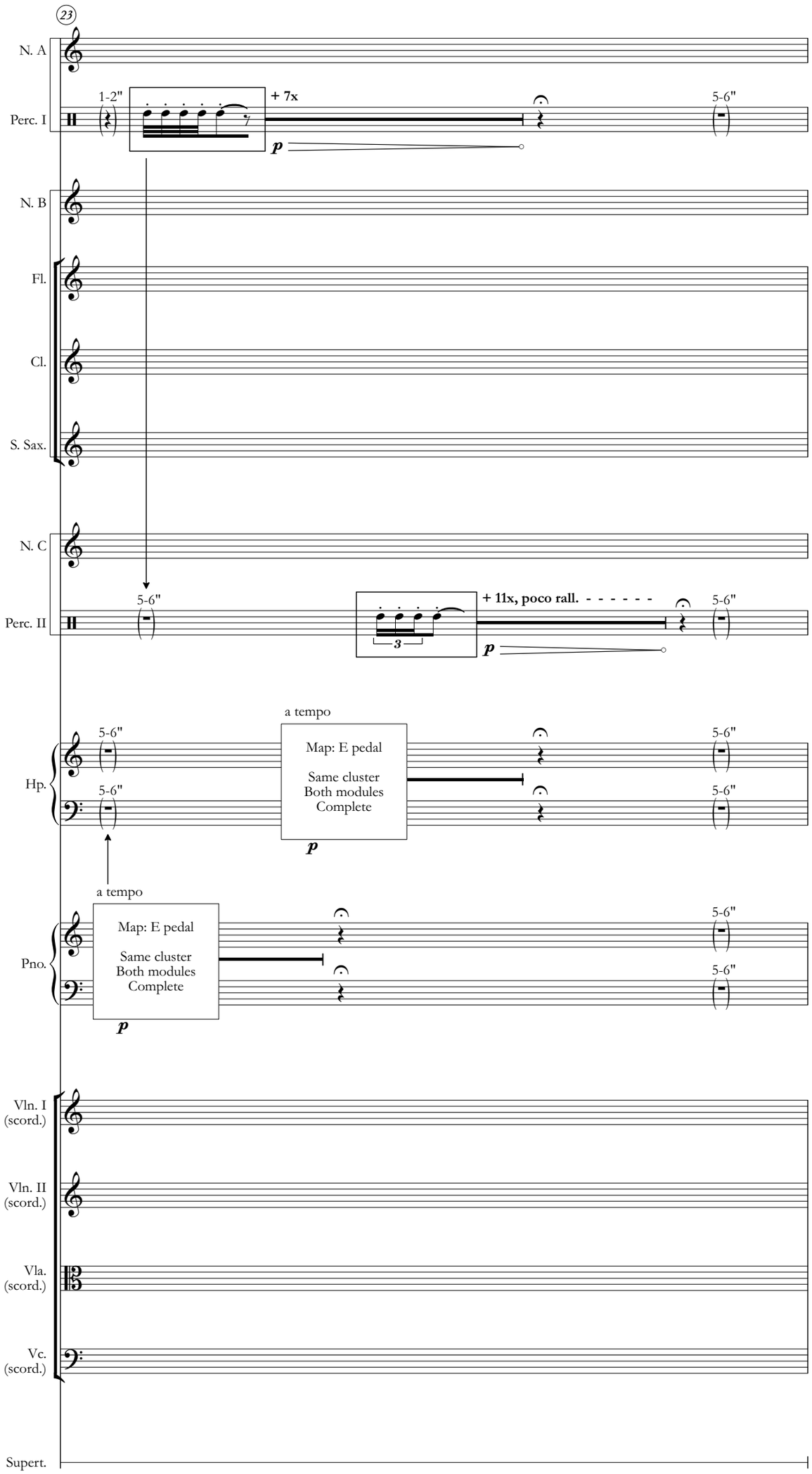

18
Andante, confidandosi
pp
poco più mosso
Map: Oroveso
Same cluster
Same module
Complete
Map: Oroveso
Same cluster
Next module
Complete
N. A
Perc. I
Moderato, a se stessa
Map: Sola
Different cluster
Any module
Complete
+ 2x, poco rall.
(enter after N. A)
N. B
Fl.
Cl.
S. Sax.
+ 3x
N. C
Perc. II
Hp.
Pno.
(Moderato)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
and blessed are those who fulfil
Supert.

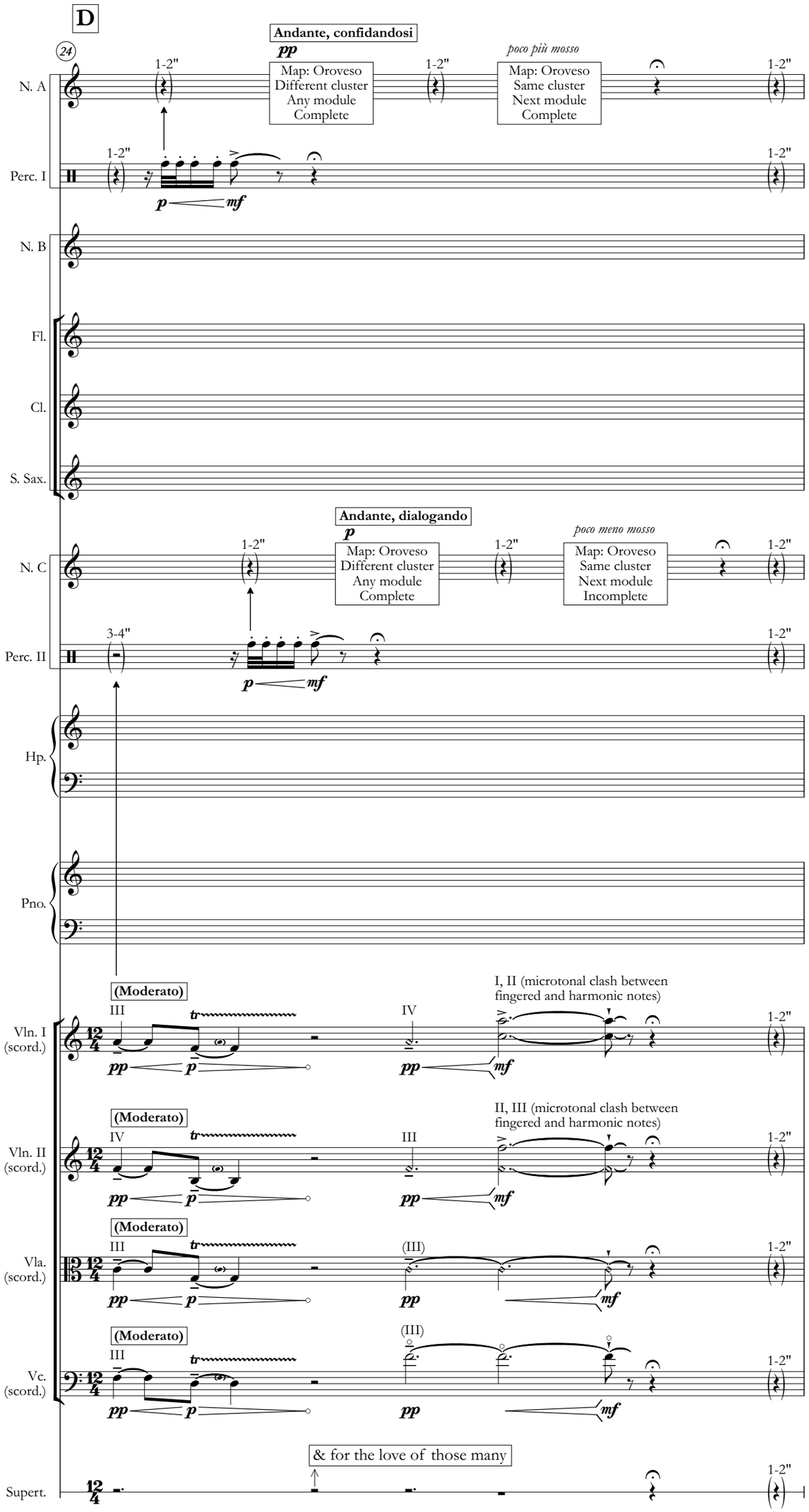

19
N. A
Perc. I
Andante, dialogando
p
poco meno mosso
N. B
3-4"
Map: Sola
Same cluster
Same module
Complete
1-2"
Map: Sola
Same cluster
Next module
Incomplete
5-6"
Fl.
c. 1"
<1"
+ 3x
pp
Cl.
1-2"
S. Sax.
1/3
N. C
Map: Oroveso
Same cluster
Same module
Complete
Map: Oroveso
Same cluster
Next module
Incomplete
Perc. II
mp
Hp.
Pno.
(Moderato)
poco sul pont.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
faithfully such missions,
Supert.

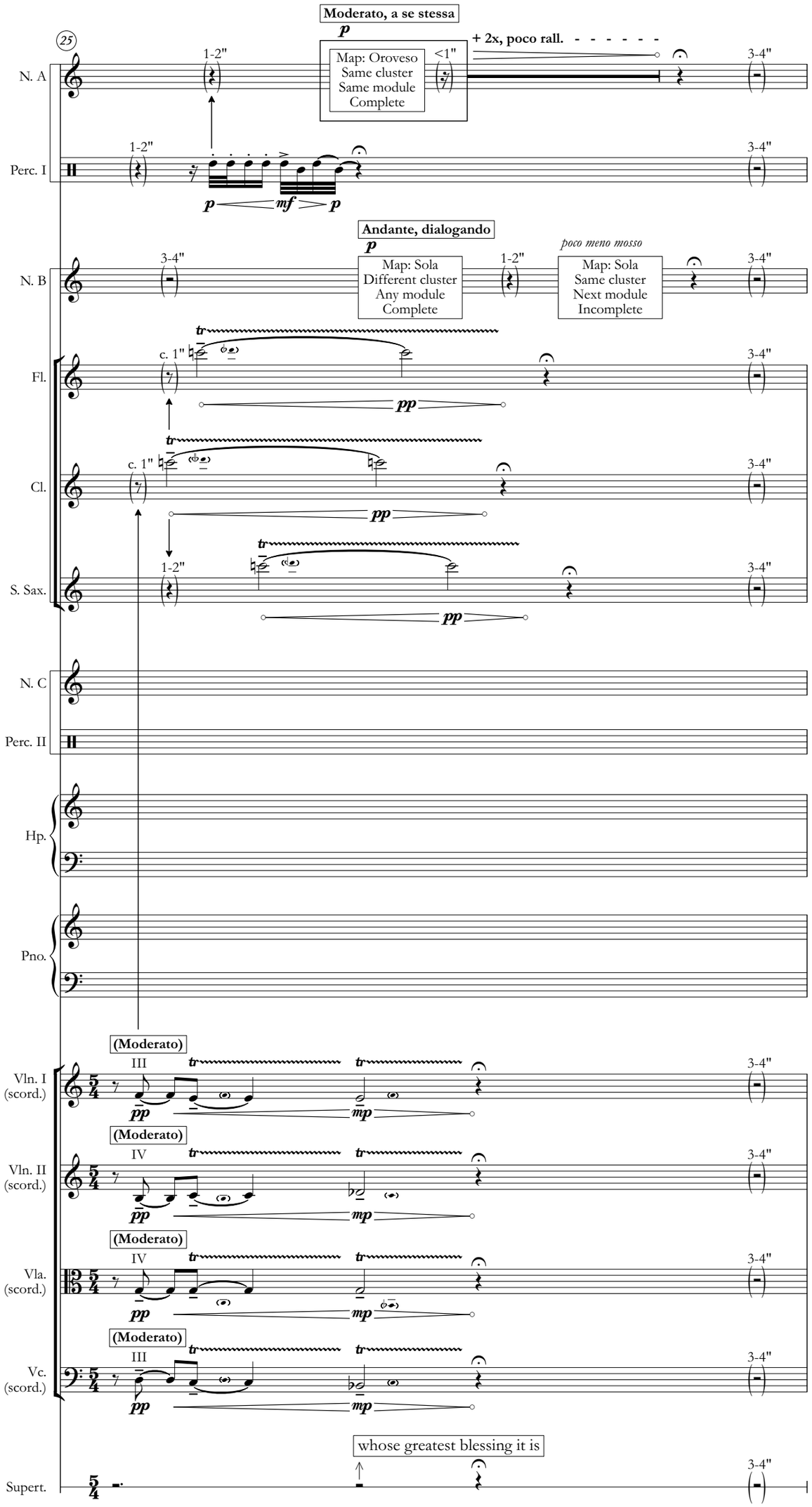

Moderato, a se stessa
p
+ 2x, poco rall.
Map: Oroveso
Same cluster
Same module
Complete
20
N. A
3-4"
<1"
7-8"
Perc. I
c. 1"
p
mf
N. B
Fl.
Cl.
S. Sax.
Moderato, a se stessa
p
+ 2x, poco rall.
Map: Oroveso
Same cluster
Same module
Complete
N. C
1-2"
<1"
7-8"
Perc. II
c. 1"
mp
p
pp
Hp.
Pno.
(Moderato)
ord.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
who fulfil them,
Supert.

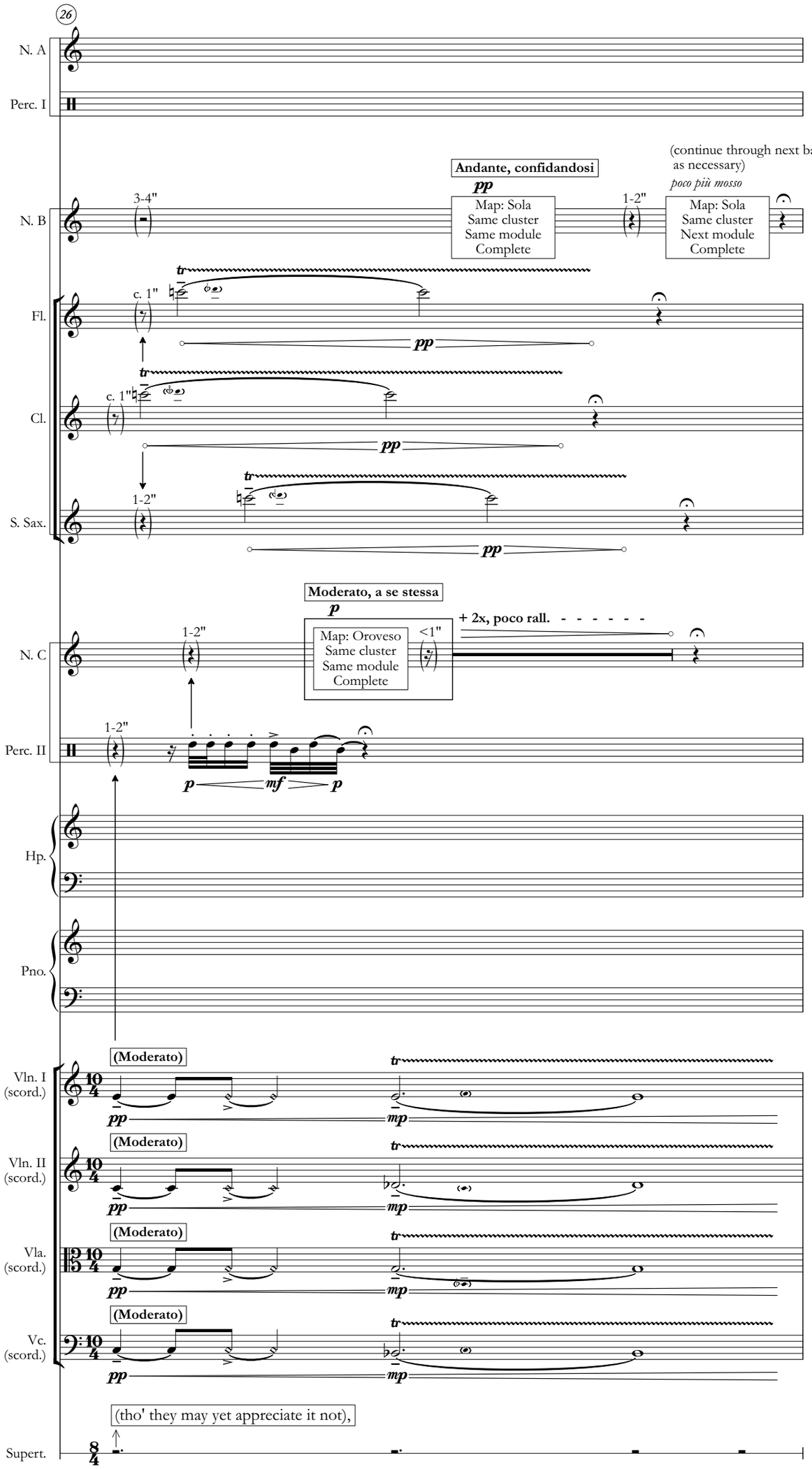

21
N. A
Perc. I
Andante, dialogando
p
Map: Oroveso
Same cluster
Same module
Complete
1-2"
Map: Oroveso
Same cluster
Next module
Incomplete
(continue through next bar as necessary)
poco meno mosso
3-4"
c. 1"
mf
N. B
Andante, confidandosi
pp
(enter after N. A)
Map: Sola
Same cluster
Same module
Complete
Map: Sola
Same cluster
Next module
Complete
(continue through next bar as necessary)
poco più mosso
Fl.
Cl.
S. Sax.
<1"
+ 3x
N. C
Perc. II
Hp.
Pno.
(Moderato)
ord.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
not for self glory & aggrandizement,
Supert.

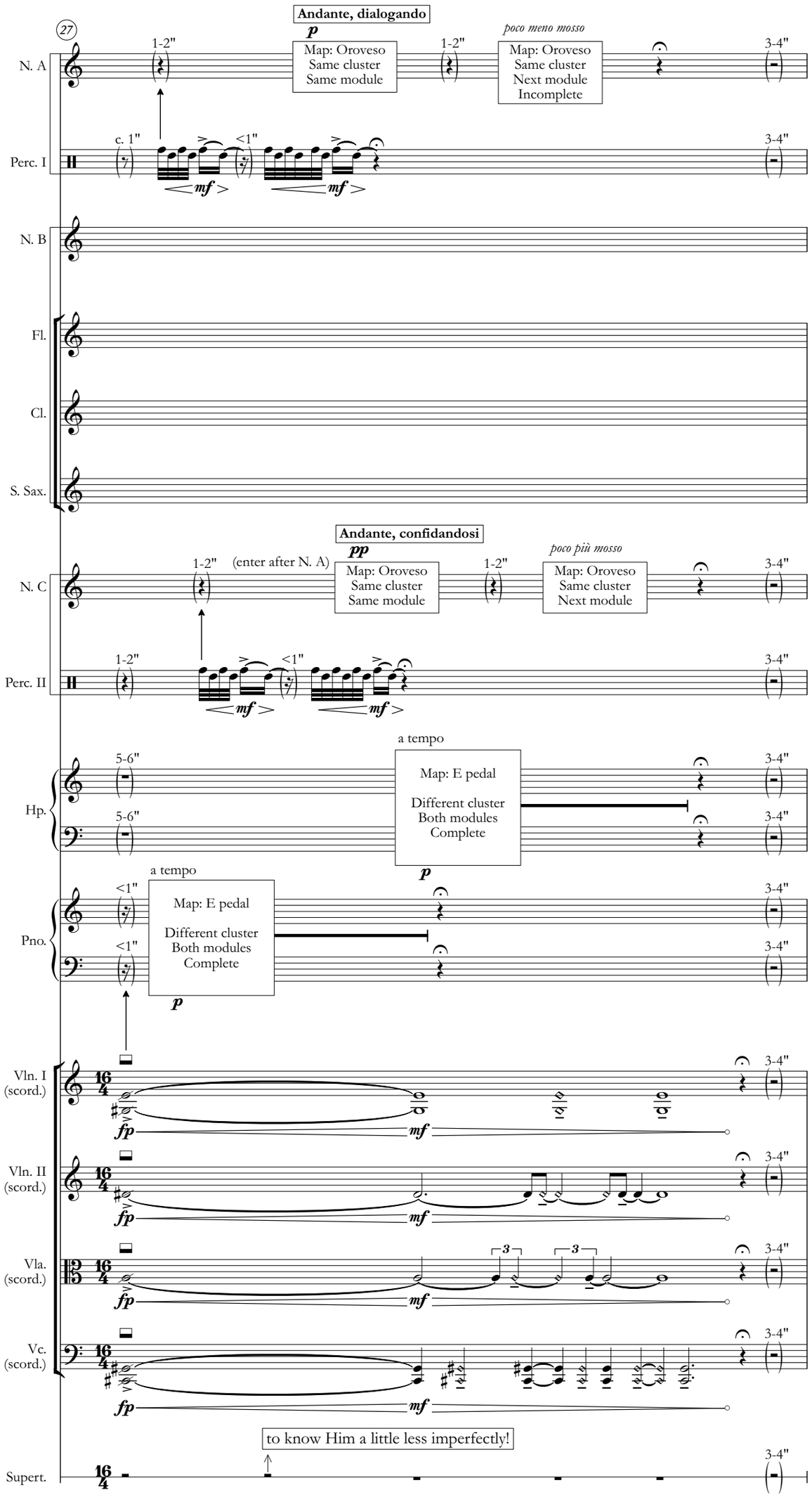

22
N. A
Perc. I
Moderato, a se stessa
p
+ 2x, poco rall.
N. B
3-4"
Map: Sola
Same cluster
Next module
Complete
<1"
Fl.
c. 1"
+ 3x
pp
Cl.
S. Sax.
1-2"
Andante, confidandosi
pp
poco più mosso
N. C
Map: Oroveso
Same cluster
Same module
Complete
Next module
Perc. II
mp
p
a tempo
Hp.
5-6"
Map: E pedal
Different cluster
Any module
Incomplete
+ 3x, poco rall.
Pno.
ord.
poco sul pont.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
but for the glory of Him who is so darkly known as yet in the world
Supert.

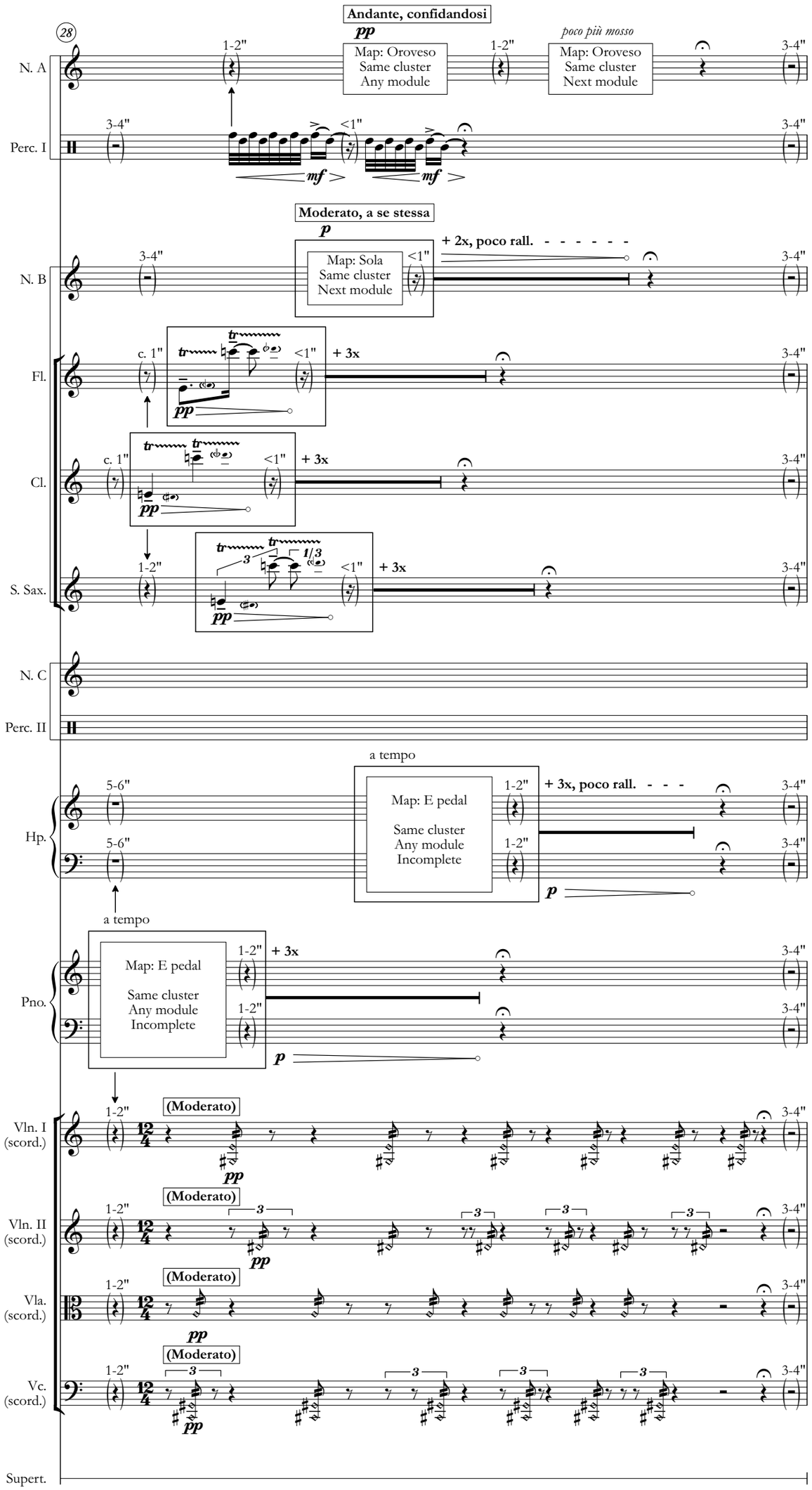

23
N. A
Perc. I
1-2"
+ 7x
p
5-6"
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
5-6"
+ 11x, poco rall. - - - - - -
3
p
5-6"
Hp.
a tempo
Map: E pedal
Same cluster
Both modules
Complete
p
Pno.
a tempo
Map: E pedal
Same cluster
Both modules
Complete
p
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

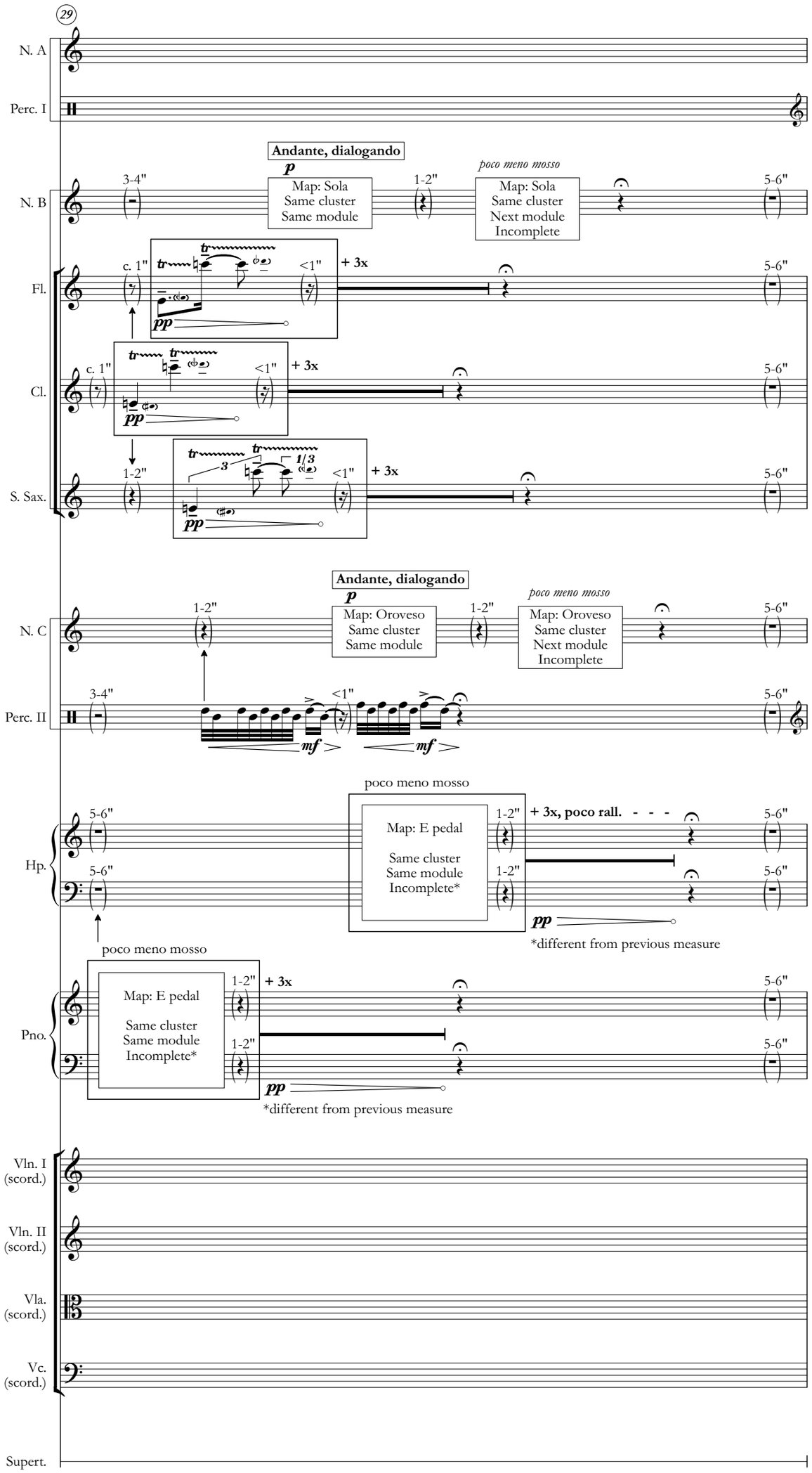

D
24
Andante, confidandosi
pp
poco più mosso
Map: Oroveso
Different cluster
Any module
Complete
Map: Oroveso
Same cluster
Next module
Complete
1-2"
N. A
Perc. I
p
mf
N. B
Fl.
Cl.
S. Sax.
Andante, dialogando
p
poco meno mosso
Map: Oroveso
Different cluster
Any module
Complete
Map: Oroveso
Same cluster
Next module
Incomplete
N. C
3-4"
Perc. II
Hp.
Pno.
(Moderato)
I, II (microtonal clash between fingered and harmonic notes)
II, III (microtonal clash between fingered and harmonic notes)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
& for the love of those many
Supert.

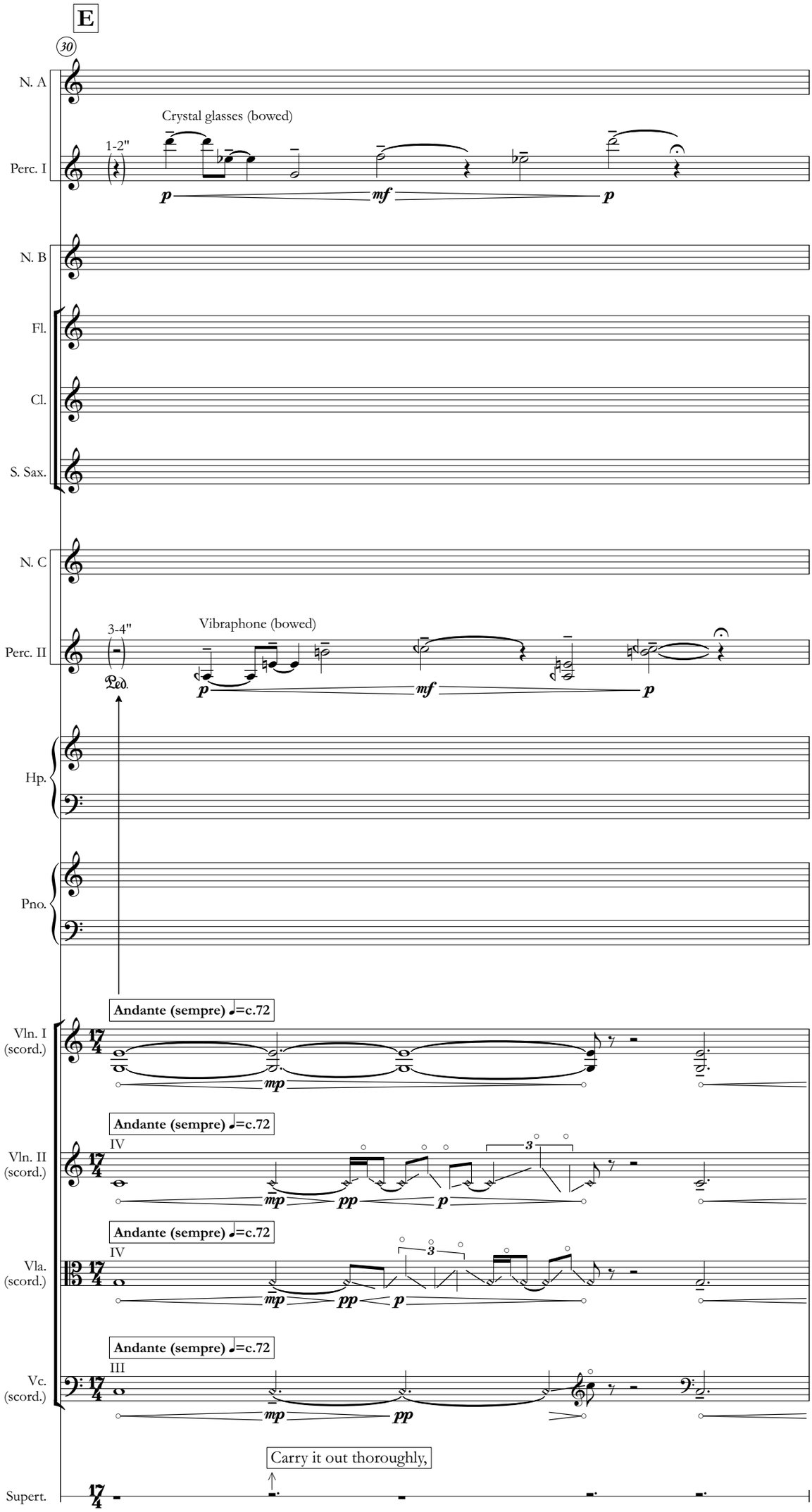

Moderato, a se stessa
p
+ 2x, poco rall.
Map: Oroveso
Same cluster
Same module
Complete
<1"
1-2"
3-4"
N. A
Perc. I
p
mf
p
Andante, dialogando
p
poco meno mosso
Map: Sola
Different cluster
Any module
Complete
Map: Sola
Same cluster
Next module
Incomplete
c. 1"
N. B
Fl.
Cl.
S. Sax.
pp
N. C
Perc. II
Hp.
Pno.
(Moderato)
III
IV
mp
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
whose greatest blessing it is
Supert.

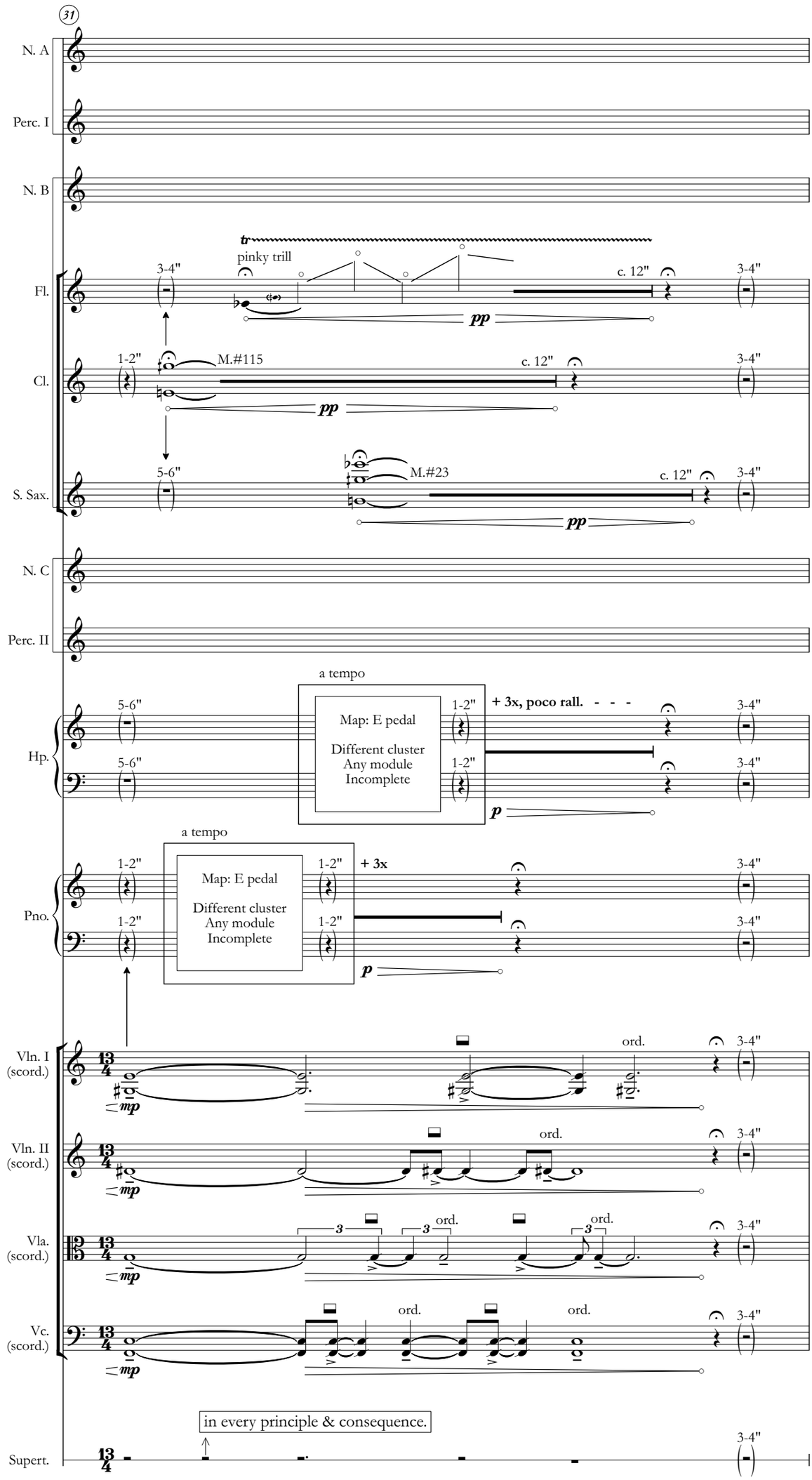

26
N. A
Perc. I
(continue through next bar as necessary)
Andante, confidandosi
pp
poco più mosso
N. B
3-4"
Map: Sola
Same cluster
Same module
Complete
1-2"
Map: Sola
Same cluster
Next module
Complete
Fl.
c. 1"
tr
pp
Cl.
c. 1"
pp
S. Sax.
1-2"
pp
Moderato, a se stessa
p
+ 2x, poco rall.
N. C
1-2"
Map: Oroveso
Same cluster
Same module
Complete
<1"
Perc. II
1-2"
p
mf
p
Hp.
Pno.
(Moderato)
Vln. I (scord.)
pp
mp
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
(tho' they may yet appreciate it not),
Supert.

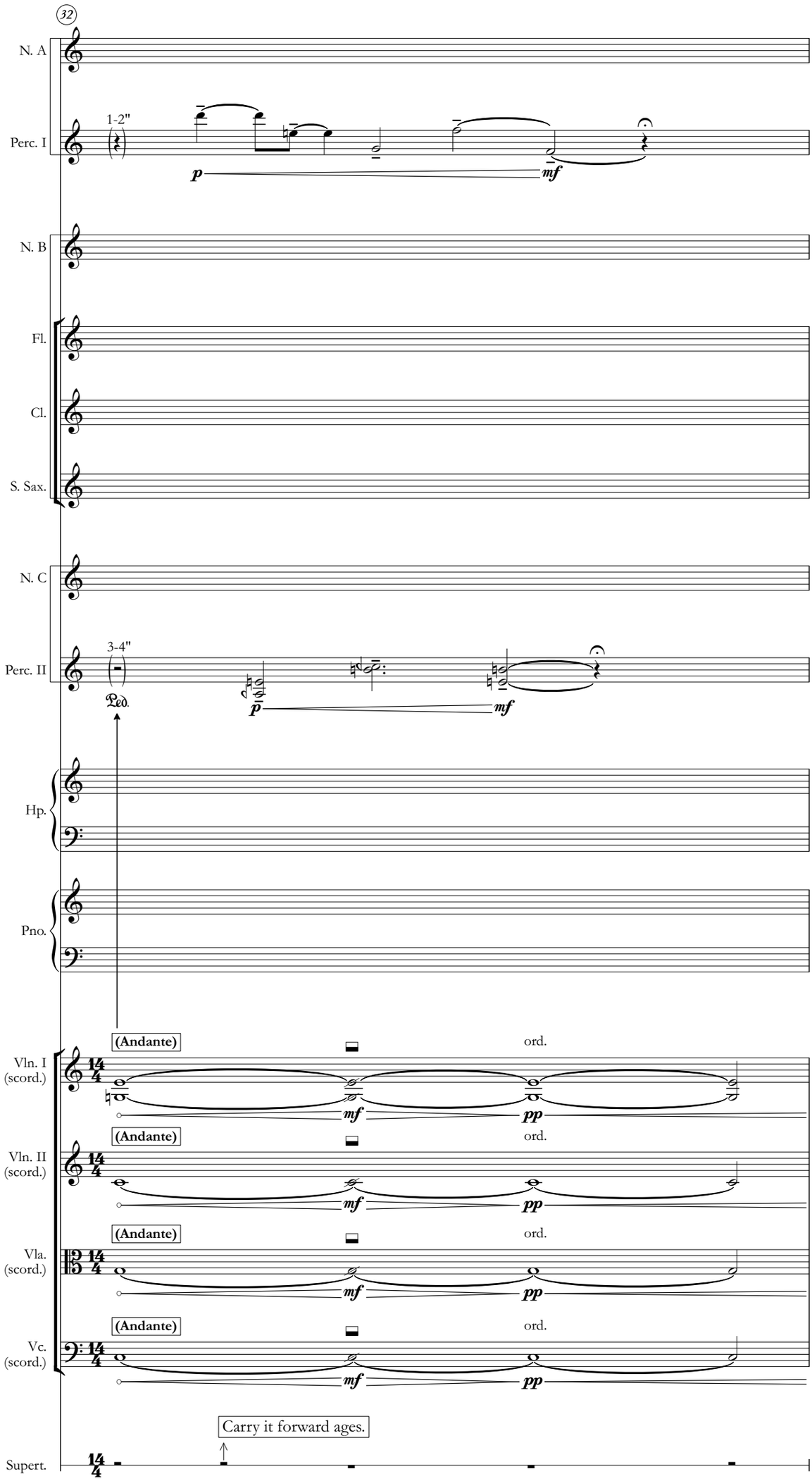

27
Andante, dialogando
p
Map: Oroveso
Same cluster
Same module
poco meno mosso
Map: Oroveso
Same cluster
Next module
Incomplete
N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
Andante, confidandosi
pp
(enter after N. A)
poco più mosso
N. C
Perc. II
a tempo
Map: E pedal
Different cluster
Both modules
Complete
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
to know Him a little less imperfectly!
Supert.

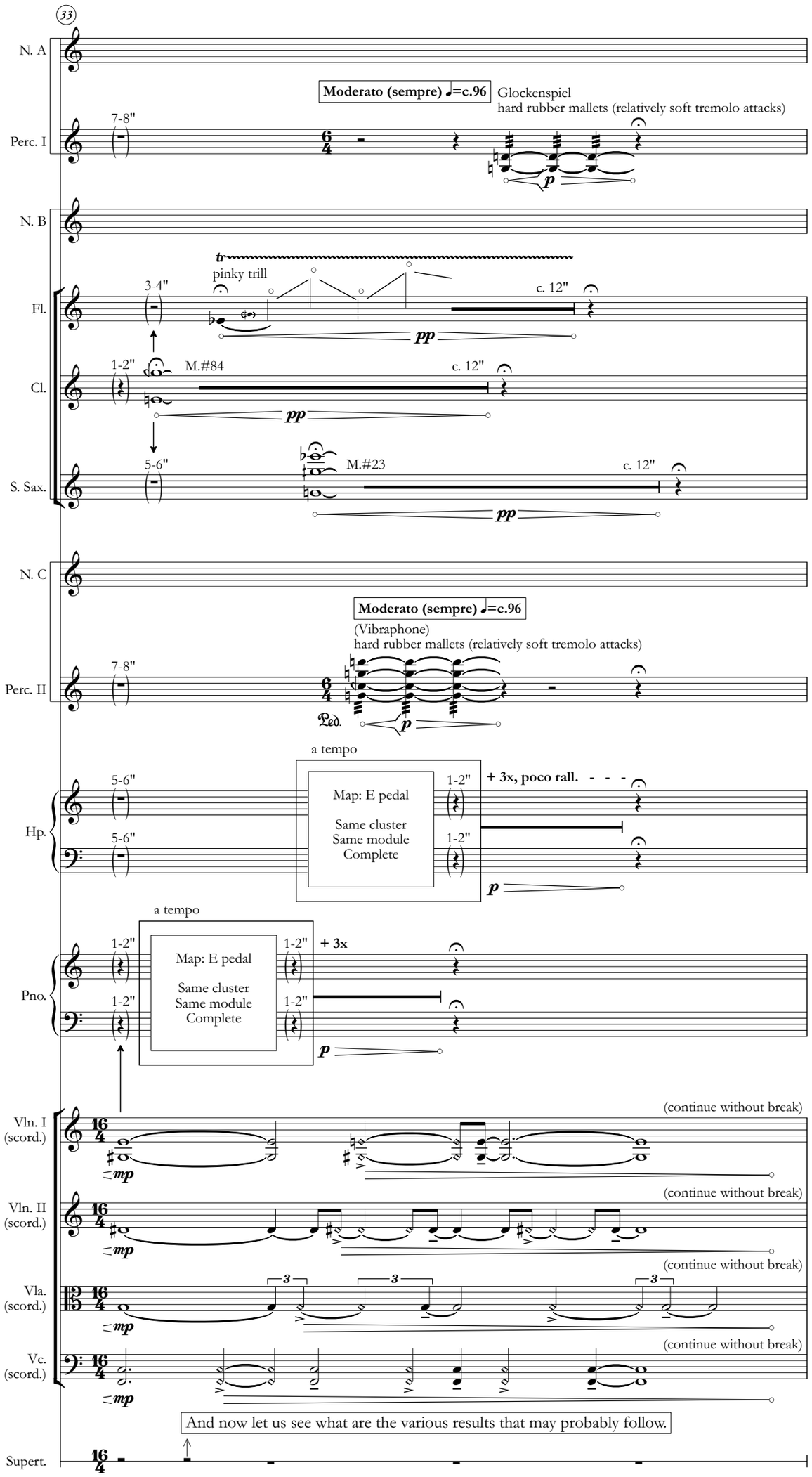

28
Andante, confidandosi
pp
poco più mosso
N. A
1-2"
Map: Oroveso
Same cluster
Any module
Map: Oroveso
Same cluster
Next module
3-4"
Perc. I
<1"
mf
Moderato, a se stessa
p
N. B
Map: Sola
Same cluster
Next module
+ 2x, poco rall.
Fl.
c. 1"
+ 3x
Cl.
S. Sax.
N. C
Perc. II
a tempo
5-6"
Hp.
Map: E pedal
Same cluster
Any module
Incomplete
+ 3x, poco rall.
Pno.
(Moderato)
Vln. I
(scord.)
Vln. II
Vla.
Vc.
Supert.

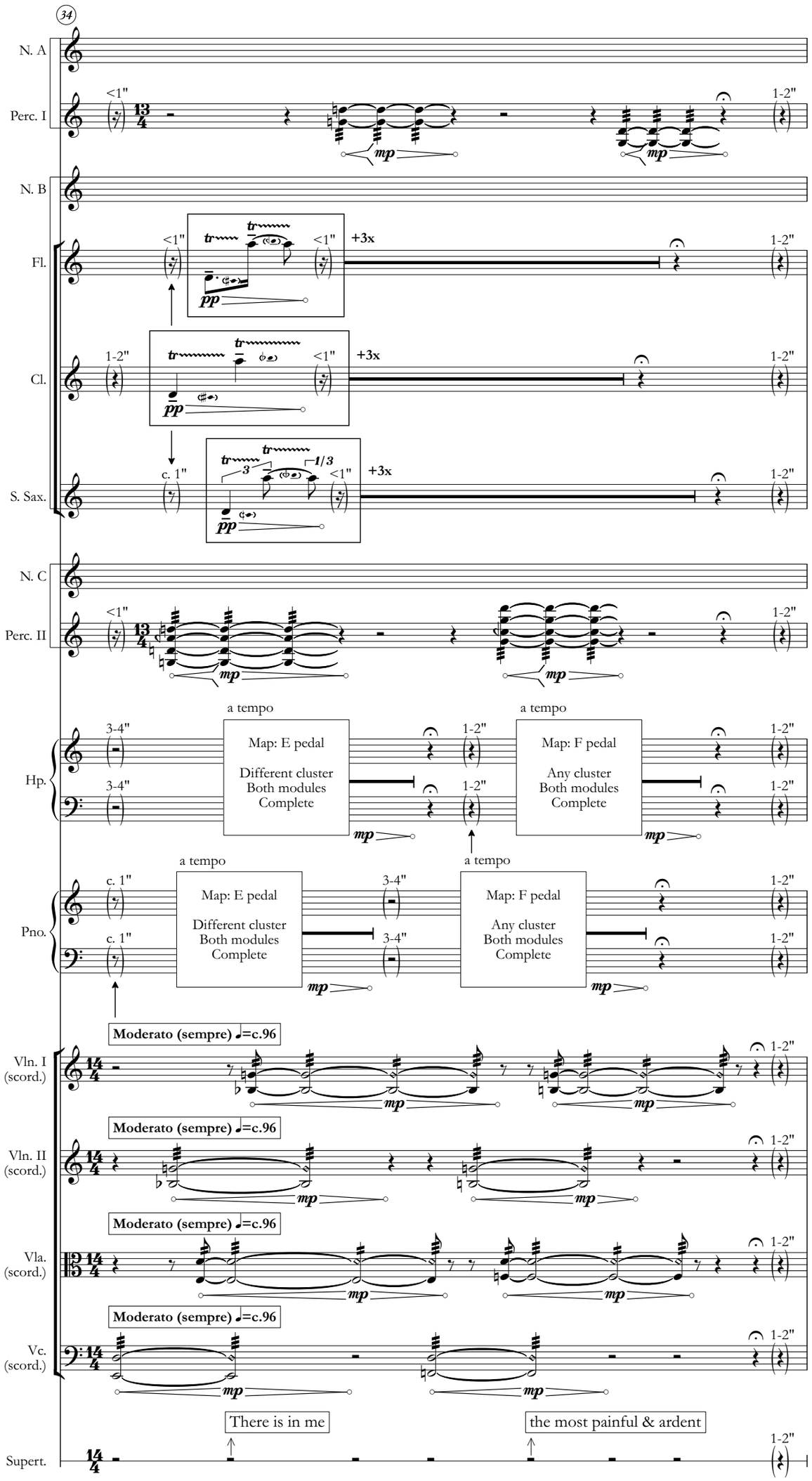

29
N. A
Perc. I
Andante, dialogando
p
poco meno mosso
N. B
3-4"
Map: Sola
Same cluster
Same module
1-2"
Map: Sola
Same cluster
Next module
Incomplete
5-6"
Fl.
c. 1"
<1"
+ 3x
pp
Cl.
S. Sax.
1-2"
3
1/3
N. C
Map: Oroveso
Same cluster
Same module
Map: Oroveso
Same cluster
Next module
Incomplete
Perc. II
mf
Hp.
5-6"
poco meno mosso
Map: E pedal
Same cluster
Same module
Incomplete*
+ 3x, poco rall. - - -
*different from previous measure
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

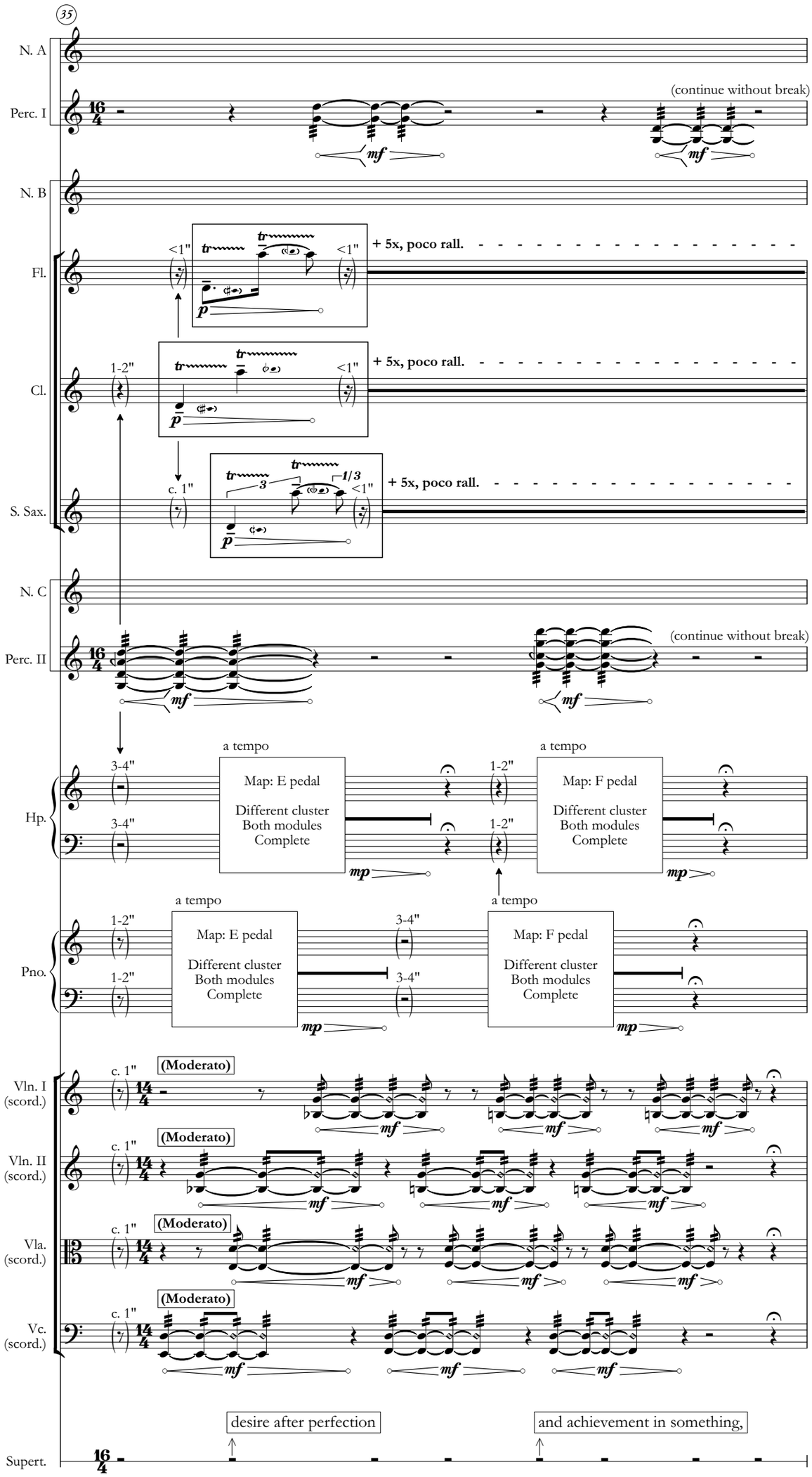

E
30
N. A
Crystal glasses (bowed)
1-2"
Perc. I
p
mf
p
N. B
Fl.
Cl.
S. Sax.
N. C
3-4"
Vibraphone (bowed)
Perc. II
Ped.
p
mf
p
Hp.
Pno.
Andante (sempre) ♩=c.72
Vln. I (scord.)
mp
Andante (sempre) ♩=c.72
IV
Vln. II (scord.)
mp
pp
p
3
Andante (sempre) ♩=c.72
IV
Vla. (scord.)
mp
pp
p
3
Andante (sempre) ♩=c.72
III
Vc. (scord.)
mp
pp
Carry it out thoroughly,
Supert.

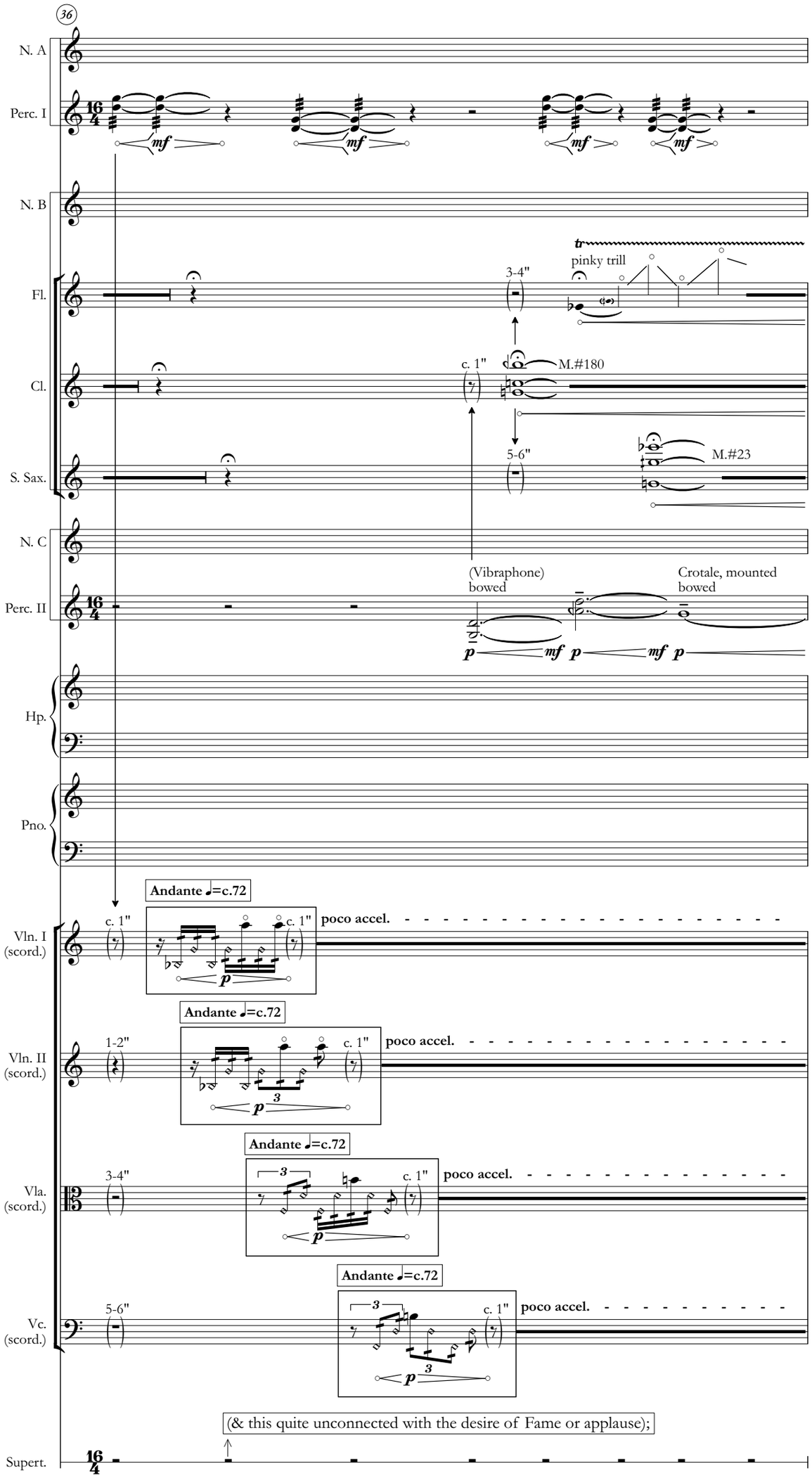

31
N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.
pinky trill
3-4"
c. 12"
pp
1-2"
M.#115
5-6"
M.#23
a tempo
Map: E pedal
Different cluster
Any module
Incomplete
+ 3x, poco rall. - - -
+ 3x
p
mp
ord.
in every principle & consequence.

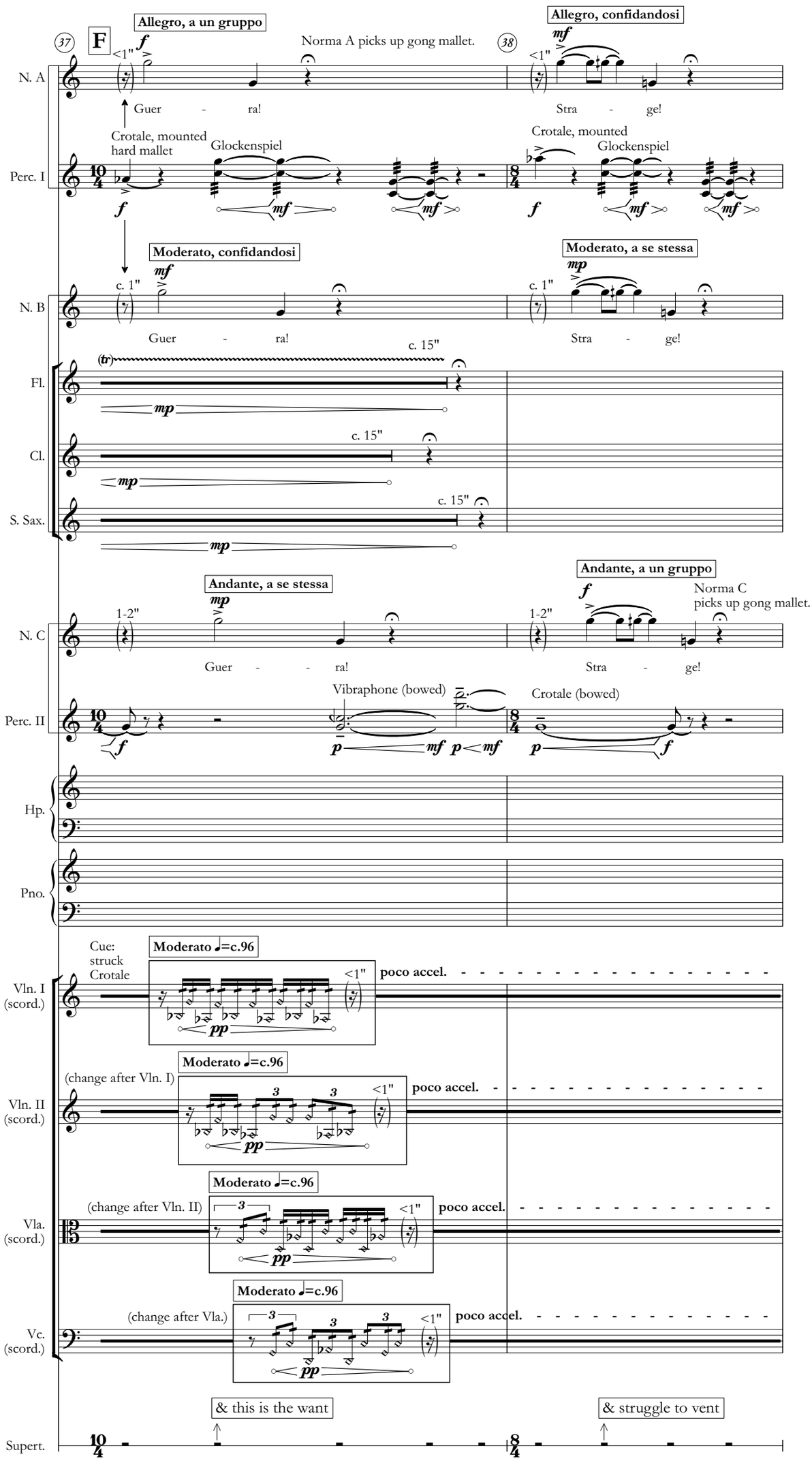

32
N. A
Perc. I
1-2"
p
mf
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
3-4"
Ped.
p
mf
Hp.
Pno.
(Andante)
ord.
Vln. I
(scord.)
mf
pp
(Andante)
ord.
Vln. II
(scord.)
mf
pp
(Andante)
ord.
Vla.
(scord.)
mf
pp
(Andante)
ord.
Vc.
(scord.)
mf
pp
Carry it forward ages.
Supert.

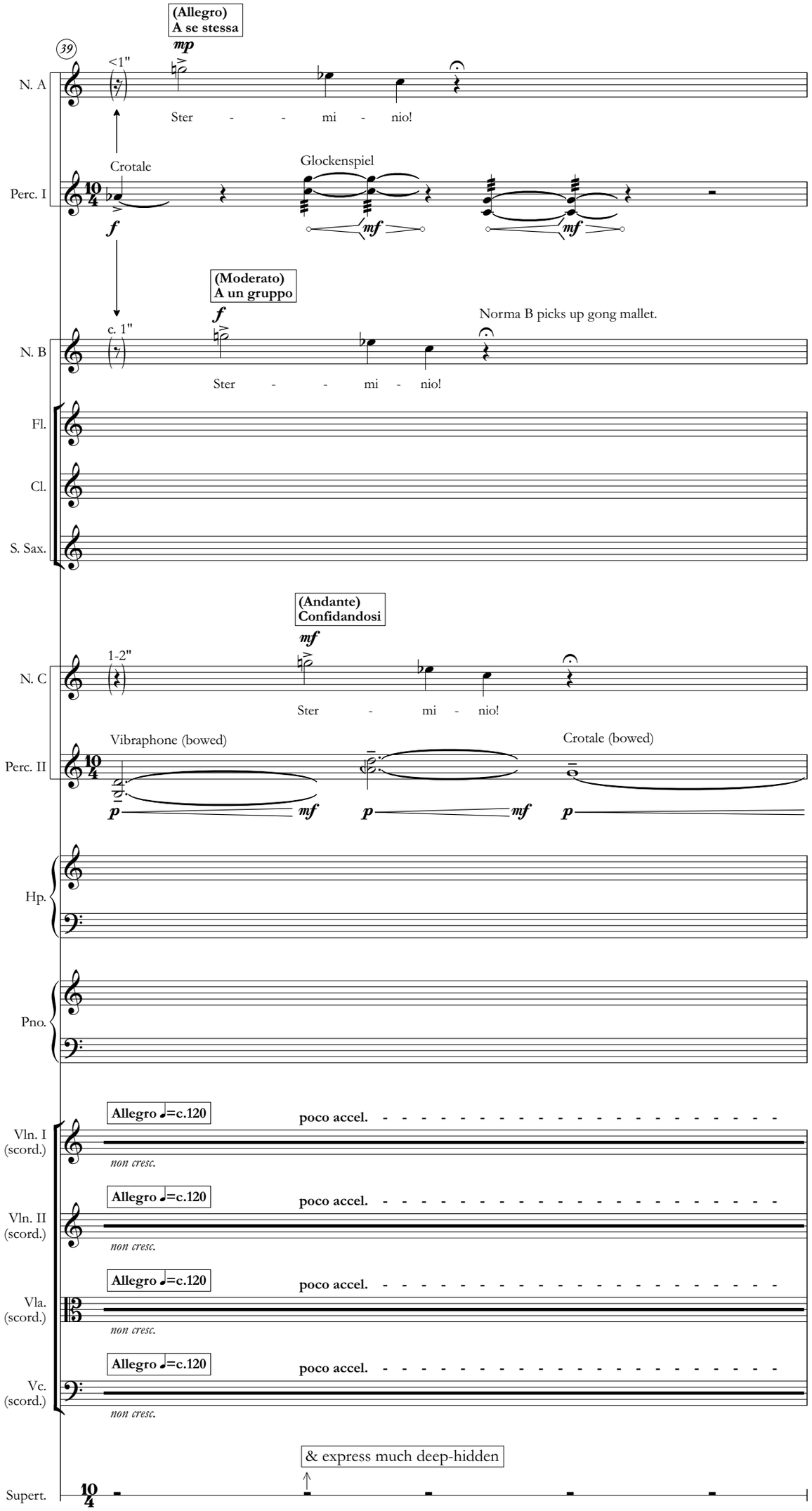

33
N. A
Moderato (sempre) ♩=c.96
Glockenspiel
hard rubber mallets (relatively soft tremolo attacks)
Perc. I
7-8"
p
N. B
tr
pinky trill
3-4"
c. 12"
Fl.
pp
1-2"
M.#84
c. 12"
Cl.
pp
5-6"
M.#23
c. 12"
S. Sax.
pp
N. C
Moderato (sempre) ♩=c.96
(Vibraphone)
hard rubber mallets (relatively soft tremolo attacks)
7-8"
Perc. II
Ped.
p
a tempo
5-6"
Map: E pedal
Same cluster
Same module
Complete
1-2"
+ 3x, poco rall. - - -
Hp.
5-6"
1-2"
p
a tempo
1-2"
Map: E pedal
Same cluster
Same module
Complete
1-2"
+ 3x
Pno.
1-2"
1-2"
p
(continue without break)
Vln. I
(scord.)
mp
(continue without break)
Vln. II
(scord.)
mp
(continue without break)
Vla.
(scord.)
3
mp
(continue without break)
Vc.
(scord.)
mp
And now let us see what are the various results that may probably follow.
Supert.

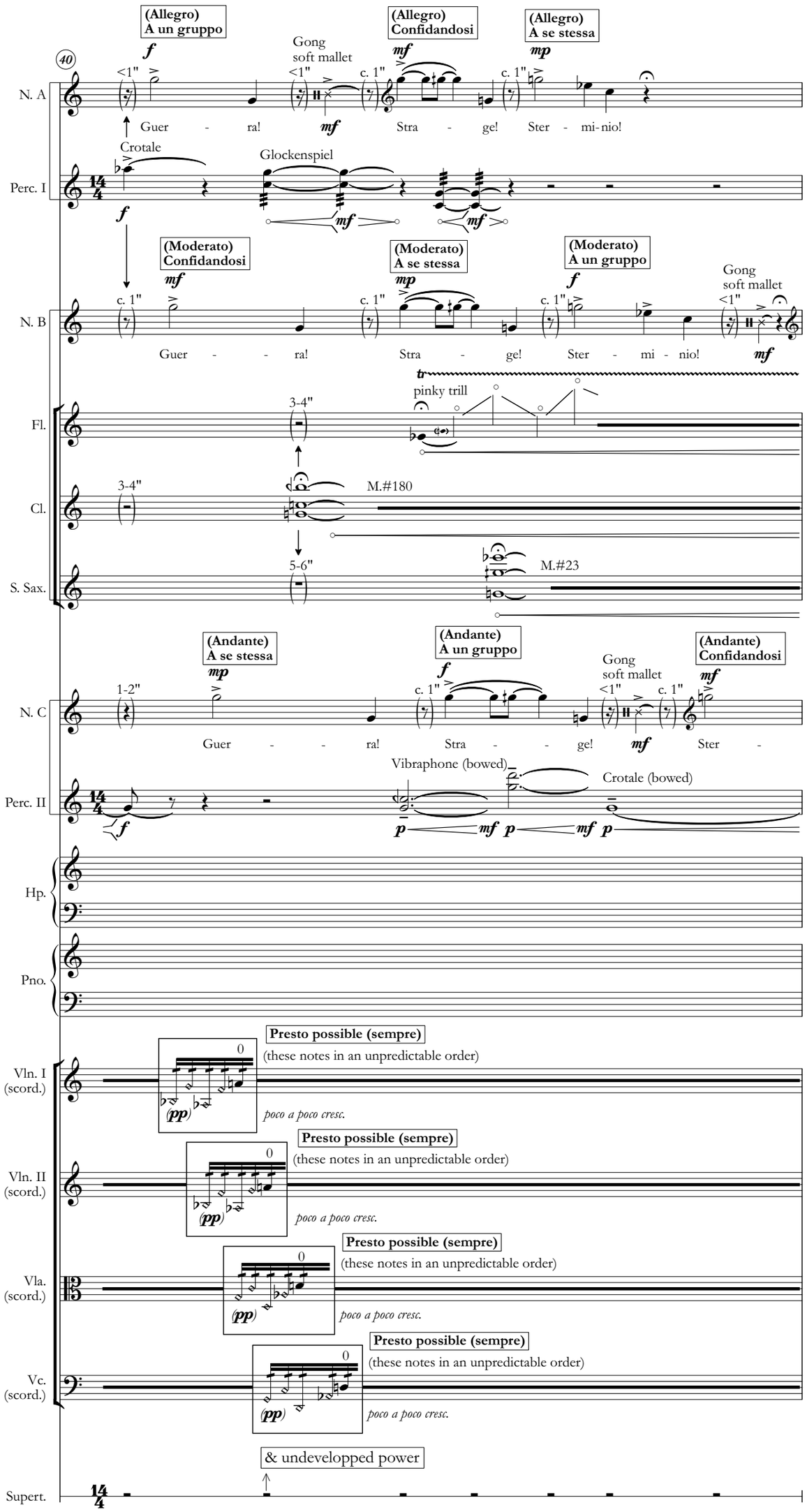

34
N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.
<1"
1-2"
+3x
mp
pp
a tempo
Map: E pedal
Different cluster
Both modules
Complete
Map: F pedal
Any cluster
Both modules
Complete
Moderato (sempre) ♩=c.96
There is in me
the most painful & ardent

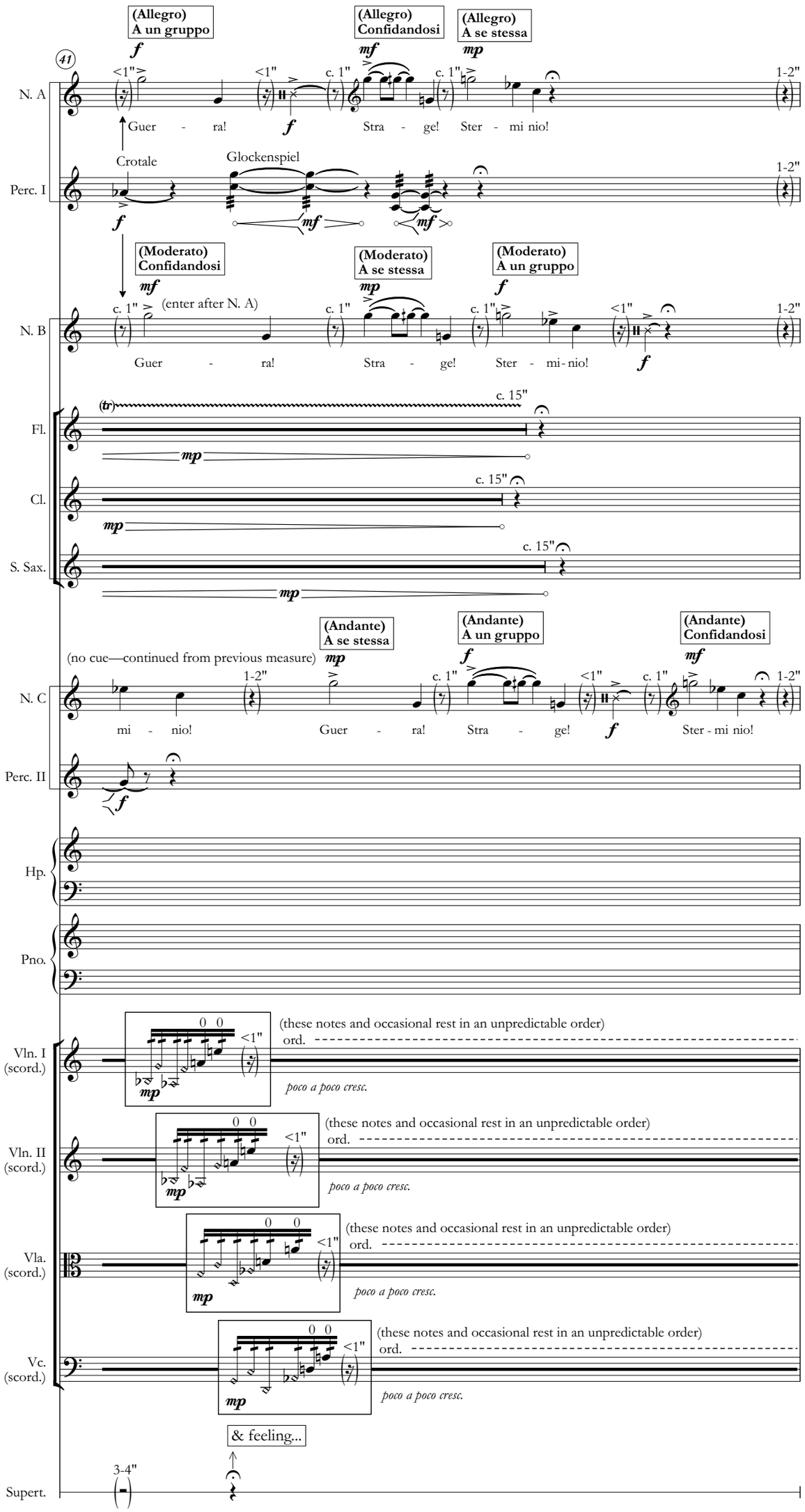

35
N. A
Perc. I
(continue without break)
mf
N. B
Fl.
<1"
+ 5x, poco rall.
p
Cl.
1-2"
S. Sax.
c. 1"
1/3
N. C
Perc. II
Hp.
3-4"
a tempo
Map: E pedal
Different cluster
Both modules
Complete
Map: F pedal
mp
Pno.
Vln. I
(scord.)
(Moderato)
Vln. II
Vla.
Vc.
desire after perfection
and achievement in something,
Supert.

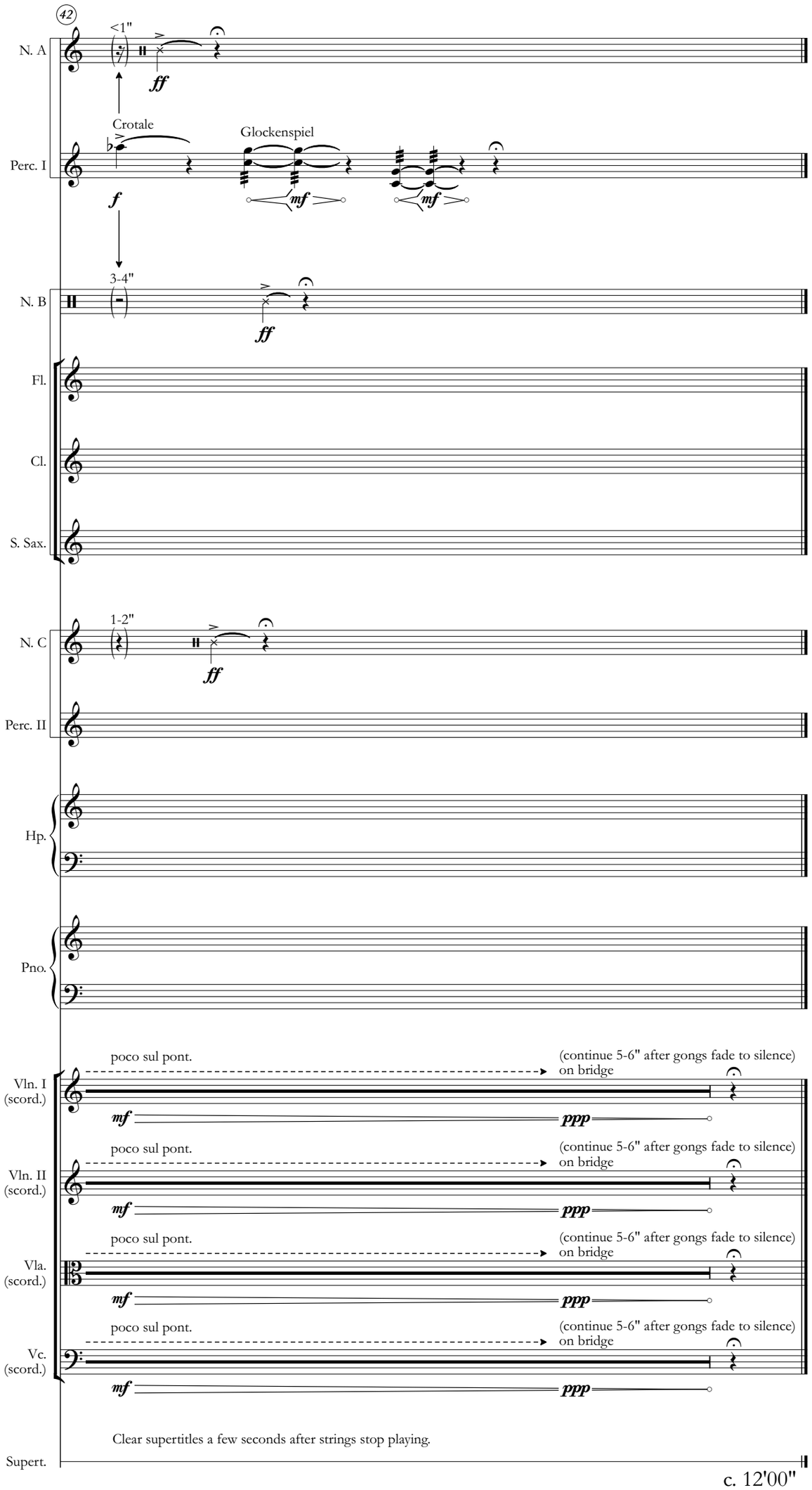

36
N. A
Perc. I
mf
N. B
Fl.
tr
pinky trill
3-4"
Cl.
c. 1"
M.#180
S. Sax.
5-6"
M.#23
N. C
Perc. II
(Vibraphone)
bowed
Crotale, mounted
bowed
p
mf
Hp.
Pno.
Andante ♩=c.72
Vln. I
(scord.)
poco accel.
Vln. II
(scord.)
1-2"
Vla.
(scord.)
3-4"
Vc.
(scord.)
5-6"
(& this quite unconnected with the desire of Fame or applause);
Supert.


37
F
Allegro, a un gruppo
f
<1"
Norma A picks up gong mallet.
38
Allegro, confidandosi
mf
<1"
N. A
Guer - ra!
Stra - ge!
Crotale, mounted
hard mallet
Glockenspiel
Crotale, mounted
Glockenspiel
Perc. I
10/4
8/4
f
mf
Moderato, confidandosi
mf
c. 1"
Moderato, a se stessa
mp
c. 1"
N. B
Guer - ra!
Stra - ge!
c. 15"
(tr)
Fl.
mp
c. 15"
Cl.
mp
c. 15"
S. Sax.
mp
Andante, a se stessa
mp
1-2"
Andante, a un gruppo
f
Norma C
picks up gong mallet.
1-2"
N. C
Guer - - ra!
Stra - ge!
Vibraphone (bowed)
Crotale (bowed)
Perc. II
f
p
mf
p
mf
p
f
Hp.
Pno.
Cue:
struck
Crotale
Moderato ♩=c.96
<1"
poco accel.
Vln. I
(scord.)
pp
(change after Vln. I)
Moderato ♩=c.96
3
3
<1"
poco accel.
Vln. II
(scord.)
pp
(change after Vln. II)
Moderato ♩=c.96
3
<1"
poco accel.
Vla.
(scord.)
pp
(change after Vla.)
Moderato ♩=c.96
3
3
3
<1"
poco accel.
Vc.
(scord.)
pp
& this is the want
& struggle to vent
Supert.
10/4
8/4


(Allegro)
A se stessa
39
mp
<1"
N. A
Ster - - mi - nio!
Crotale
Glockenspiel
Perc. I
f
mf
mf
(Moderato)
A un gruppo
f
c. 1"
Norma B picks up gong mallet.
N. B
Ster - - mi - nio!
Fl.
Cl.
S. Sax.
(Andante)
Confidandosi
mf
1-2"
N. C
Ster - mi - nio!
Vibraphone (bowed)
Crotale (bowed)
Perc. II
p
mf
p
mf
p
Hp.
Pno.
Allegro ♩=c.120
poco accel.
Vln. I
(scord.)
non cresc.
Allegro ♩=c.120
poco accel.
Vln. II
(scord.)
non cresc.
Allegro ♩=c.120
poco accel.
Vla.
(scord.)
non cresc.
Allegro ♩=c.120
poco accel.
Vc.
(scord.)
non cresc.
& express much deep-hidden
Supert.

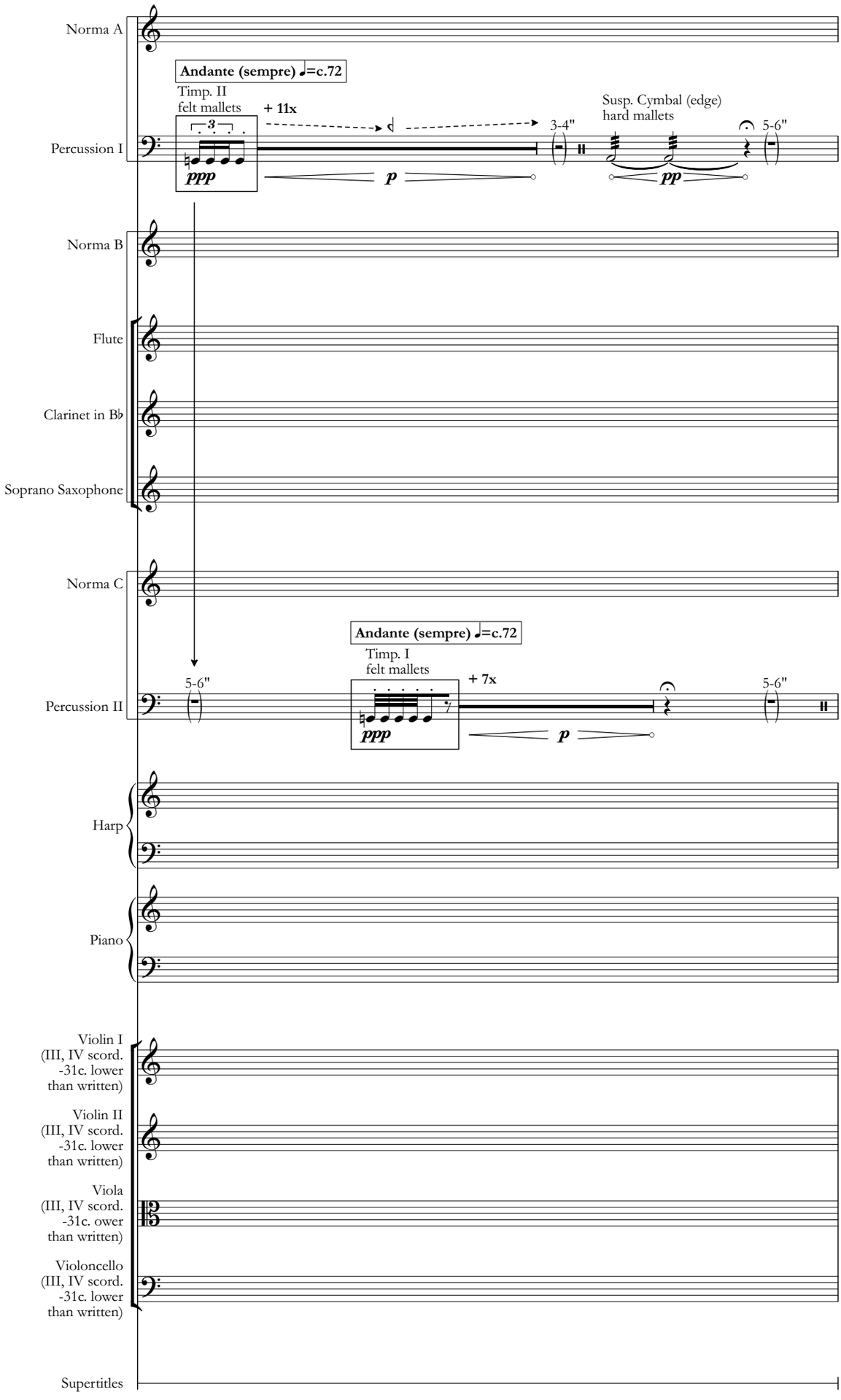

(Allegro)
A un gruppo
(Allegro)
Confidandosi
(Allegro)
A se stessa
Gong
soft mallet
40
N. A
Guer - ra!
Stra - ge!
Ster - mi-nio!
Crotale
Glockenspiel
Perc. I
(Moderato)
Confidandosi
(Moderato)
A se stessa
(Moderato)
A un gruppo
Gong
soft mallet
N. B
Guer - - ra!
Stra - ge!
Ster - mi - nio!
pinky trill
Fl.
3-4"
Cl.
M.#180
S. Sax.
5-6"
M.#23
(Andante)
A se stessa
(Andante)
A un gruppo
(Andante)
Confidandosi
Gong
soft mallet
N. C
1-2"
Guer - - ra!
Stra - - ge!
Ster -
Vibraphone (bowed)
Crotale (bowed)
Perc. II
Hp.
Pno.
Presto possible (sempre)
(these notes in an unpredictable order)
Vln. I
(scord.)
poco a poco cresc.
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
& undevelopped power
Supert.

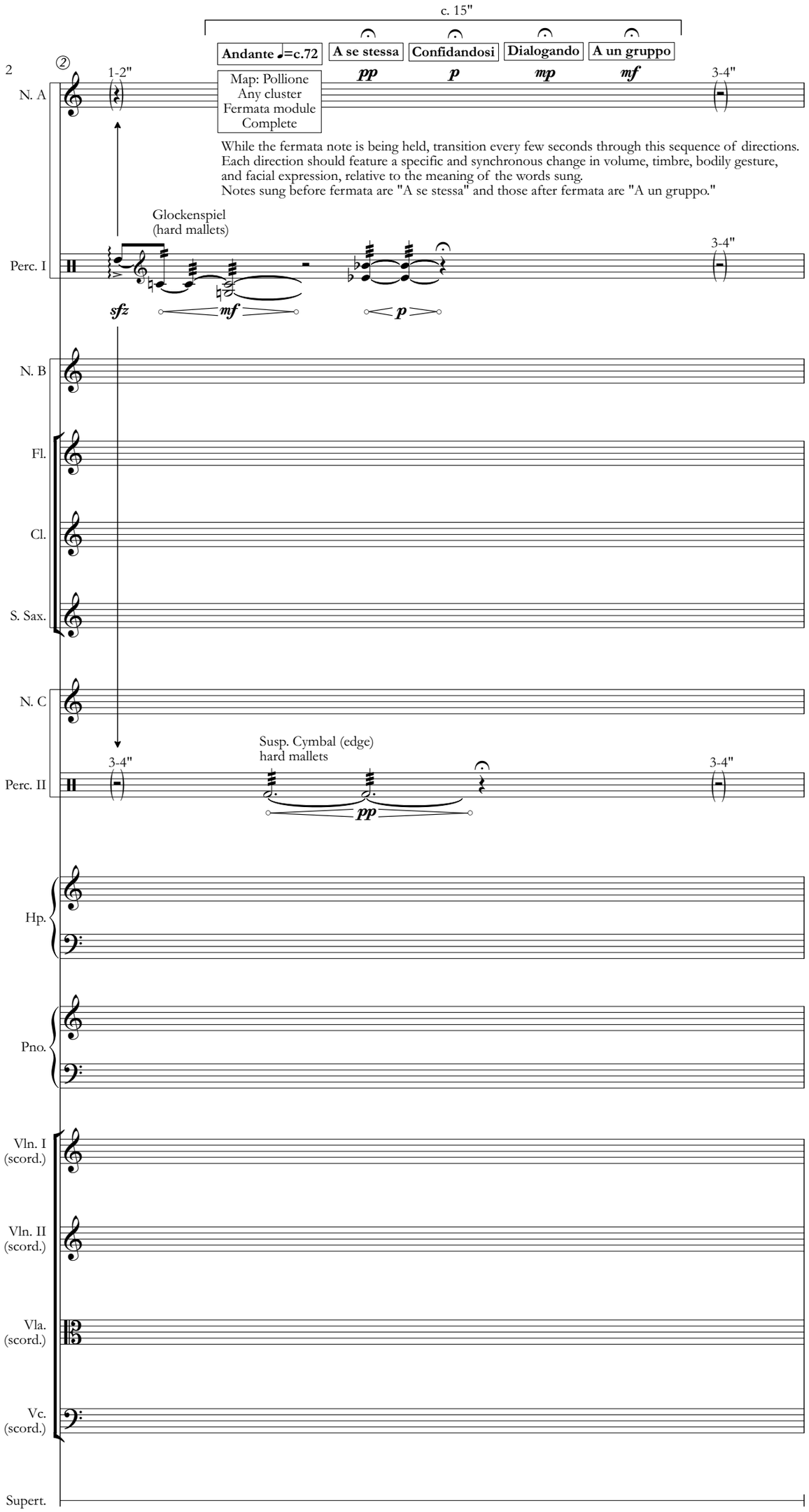

(Allegro)
A un gruppo
(Allegro)
Confidandosi
(Allegro)
A se stessa
41
N. A
Guer - ra!
Stra - ge!
Ster - mi nio!
Crotale
Glockenspiel
Perc. I
(Moderato)
Confidandosi
(Moderato)
A se stessa
(Moderato)
A un gruppo
(enter after N. A)
N. B
Guer - ra!
Stra - ge!
Ster - mi- nio!
Fl.
Cl.
S. Sax.
(Andante)
A se stessa
(Andante)
A un gruppo
(Andante)
Confidandosi
(no cue—continued from previous measure)
N. C
mi - nio!
Guer - ra!
Stra - ge!
Ster - mi nio!
Perc. II
Hp.
Pno.
(these notes and occasional rest in an unpredictable order)
ord.
poco a poco cresc.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
& feeling...
Supert.

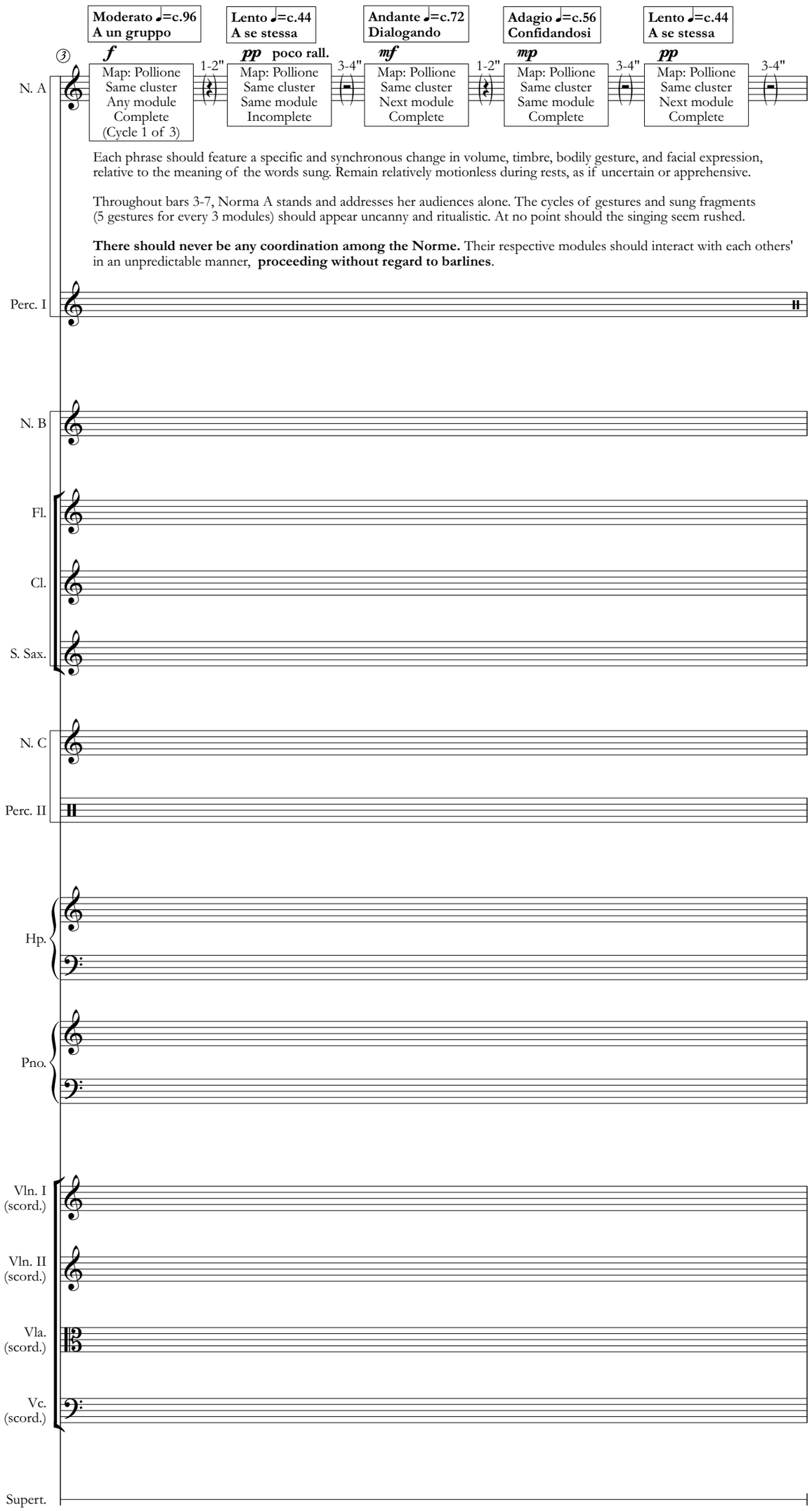

42
N. A
<1"
ff
Crotale
Glockenspiel
Perc. I
f
mf
mf
3-4"
N. B
ff
Fl.
Cl.
S. Sax.
1-2"
N. C
ff
Perc. II
Hp.
Pno.
poco sul pont.
(continue 5-6" after gongs fade to silence)
on bridge
Vln. I
(scord.)
mf
ppp
poco sul pont.
(continue 5-6" after gongs fade to silence)
on bridge
Vln. II
(scord.)
mf
ppp
poco sul pont.
(continue 5-6" after gongs fade to silence)
on bridge
Vla.
(scord.)
mf
ppp
poco sul pont.
(continue 5-6" after gongs fade to silence)
on bridge
Vc.
(scord.)
mf
ppp
Clear supertitles a few seconds after strings stop playing.
Supert.
c. 12'00"

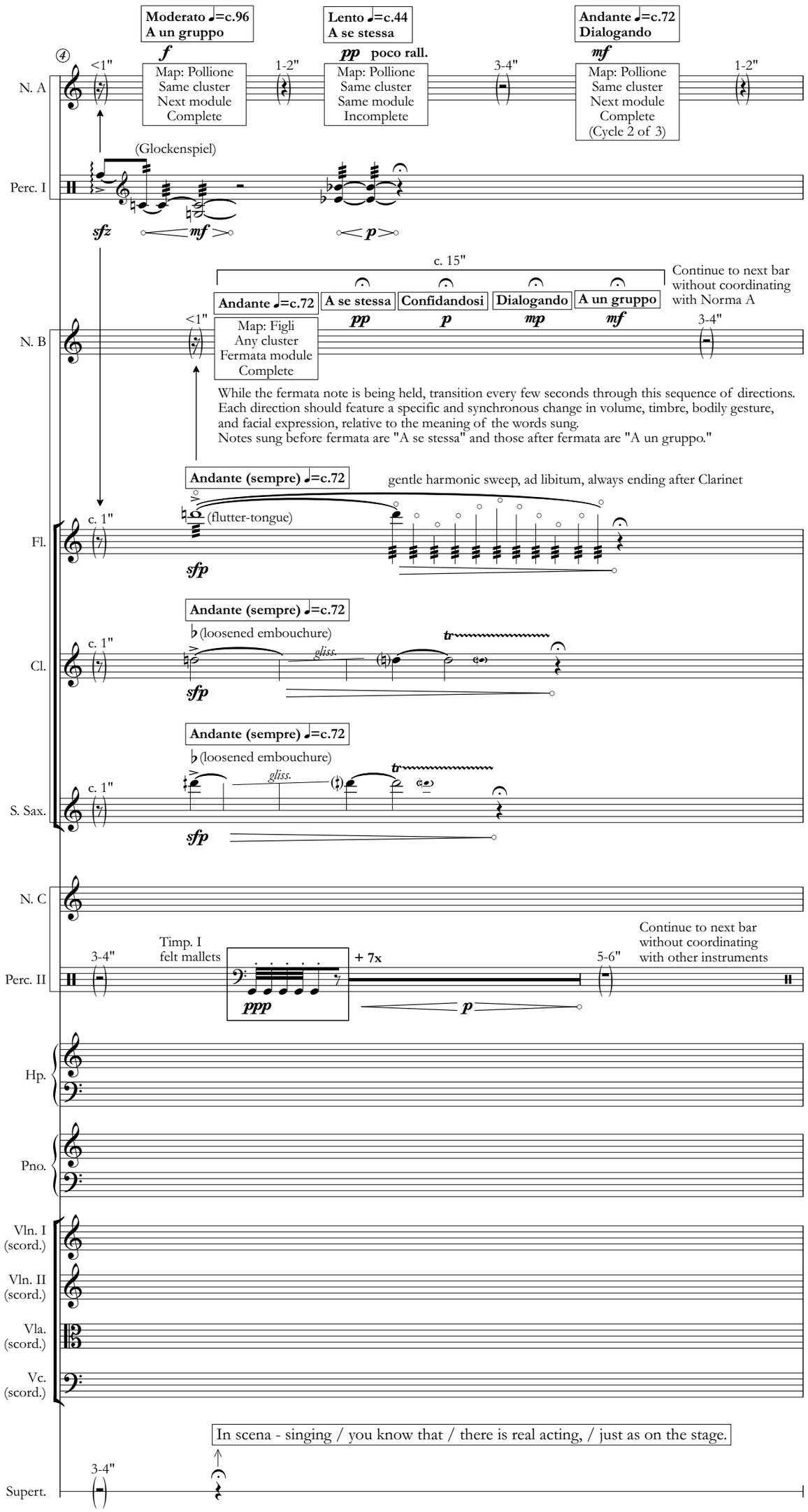
SCORE IN C
Note: The score is **only roughly proportional**.
Do not generally worry about **vertical alignment**,
but do observe **entrance cues**, **tempo**, and **meter**.
See **Notation Guide** for details.

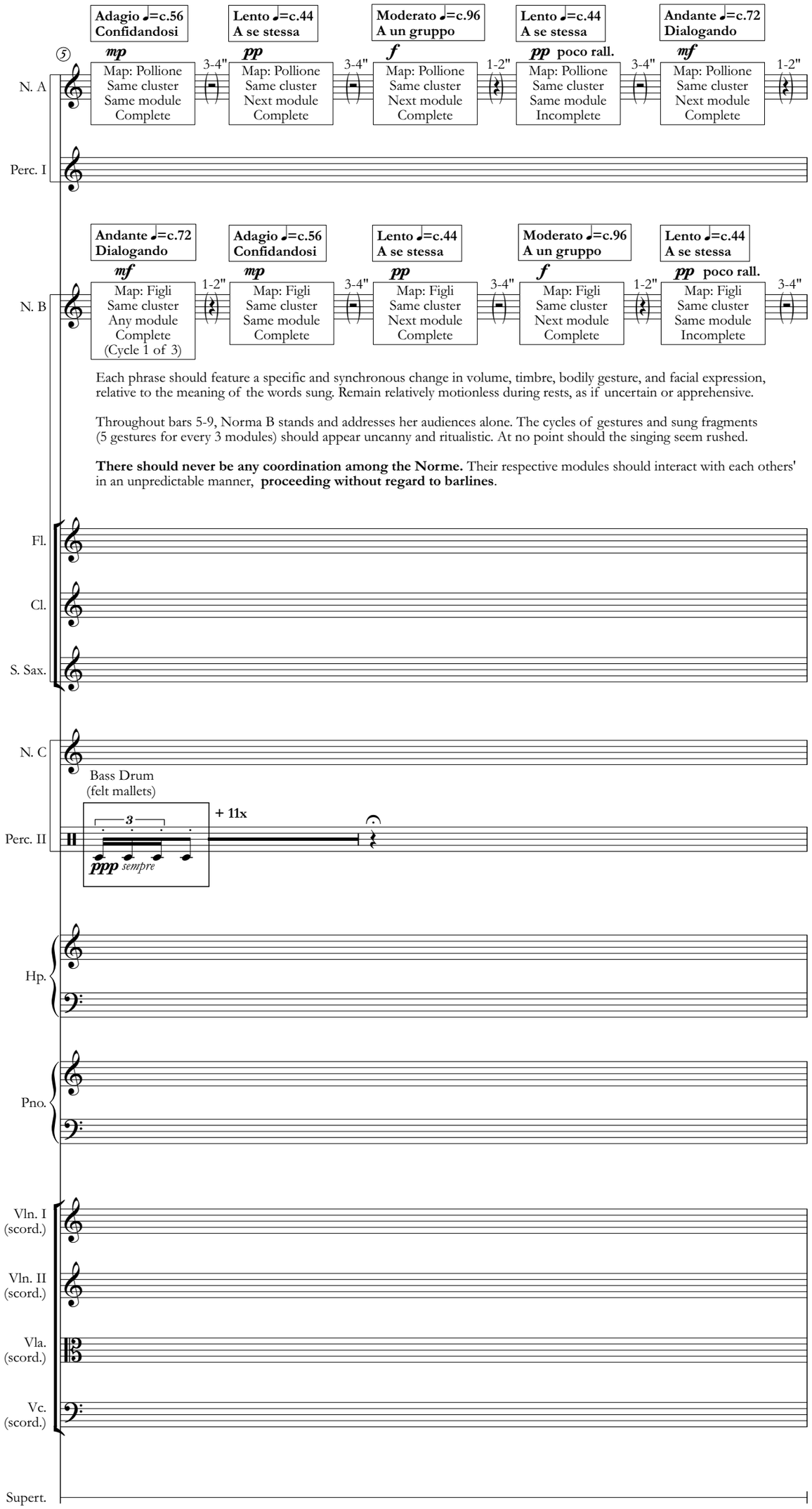
Part III

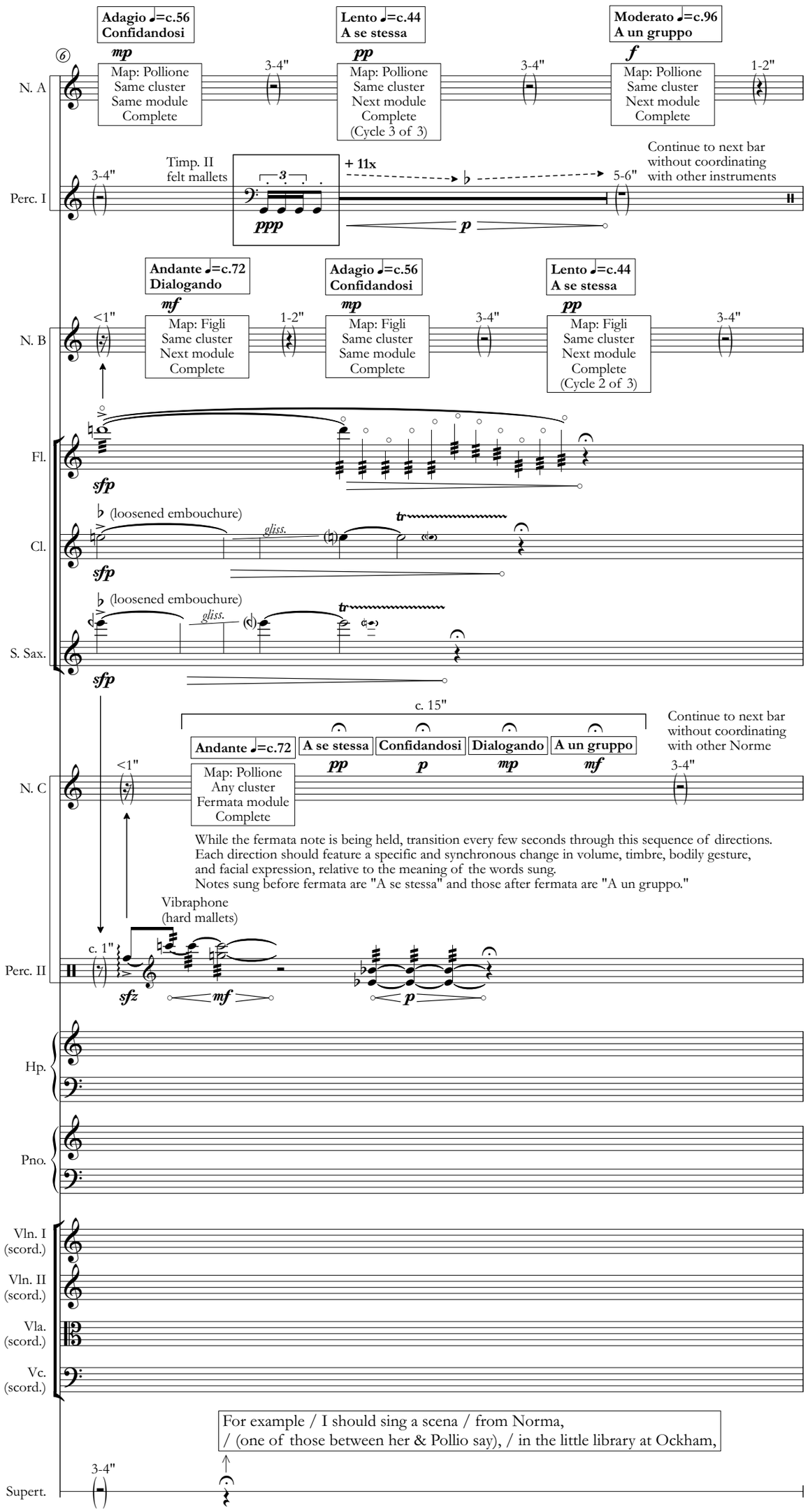


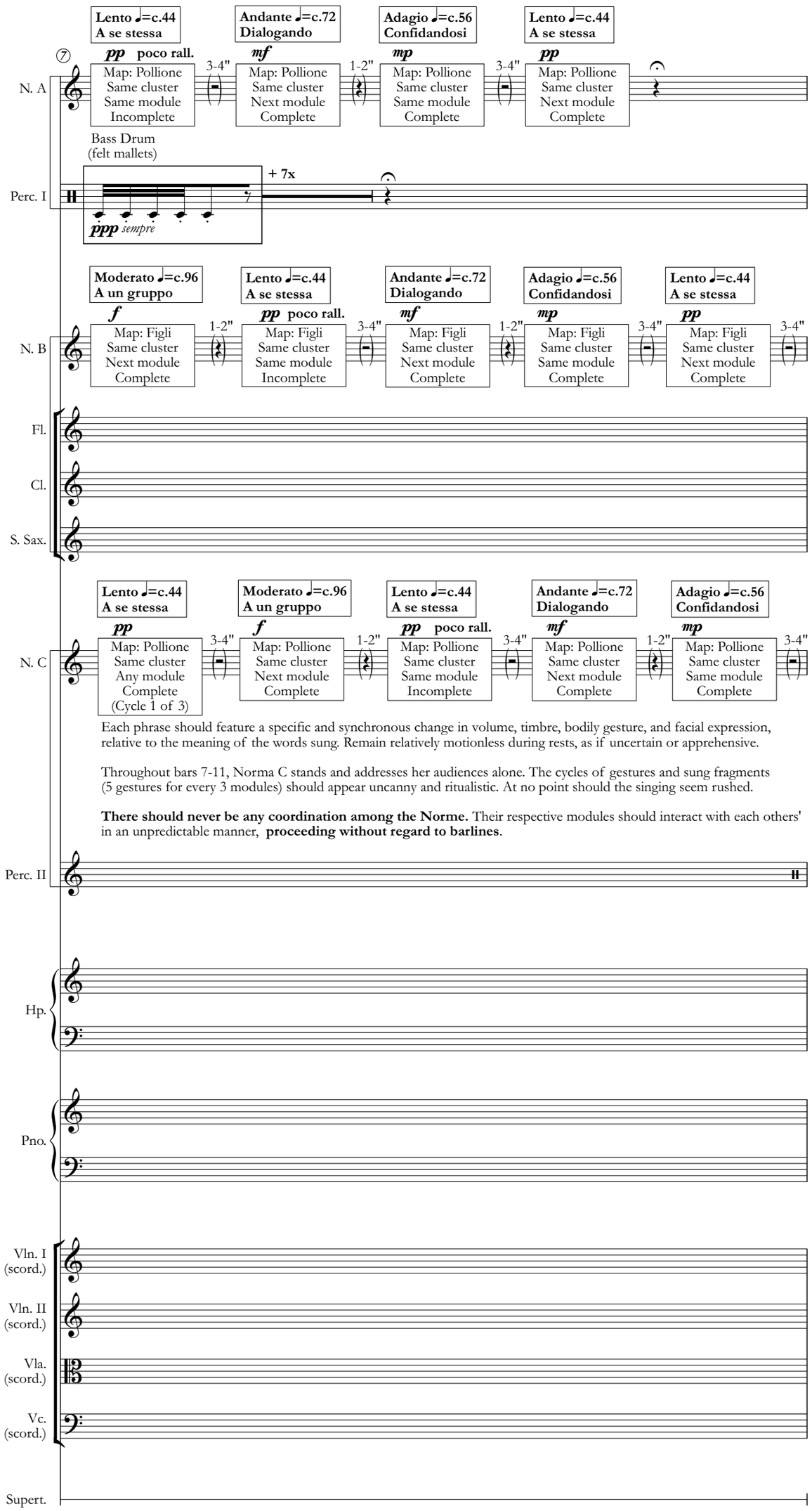

c. 15"
Andante ♩=c.72
A se stessa
Confidandosi
Dialogando
A un gruppo
pp
p
mp
mf
2
1-2"
3-4"
N. A
Map: Pollione
Any cluster
Fermata module
Complete
While the fermata note is being held, transition every few seconds through this sequence of directions.
Each direction should feature a specific and synchronous change in volume, timbre, bodily gesture,
and facial expression, relative to the meaning of the words sung.
Notes sung before fermata are "A se stessa" and those after fermata are "A un gruppo."
Glockenspiel
(hard mallets)
Perc. I
sfz
mf
p
3-4"
N. B
Fl.
Cl.
S. Sax.
N. C
Susp. Cymbal (edge)
hard mallets
Perc. II
3-4"
3-4"
pp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

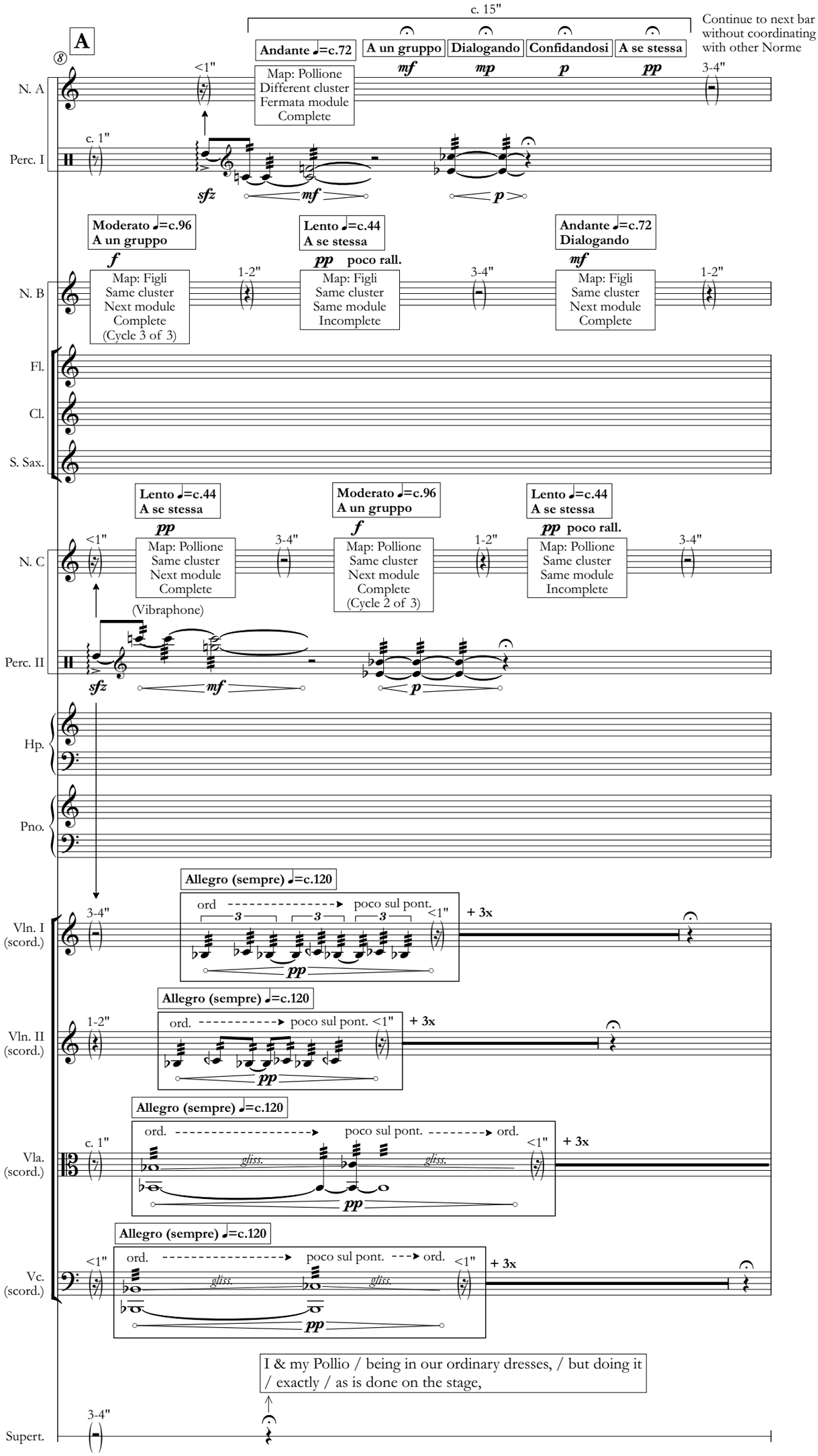

Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
f
pp poco rall.
mf
mp
pp
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
Map: Pollione
Same cluster
Same module
Incomplete
Map: Pollione
Same cluster
Next module
Complete
Map: Pollione
Same cluster
Same module
Complete
Map: Pollione
Same cluster
Next module
Complete
1-2"
3-4"
1-2"
3-4"
3-4"
N. A
Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.
Throughout bars 3-7, Norma A stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.
There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, proceeding without regard to barlines.
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

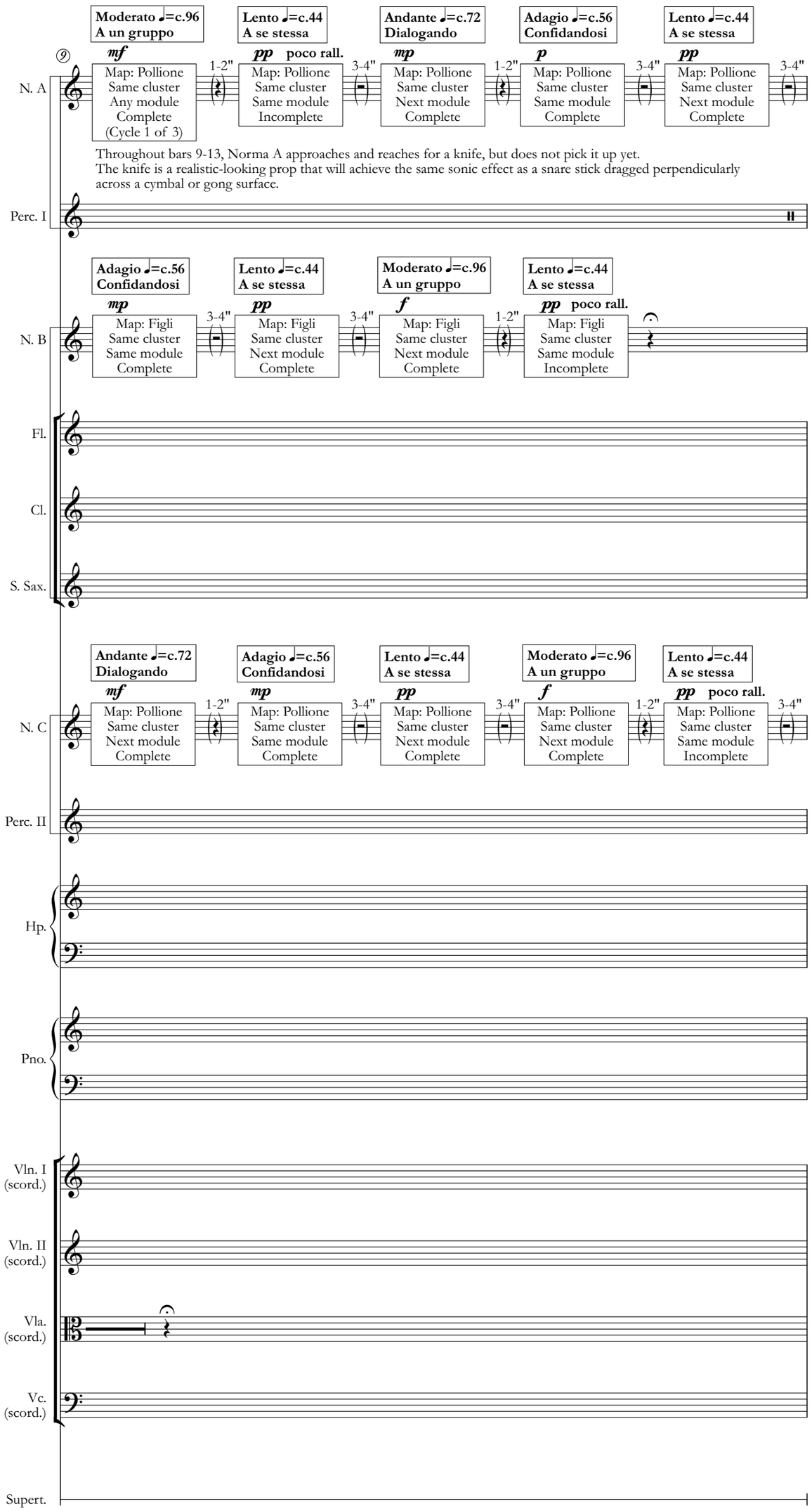

Moderato ♩=c.96
A un gruppo
f
Map: Pollione
Same cluster
Next module
Complete
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
Andante ♩=c.72
Dialogando
mf
Map: Pollione
Same cluster
Next module
Complete
(Cycle 2 of 3)
N. A
Perc. I
(Glockenspiel)
sfz
mf
p
c. 15"
Continue to next bar
without coordinating
with Norma A
Andante ♩=c.72
A se stessa
Confidandosi
Dialogando
A un gruppo
pp
p
mp
mf
N. B
Map: Figli
Any cluster
Fermata module
Complete
While the fermata note is being held, transition every few seconds through this sequence of directions.
Each direction should feature a specific and synchronous change in volume, timbre, bodily gesture,
and facial expression, relative to the meaning of the words sung.
Notes sung before fermata are "A se stessa" and those after fermata are "A un gruppo."
Andante (sempre) ♩=c.72
gentle harmonic sweep, ad libitum, always ending after Clarinet
(flutter-tongue)
sfp
Fl.
Cl.
S. Sax.
(loosened embouchure)
gliss.
tr
N. C
Timp. I
felt mallets
+ 7x
ppp
Continue to next bar
without coordinating
with other instruments
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
In scena - singing / you know that / there is real acting, / just as on the stage.
Supert.

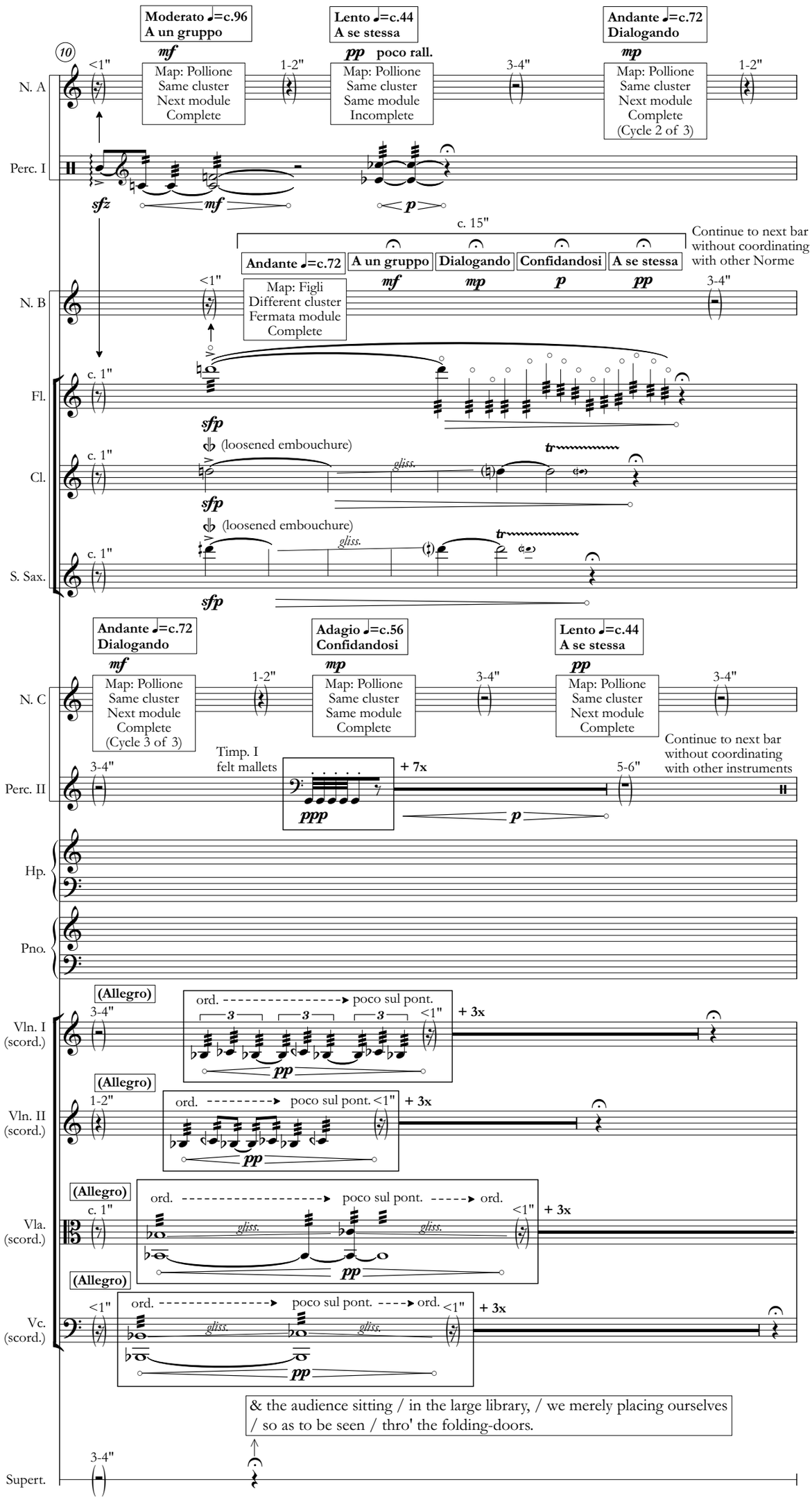

Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
N. A
mp
Map: Pollione
Same cluster
Same module
Complete
3-4"
pp
Map: Pollione
Same cluster
Next module
Complete
3-4"
f
Map: Pollione
Same cluster
Next module
Complete
1-2"
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
mf
Map: Pollione
Same cluster
Next module
Complete
1-2"
Perc. I
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
N. B
mf
Map: Figli
Same cluster
Any module
Complete
(Cycle 1 of 3)
1-2"
mp
Map: Figli
Same cluster
Same module
Complete
3-4"
pp
Map: Figli
Same cluster
Next module
Complete
3-4"
f
Map: Figli
Same cluster
Next module
Complete
1-2"
pp poco rall.
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.
Throughout bars 5-9, Norma B stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.
There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, proceeding without regard to barlines.
Fl.
Cl.
S. Sax.
N. C
Bass Drum
(felt mallets)
3
+ 11x
ppp sempre
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

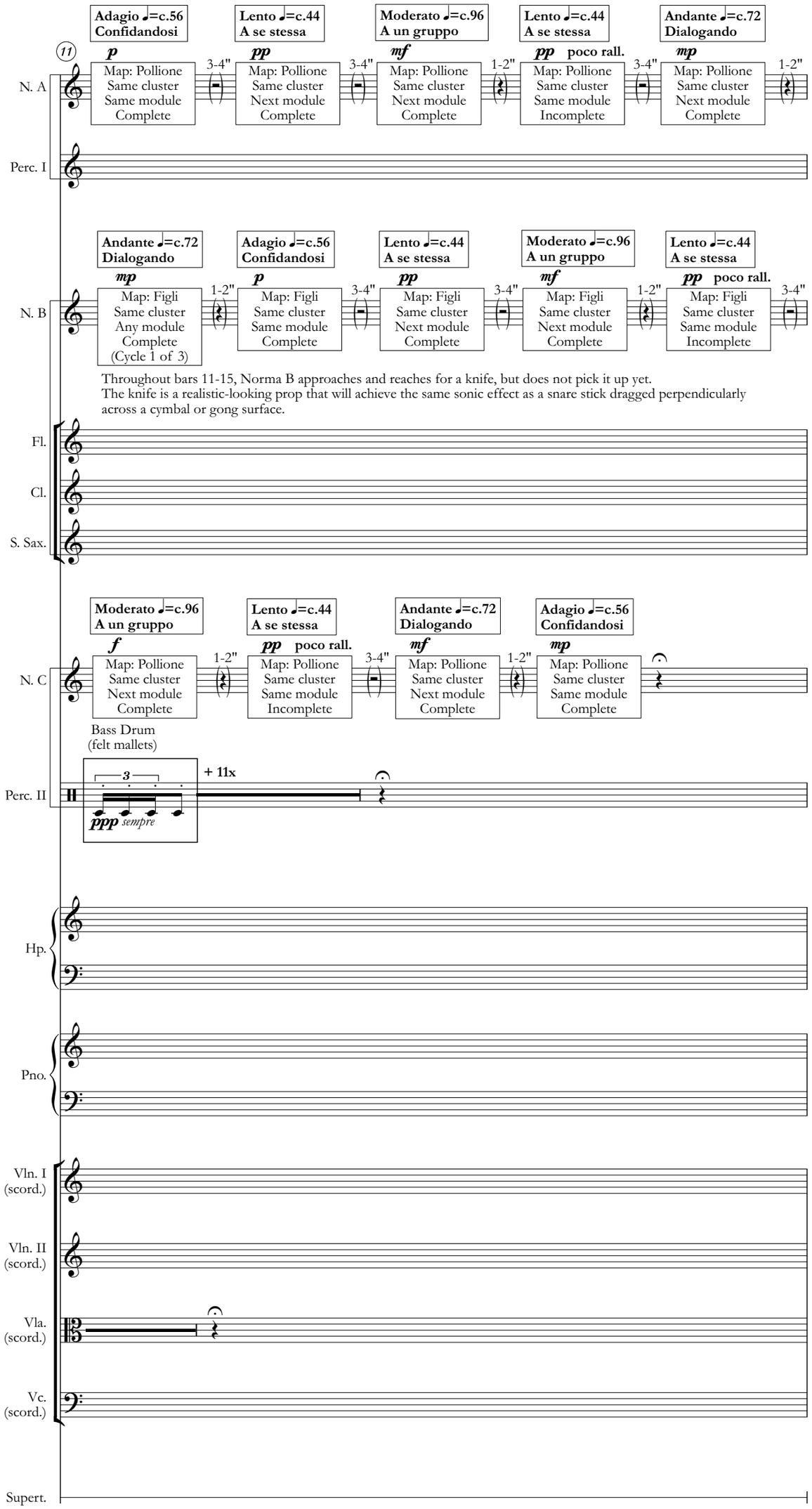

Adagio ♩=c.56
Confidandosi
mp
Map: Pollione
Same cluster
Same module
Complete
3-4"
Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)
3-4"
Moderato ♩=c.96
A un gruppo
f
Map: Pollione
Same cluster
Next module
Complete
1-2"
N. A
Timp. II
felt mallets
3-4"
+ 11x
5-6"
Continue to next bar
without coordinating
with other instruments
ppp
p
Perc. I
Andante ♩=c.72
Dialogando
mf
Map: Figli
Same cluster
Next module
Complete
<1"
1-2"
Adagio ♩=c.56
Confidandosi
mp
Map: Figli
Same cluster
Same module
Complete
3-4"
Lento ♩=c.44
A se stessa
pp
Map: Figli
Same cluster
Next module
Complete
(Cycle 2 of 3)
3-4"
N. B
Fl.
sfp
(loosened embouchure)
gliss.
tr
Cl.
sfp
(loosened embouchure)
gliss.
tr
S. Sax.
sfp
c. 15"
Continue to next bar
without coordinating
with other Norme
Andante ♩=c.72
A se stessa
Confidandosi
Dialogando
A un gruppo
pp
p
mp
mf
<1"
Map: Pollione
Any cluster
Fermata module
Complete
3-4"
N. C
While the fermata note is being held, transition every few seconds through this sequence of directions.
Each direction should feature a specific and synchronous change in volume, timbre, bodily gesture,
and facial expression, relative to the meaning of the words sung.
Notes sung before fermata are "A se stessa" and those after fermata are "A un gruppo."
Vibraphone
(hard mallets)
c. 1"
sfz
mf
p
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
For example / I should sing a scena / from Norma,
/ (one of those between her & Pollio say), / in the little library at Ockham,
3-4"
Supert.

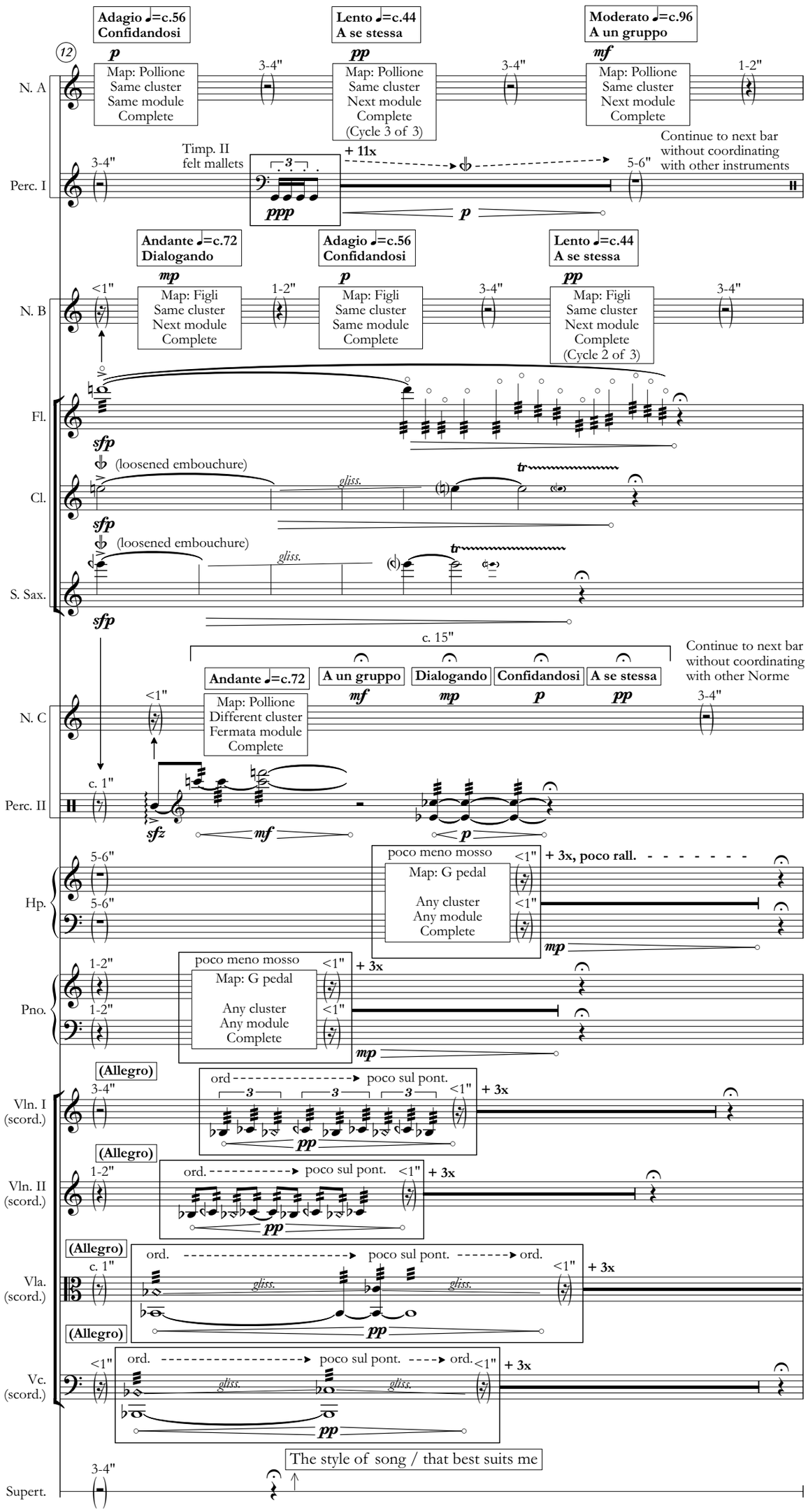

Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Andante ♩=c.72
Dialogando
mf
Map: Pollione
Same cluster
Next module
Complete
1-2"
Adagio ♩=c.56
Confidandosi
mp
Map: Pollione
Same cluster
Same module
Complete
3-4"
Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete
N. A
Bass Drum
(felt mallets)
+ 7x
ppp sempre
Perc. I
Moderato ♩=c.96
A un gruppo
f
Map: Figli
Same cluster
Next module
Complete
1-2"
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Andante ♩=c.72
Dialogando
mf
Map: Figli
Same cluster
Next module
Complete
1-2"
Adagio ♩=c.56
Confidandosi
mp
Map: Figli
Same cluster
Same module
Complete
3-4"
Lento ♩=c.44
A se stessa
pp
Map: Figli
Same cluster
Next module
Complete
3-4"
N. B
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
3-4"
Moderato ♩=c.96
A un gruppo
f
Map: Pollione
Same cluster
Next module
Complete
1-2"
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Andante ♩=c.72
Dialogando
mf
Map: Pollione
Same cluster
Next module
Complete
1-2"
Adagio ♩=c.56
Confidandosi
mp
Map: Pollione
Same cluster
Same module
Complete
3-4"
N. C
Each phrase should feature a specific and synchronous change in volume, timbre, bodily gesture, and facial expression, relative to the meaning of the words sung. Remain relatively motionless during rests, as if uncertain or apprehensive.
Throughout bars 7-11, Norma C stands and addresses her audiences alone. The cycles of gestures and sung fragments (5 gestures for every 3 modules) should appear uncanny and ritualistic. At no point should the singing seem rushed.
There should never be any coordination among the Norme. Their respective modules should interact with each others' in an unpredictable manner, proceeding without regard to barlines.
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

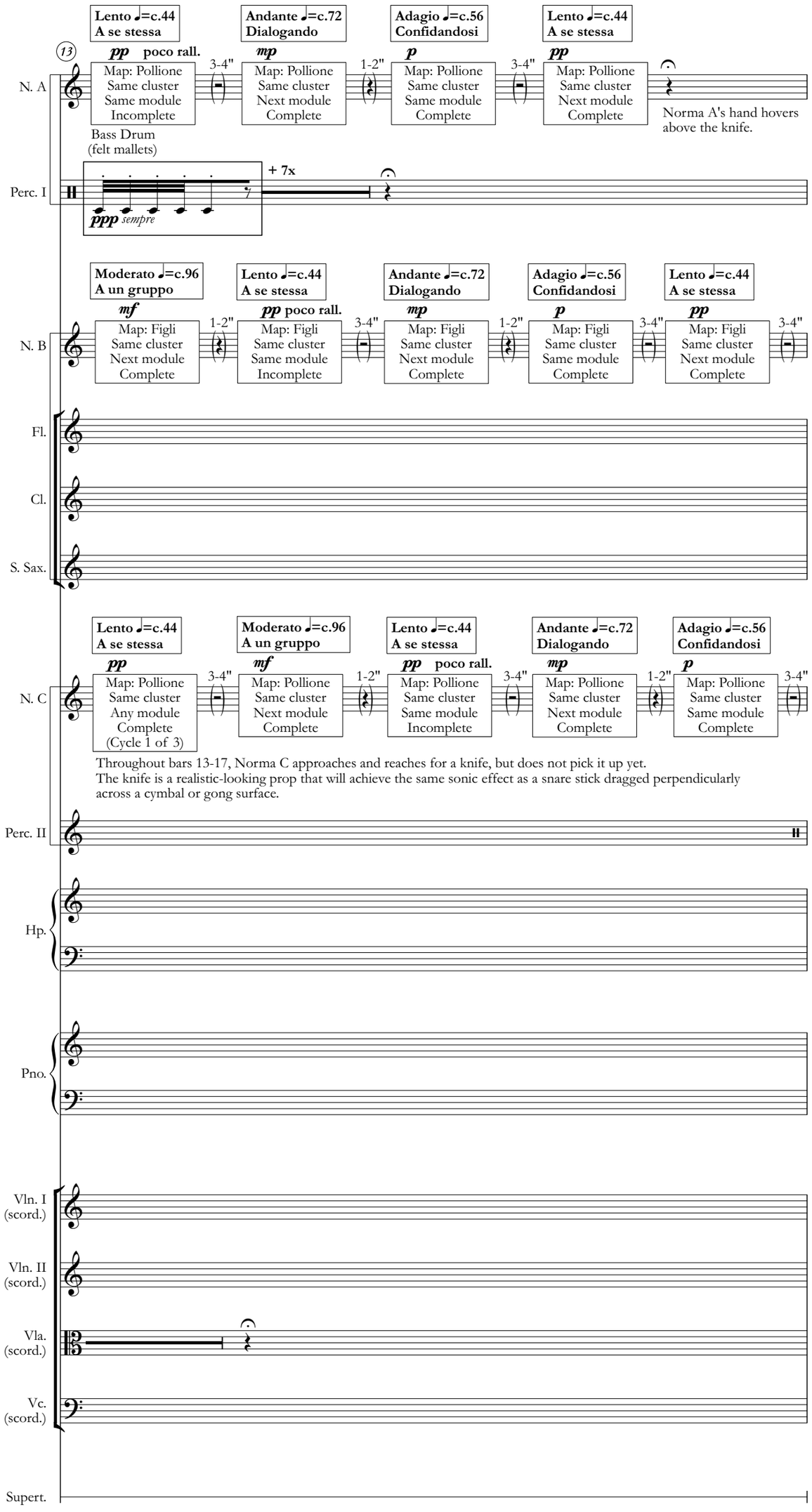

c. 15"
Continue to next bar without coordinating with other Norme
A
Andante ♩=c.72
A un gruppo
Dialogando
Confidandosi
A se stessa
mf
mp
p
pp
N. A
Map: Pollione
Different cluster
Fermata module
Complete
<1"
3-4"
Perc. I
c. 1"
sfz
mf
p
Moderato ♩=c.96
A un gruppo
f
Lento ♩=c.44
A se stessa
pp poco rall.
Andante ♩=c.72
Dialogando
mf
N. B
Map: Figli
Same cluster
Next module
Complete
(Cycle 3 of 3)
1-2"
Map: Figli
Same cluster
Same module
Incomplete
Map: Figli
Same cluster
Next module
Complete
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
pp
Moderato ♩=c.96
A un gruppo
f
Lento ♩=c.44
A se stessa
pp poco rall.
N. C
Map: Pollione
Same cluster
Next module
Complete
Map: Pollione
Same cluster
Next module
Complete
(Cycle 2 of 3)
Map: Pollione
Same cluster
Same module
Incomplete
(Vibraphone)
Perc. II
Hp.
Pno.
Allegro (sempre) ♩=c.120
ord
poco sul pont.
+ 3x
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
gliss.
Vc.
(scord.)
I & my Pollio / being in our ordinary dresses, / but doing it / exactly / as is done on the stage,
Supert.

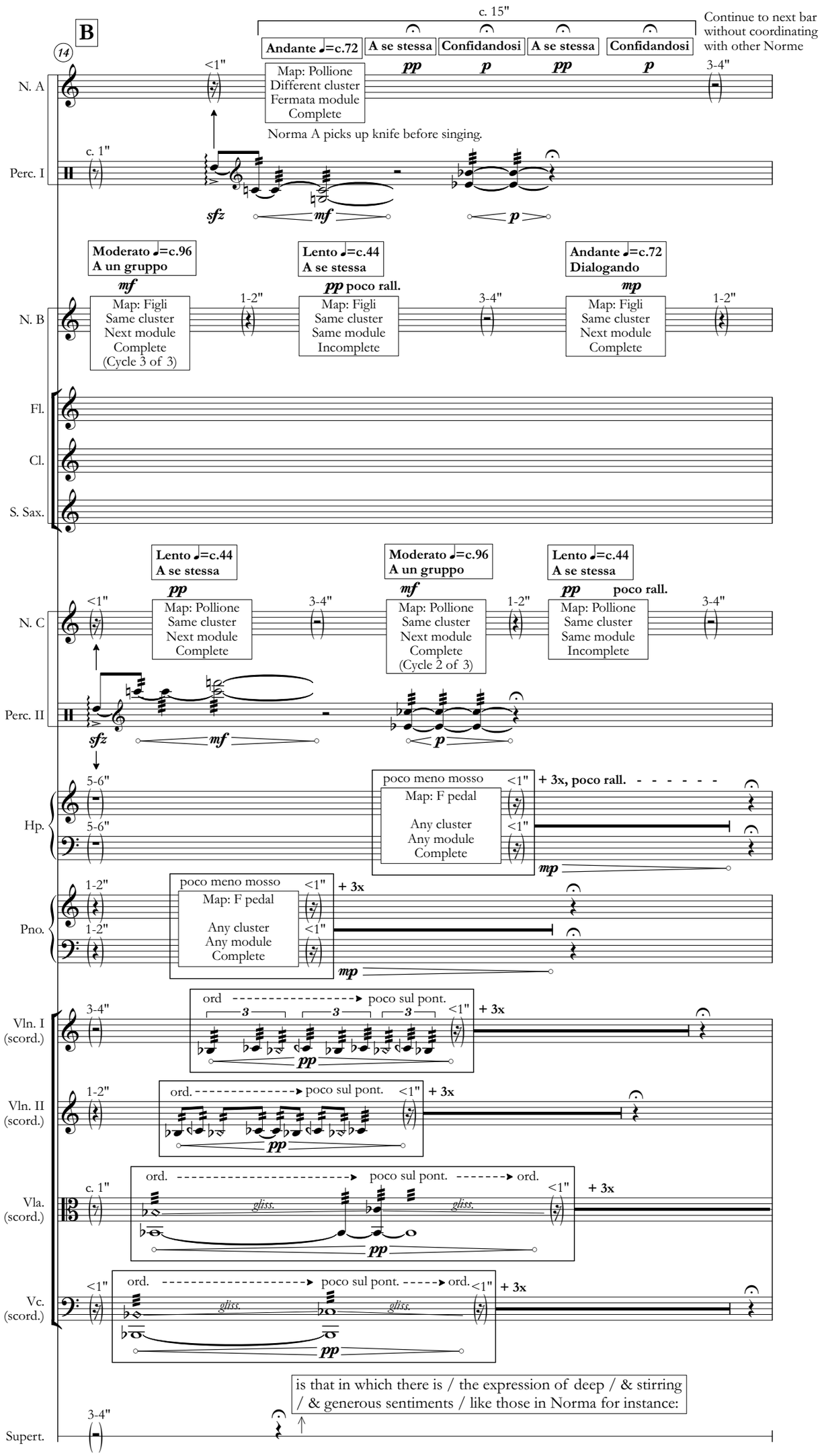

Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
N. A
mf
pp poco rall.
mp
p
pp
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
Same module
Incomplete
Next module
Complete
1-2"
3-4"
Throughout bars 9-13, Norma A approaches and reaches for a knife, but does not pick it up yet.
The knife is a realistic-looking prop that will achieve the same sonic effect as a snare stick dragged perpendicularly across a cymbal or gong surface.
Perc. I
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
N. B
mp
pp
f
pp poco rall.
Map: Figli
Same cluster
Same module
Complete
Next module
Incomplete
Fl.
Cl.
S. Sax.
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
N. C
mf
mp
pp
f
pp poco rall.
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

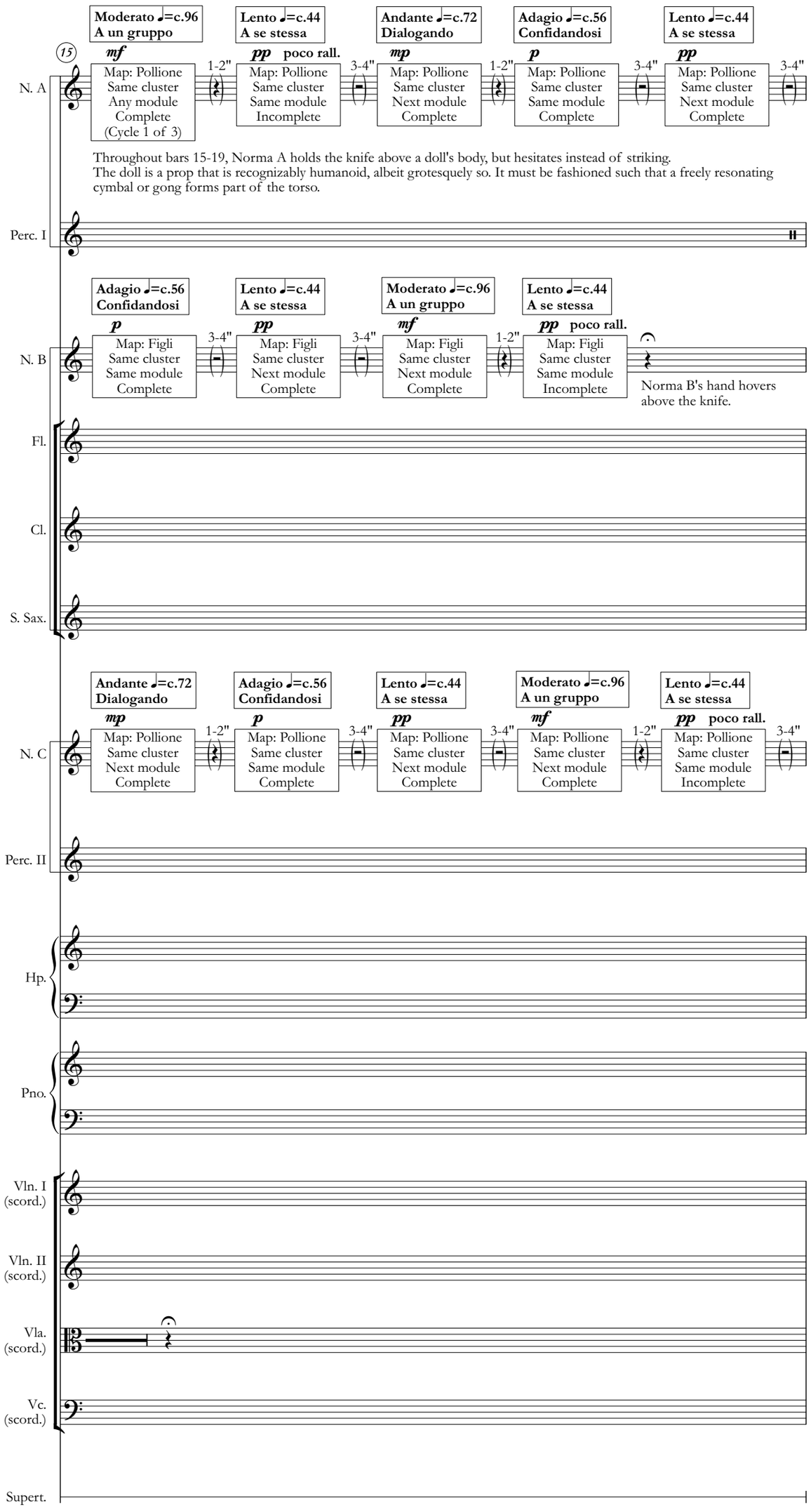

Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
10
N. A
Map: Pollione
Same cluster
Next module
Complete
Map: Pollione
Same cluster
Same module
Incomplete
poco rall.
Map: Pollione
Same cluster
Next module
Complete
(Cycle 2 of 3)
Perc. I
c. 15"
Continue to next bar without coordinating with other Norme
Andante ♩=c.72
A un gruppo
Dialogando
Confidandosi
A se stessa
N. B
Map: Figli
Different cluster
Fermata module
Complete
Fl.
Cl.
(loosened embouchure)
gliss.
S. Sax.
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
N. C
Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)
Map: Pollione
Same cluster
Same module
Complete
Map: Pollione
Same cluster
Next module
Complete
Timp. I
felt mallets
+ 7x
Continue to next bar without coordinating with other instruments
Perc. II
Hp.
Pno.
(Allegro)
ord.
poco sul pont.
+ 3x
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
& the audience sitting / in the large library, / we merely placing ourselves / so as to be seen / thro' the folding-doors.
Supert.

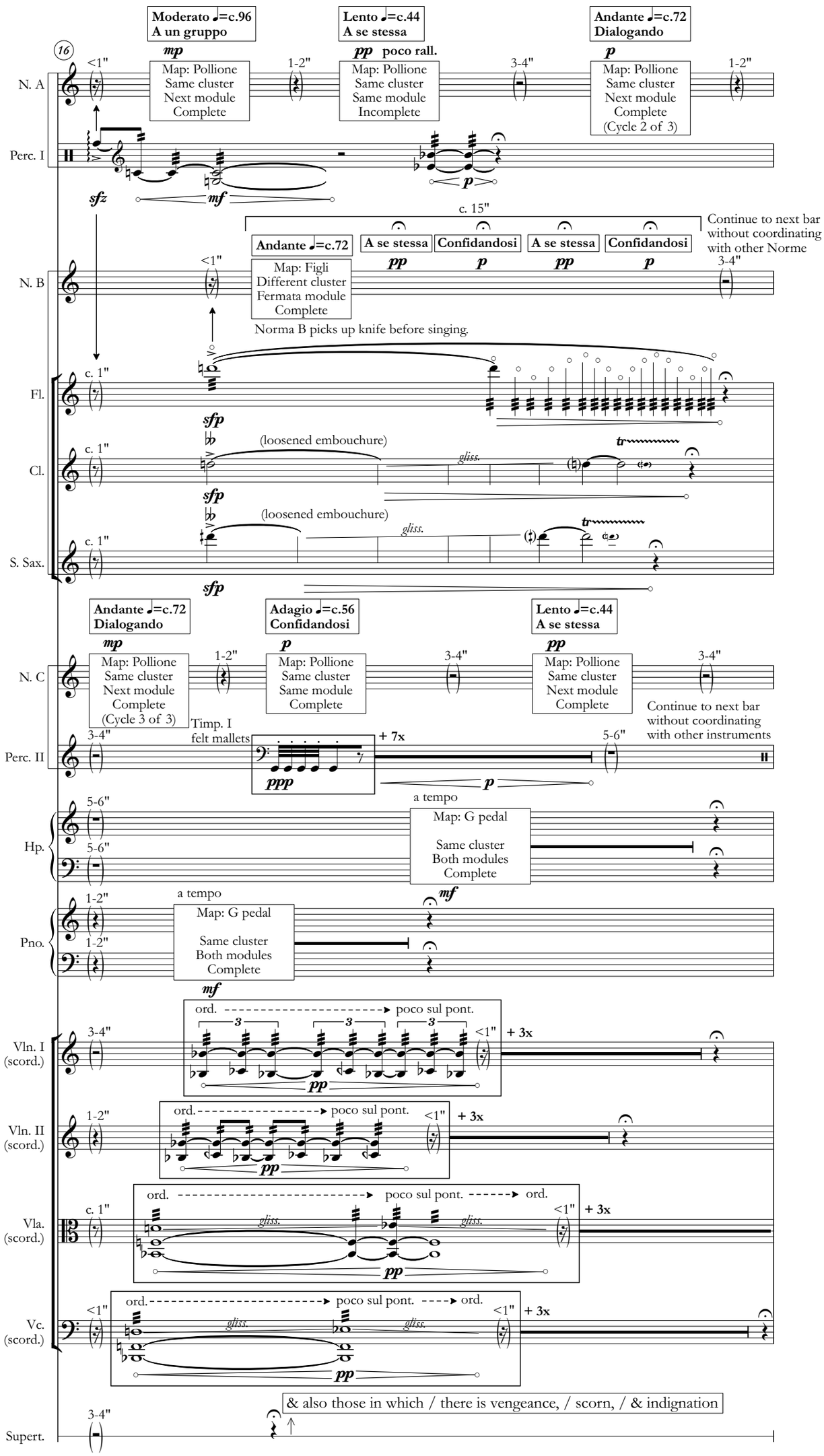

11
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
p
pp
mf
pp poco rall.
mp
N. A
Map: Pollione
Same cluster
Same module
Complete
Next module
Incomplete
3-4"
1-2"
Perc. I
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
N. B
Map: Figli
Same cluster
Any module
Complete
(Cycle 1 of 3)
Next module
Throughout bars 11-15, Norma B approaches and reaches for a knife, but does not pick it up yet.
The knife is a realistic-looking prop that will achieve the same sonic effect as a snare stick dragged perpendicularly across a cymbal or gong surface.
Fl.
Cl.
S. Sax.
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
f
N. C
Bass Drum
(felt mallets)
Perc. II
3
+ 11x
ppp sempre
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

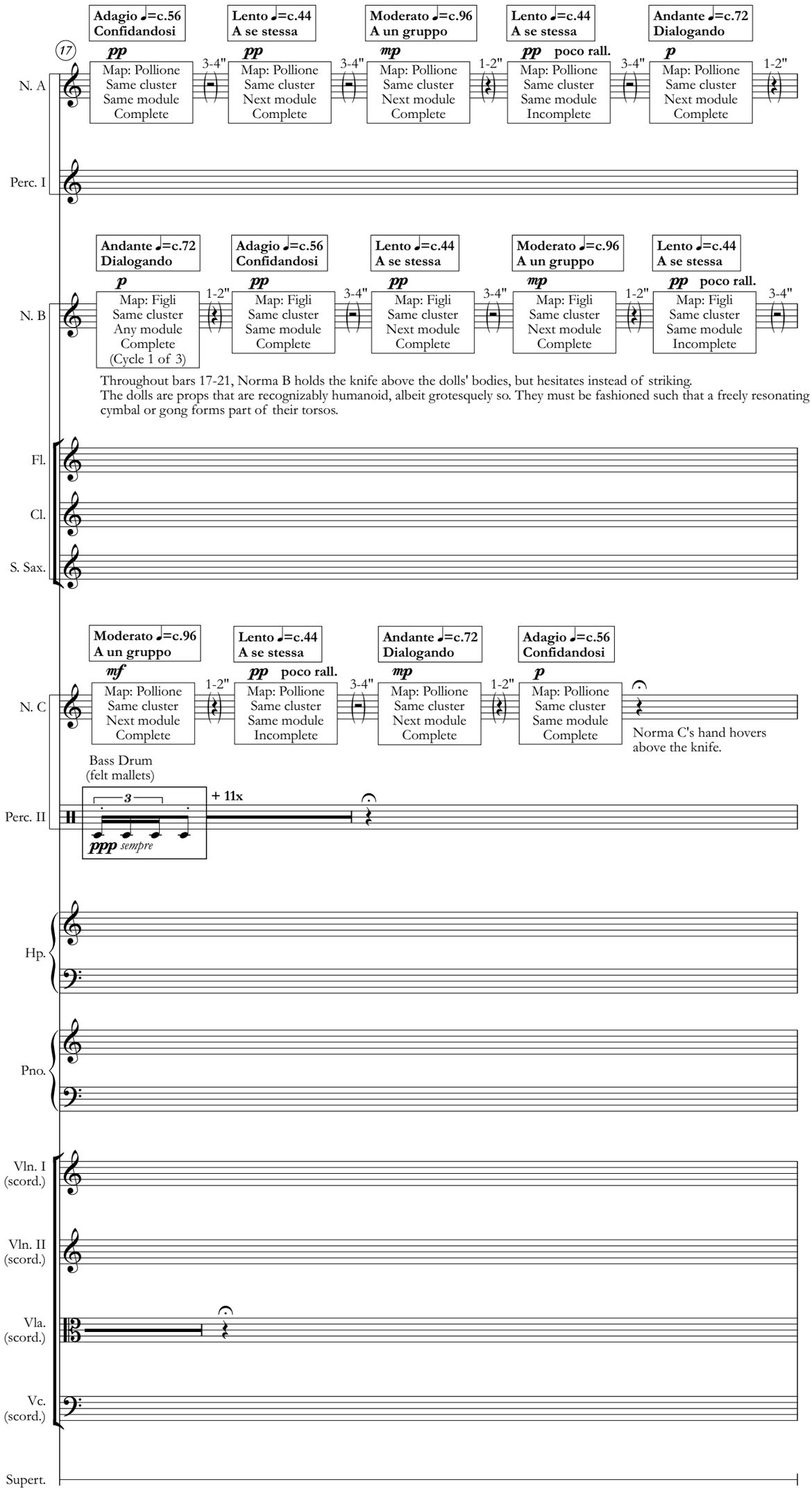

Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
12
p
pp
mf
N. A
Map: Pollione
Same cluster
Same module
Complete
Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)
Map: Pollione
Same cluster
Next module
Complete
3-4"
1-2"
Timp. II
felt mallets
+ 11x
Continue to next bar
without coordinating
with other instruments
Perc. I
ppp
p
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
mp
p
pp
N. B
<1"
Map: Figli
Same cluster
Same module
Complete
Map: Figli
Same cluster
Next module
Complete
(Cycle 2 of 3)
Fl.
sfp
(loosened embouchure)
gliss.
tr
Cl.
S. Sax.
c. 15"
Andante ♩=c.72
A un gruppo
Dialogando
Confidandosi
A se stessa
mf
mp
p
pp
Continue to next bar
without coordinating
with other Norme
N. C
Map: Pollione
Different cluster
Fermata module
Complete
c. 1"
Perc. II
sfz
mf
Hp.
poco meno mosso
Map: G pedal
Any cluster
Any module
Complete
+ 3x, poco rall.
Pno.
+ 3x
(Allegro)
ord.
poco sul pont.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.
The style of song / that best suits me

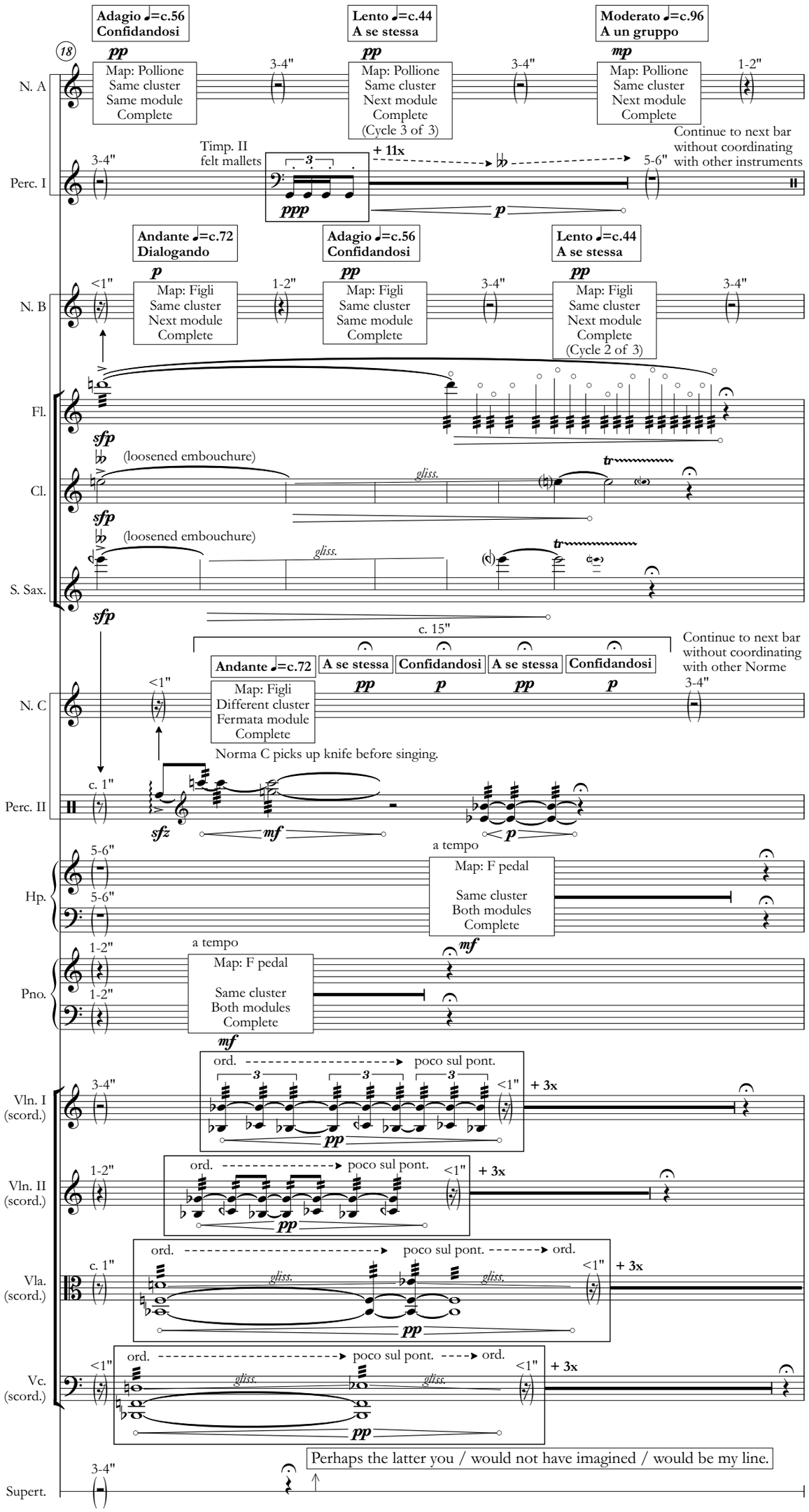

Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
13
pp poco rall.
mp
p
pp
N. A
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Complete
3-4"
Map: Pollione
Same cluster
Next module
Complete
Norma A's hand hovers above the knife.
Bass Drum
(felt mallets)
Perc. I
+ 7x
ppp sempre
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
mf
pp poco rall.
mp
p
pp
N. B
Map: Figli
Same cluster
Next module
Complete
1-2"
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Map: Figli
Same cluster
Next module
Complete
1-2"
Map: Figli
Same cluster
Same module
Complete
3-4"
Map: Figli
Same cluster
Next module
Complete
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
pp
mf
pp poco rall.
mp
p
N. C
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Complete
3-4"
Throughout bars 13-17, Norma C approaches and reaches for a knife, but does not pick it up yet.
The knife is a realistic-looking prop that will achieve the same sonic effect as a snare stick dragged perpendicularly across a cymbal or gong surface.
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

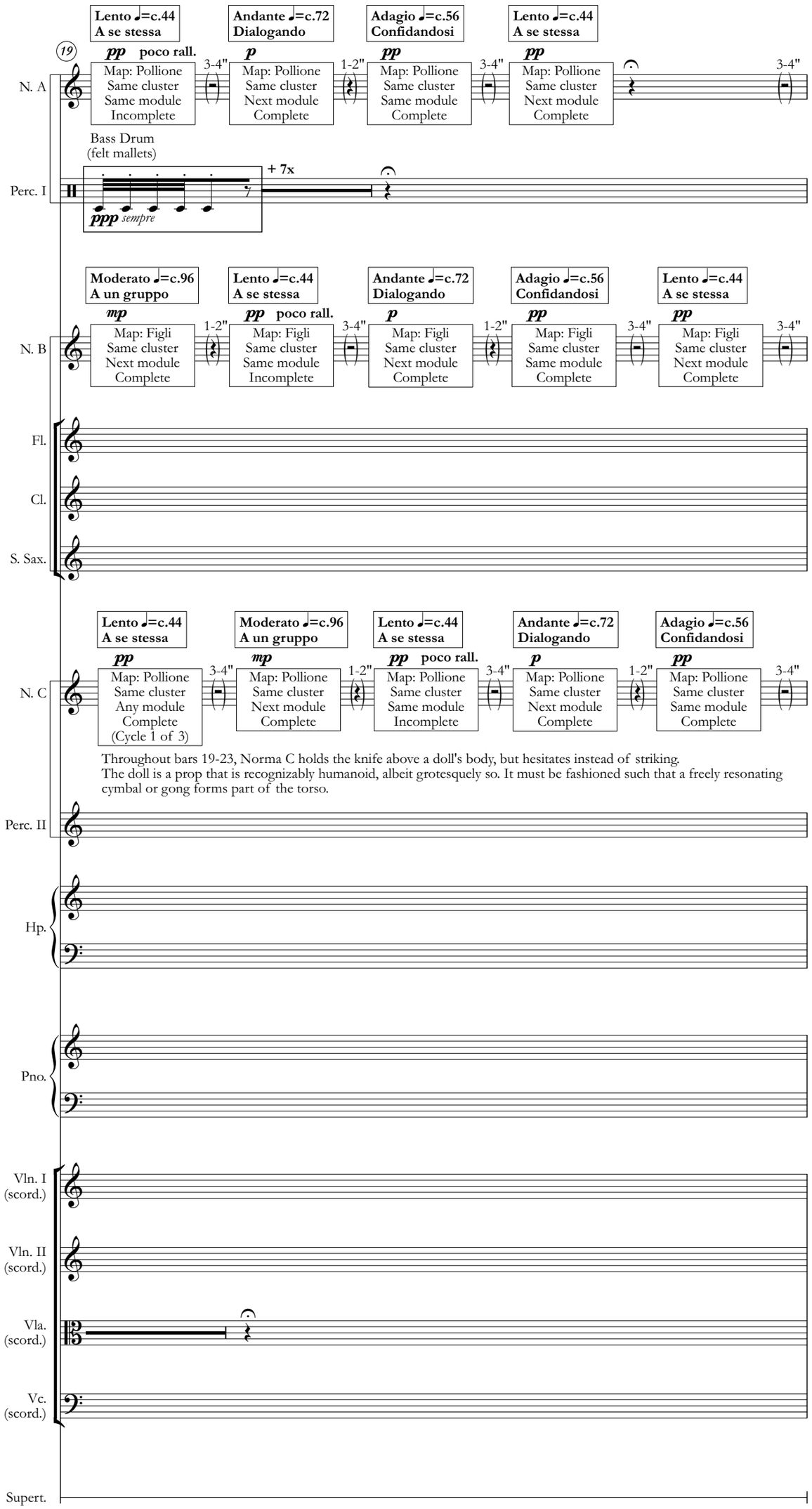

B
14
c. 15"
Continue to next bar without coordinating with other Norme
Andante ♩=c.72
A se stessa
Confidandosi
A se stessa
Confidandosi
pp
p
pp
p
N. A
<1"
Map: Pollione
Different cluster
Fermata module
Complete
3-4"
Norma A picks up knife before singing.
Perc. I
c. 1"
sfz
mf
p
Moderato ♩=c.96
A un gruppo
mf
Lento ♩=c.44
A se stessa
pp poco rall.
Andante ♩=c.72
Dialogando
mp
N. B
Map: Figli
Same cluster
Next module
Complete
(Cycle 3 of 3)
1-2"
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Map: Figli
Same cluster
Next module
Complete
1-2"
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
pp
Moderato ♩=c.96
A un gruppo
mf
Lento ♩=c.44
A se stessa
pp
poco rall.
N. C
<1"
Map: Pollione
Same cluster
Next module
Complete
3-4"
Map: Pollione
Same cluster
Next module
Complete
(Cycle 2 of 3)
1-2"
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Perc. II
sfz
mf
p
Hp.
5-6"
5-6"
poco meno mosso
Map: F pedal
Any cluster
Any module
Complete
<1"
<1"
+ 3x, poco rall.
mp
Pno.
1-2"
1-2"
poco meno mosso
Map: F pedal
Any cluster
Any module
Complete
<1"
<1"
+ 3x
mp
Vln. I
(scord.)
3-4"
ord.
poco sul pont.
3
3
3
<1"
+ 3x
pp
Vln. II
(scord.)
1-2"
ord.
poco sul pont.
<1"
+ 3x
pp
Vla.
(scord.)
c. 1"
ord.
poco sul pont.
ord.
gliss.
gliss.
<1"
+ 3x
pp
Vc.
(scord.)
<1"
ord.
poco sul pont.
ord.
gliss.
gliss.
<1"
+ 3x
pp
is that in which there is / the expression of deep / & stirring / & generous sentiments / like those in Norma for instance:
Supert.
3-4"

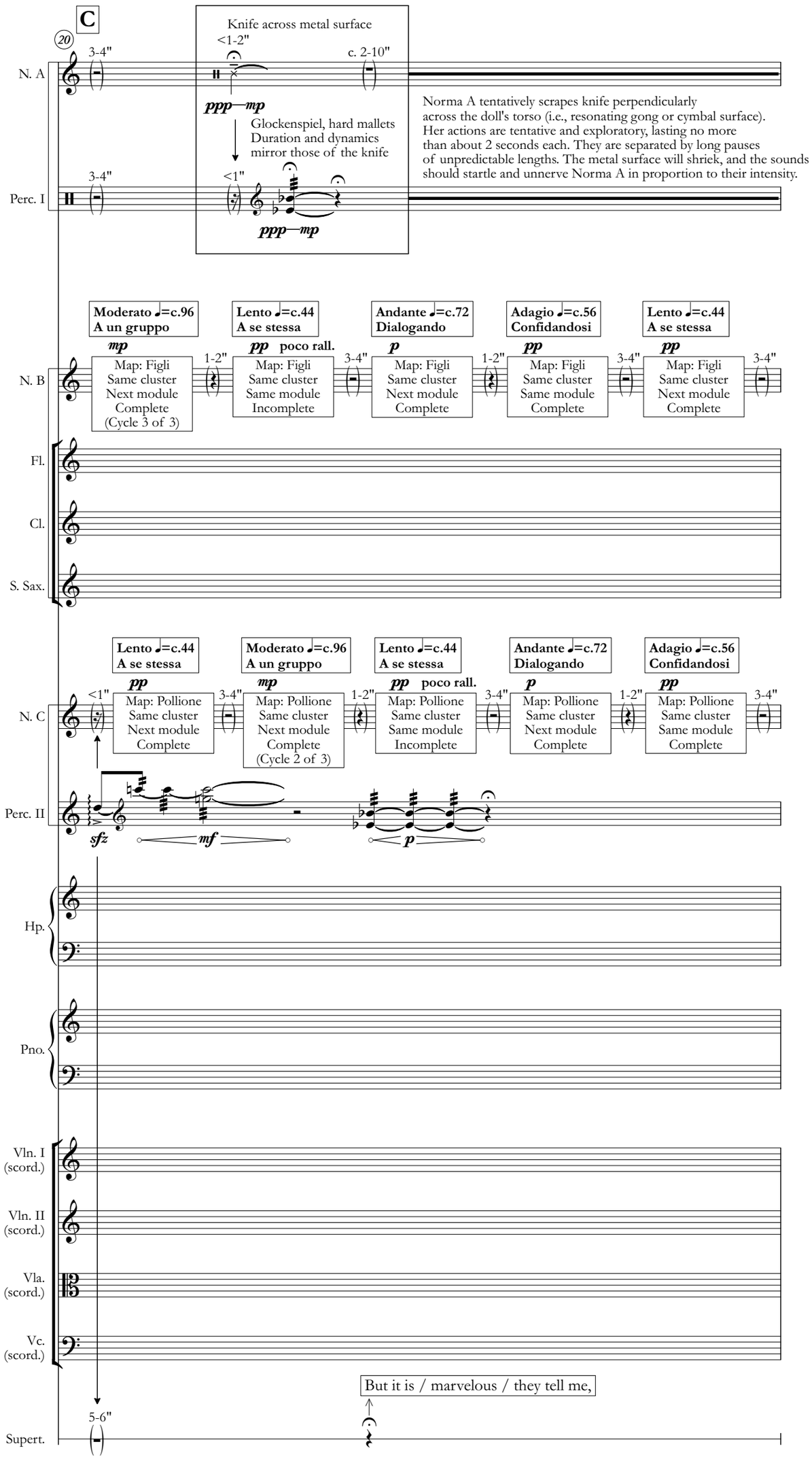

Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
15
mf
pp poco rall.
mp
p
pp
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
Same module
Incomplete
Next module
Complete
1-2"
3-4"
N. A
Throughout bars 15-19, Norma A holds the knife above a doll's body, but hesitates instead of striking.
The doll is a prop that is recognizably humanoid, albeit grotesquely so. It must be fashioned such that a freely resonating cymbal or gong forms part of the torso.
Perc. I
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
p
pp
mf
pp poco rall.
Map: Figli
Same cluster
Same module
Complete
Next module
Incomplete
N. B
Norma B's hand hovers
above the knife.
Fl.
Cl.
S. Sax.
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
mp
p
pp
mf
pp poco rall.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

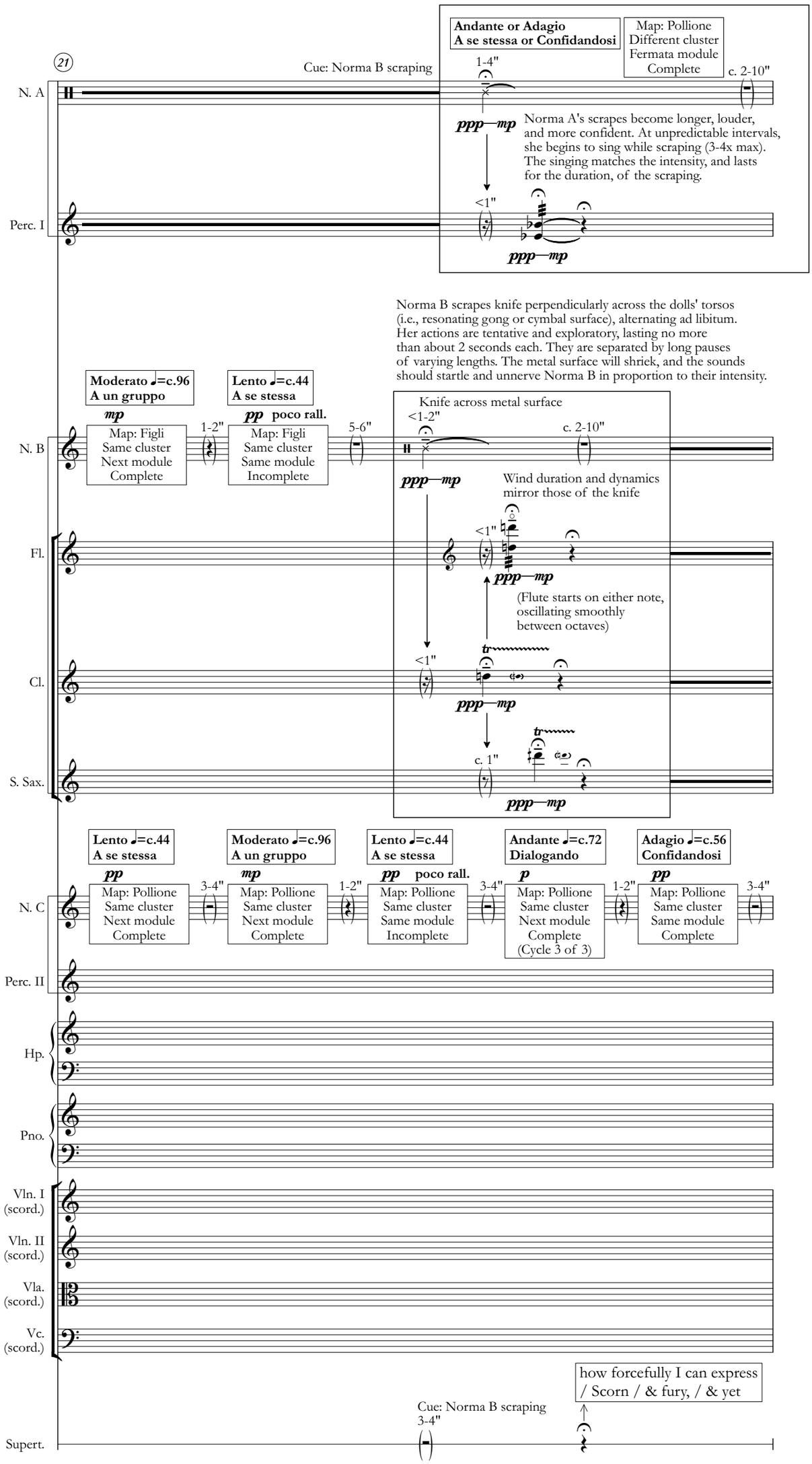

Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
poco rall.
Map: Pollione
Same cluster
Next module
Complete
Same module
Incomplete
(Cycle 2 of 3)
N. A
Perc. I
c. 15"
Continue to next bar without coordinating with other Norme
A se stessa
Confidandosi
Map: Figli
Different cluster
Fermata module
Norma B picks up knife before singing.
N. B
Fl.
Cl.
S. Sax.
(loosened embouchure)
gliss.
Adagio ♩=c.56
Map: Pollione
Same cluster
Same module
Complete
N. C
Timp. I
felt mallets
+ 7x
Continue to next bar without coordinating with other instruments
Perc. II
a tempo
Map: G pedal
Same cluster
Both modules
Complete
Hp.
Pno.
ord.
poco sul pont.
+ 3x
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
& also those in which / there is vengeance, / scorn, / & indignation
Supert.

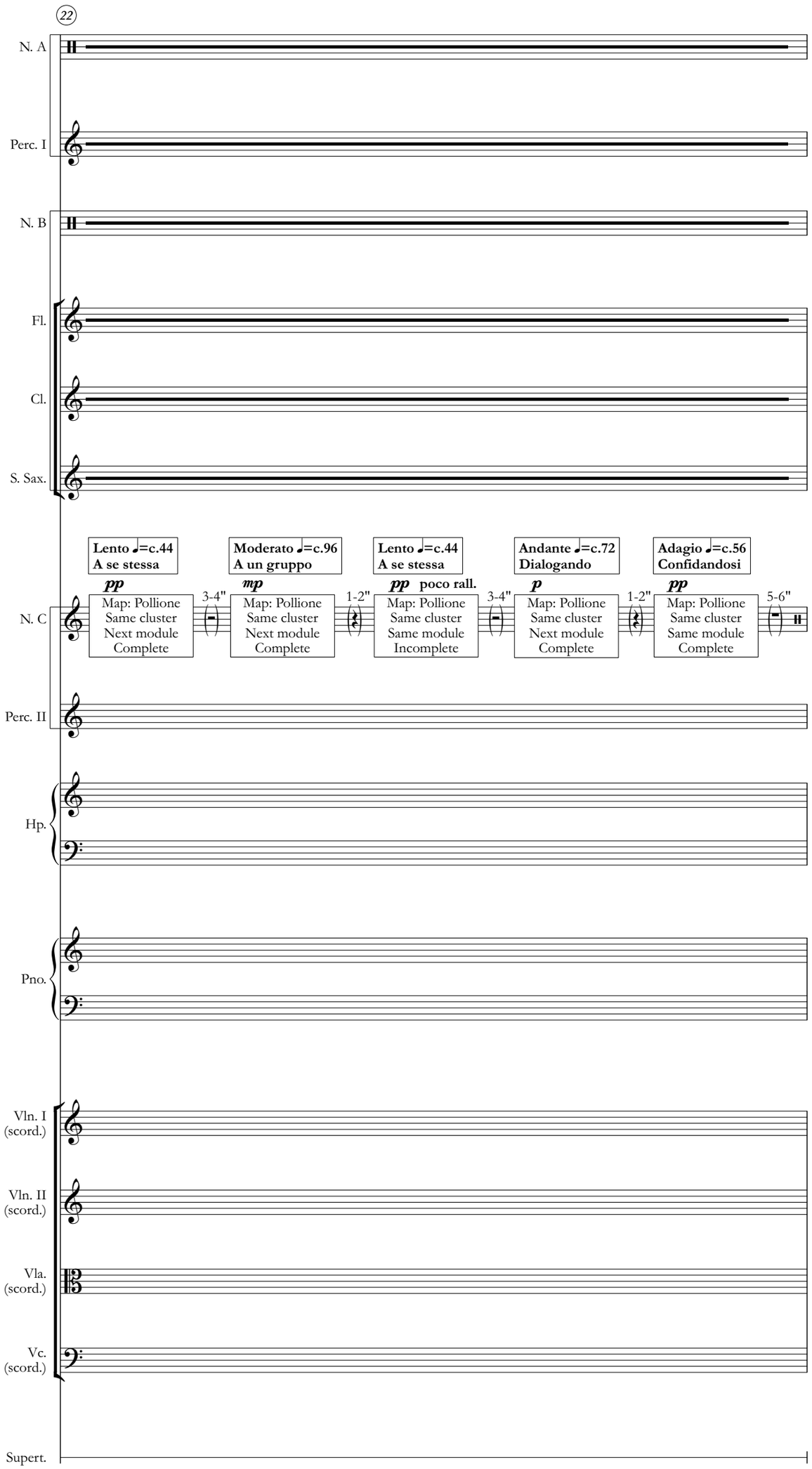

17
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
N. A
pp
Map: Pollione
Same cluster
Same module
Complete
3-4"
pp
Map: Pollione
Same cluster
Next module
Complete
3-4"
mp
Map: Pollione
Same cluster
Next module
Complete
1-2"
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
p
Map: Pollione
Same cluster
Next module
Complete
1-2"
Perc. I
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
N. B
p
Map: Figli
Same cluster
Any module
Complete
(Cycle 1 of 3)
1-2"
pp
Map: Figli
Same cluster
Same module
Complete
3-4"
pp
Map: Figli
Same cluster
Next module
Complete
3-4"
mp
Map: Figli
Same cluster
Next module
Complete
1-2"
pp poco rall.
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Throughout bars 17-21, Norma B holds the knife above the dolls' bodies, but hesitates instead of striking.
The dolls are props that are recognizably humanoid, albeit grotesquely so. They must be fashioned such that a freely resonating cymbal or gong forms part of their torsos.
Fl.
Cl.
S. Sax.
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
N. C
mf
Map: Pollione
Same cluster
Next module
Complete
1-2"
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
mp
Map: Pollione
Same cluster
Next module
Complete
1-2"
p
Map: Pollione
Same cluster
Same module
Complete
Norma C's hand hovers
above the knife.
Bass Drum
(felt mallets)
3
+ 11x
ppp sempre
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

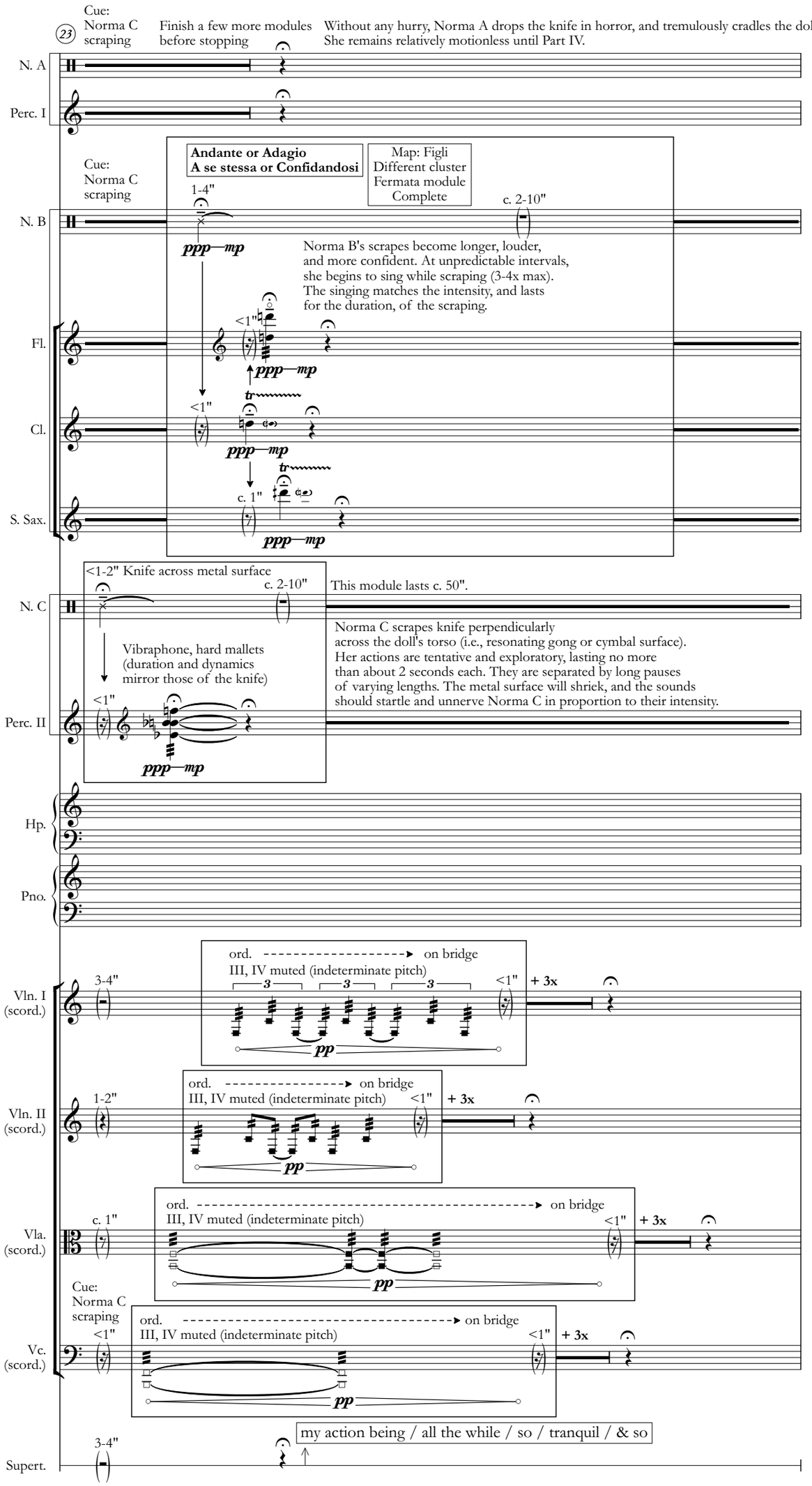

Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
18
N. A
Map: Pollione
Same cluster
Same module
Complete
Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)
Map: Pollione
Same cluster
Next module
Complete
Continue to next bar
without coordinating
with other instruments
Perc. I
Timp. II
felt mallets
+ 11x
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
N. B
Map: Figli
Same cluster
Next module
Complete
Map: Figli
Same cluster
Same module
Complete
Map: Figli
Same cluster
Next module
Complete
(Cycle 2 of 3)
Fl.
Cl.
S. Sax.
(loosened embouchure)
gliss.
N. C
Andante ♩=c.72
A se stessa
Confidandosi
A se stessa
Confidandosi
Map: Figli
Different cluster
Fermata module
Complete
Norma C picks up knife before singing.
Continue to next bar
without coordinating
with other Norme
Perc. II
Hp.
Map: F pedal
Same cluster
Both modules
Complete
a tempo
Pno.
Map: F pedal
Same cluster
Both modules
Complete
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
ord.
poco sul pont.
+ 3x
Perhaps the latter you / would not have imagined / would be my line.
Supert.

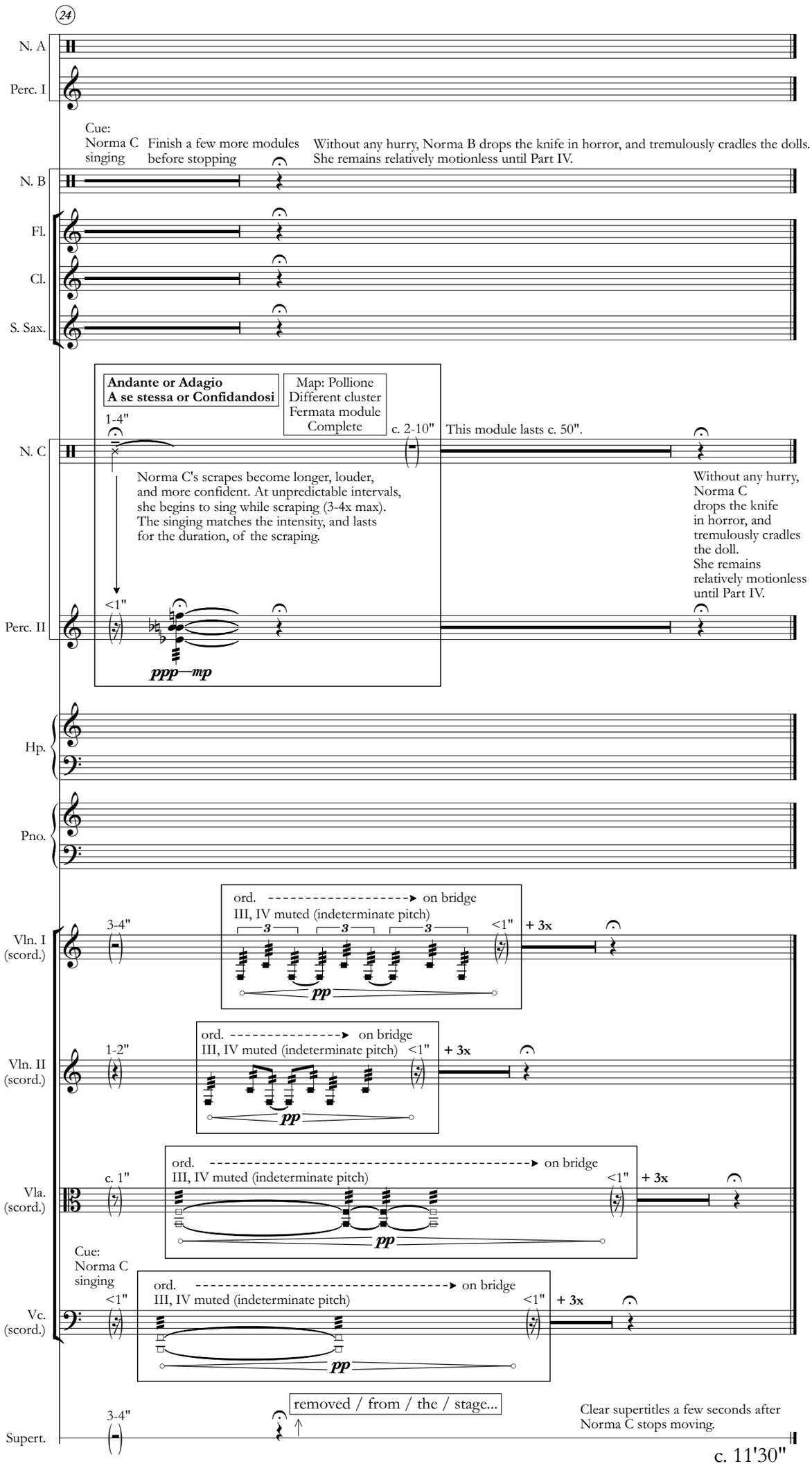

Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
19
pp poco rall.
p
pp
pp
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Complete
3-4"
Map: Pollione
Same cluster
Next module
Complete
3-4"
N. A
Bass Drum
(felt mallets)
+ 7x
ppp sempre
Perc. I
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
mp
pp poco rall.
p
pp
pp
Map: Figli
Same cluster
Next module
Complete
1-2"
Map: Figli
Same cluster
Same module
Incomplete
3-4"
Map: Figli
Same cluster
Next module
Complete
1-2"
Map: Figli
Same cluster
Same module
Complete
3-4"
Map: Figli
Same cluster
Next module
Complete
3-4"
N. B
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
pp
mp
pp poco rall.
p
pp
Map: Pollione
Same cluster
Any module
Complete
(Cycle 1 of 3)
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Map: Pollione
Same cluster
Next module
Complete
1-2"
Map: Pollione
Same cluster
Same module
Complete
3-4"
N. C
Throughout bars 19-23, Norma C holds the knife above a doll's body, but hesitates instead of striking.
The doll is a prop that is recognizably humanoid, albeit grotesquely so. It must be fashioned such that a freely resonating cymbal or gong forms part of the torso.
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.


C
20
N. A
3-4"
Knife across metal surface
<1-2"
c. 2-10"
ppp—mp
Glockenspiel, hard mallets
Duration and dynamics
mirror those of the knife
Norma A tentatively scrapes knife perpendicularly
across the doll's torso (i.e., resonating gong or cymbal surface).
Her actions are tentative and exploratory, lasting no more
than about 2 seconds each. They are separated by long pauses
of unpredictable lengths. The metal surface will shriek, and the sounds
should startle and unnerve Norma A in proportion to their intensity.
Perc. I
<1"
ppp—mp
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
Lento ♩=c.44
A se stessa
mp
pp
poco rall.
p
pp
pp
N. B
Map: Figli
Same cluster
Next module
Complete
(Cycle 3 of 3)
1-2"
Map: Figli
Same cluster
Same module
Incomplete
Map: Figli
Same cluster
Next module
Complete
Map: Figli
Same cluster
Same module
Complete
Map: Figli
Same cluster
Next module
Complete
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
Moderato ♩=c.96
A un gruppo
Lento ♩=c.44
A se stessa
Andante ♩=c.72
Dialogando
Adagio ♩=c.56
Confidandosi
pp
mp
pp
poco rall.
p
pp
N. C
<1"
Map: Pollione
Same cluster
Next module
Complete
Map: Pollione
Same cluster
Next module
Complete
(Cycle 2 of 3)
Map: Pollione
Same cluster
Same module
Incomplete
Map: Pollione
Same cluster
Next module
Complete
Map: Pollione
Same cluster
Same module
Complete
Perc. II
sfz
mf
p
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
But it is / marvelous / they tell me,
5-6"
Supert.


21
Cue: Norma B scraping
Andante or Adagio
A se stessa or Confidandosi
Map: Pollione
Different cluster
Fermata module
Complete
1-4"
c. 2-10"
N. A
ppp—mp
Norma A's scrapes become longer, louder, and more confident. At unpredictable intervals, she begins to sing while scraping (3-4x max). The singing matches the intensity, and lasts for the duration, of the scraping.
Perc. I
<1"
ppp—mp
Norma B scrapes knife perpendicularly across the dolls' torsos (i.e., resonating gong or cymbal surface), alternating ad libitum. Her actions are tentative and exploratory, lasting no more than about 2 seconds each. They are separated by long pauses of varying lengths. The metal surface will shriek, and the sounds should startle and unnerve Norma B in proportion to their intensity.
Moderato ♩=c.96
A un gruppo
mp
Map: Figli
Same cluster
Next module
Complete
1-2"
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Figli
Same cluster
Same module
Incomplete
5-6"
Knife across metal surface
<1-2"
c. 2-10"
N. B
ppp—mp
Wind duration and dynamics mirror those of the knife
<1"
Fl.
ppp—mp
(Flute starts on either note, oscillating smoothly between octaves)
tr
<1"
Cl.
ppp—mp
tr
c. 1"
S. Sax.
ppp—mp
Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete
3-4"
Moderato ♩=c.96
A un gruppo
mp
Map: Pollione
Same cluster
Next module
Complete
1-2"
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Andante ♩=c.72
Dialogando
p
Map: Pollione
Same cluster
Next module
Complete
(Cycle 3 of 3)
1-2"
Adagio ♩=c.56
Confidandosi
pp
Map: Pollione
Same cluster
Same module
Complete
3-4"
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
how forcefully I can express / Scorn / & fury, / & yet
Cue: Norma B scraping
3-4"
Supert.

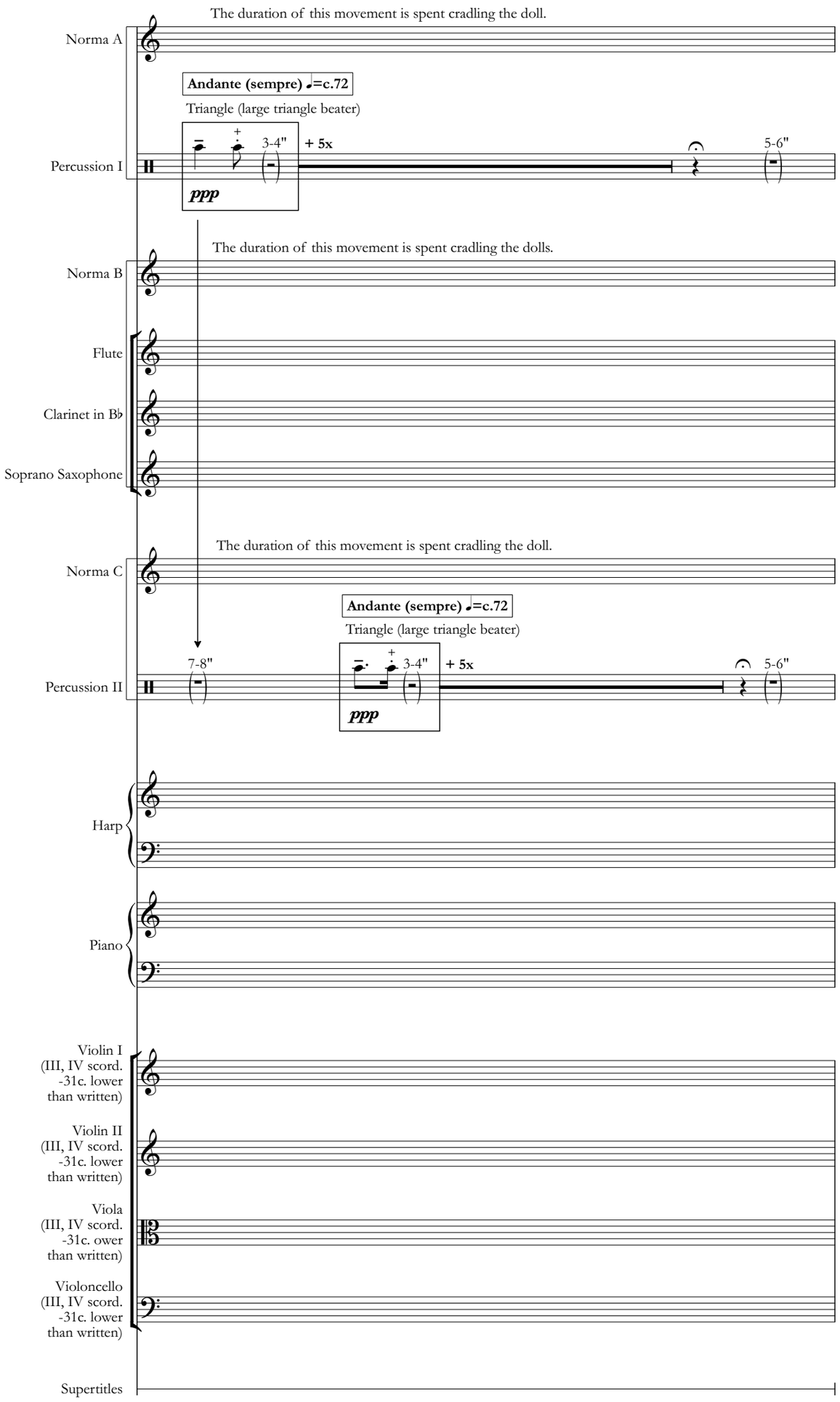

22
N. A
Perc. I
N. B
Fl.
Cl.
S. Sax.
Lento ♩=c.44
A se stessa
pp
Map: Pollione
Same cluster
Next module
Complete
3-4"
Moderato ♩=c.96
A un gruppo
mp
Map: Pollione
Same cluster
Next module
Complete
1-2"
Lento ♩=c.44
A se stessa
pp poco rall.
Map: Pollione
Same cluster
Same module
Incomplete
3-4"
Andante ♩=c.72
Dialogando
p
Map: Pollione
Same cluster
Next module
Complete
1-2"
Adagio ♩=c.56
Confidandosi
pp
Map: Pollione
Same cluster
Same module
Complete
5-6"
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

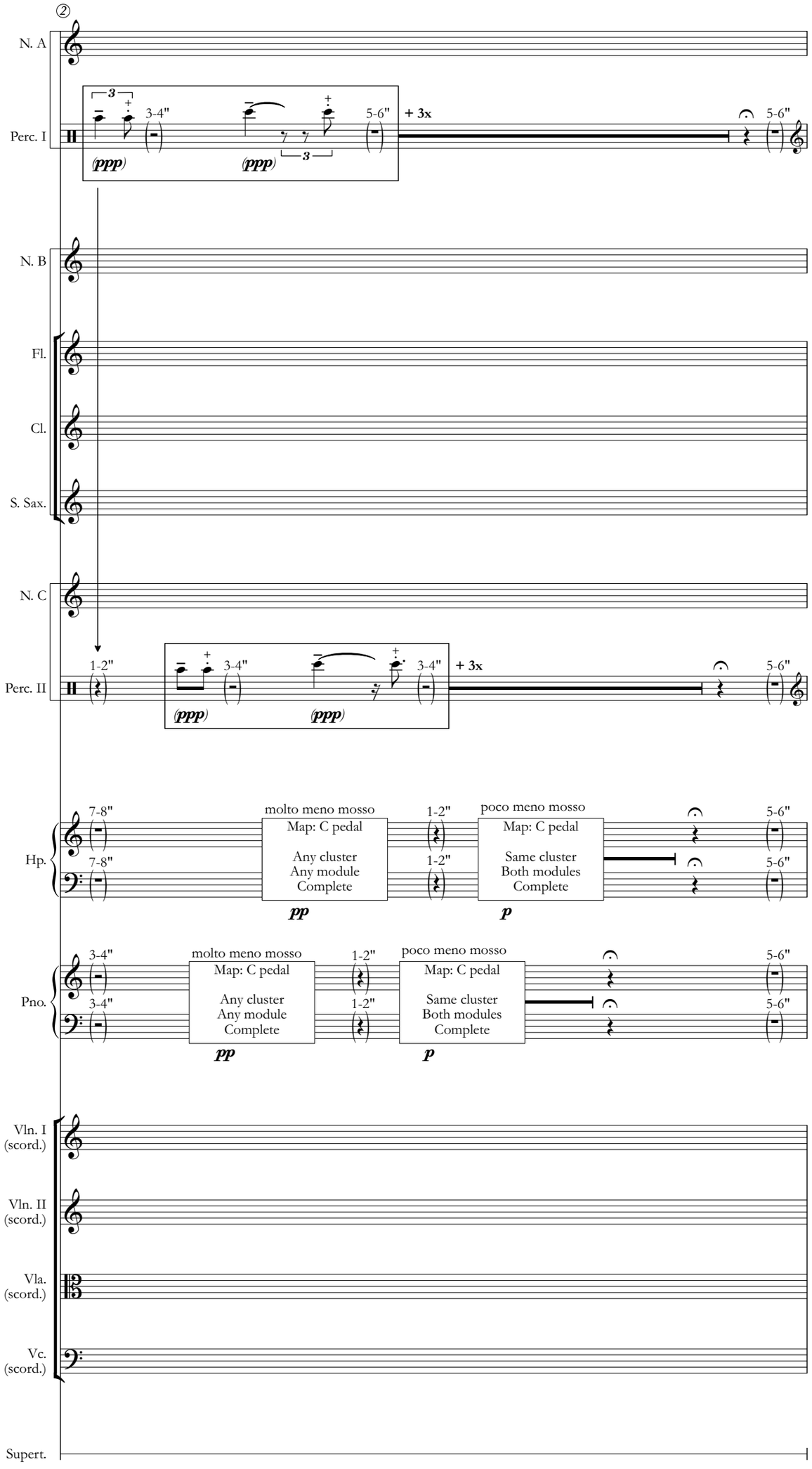

Cue:
Norma C
scraping
23
Finish a few more modules
before stopping
Without any hurry, Norma A drops the knife in horror, and tremulously cradles the doll.
She remains relatively motionless until Part IV.
N. A
Perc. I
Andante or Adagio
A se stessa or Confidandosi
Map: Figli
Different cluster
Fermata module
Complete
Cue:
Norma C
scraping
1-4"
c. 2-10"
N. B
ppp—mp
Norma B's scrapes become longer, louder,
and more confident. At unpredictable intervals,
she begins to sing while scraping (3-4x max).
The singing matches the intensity, and lasts
for the duration, of the scraping.
Fl.
<1"
ppp—mp
tr
Cl.
<1"
ppp—mp
tr
S. Sax.
c. 1"
ppp—mp
<1-2" Knife across metal surface
c. 2-10"
This module lasts c. 50".
N. C
Vibraphone, hard mallets
(duration and dynamics
mirror those of the knife)
Norma C scrapes knife perpendicularly
across the doll's torso (i.e., resonating gong or cymbal surface).
Her actions are tentative and exploratory, lasting no more
than about 2 seconds each. They are separated by long pauses
of varying lengths. The metal surface will shriek, and the sounds
should startle and unnerve Norma C in proportion to their intensity.
<1"
Perc. II
ppp—mp
Hp.
Pno.
ord. on bridge
III, IV muted (indeterminate pitch)
3-4"
3
3
3
<1"
+ 3x
Vln. I
(scord.)
pp
ord. on bridge
III, IV muted (indeterminate pitch)
1-2"
<1"
+ 3x
Vln. II
(scord.)
pp
ord. on bridge
III, IV muted (indeterminate pitch)
c. 1"
<1"
+ 3x
Vla.
(scord.)
pp
Cue:
Norma C
scraping
ord. on bridge
III, IV muted (indeterminate pitch)
<1"
<1"
+ 3x
Vc.
(scord.)
pp
my action being / all the while / so / tranquil / & so
3-4"
Supert.

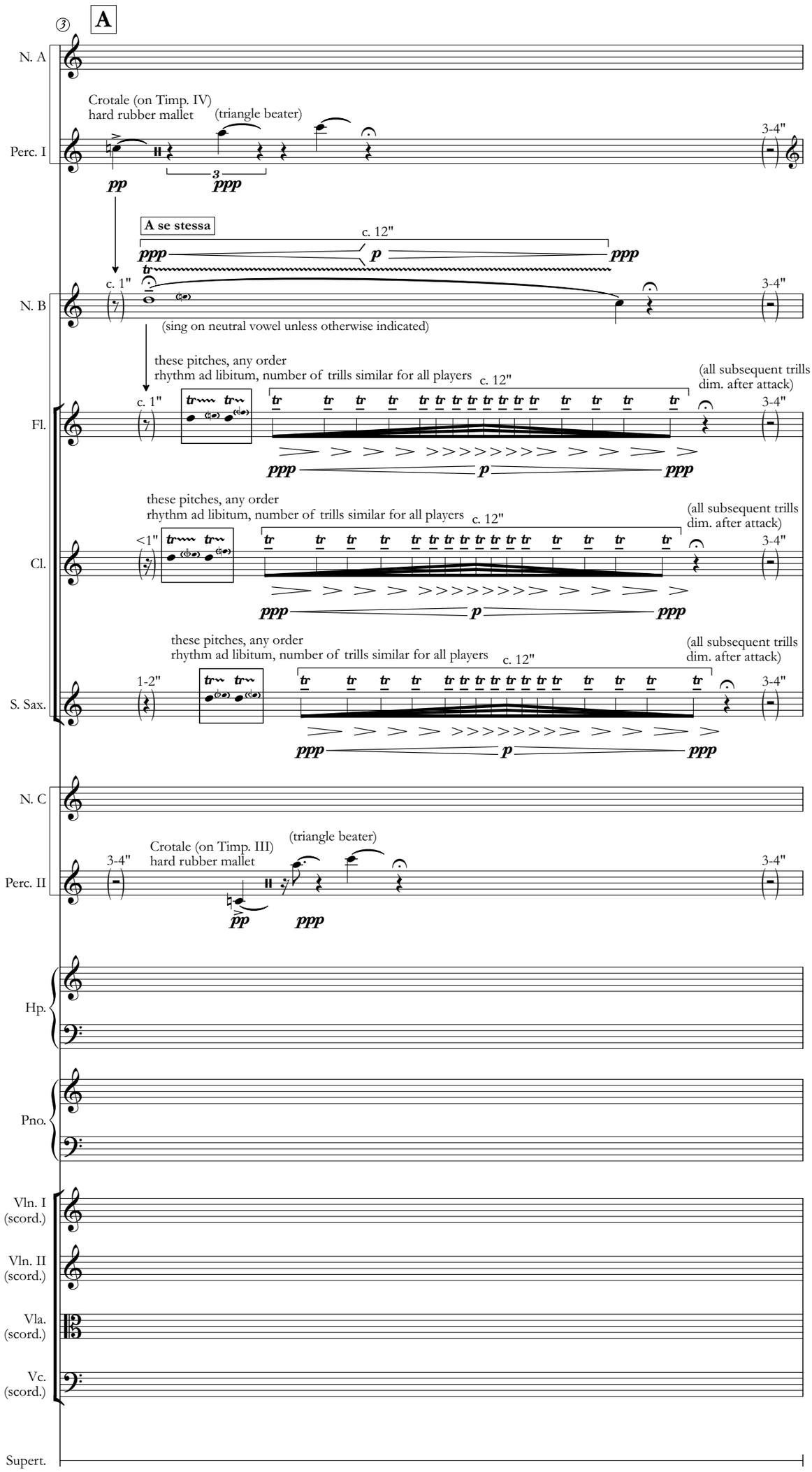

24
N. A
Perc. I
Cue:
Norma C
singing
Finish a few more modules
before stopping
Without any hurry, Norma B drops the knife in horror, and tremulously cradles the dolls.
She remains relatively motionless until Part IV.
N. B
Fl.
Cl.
S. Sax.
Andante or Adagio
A se stessa or Confidandosi
Map: Pollione
Different cluster
Fermata module
Complete
1-4"
c. 2-10"
This module lasts c. 50".
N. C
Norma C's scrapes become longer, louder,
and more confident. At unpredictable intervals,
she begins to sing while scraping (3-4x max).
The singing matches the intensity, and lasts
for the duration, of the scraping.
Without any hurry,
Norma C
drops the knife
in horror, and
tremulously cradles
the doll.
She remains
relatively motionless
until Part IV.
<1"
Perc. II
ppp—mp
Hp.
Pno.
ord.
on bridge
III, IV muted (indeterminate pitch)
3-4"
<1"
+ 3x
Vln. I
(scord.)
pp
1-2"
Vln. II
(scord.)
c. 1"
Vla.
(scord.)
Cue:
Norma C
singing
Vc.
(scord.)
removed / from / the / stage...
Clear supertitles a few seconds after
Norma C stops moving.
Supert.
c. 11'30"

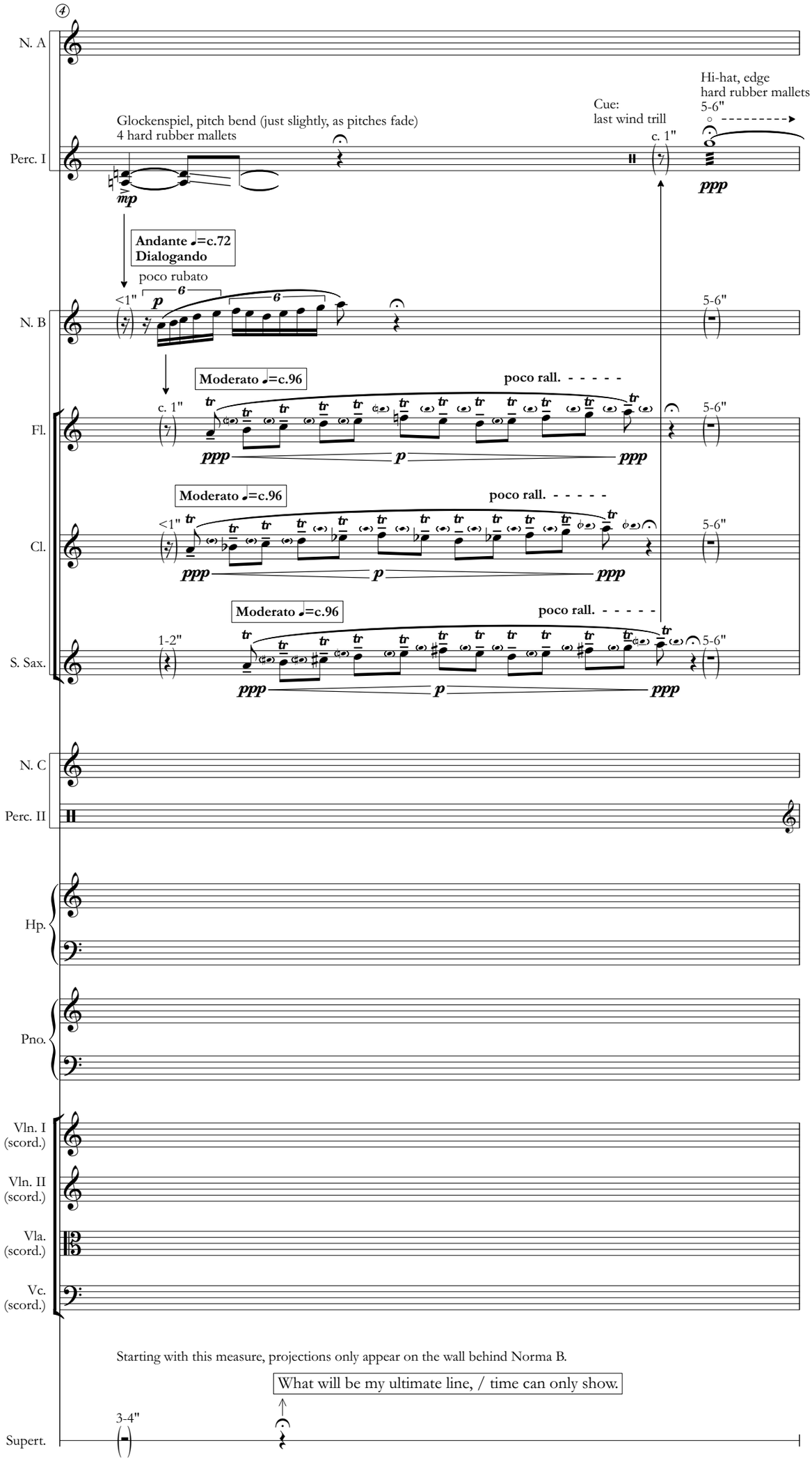
SCORE IN C
Note: The score is **only roughly proportional**.
Do not generally worry about **vertical alignment**,
but do observe **entrance cues**, **tempo**, and **meter**.
See **Notation Guide** for details.

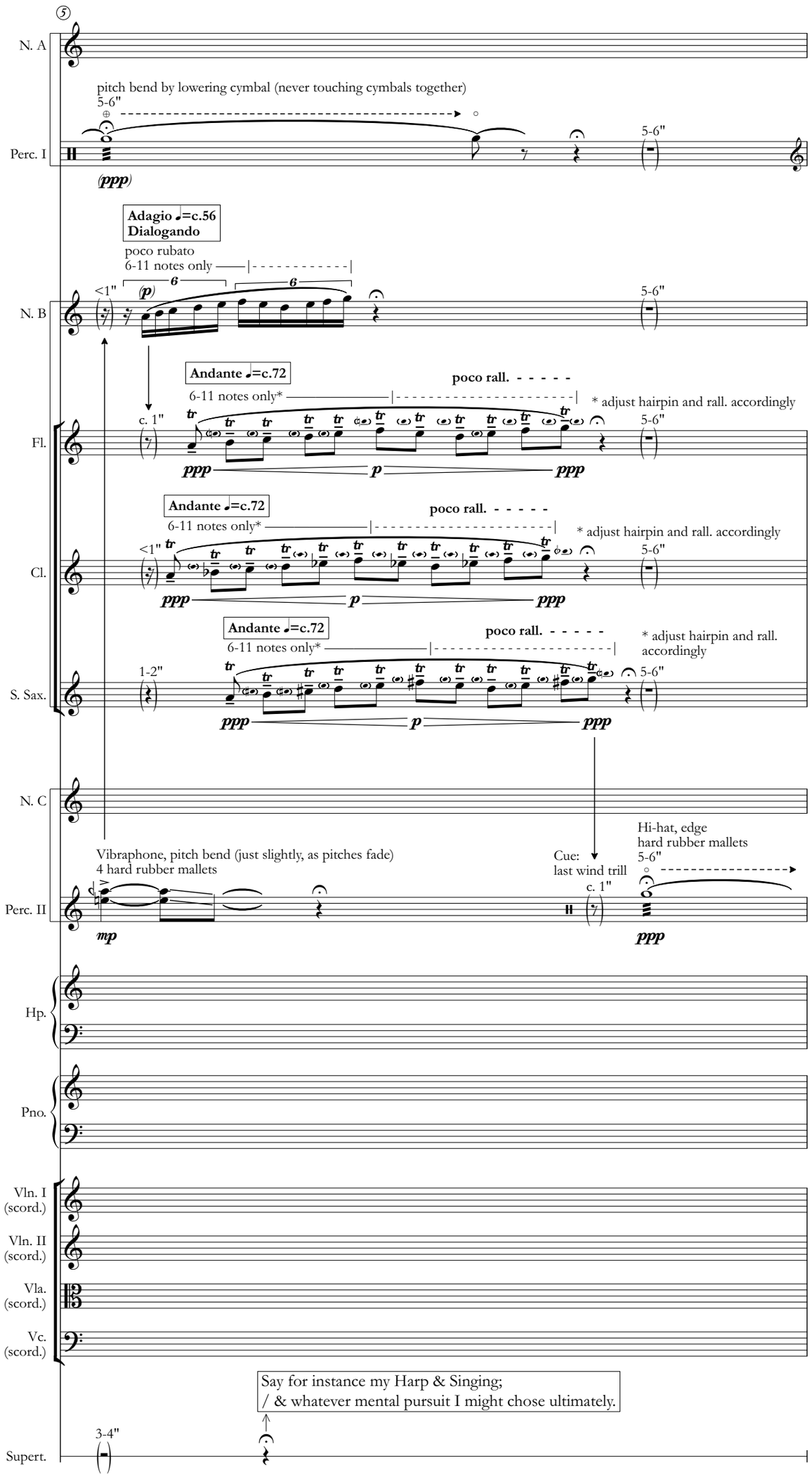
Part IV

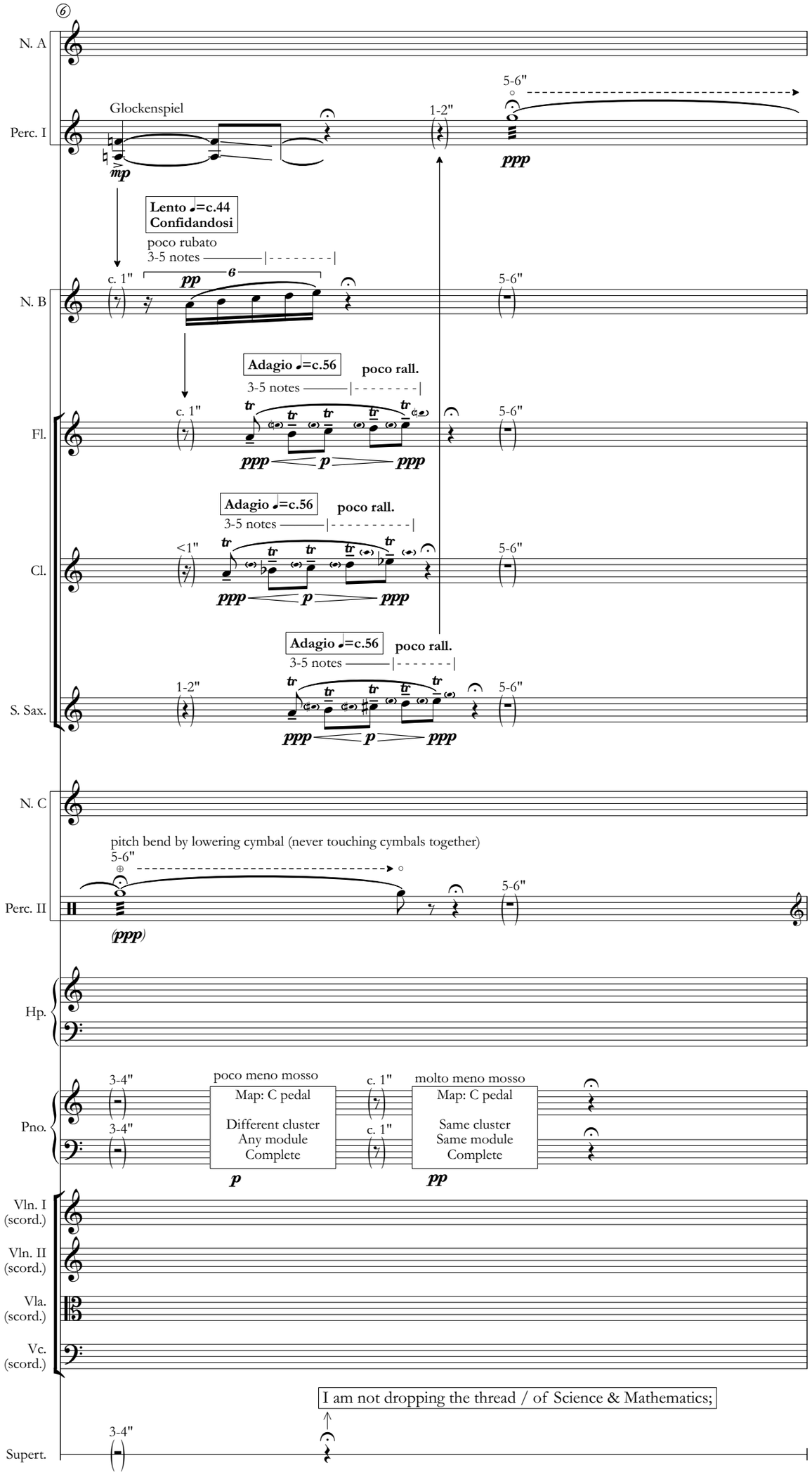


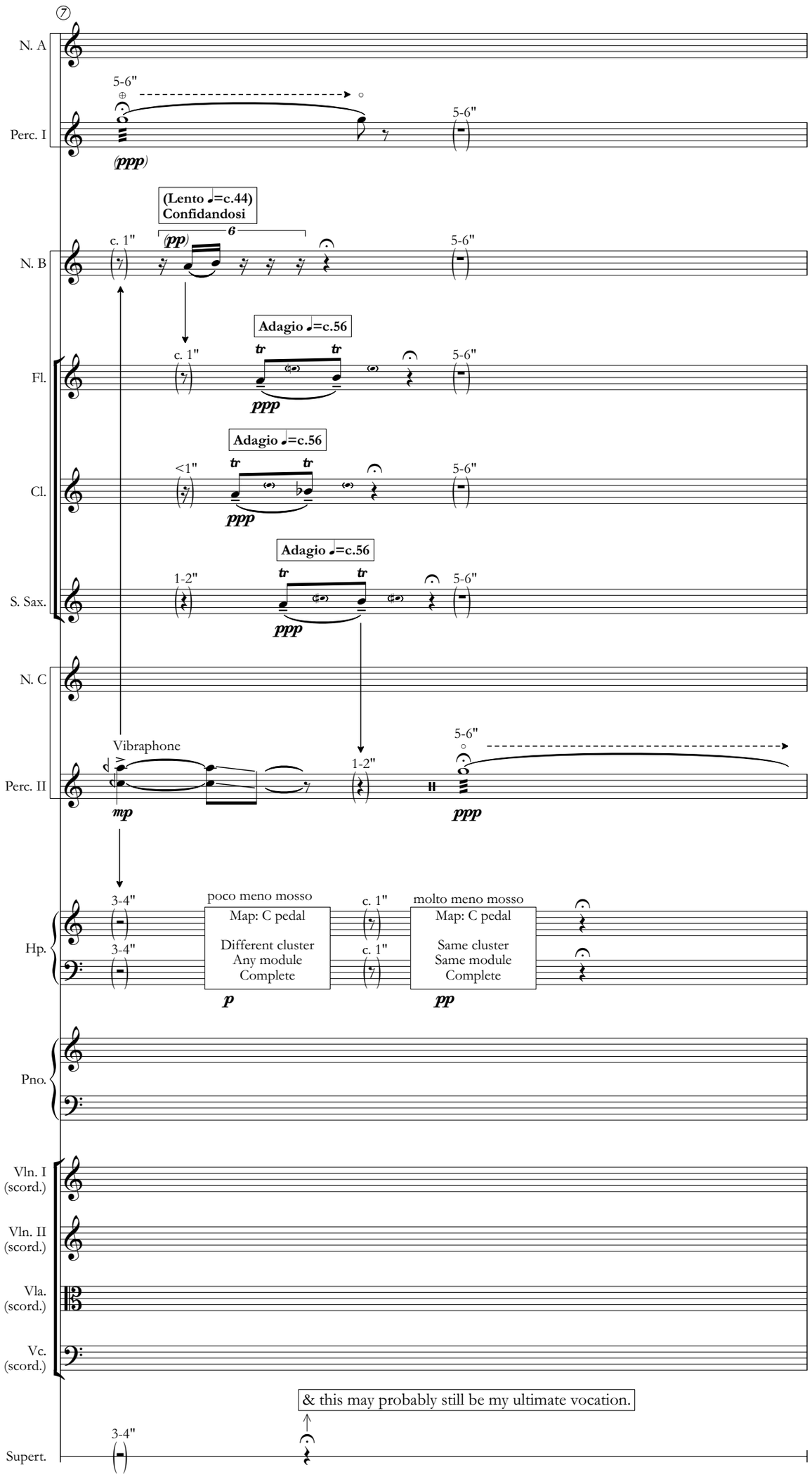

②
N. A
Perc. I
3
3-4"
5-6"
+ 3x
5-6"
(ppp)
(ppp)
3
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
1-2"
3-4"
3-4"
+ 3x
5-6"
(ppp)
(ppp)
Hp.
7-8"
7-8"
molto meno mosso
Map: C pedal
Any cluster
Any module
Complete
1-2"
1-2"
poco meno mosso
Map: C pedal
Same cluster
Both modules
Complete
5-6"
5-6"
pp
p
Pno.
3-4"
3-4"
molto meno mosso
Map: C pedal
Any cluster
Any module
Complete
1-2"
1-2"
poco meno mosso
Map: C pedal
Same cluster
Both modules
Complete
5-6"
5-6"
pp
p
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

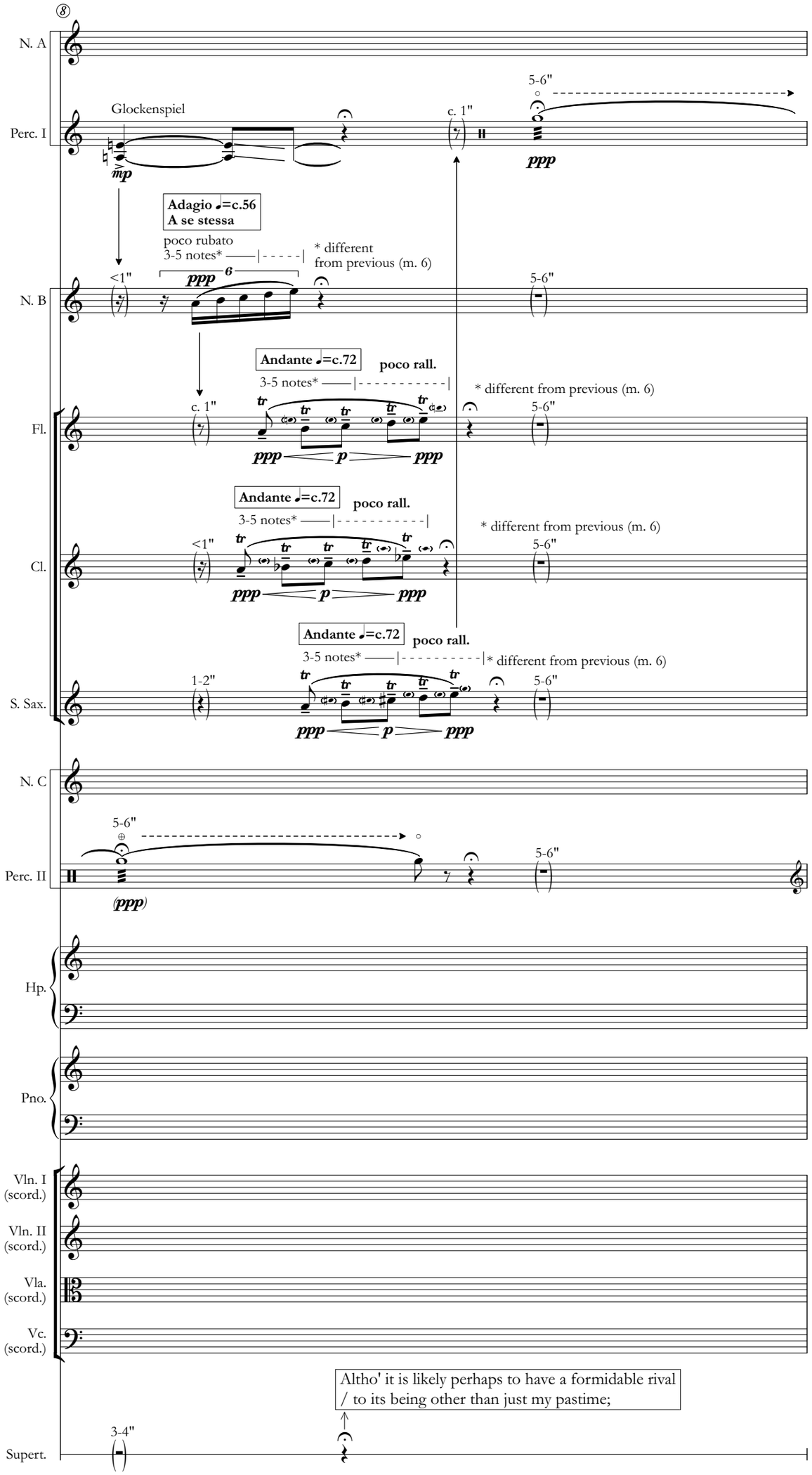

A
N. A
Crotale (on Timp. IV)
hard rubber mallet
(triangle beater)
Perc. I
pp
ppp
3-4"
A se stessa
c. 12"
ppp
p
ppp
N. B
c. 1"
3-4"
(sing on neutral vowel unless otherwise indicated)
these pitches, any order
rhythm ad libitum, number of trills similar for all players
(all subsequent trills dim. after attack)
Fl.
Cl.
S. Sax.
N. C
Crotale (on Timp. III)
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

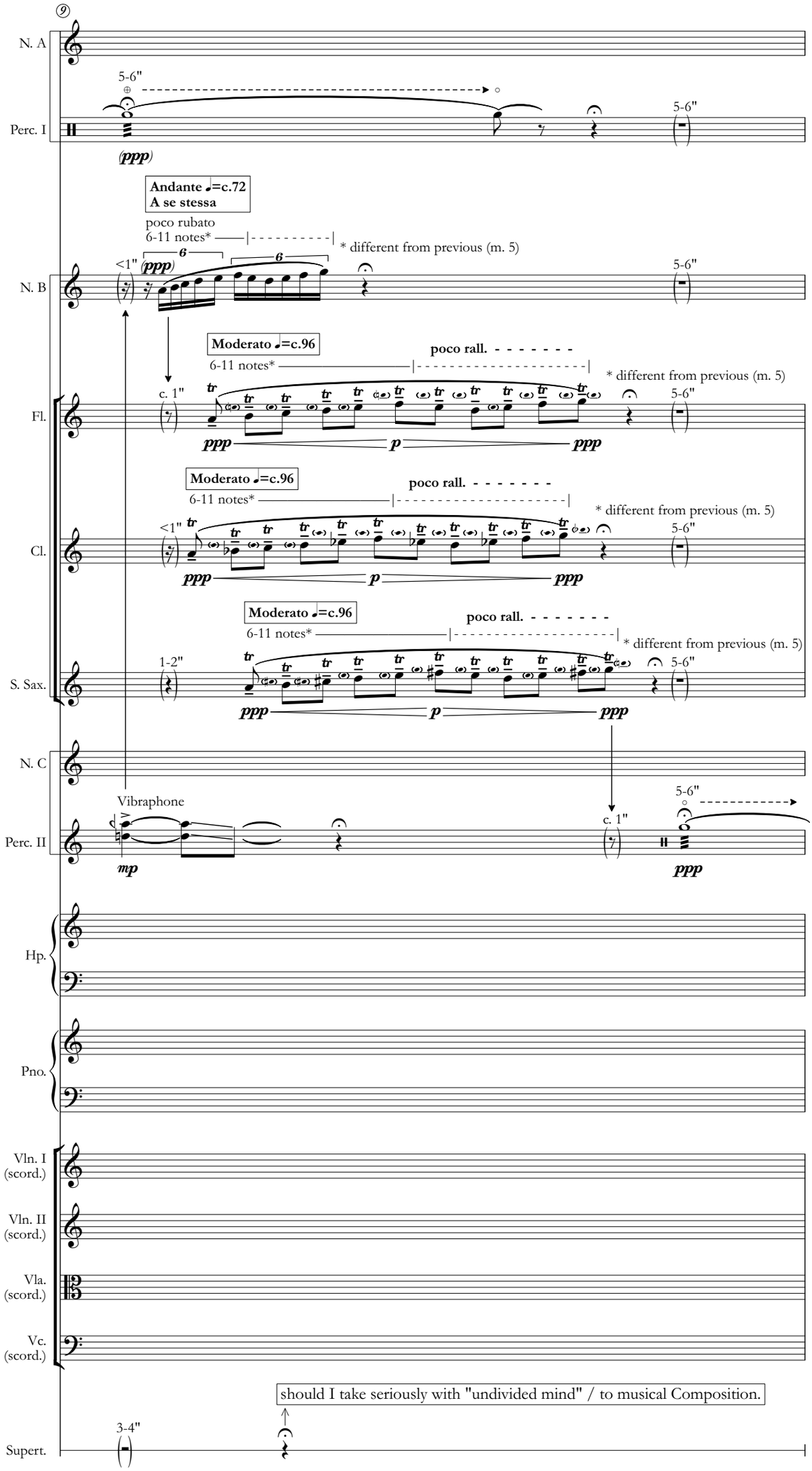

④
N. A
Perc. I
Glockenspiel, pitch bend (just slightly, as pitches fade)
4 hard rubber mallets
mp
Cue:
last wind trill
c. 1"
Hi-hat, edge
hard rubber mallets
5-6"
ppp
Andante ♩=c.72
Dialogando
poco rubato
<1"
p
N. B
5-6"
Moderato ♩=c.96
poco rall. - - - - -
c. 1"
Fl.
ppp
p
ppp
Moderato ♩=c.96
poco rall. - - - - -
<1"
Cl.
ppp
p
ppp
Moderato ♩=c.96
poco rall. - - - - -
1-2"
S. Sax.
ppp
p
ppp
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Starting with this measure, projections only appear on the wall behind Norma B.
What will be my ultimate line, / time can only show.
3-4"
Supert.

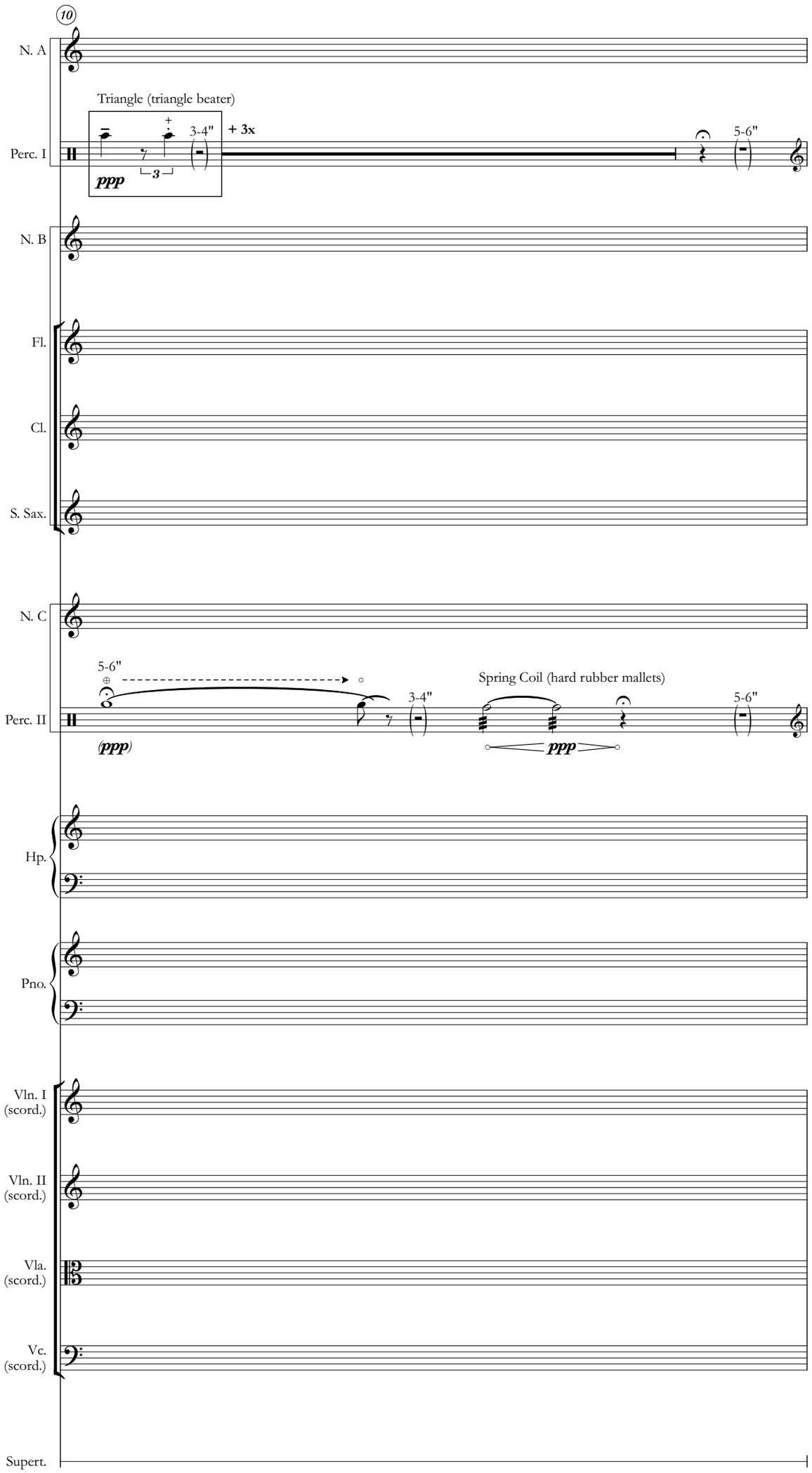

⑤
N. A
pitch bend by lowering cymbal (never touching cymbals together)
5-6"
Perc. I
(ppp)
5-6"
Adagio ♩=c.56
Dialogando
poco rubato
6-11 notes only
<1"
(p)
N. B
5-6"
Andante ♩=c.72
poco rall.
6-11 notes only*
* adjust hairpin and rall. accordingly
c. 1"
Fl.
ppp
p
ppp
5-6"
Andante ♩=c.72
poco rall.
6-11 notes only*
* adjust hairpin and rall. accordingly
<1"
Cl.
ppp
p
ppp
5-6"
Andante ♩=c.72
poco rall.
6-11 notes only*
* adjust hairpin and rall. accordingly
1-2"
S. Sax.
ppp
p
ppp
5-6"
N. C
Vibraphone, pitch bend (just slightly, as pitches fade)
4 hard rubber mallets
Cue:
last wind trill
c. 1"
Hi-hat, edge
hard rubber mallets
5-6"
Perc. II
mp
ppp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Say for instance my Harp & Singing;
/ & whatever mental pursuit I might chose ultimately.
3-4"
Supert.

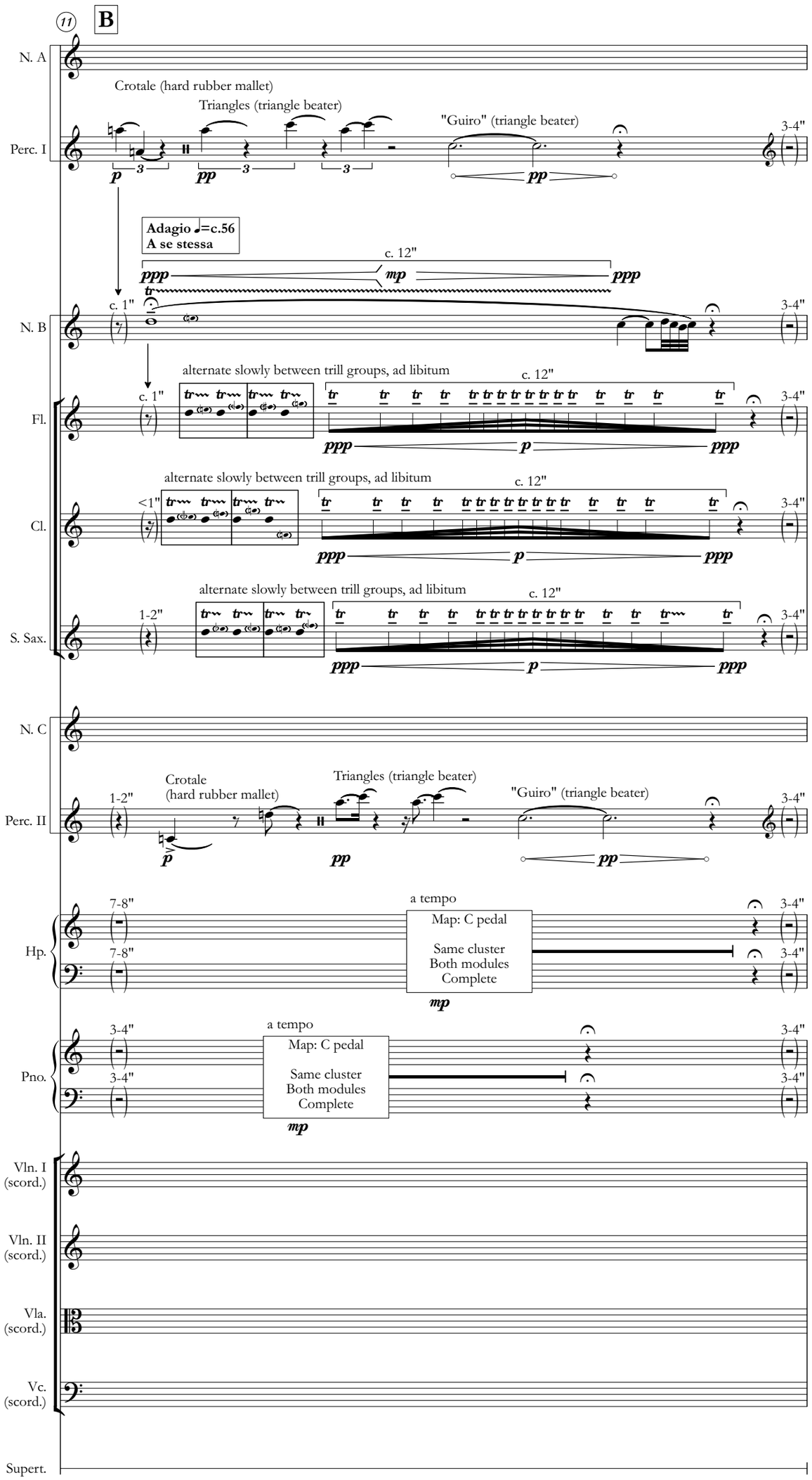

⑥
N. A
Perc. I
Glockenspiel
mp
1-2"
5-6"
ppp
Lento ♩=c.44
Confidandosi
poco rubato
3-5 notes
c. 1"
pp
6
N. B
Adagio ♩=c.56
poco rall.
Fl.
ppp
p
Cl.
<1"
S. Sax.
N. C
pitch bend by lowering cymbal (never touching cymbals together)
Perc. II
(ppp)
Hp.
Pno.
3-4"
poco meno mosso
Map: C pedal
Different cluster
Any module
Complete
molto meno mosso
Same cluster
Same module
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
I am not dropping the thread / of Science & Mathematics;
Supert.

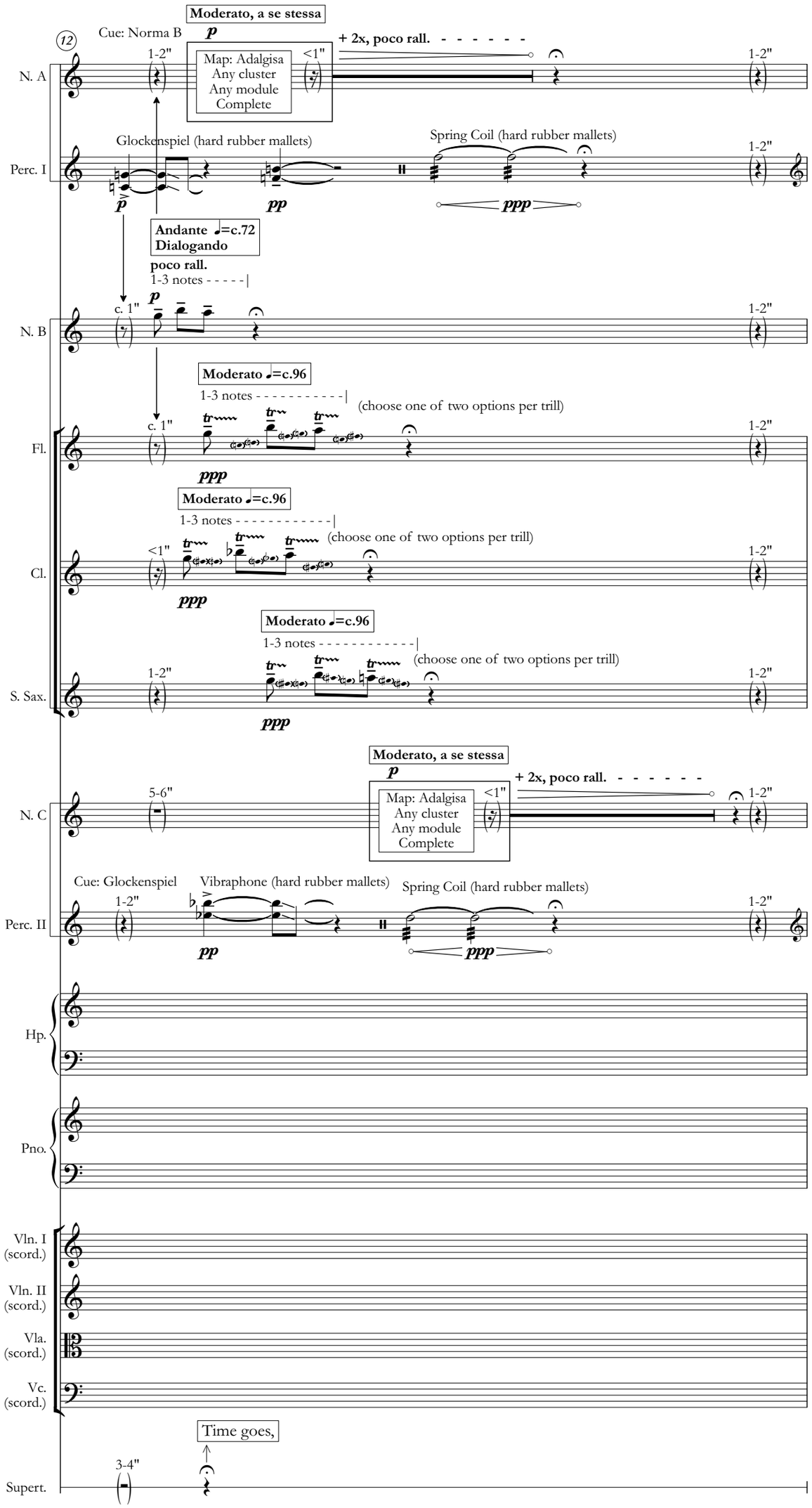

⑦
N. A
5-6"
Perc. I
(ppp)
5-6"
(Lento ♩=c.44)
Confidandosi
N. B
c. 1"
(pp)
6
5-6"
Adagio ♩=c.56
Fl.
c. 1"
tr
tr
ppp
5-6"
Adagio ♩=c.56
Cl.
<1"
tr
tr
ppp
5-6"
Adagio ♩=c.56
S. Sax.
1-2"
tr
tr
ppp
5-6"
N. C
Vibraphone
Perc. II
mp
1-2"
5-6"
ppp
Hp.
3-4"
3-4"
poco meno mosso
Map: C pedal
Different cluster
Any module
Complete
p
c. 1"
c. 1"
molto meno mosso
Map: C pedal
Same cluster
Same module
Complete
pp
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
& this may probably still be my ultimate vocation.
3-4"
Supert.

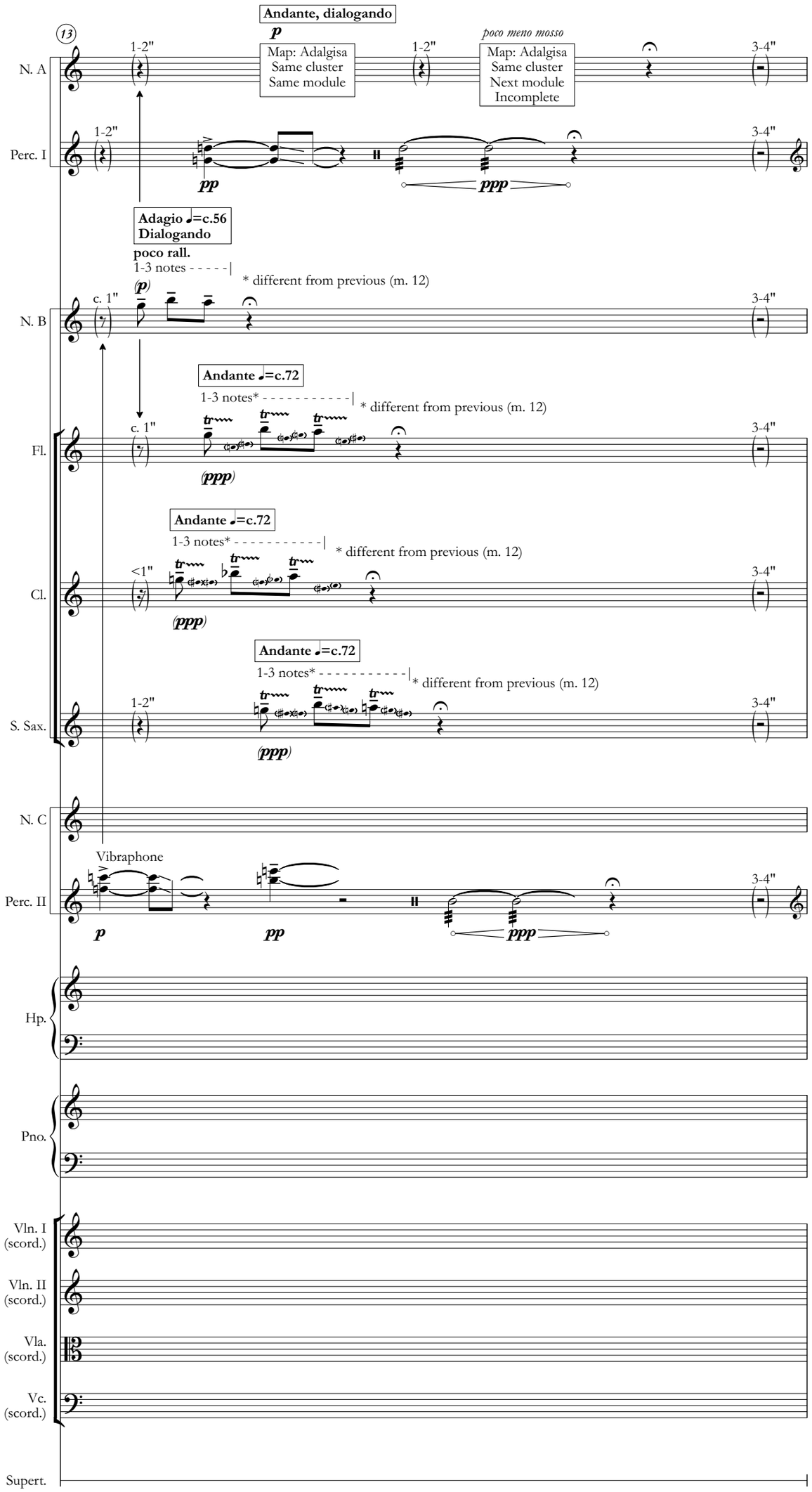

N. A
Perc. I
Glockenspiel
mp
5-6"
c. 1"
ppp
Adagio ♩=c.56
A se stessa
poco rubato
3-5 notes*
* different from previous (m. 6)
<1"
N. B
Andante ♩=c.72
poco rall.
Fl.
Cl.
S. Sax.
1-2"
N. C
Perc. II
(ppp)
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.
3-4"
Altho' it is likely perhaps to have a formidable rival / to its being other than just my pastime;

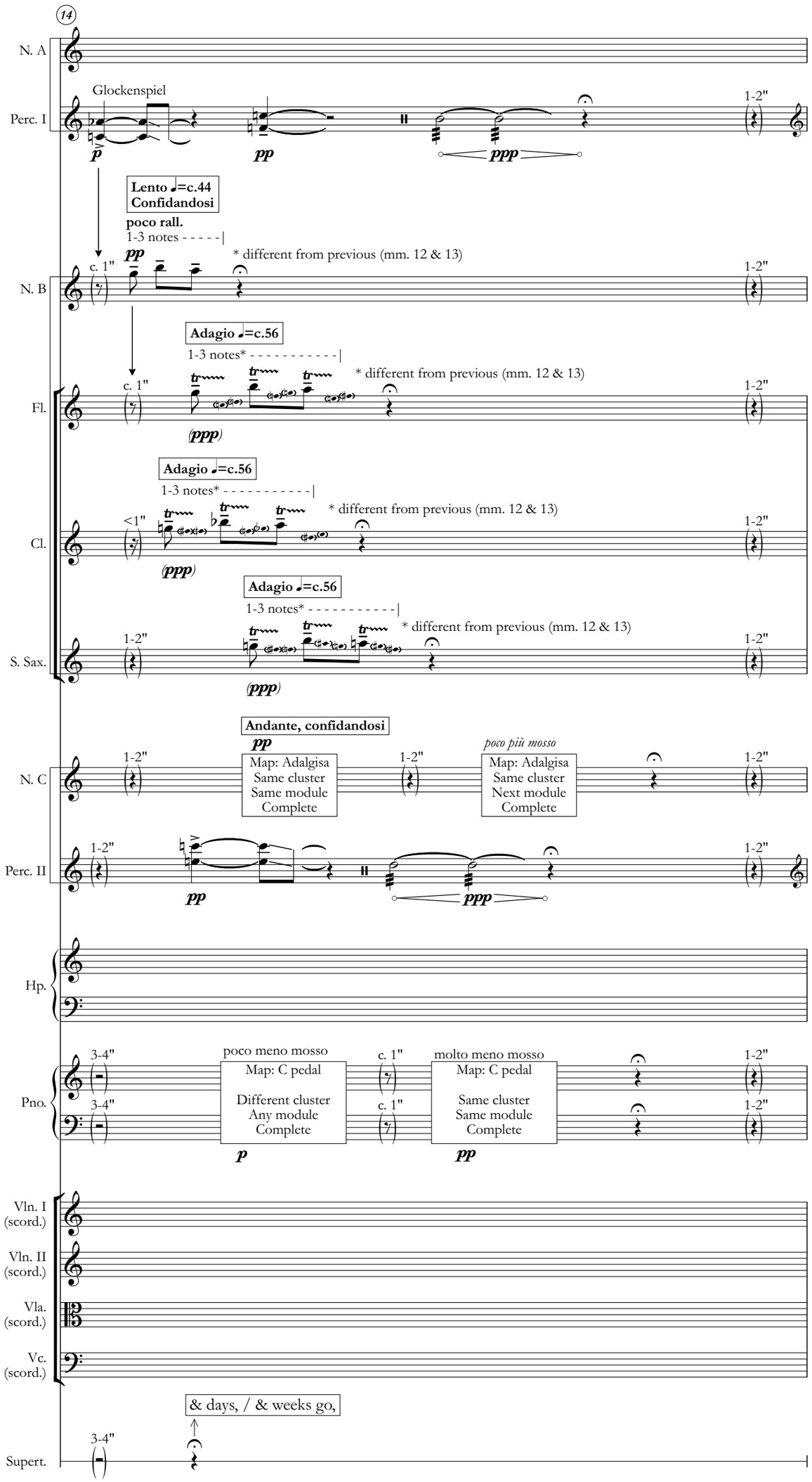

⑨
N. A
5-6"
Perc. I
(ppp)
5-6"
Andante ♩=c.72
A se stessa
poco rubato
6-11 notes*
* different from previous (m. 5)
N. B
<1"
(ppp)
6
6
5-6"
Moderato ♩=c.96
poco rall. - - - - - - -
6-11 notes*
* different from previous (m. 5)
Fl.
c. 1"
ppp
p
ppp
5-6"
Moderato ♩=c.96
poco rall. - - - - - - -
6-11 notes*
* different from previous (m. 5)
Cl.
<1"
ppp
p
ppp
5-6"
Moderato ♩=c.96
poco rall. - - - - - - -
6-11 notes*
* different from previous (m. 5)
S. Sax.
1-2"
ppp
p
ppp
5-6"
N. C
Vibraphone
Perc. II
mp
c. 1"
5-6"
ppp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
should I take seriously with "undivided mind" / to musical Composition.
Supert.
3-4"

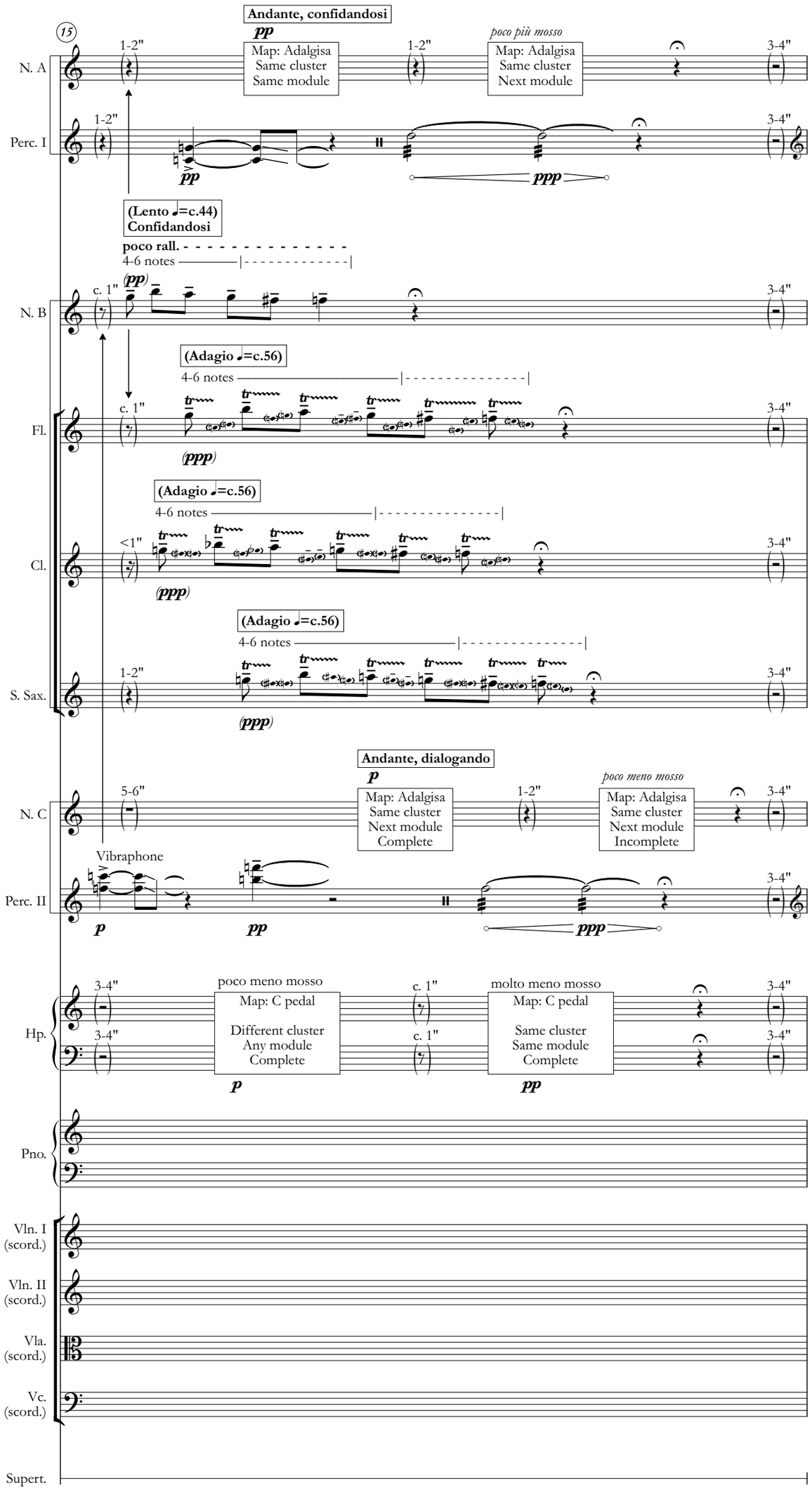

10
N. A
Triangle (triangle beater)
Perc. I
3-4"
+ 3x
5-6"
ppp
3
N. B
Fl.
Cl.
S. Sax.
N. C
5-6"
3-4"
Spring Coil (hard rubber mallets)
5-6"
Perc. II
(ppp)
ppp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

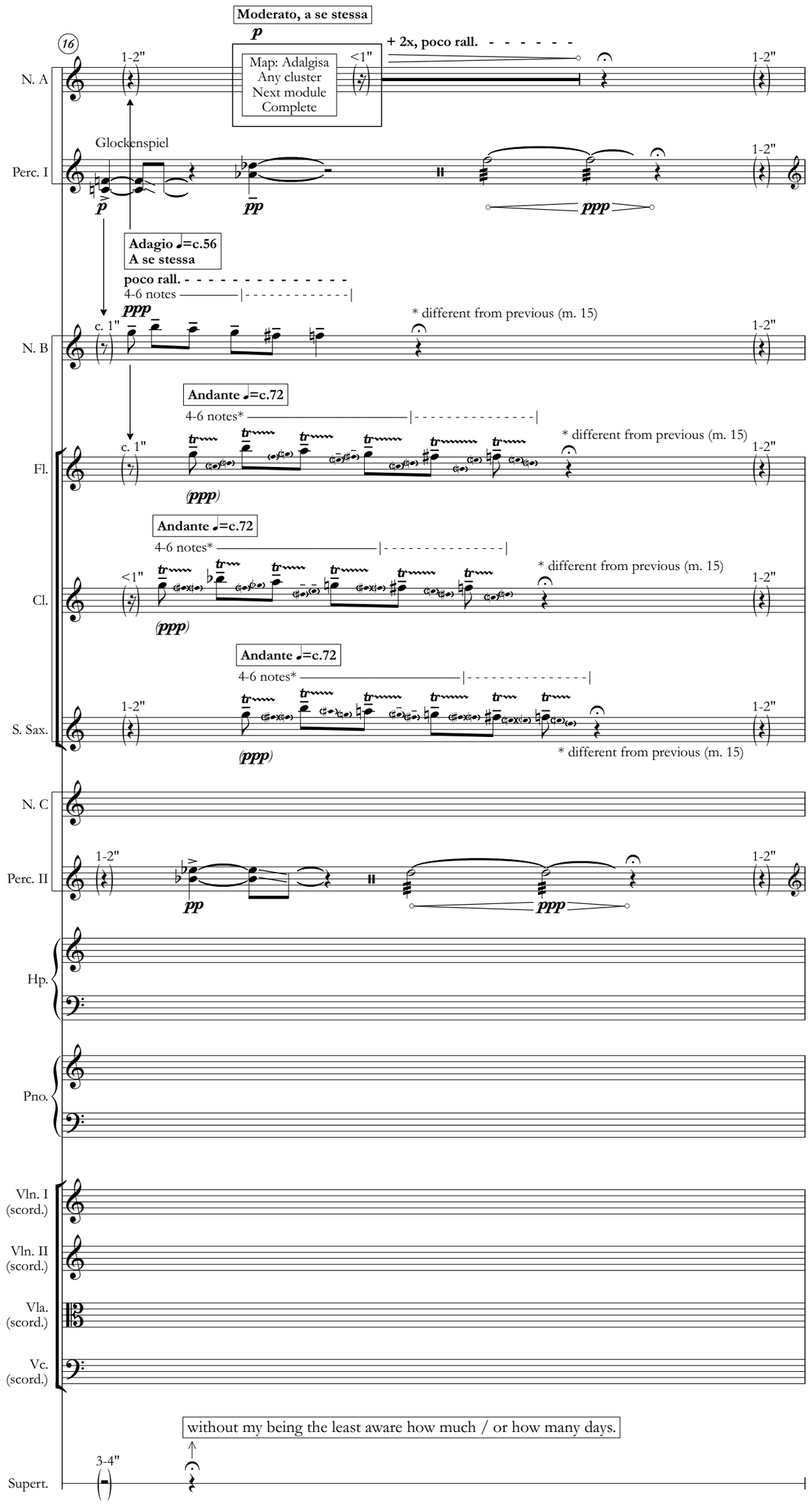

11
B
N. A
Crotale (hard rubber mallet)
Triangles (triangle beater)
"Guiro" (triangle beater)
Perc. I
3-4"
Adagio ♩=c.56
A se stessa
c. 12"
c. 1"
N. B
alternate slowly between trill groups, ad libitum
Fl.
Cl.
<1"
S. Sax.
1-2"
N. C
Crotale
(hard rubber mallet)
Perc. II
7-8"
a tempo
Map: C pedal
Same cluster
Both modules
Complete
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

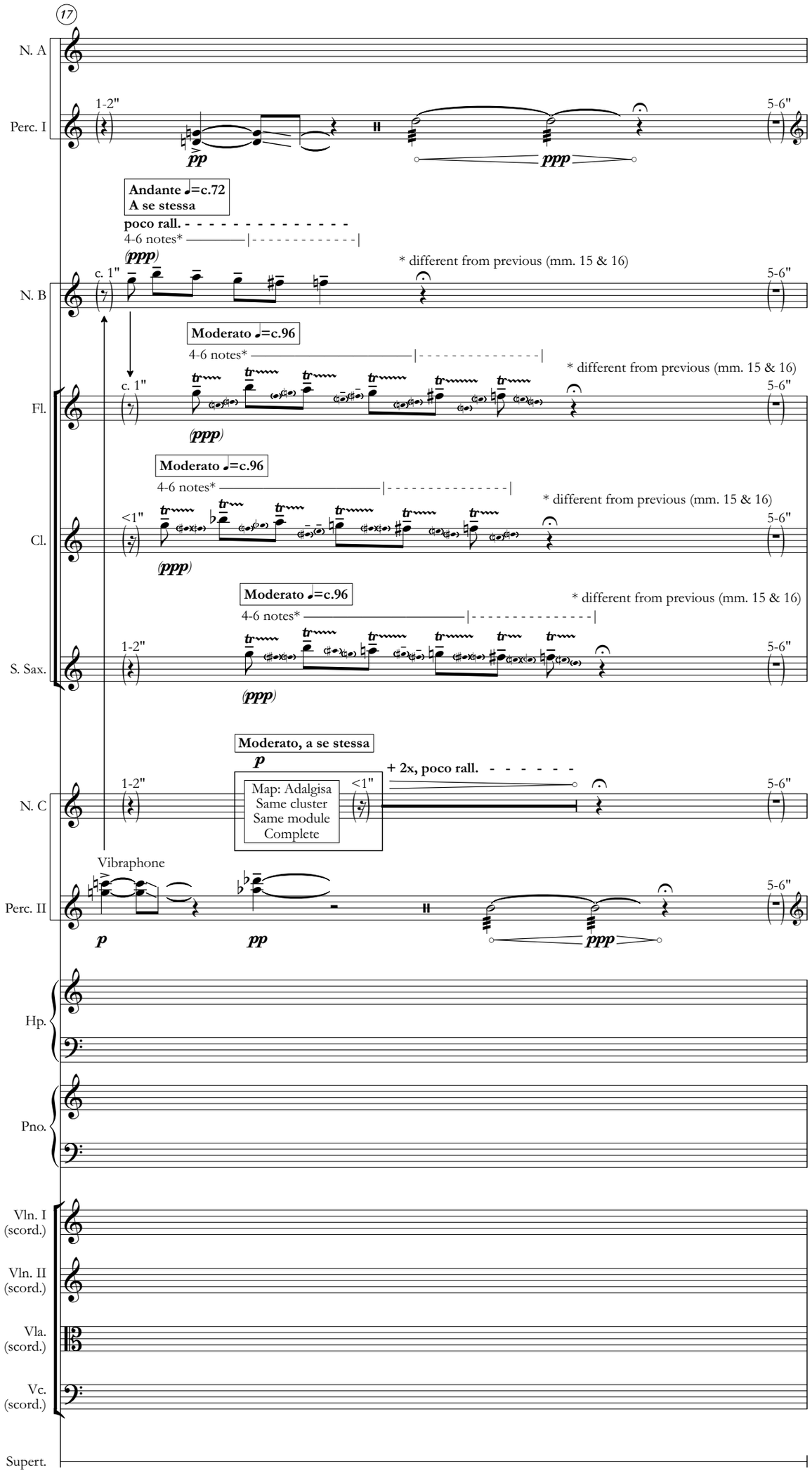

12
Cue: Norma B
Moderato, a se stessa
p
+ 2x, poco rall.
1-2"
Map: Adalgisa
Any cluster
Any module
Complete
<1"
N. A
Glockenspiel (hard rubber mallets)
Spring Coil (hard rubber mallets)
Perc. I
pp
ppp
Andante ♩=c.72
Dialogando
poco rall.
1-3 notes
c. 1"
N. B
Moderato ♩=c.96
(choose one of two options per trill)
Fl.
Cl.
S. Sax.
5-6"
N. C
Cue: Glockenspiel
Vibraphone (hard rubber mallets)
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Time goes,
3-4"
Supert.

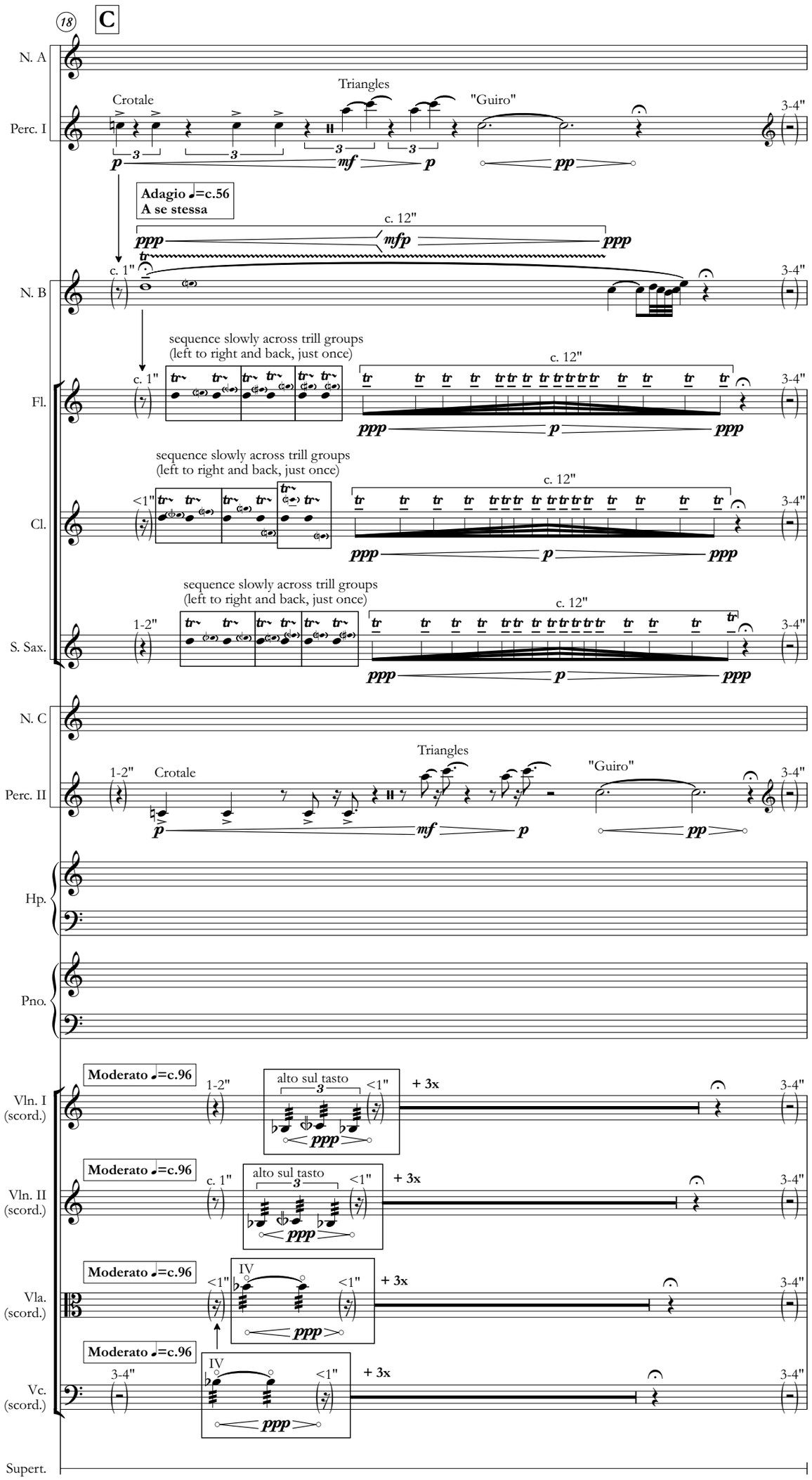

13
Andante, dialogando
p
poco meno mosso
N. A
1-2"
Map: Adalgisa
Same cluster
Same module
1-2"
Map: Adalgisa
Same cluster
Next module
Incomplete
3-4"
Perc. I
1-2"
pp
ppp
3-4"
Adagio ♩=c.56
Dialogando
poco rall.
1-3 notes - - - - -|
* different from previous (m. 12)
(p)
N. B
c. 1"
3-4"
Andante ♩=c.72
1-3 notes* - - - - - - - - - - -|
* different from previous (m. 12)
Fl.
c. 1"
(ppp)
3-4"
Andante ♩=c.72
1-3 notes* - - - - - - - - - - -|
* different from previous (m. 12)
Cl.
<1"
(ppp)
3-4"
Andante ♩=c.72
1-3 notes* - - - - - - - - - - -|
* different from previous (m. 12)
S. Sax.
1-2"
(ppp)
3-4"
N. C
Vibraphone
Perc. II
p
pp
ppp
3-4"
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

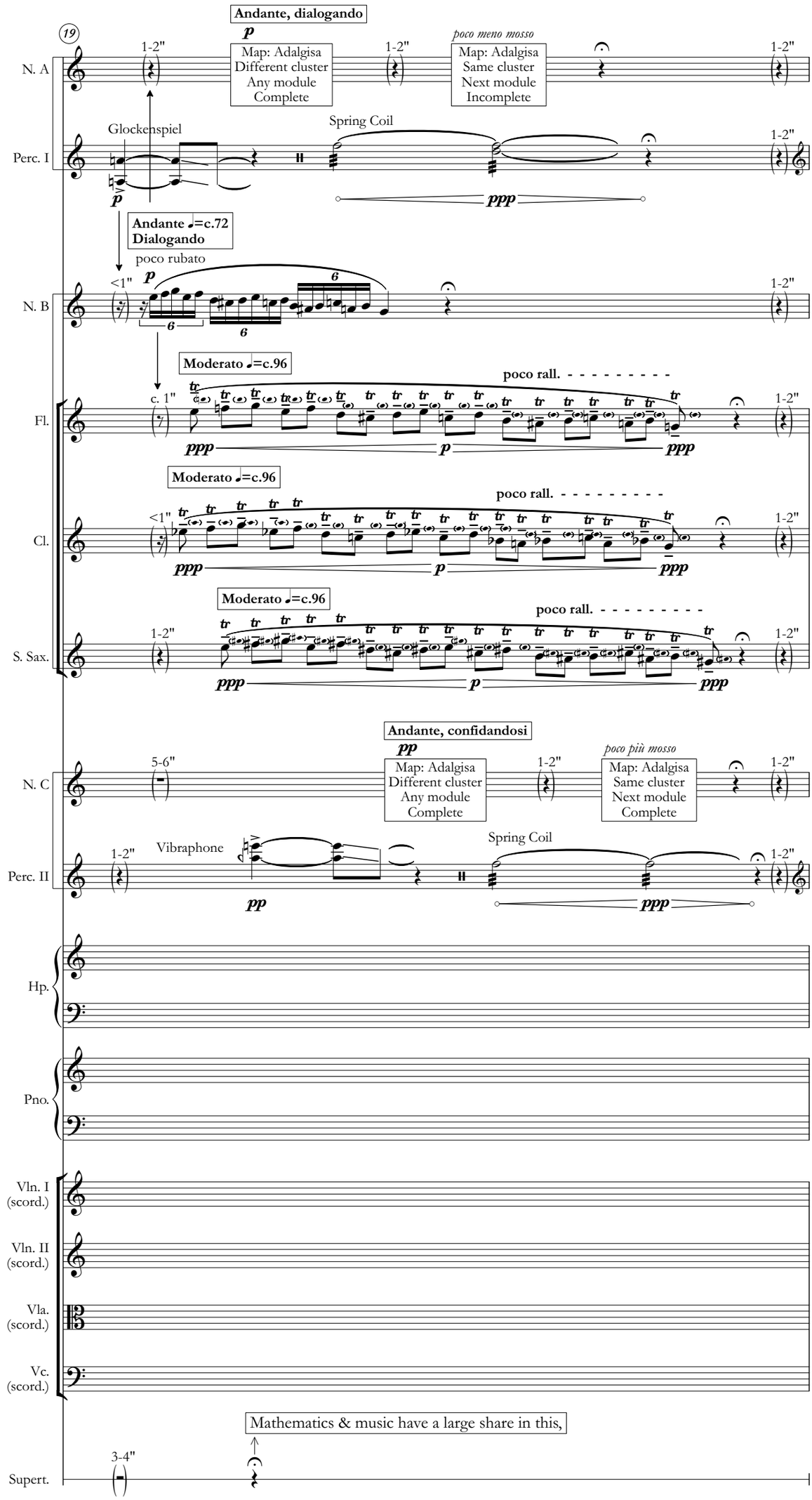

14
N. A
Perc. I
Glockenspiel
p
pp
ppp
1-2"
Lento ♩=c.44
Confidandosi
poco rall.
1-3 notes - - - - - |
pp
* different from previous (mm. 12 & 13)
c. 1"
N. B
Adagio ♩=c.56
1-3 notes* - - - - - - - - - - - |
Fl.
(ppp)
Cl.
<1"
S. Sax.
Andante, confidandosi
Map: Adalgisa
Same cluster
Same module
Complete
poco più mosso
Next module
N. C
Perc. II
Hp.
3-4"
poco meno mosso
Map: C pedal
Different cluster
Any module
molto meno mosso
Same cluster
Same module
Pno.
Vln. I
(scord.)
Vln. II
Vla.
Vc.
& days, / & weeks go,
Supert.

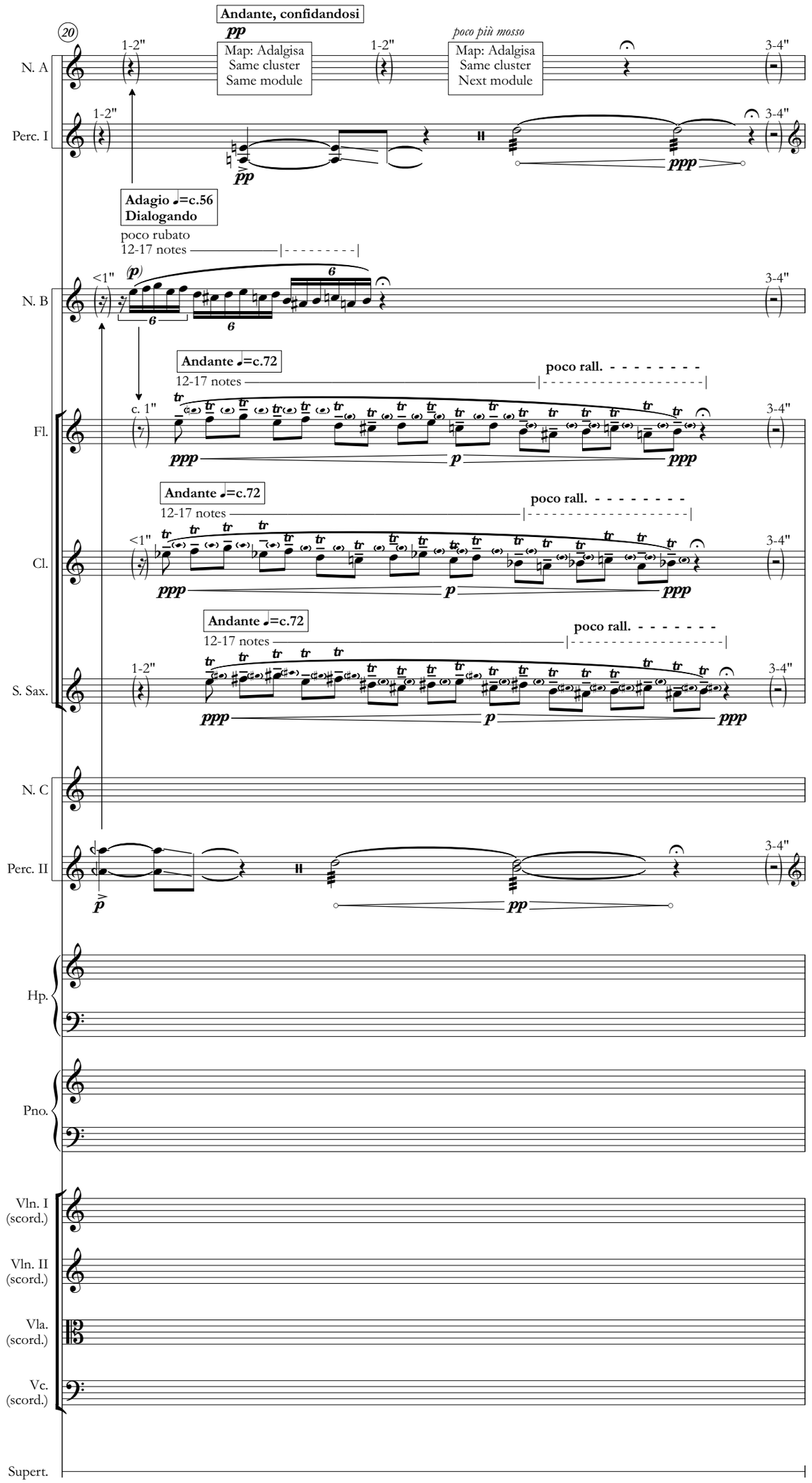

15
Andante, confidandosi
pp
poco più mosso
N. A
1-2"
Map: Adalgisa
Same cluster
Same module
Map: Adalgisa
Same cluster
Next module
3-4"
Perc. I
ppp
(Lento ♩=c.44)
Confidandosi
poco rall.
4-6 notes
(pp)
c. 1"
N. B
(Adagio ♩=c.56)
Fl.
(ppp)
Cl.
<1"
S. Sax.
Andante, dialogando
p
5-6"
N. C
poco meno mosso
Vibraphone
Perc. II
molto meno mosso
Hp.
Different cluster
Any module
Complete
Same cluster
Same module
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

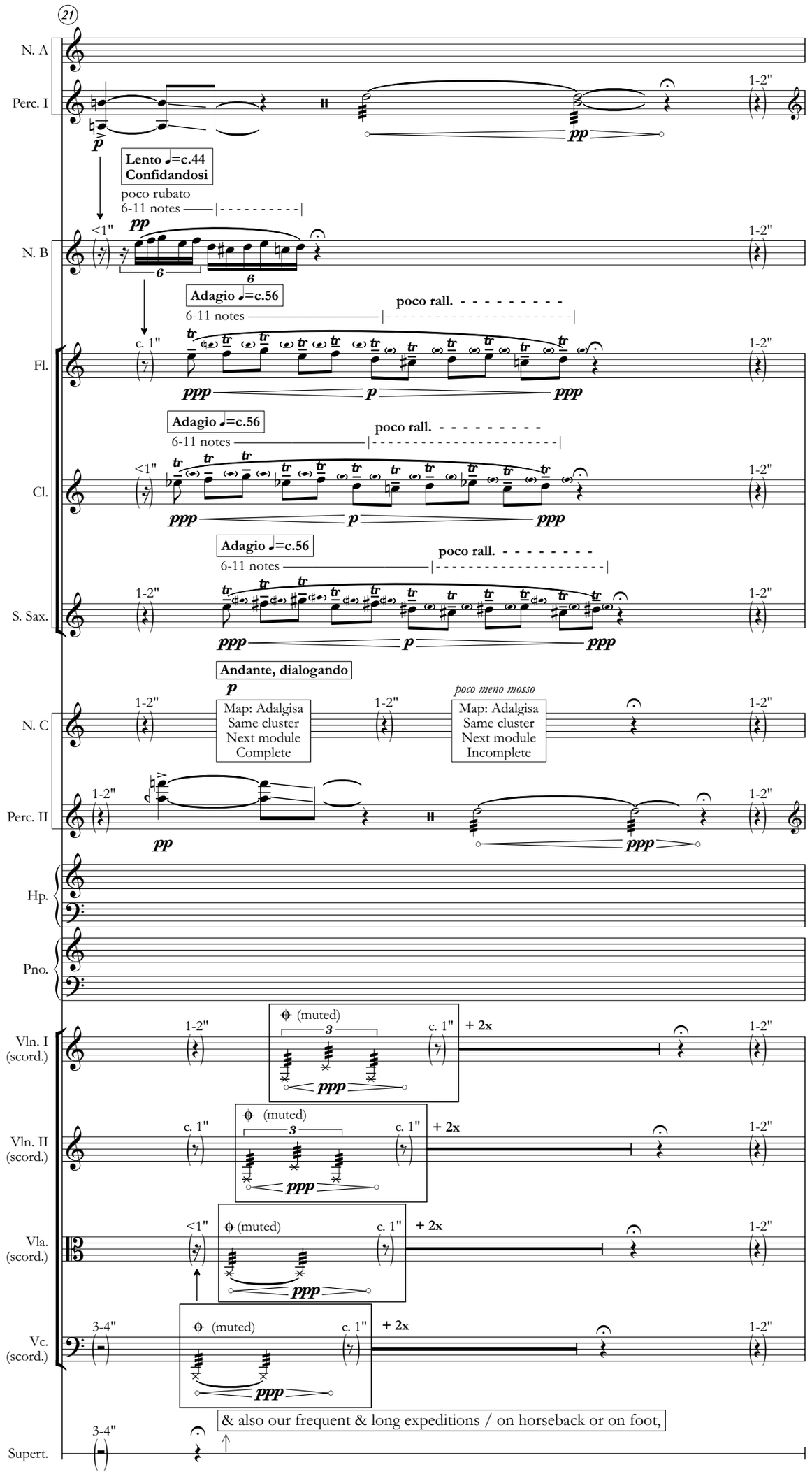

16
Moderato, a se stessa
p
+ 2x, poco rall. - - - - - -
Map: Adalgisa
Any cluster
Next module
Complete
1-2"
<1"
N. A
Glockenspiel
Perc. I
pp
ppp
Adagio ♩=c.56
A se stessa
poco rall. - - - - - - - - - - - - - - -
4-6 notes
ppp
c. 1"
* different from previous (m. 15)
N. B
Andante ♩=c.72
4-6 notes*
Fl.
(ppp)
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
without my being the least aware how much / or how many days.
3-4"
Supert.

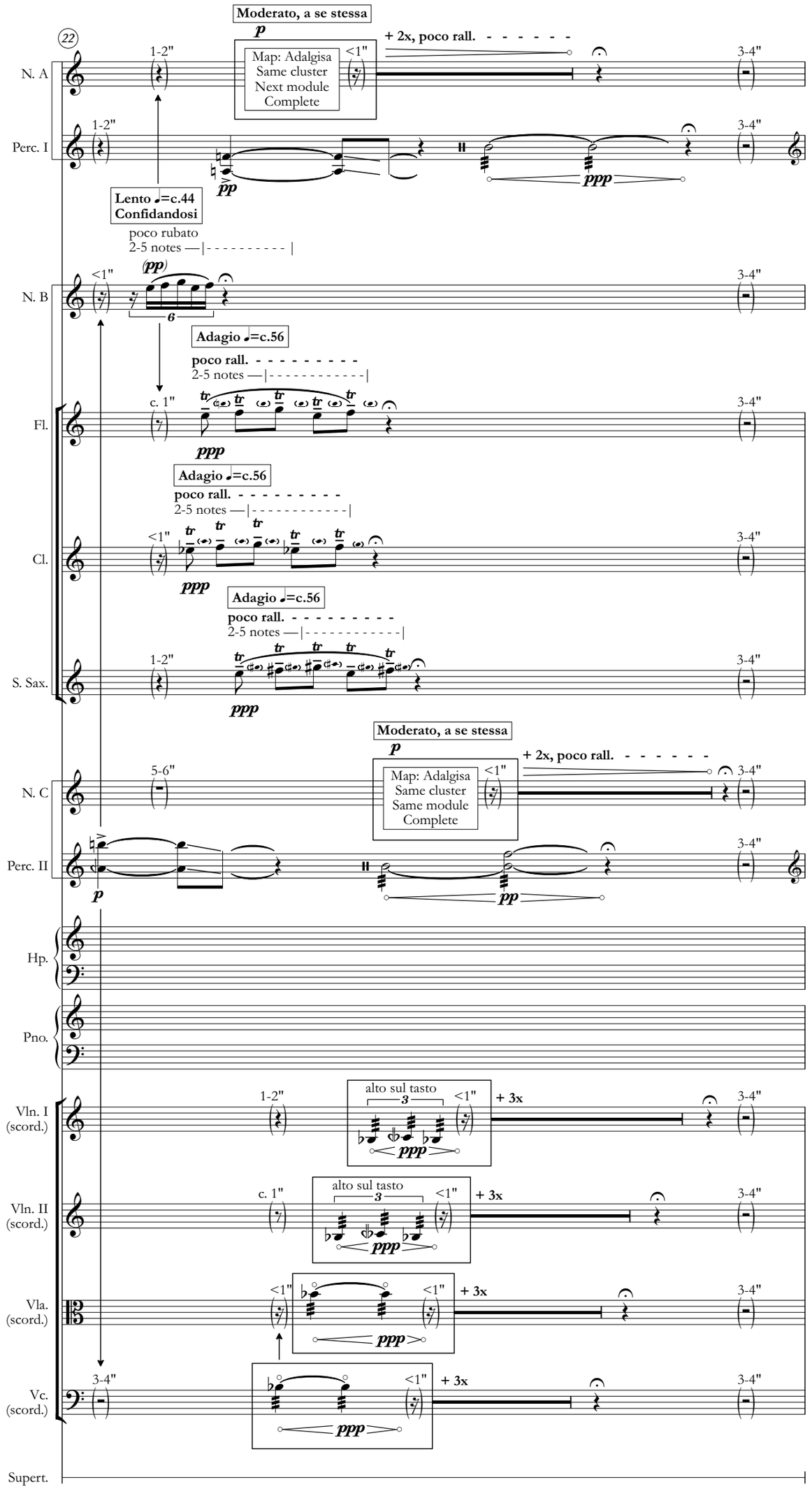

17
N. A
Perc. I
1-2"
pp
ppp
5-6"
Andante ♩=c.72
A se stessa
poco rall. - - - - - - - - - - - - - - -
4-6 notes*
(ppp)
* different from previous (mm. 15 & 16)
N. B
c. 1"
Moderato ♩=c.96
Fl.
Cl.
S. Sax.
<1"
Moderato, a se stessa
p
+ 2x, poco rall. - - - - - -
N. C
Map: Adalgisa
Same cluster
Same module
Complete
Vibraphone
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

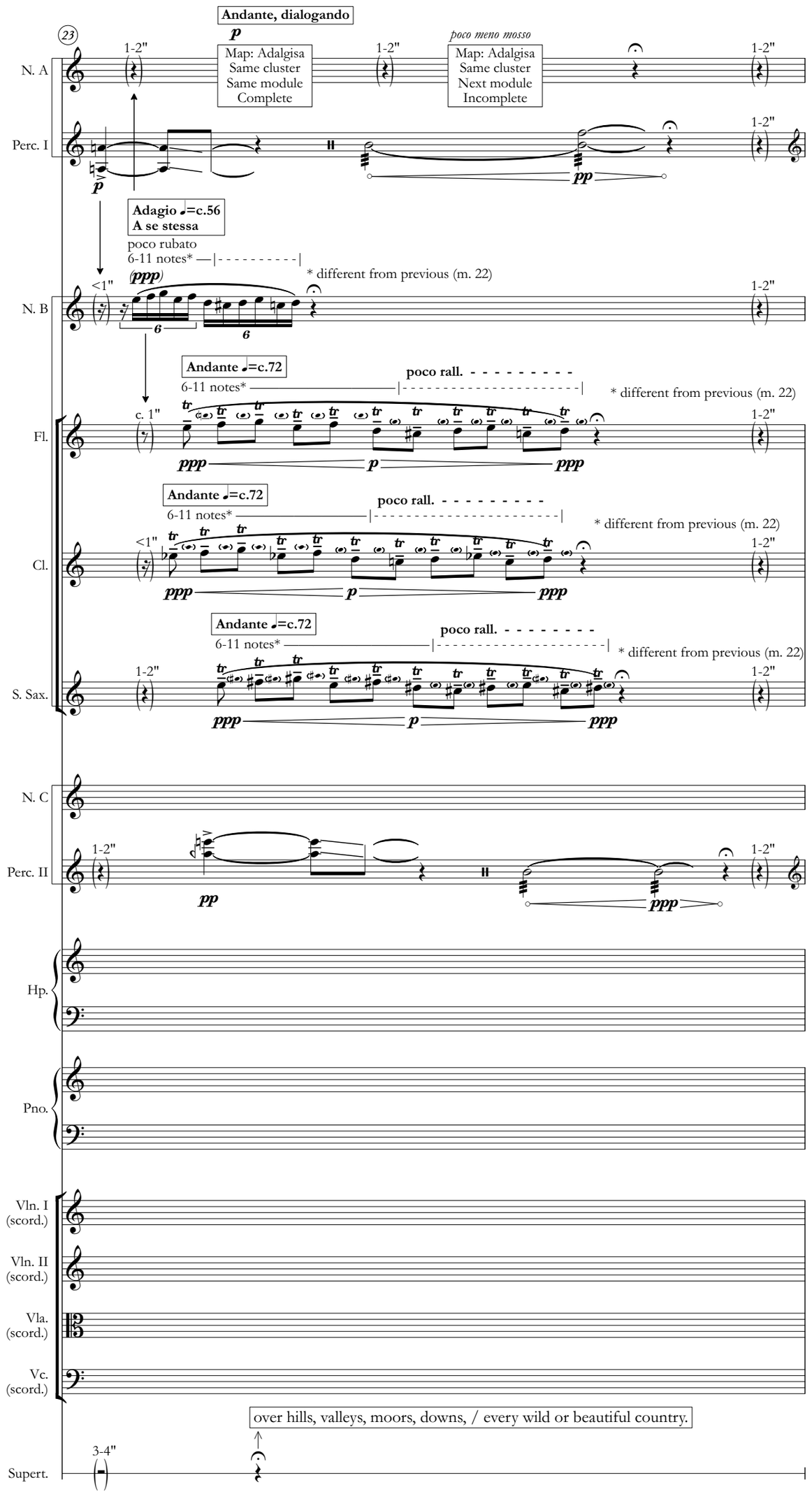

18
C
N. A
Perc. I
Crotale
Triangles
"Guiro"
3-4"
Adagio ♩=c.56
A se stessa
c. 12"
c. 1"
N. B
sequence slowly across trill groups
(left to right and back, just once)
Fl.
Cl.
S. Sax.
<1"
1-2"
N. C
Perc. II
Hp.
Pno.
Moderato ♩=c.96
alto sul tasto
+ 3x
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
IV
Supert.

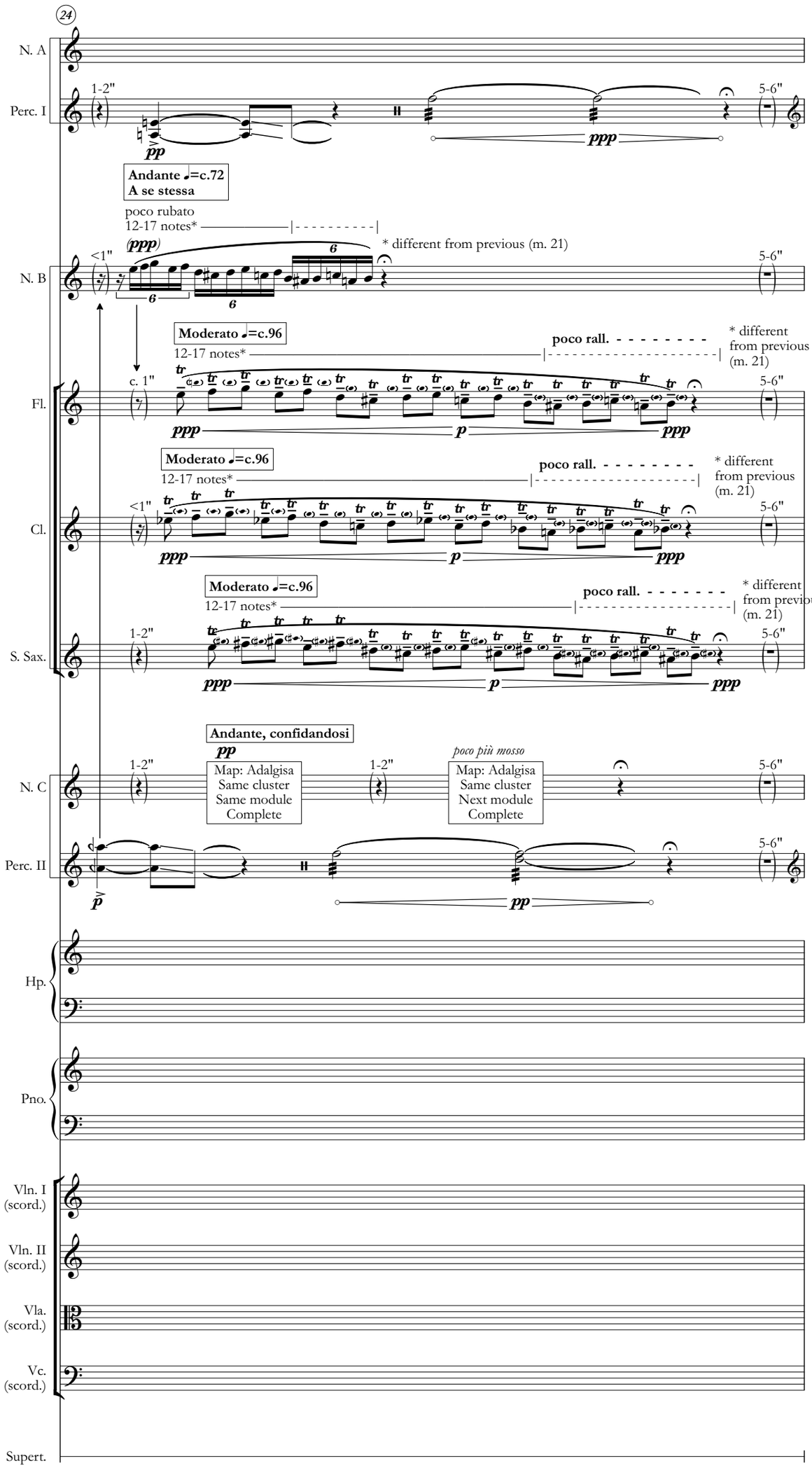

19
Andante, dialogando
p
N. A
1-2"
Map: Adalgisa
Different cluster
Any module
Complete
poco meno mosso
Map: Adalgisa
Same cluster
Next module
Incomplete
Perc. I
Glockenspiel
Spring Coil
ppp
Andante ♩=c.72
Dialogando
poco rubato
N. B
<1"
Moderato ♩=c.96
poco rall.
Fl.
c. 1"
Cl.
S. Sax.
Andante, confidandosi
pp
poco più mosso
N. C
5-6"
Vibraphone
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Mathematics & music have a large share in this,
3-4"
Supert.

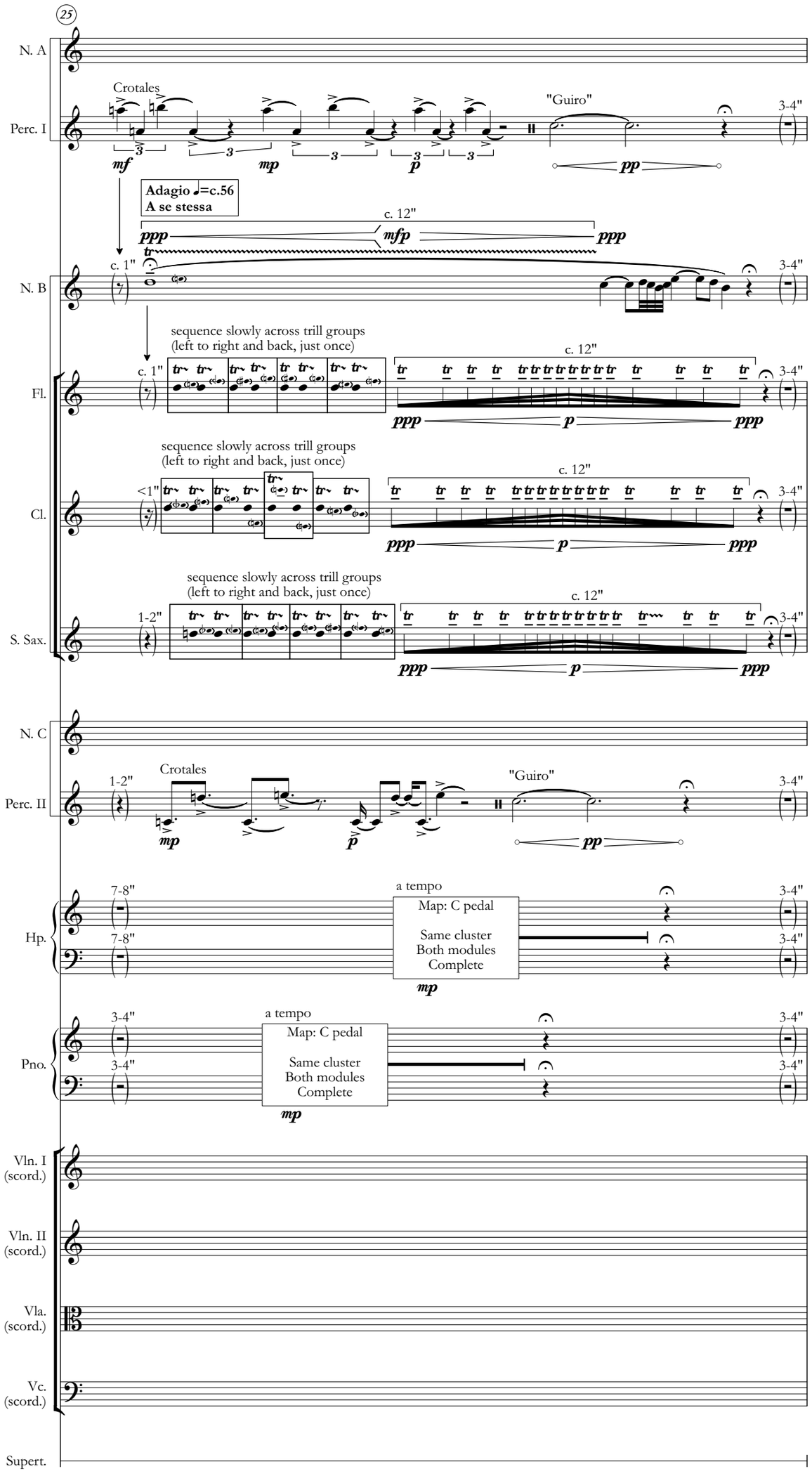

20
Andante, confidandosi
pp
poco più mosso
Map: Adalgisa
Same cluster
Same module
Map: Adalgisa
Same cluster
Next module
N. A
Perc. I
Adagio ♩=c.56
Dialogando
poco rubato
12-17 notes
N. B
Andante ♩=c.72
poco rall.
Fl.
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

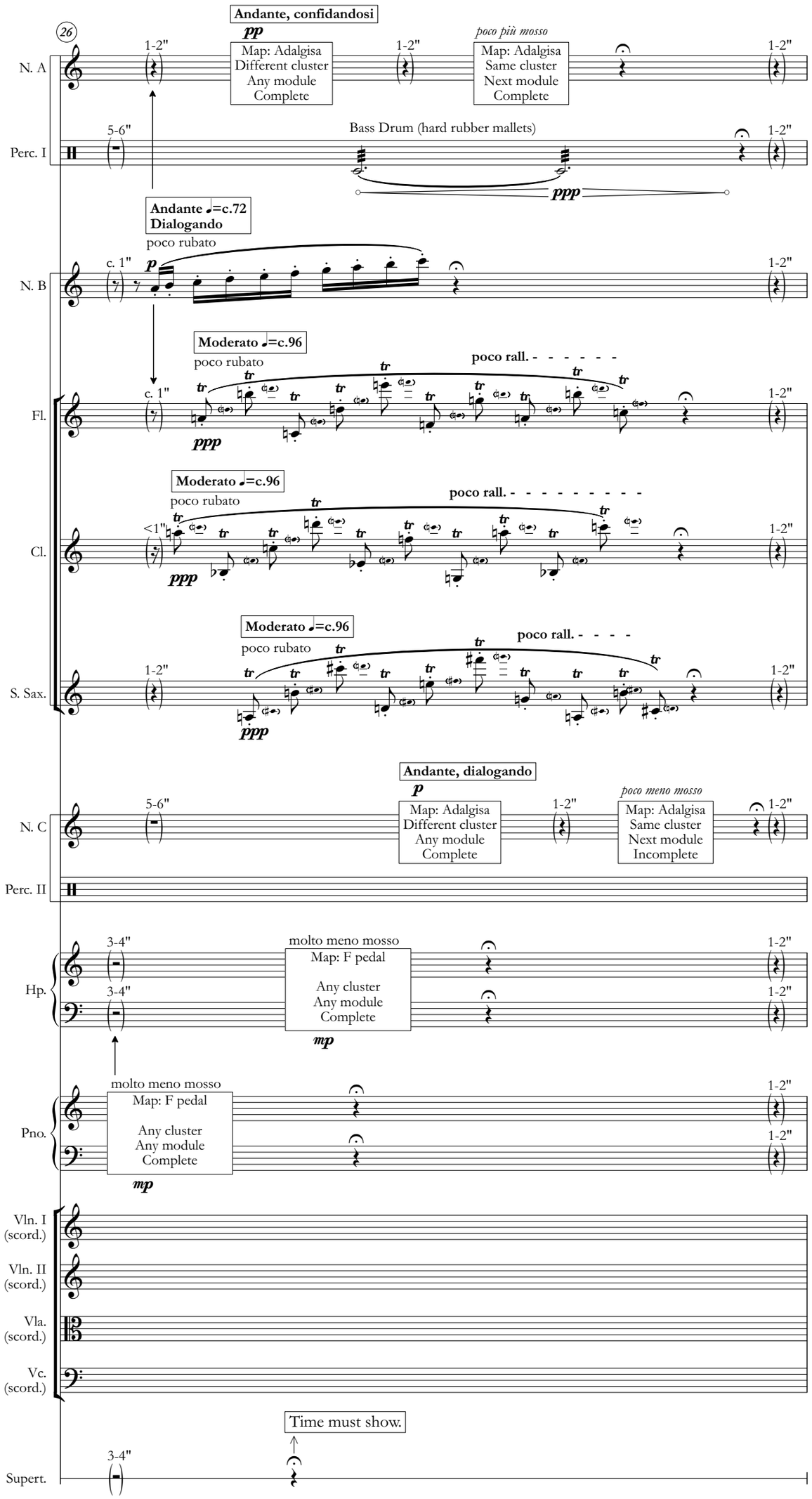

21
N. A
Perc. I
1-2"
pp
Lento ♩=c.44
Confidandosi
poco rubato
6-11 notes
N. B
<1"
Adagio ♩=c.56
poco rall.
Fl.
c. 1"
ppp
p
Cl.
S. Sax.
Andante, dialogando
poco meno mosso
Map: Adalgisa
Same cluster
Next module
Complete
Incomplete
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
(muted)
+ 2x
Vln. II
Vla.
Vc.
3-4"
& also our frequent & long expeditions / on horseback on foot,
Supert.

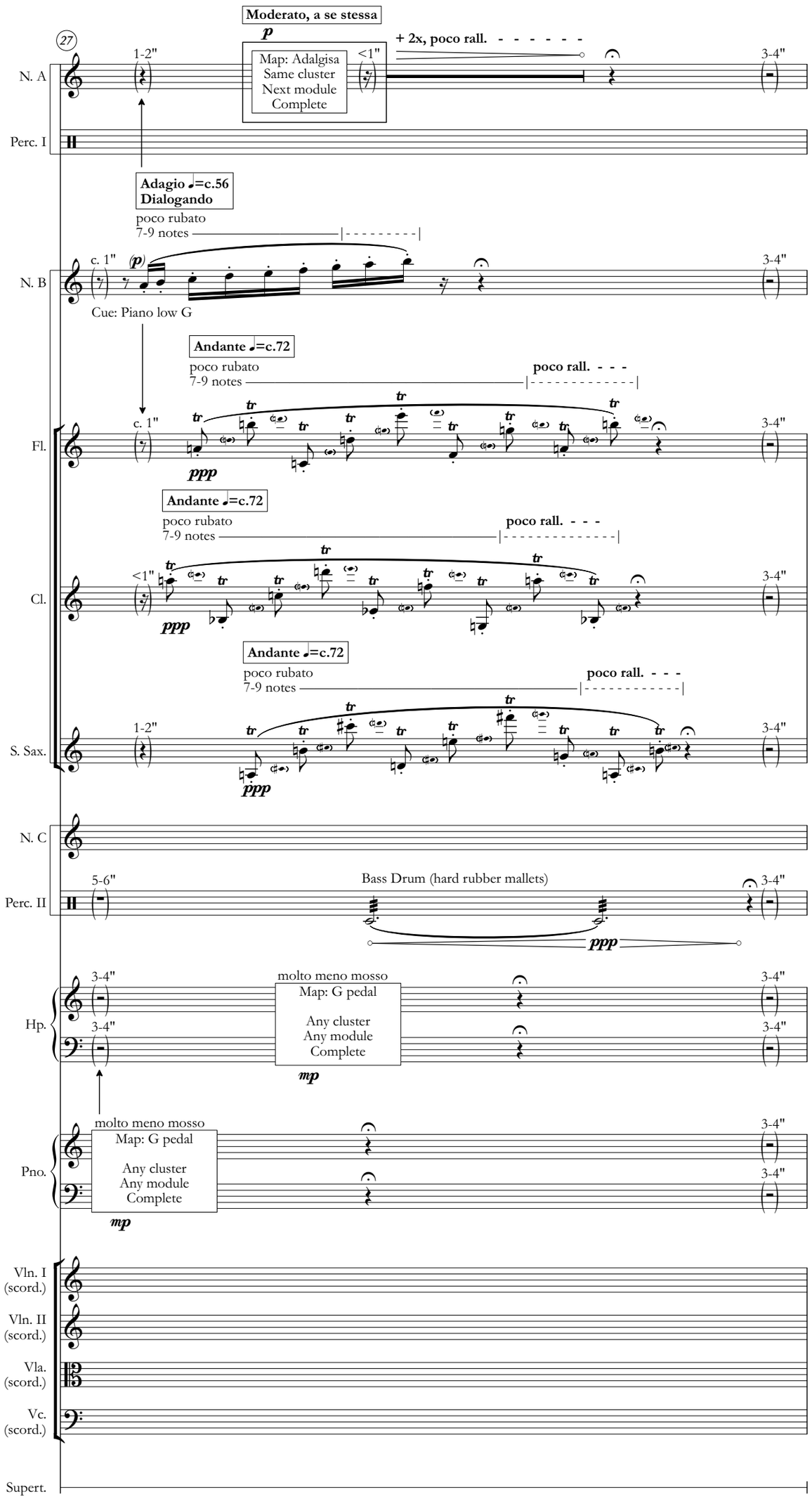

22
Moderato, a se stessa
p
+ 2x, poco rall.
Map: Adalgisa
Same cluster
Next module
Complete
N. A
Perc. I
1-2"
<1"
3-4"
pp
ppp
Lento ♩=c.44
Confidandosi
poco rubato
2-5 notes —|- - - - - - - - - - |
N. B
(pp)
6
Adagio ♩=c.56
poco rall. - - - - - - - - - -
2-5 notes —|- - - - - - - - - - - - |
Fl.
c. 1"
Cl.
S. Sax.
N. C
5-6"
Perc. II
Hp.
Pno.
Vln. I
(scord.)
alto sul tasto
3
+ 3x
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

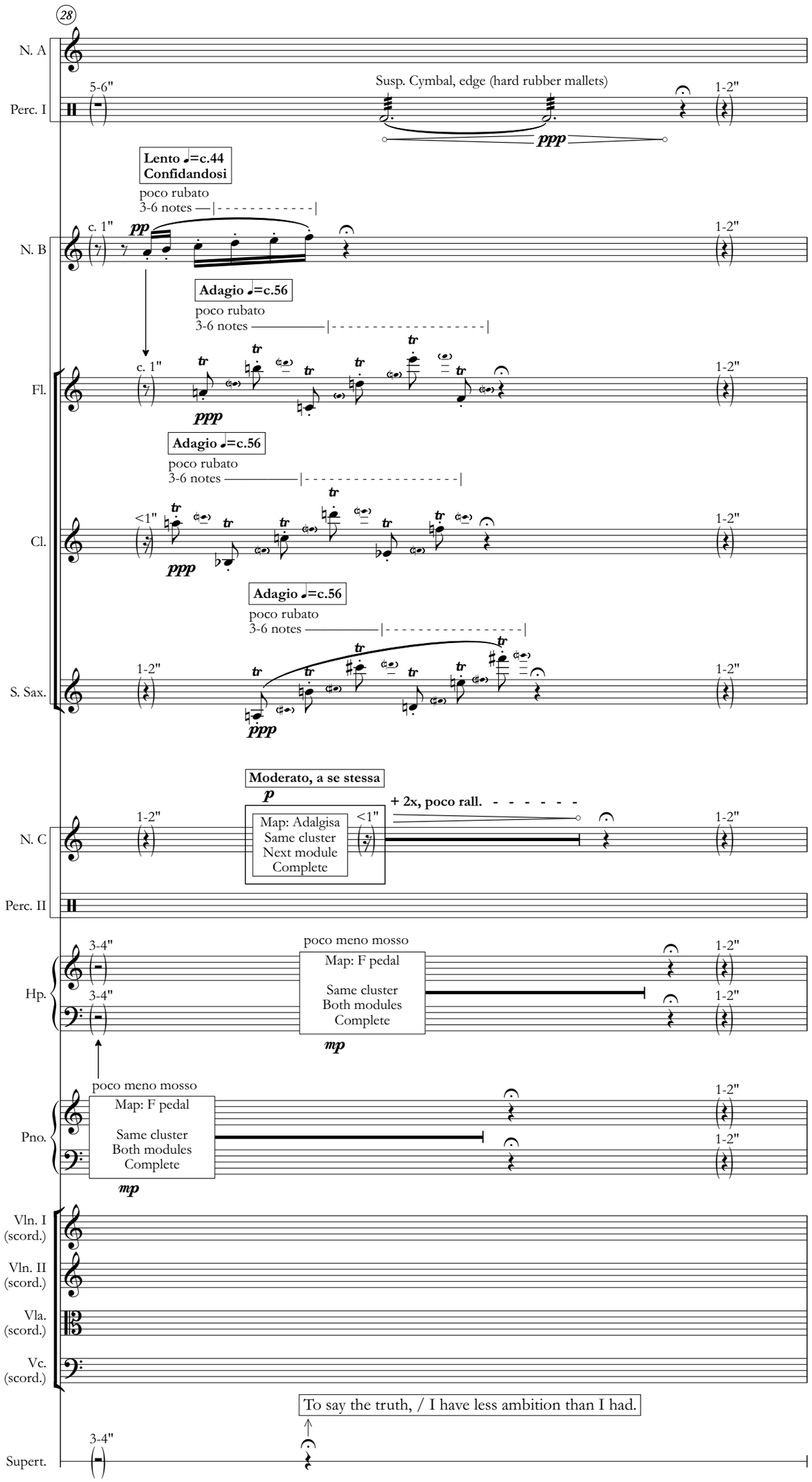

Andante, dialogando
p
23
poco meno mosso
N. A
1-2"
Map: Adalgisa
Same cluster
Same module
Complete
Map: Adalgisa
Same cluster
Next module
Incomplete
Perc. I
pp
Adagio ♩=c.56
A se stessa
poco rubato
6-11 notes*
(ppp)
* different from previous (m. 22)
N. B
<1"
Andante ♩=c.72
poco rall.
c. 1"
Fl.
ppp
p
Cl.
S. Sax.
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
over hills, valleys, moors, downs, / every wild or beautiful country.
3-4"
Supert.

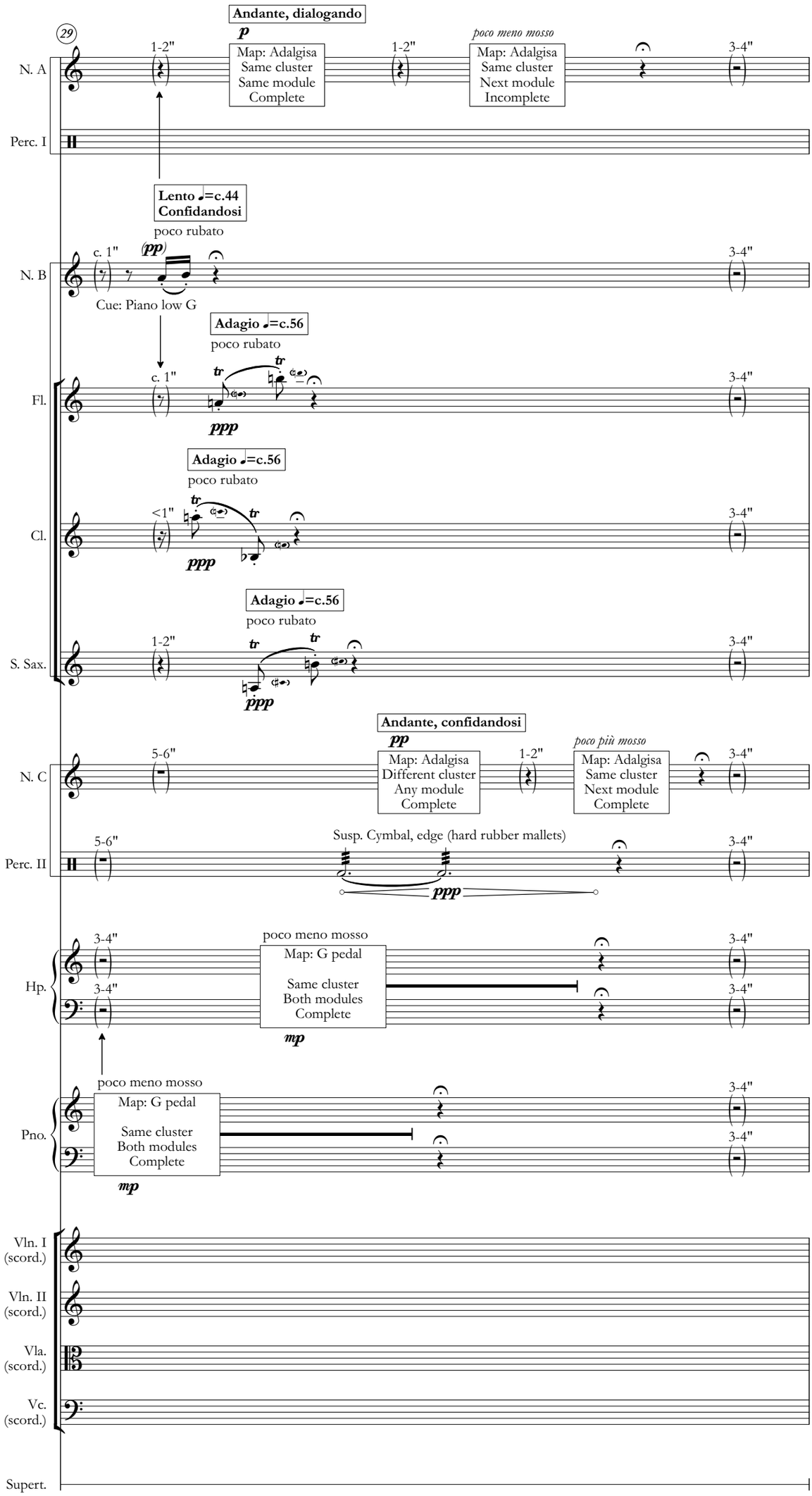

24
N. A
Perc. I
1-2"
5-6"
pp
ppp
Andante ♩=c.72
A se stessa
poco rubato
12-17 notes*
(ppp)
* different from previous (m. 21)
N. B
<1"
Moderato ♩=c.96
poco rall.
* different from previous (m. 21)
c. 1"
Fl.
p
Cl.
S. Sax.
Andante, confidandosi
poco più mosso
Map: Adalgisa
Same cluster
Same module
Complete
Next module
N. C
Perc. II
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

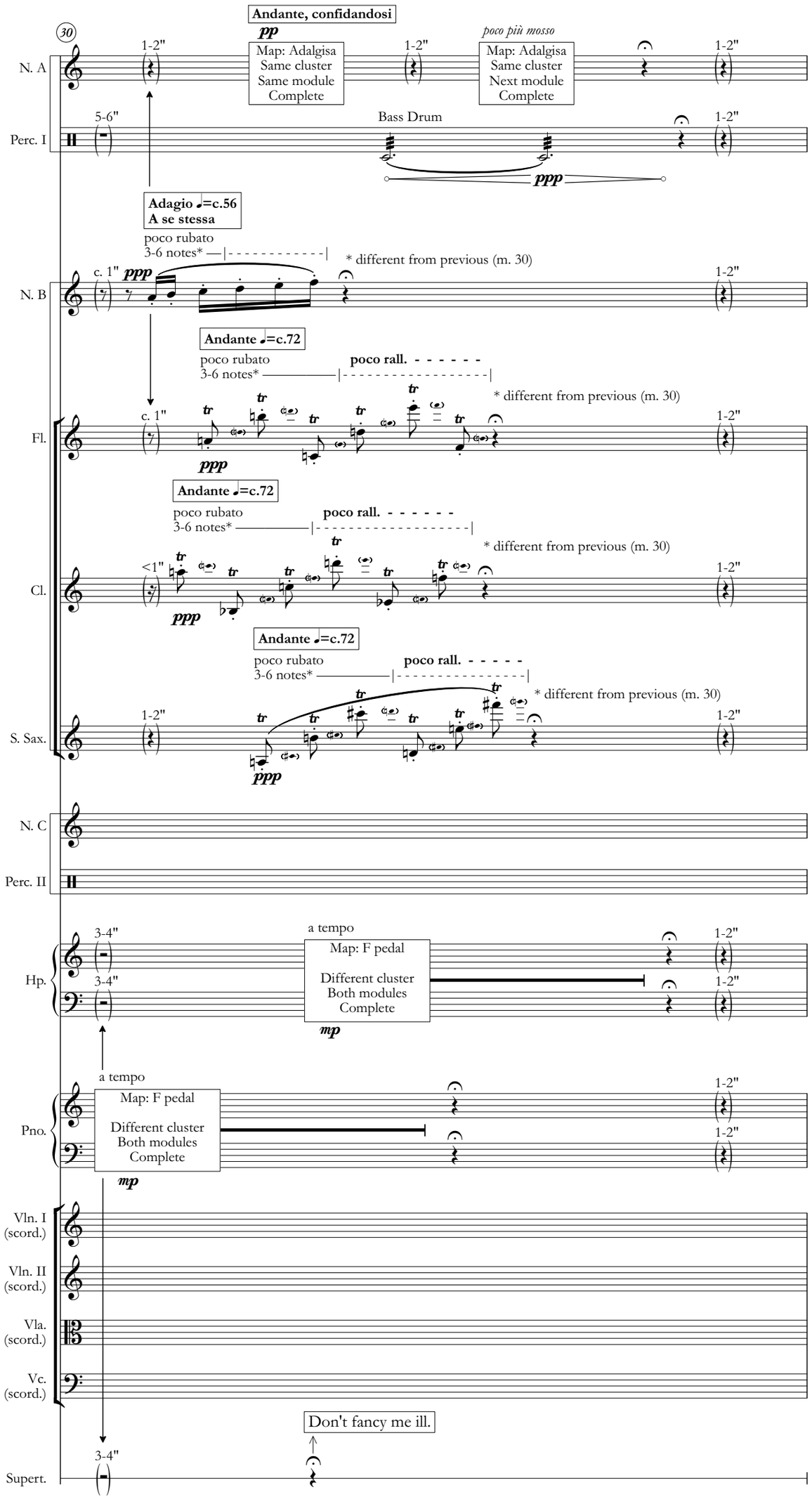

25
N. A
Perc. I
Crotales
"Guiro"
3-4"
Adagio ♩=c.56
A se stessa
c. 12"
c. 1"
N. B
sequence slowly across trill groups
(left to right and back, just once)
Fl.
Cl.
S. Sax.
1-2"
N. C
Perc. II
7-8"
a tempo
Map: C pedal
Same cluster
Both modules
Complete
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

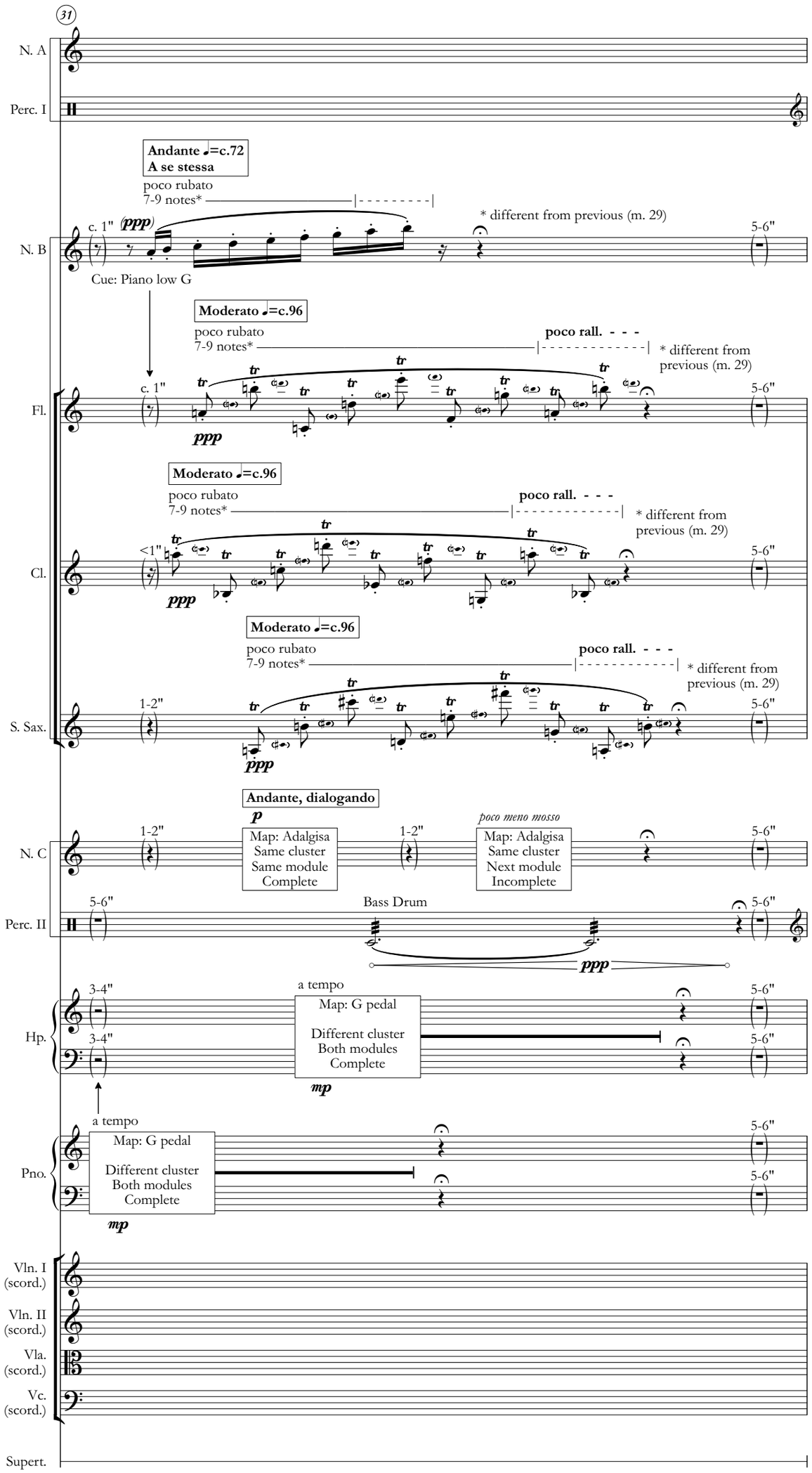

26
Andante, confidandosi
pp
poco più mosso
N. A
1-2"
Map: Adalgisa
Different cluster
Any module
Complete
Map: Adalgisa
Same cluster
Next module
Complete
5-6"
Perc. I
Bass Drum (hard rubber mallets)
ppp
Andante ♩=c.72
Dialogando
poco rubato
N. B
c. 1"
p
Moderato ♩=c.96
poco rubato
poco rall.
Fl.
ppp
Cl.
<1"
S. Sax.
Andante, dialogando
p
poco meno mosso
N. C
Perc. II
3-4"
molto meno mosso
Map: F pedal
Any cluster
Any module
Complete
mp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Time must show.
Supert.

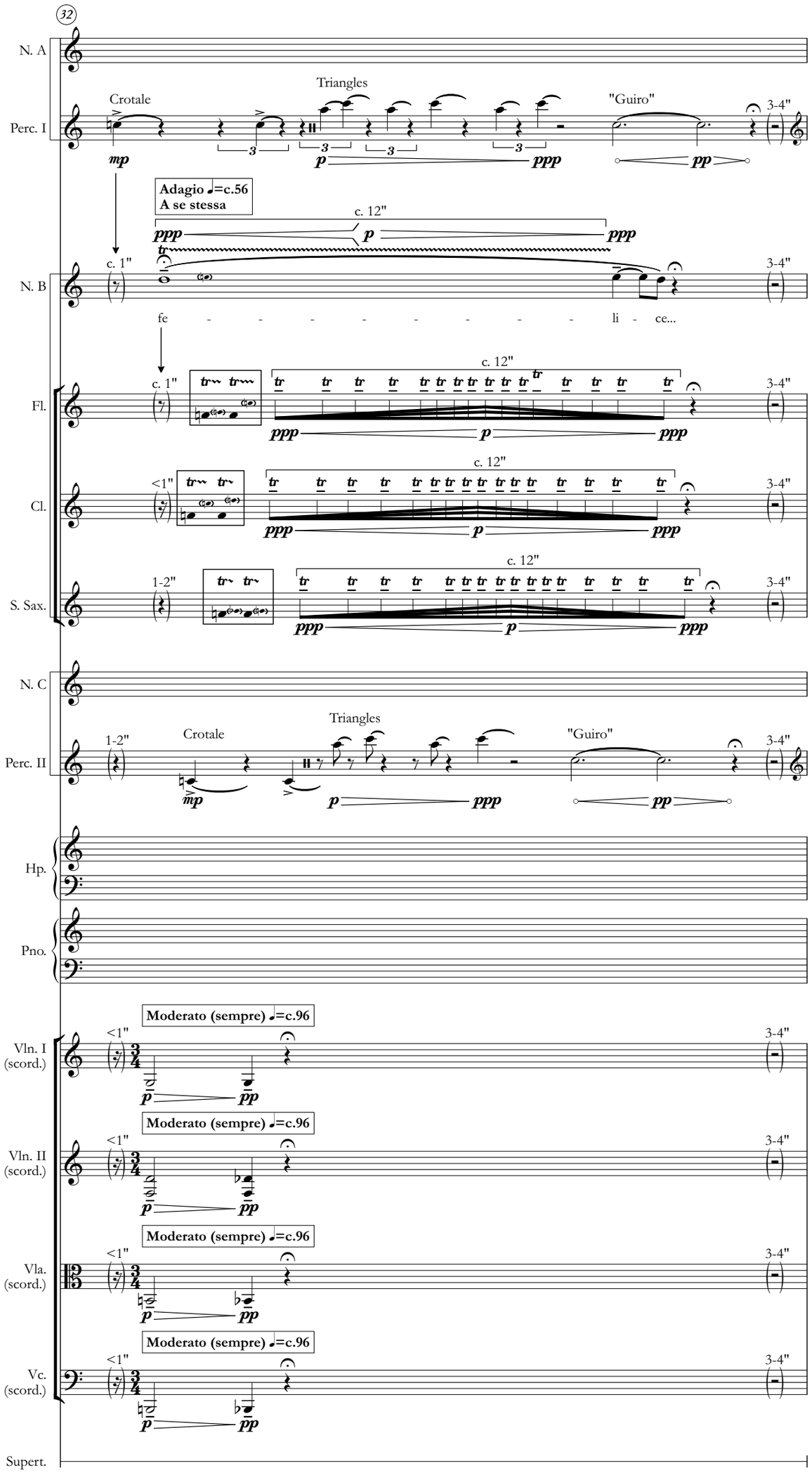

27
Moderato, a se stessa
p
+ 2x, poco rall. - - - - - - -
Map: Adalgisa
Same cluster
Next module
Complete
1-2"
<1"
3-4"
N. A
Perc. I
Adagio ♩=c.56
Dialogando
poco rubato
7-9 notes
c. 1"
(p)
N. B
Cue: Piano low G
Andante ♩=c.72
poco rubato
7-9 notes
poco rall. - - -
Fl.
ppp
Cl.
S. Sax.
N. C
5-6"
Perc. II
Bass Drum (hard rubber mallets)
molto meno mosso
Map: G pedal
Any cluster
Any module
Complete
mp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

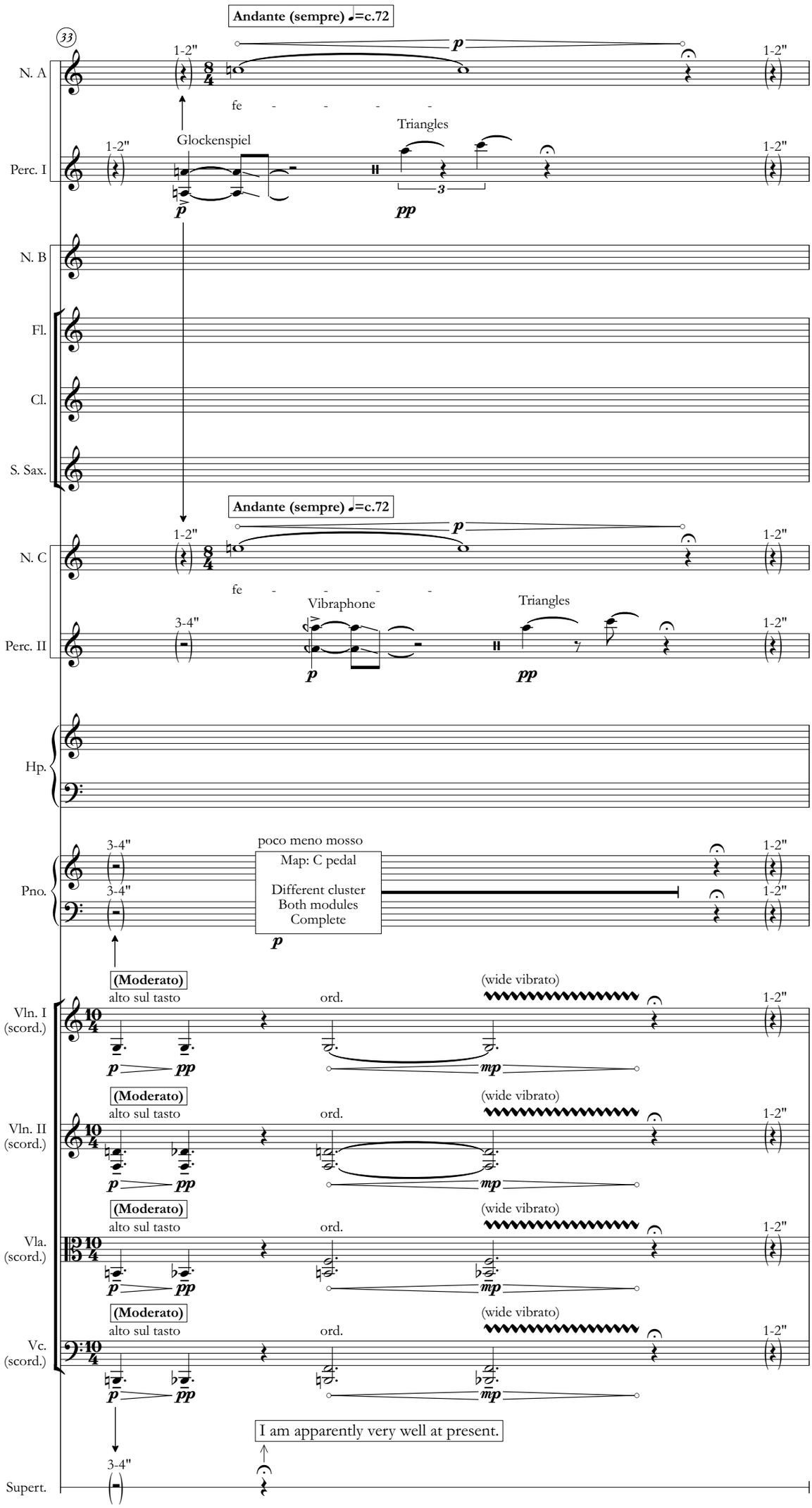

28
N. A
Perc. I
5-6"
Susp. Cymbal, edge (hard rubber mallets)
ppp
1-2"
Lento ♩=c.44
Confidandosi
poco rubato
3-6 notes
N. B
c. 1"
pp
Adagio ♩=c.56
Fl.
ppp
Cl.
<1"
S. Sax.
Moderato, a se stessa
p
+ 2x, poco rall.
N. C
Map: Adalgisa
Same cluster
Next module
Complete
Perc. II
Hp.
3-4"
poco meno mosso
Map: F pedal
Same cluster
Both modules
Complete
mp
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
To say the truth, / I have less ambition than I had.
Supert.

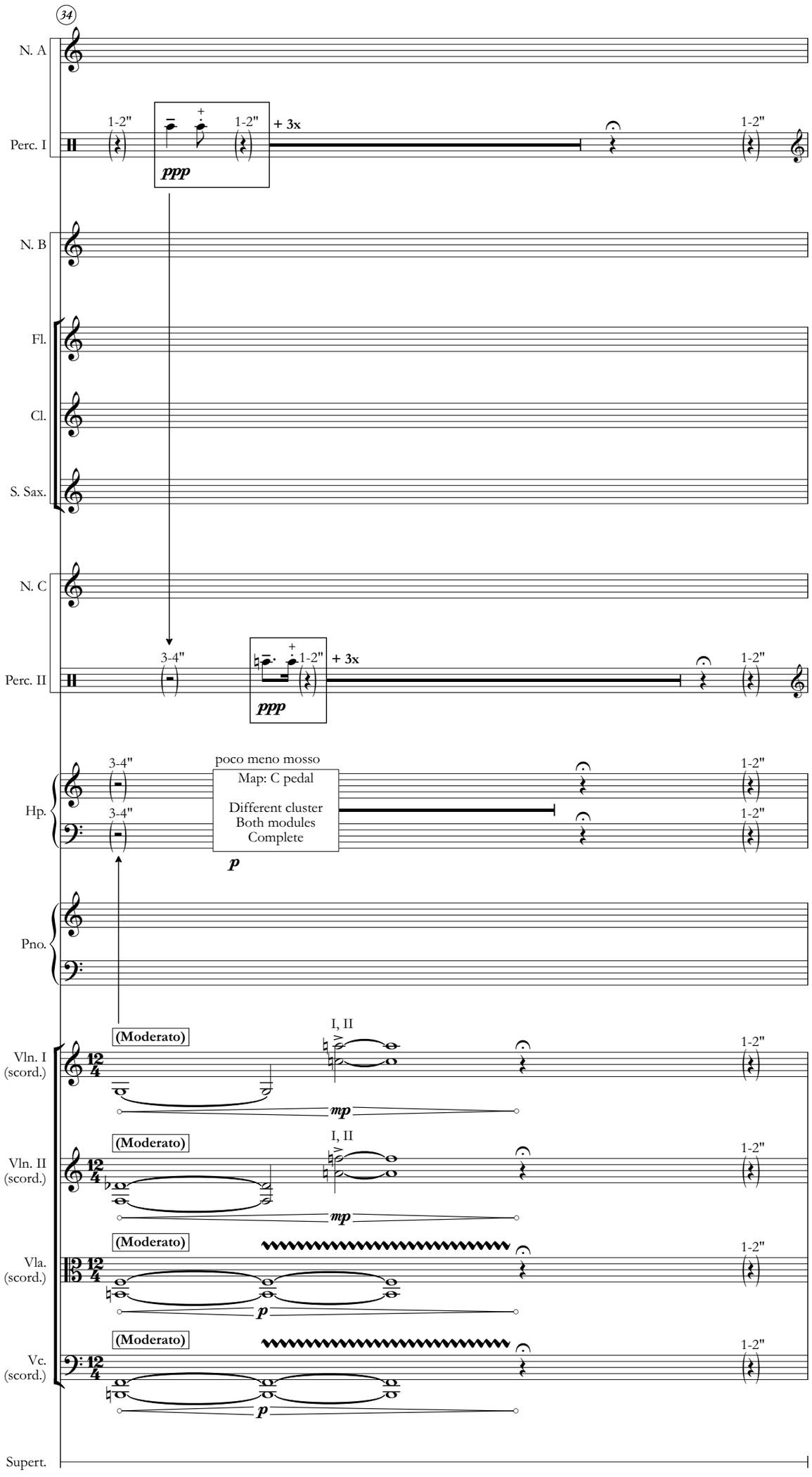

29
Andante, dialogando
p
poco meno mosso
N. A
1-2"
Map: Adalgisa
Same cluster
Same module
Complete
1-2"
Map: Adalgisa
Same cluster
Next module
Incomplete
3-4"
Perc. I
Lento ♩=c.44
Confidandosi
poco rubato
N. B
c. 1"
(pp)
3-4"
Cue: Piano low G
Adagio ♩=c.56
poco rubato
Fl.
c. 1"
tr
ppp
3-4"
Adagio ♩=c.56
poco rubato
Cl.
<1"
tr
ppp
3-4"
Adagio ♩=c.56
poco rubato
S. Sax.
1-2"
tr
ppp
3-4"
Andante, confidandosi
pp
poco più mosso
N. C
5-6"
Map: Adalgisa
Different cluster
Any module
Complete
1-2"
Map: Adalgisa
Same cluster
Next module
Complete
3-4"
Perc. II
5-6"
Susp. Cymbal, edge (hard rubber mallets)
ppp
3-4"
poco meno mosso
Hp.
3-4"
Map: G pedal
Same cluster
Both modules
Complete
mp
3-4"
poco meno mosso
Pno.
Map: G pedal
Same cluster
Both modules
Complete
mp
3-4"
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

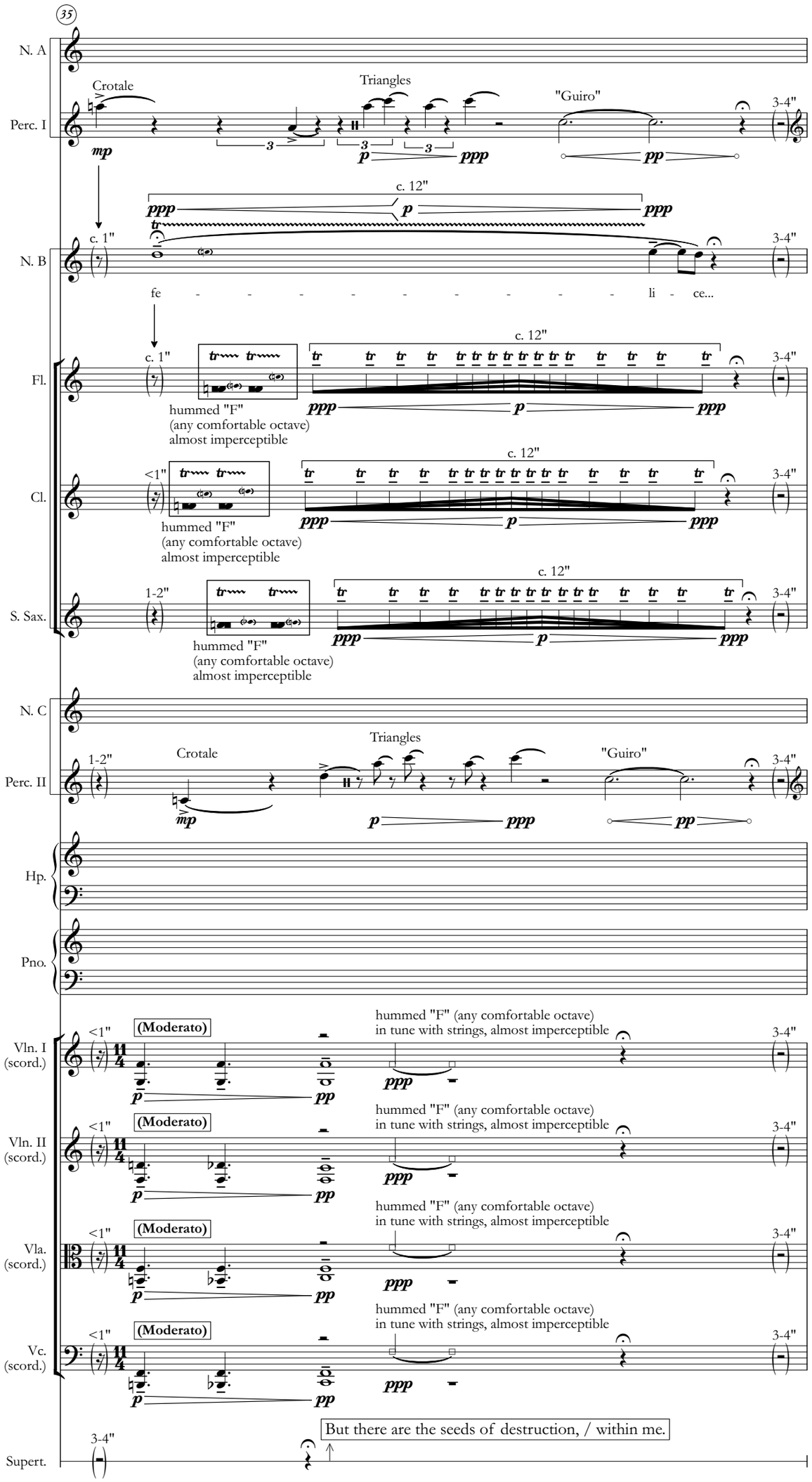

30
Andante, confidandosi
pp
poco più mosso
N. A
1-2"
Map: Adalgisa
Same cluster
Same module
Complete
Map: Adalgisa
Same cluster
Next module
Complete
Perc. I
5-6"
Bass Drum
ppp
Adagio ♩=c.56
A se stessa
poco rubato
3-6 notes*
* different from previous (m. 30)
N. B
c. 1"
Andante ♩=c.72
poco rall.
Fl.
Cl.
<1"
S. Sax.
N. C
Perc. II
3-4"
a tempo
Map: F pedal
Different cluster
Both modules
Complete
mp
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Don't fancy me ill.
Supert.

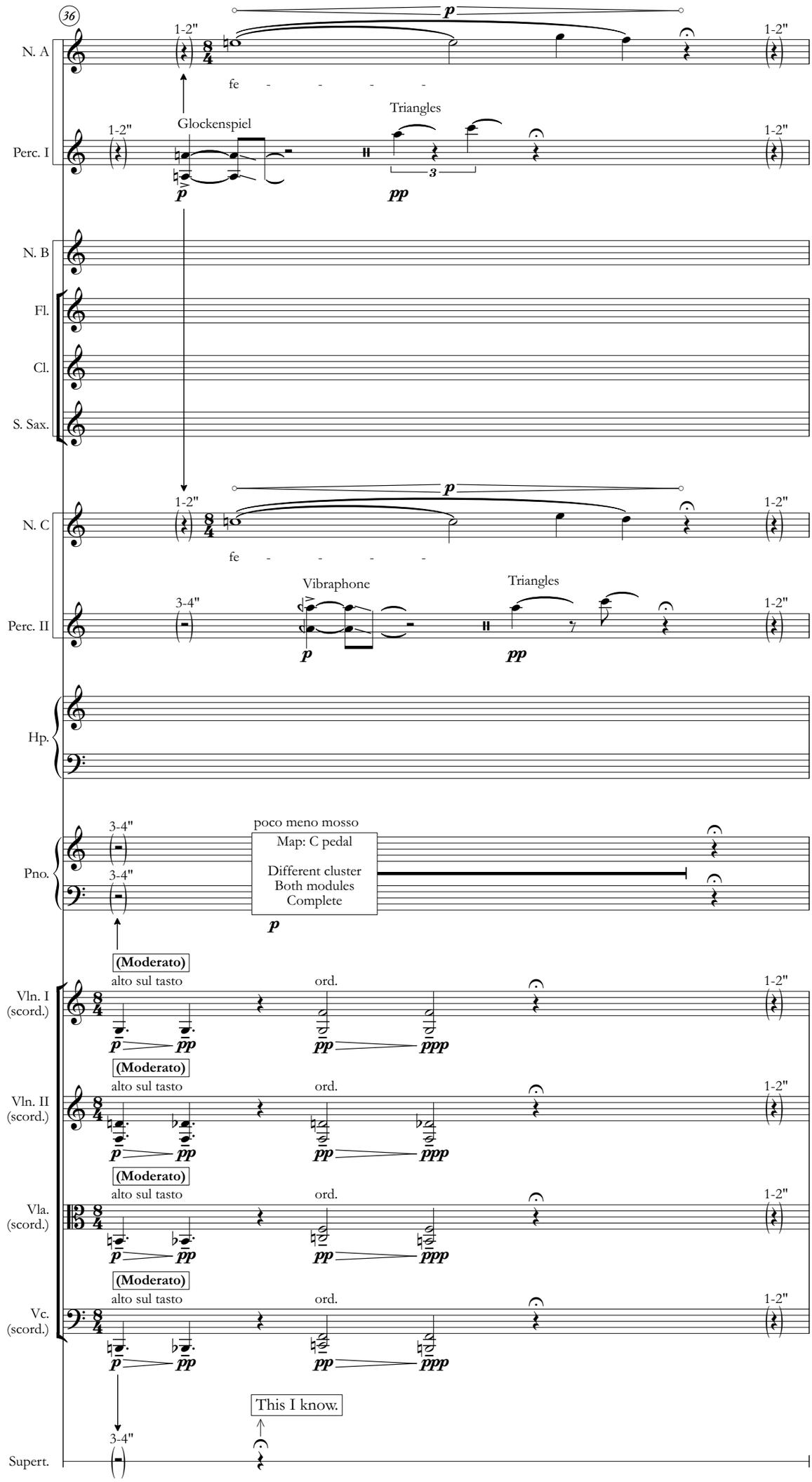

31
N. A
Perc. I
Andante ♩=c.72
A se stessa
poco rubato
7-9 notes*
* different from previous (m. 29)
N. B
c. 1"
(ppp)
5-6"
Cue: Piano low G
Moderato ♩=c.96
poco rubato
7-9 notes*
poco rall. - - -
* different from previous (m. 29)
Fl.
ppp
Cl.
<1"
S. Sax.
1-2"
Andante, dialogando
p
poco meno mosso
N. C
Map: Adalgisa
Same cluster
Same module
Complete
Map: Adalgisa
Same cluster
Next module
Incomplete
Perc. II
Bass Drum
3-4"
a tempo
Map: G pedal
Different cluster
Both modules
Complete
mp
Hp.
Pno.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

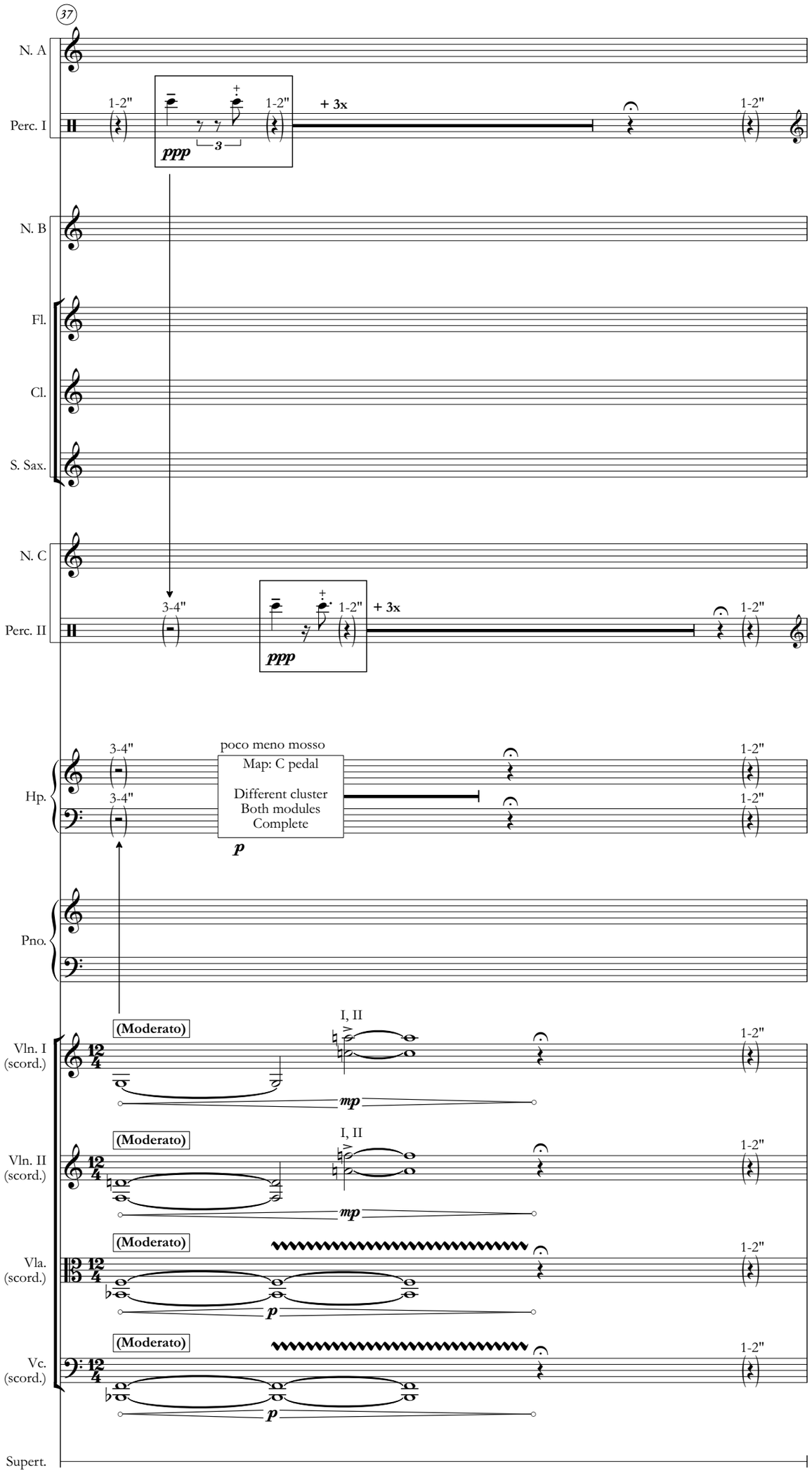

32
N. A
Perc. I
Crotale
Triangles
"Guiro"
3-4"
mp
p
ppp
pp
Adagio ♩=c.56
A se stessa
c. 12"
c. 1"
N. B
fe - - - - - - - - - li - ce...
Fl.
Cl.
S. Sax.
<1"
1-2"
N. C
Perc. II
Hp.
Pno.
Moderato (sempre) ♩=c.96
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
Supert.

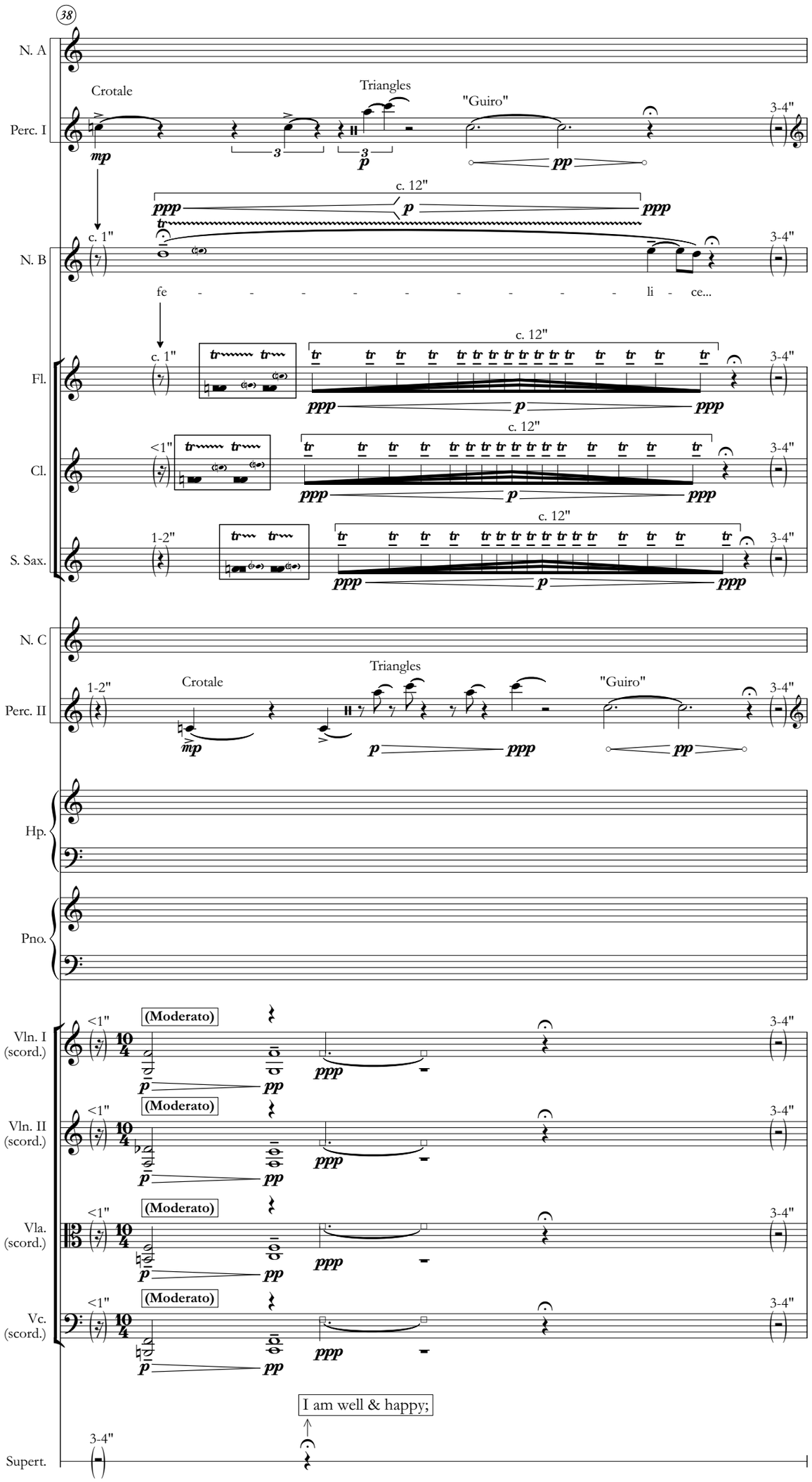

33
Andante (sempre) ♩=c.72
N. A
1-2"
fe - - - -
Glockenspiel
Triangles
Perc. I
pp
N. B
Fl.
Cl.
S. Sax.
Andante (sempre) ♩=c.72
N. C
Vibraphone
Triangles
Perc. II
Hp.
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
Pno.
3-4"
(Moderato)
alto sul tasto
ord.
(wide vibrato)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
I am apparently very well at present.
Supert.

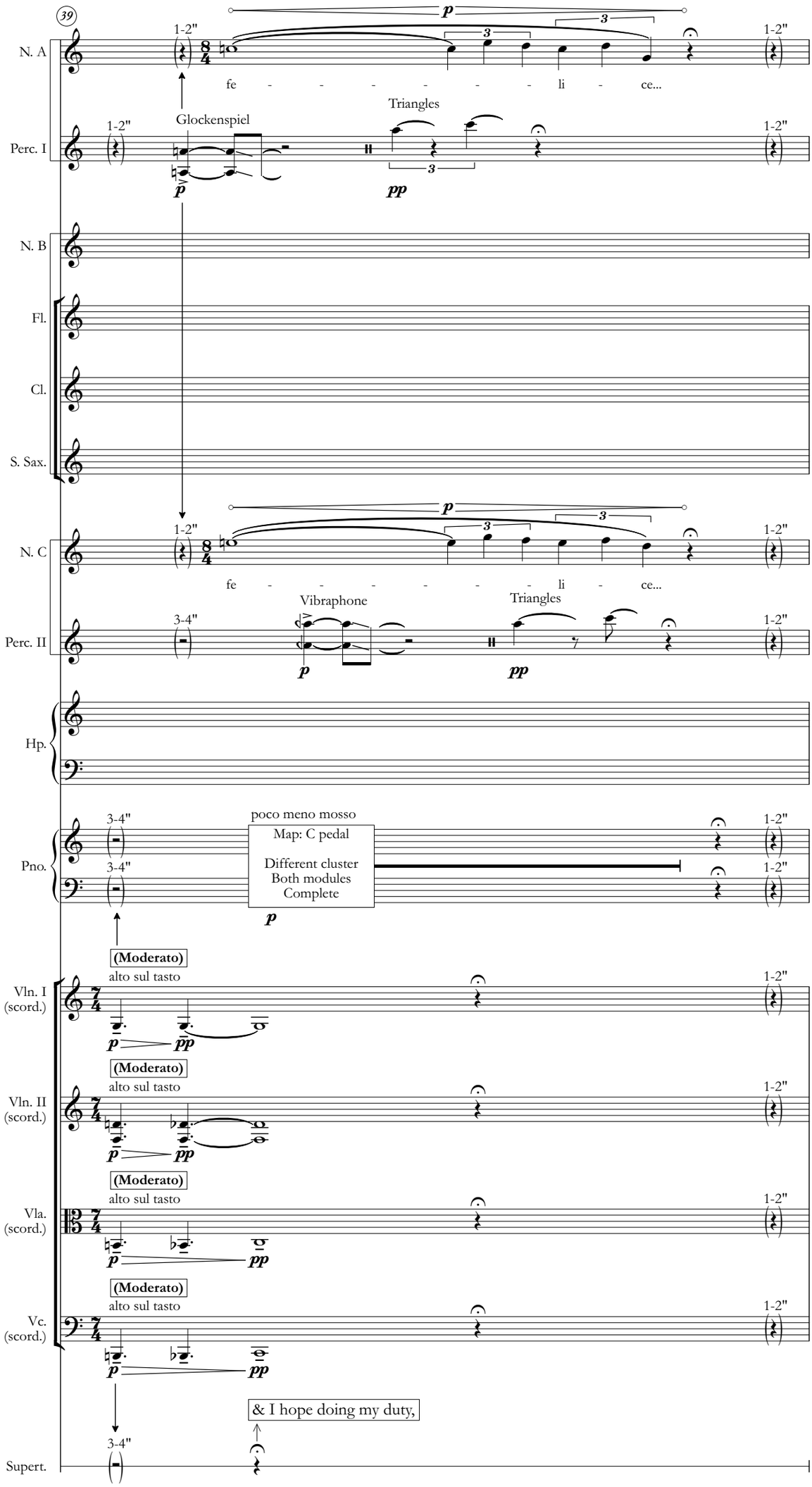

34
N. A
Perc. I
1-2"
+ 3x
ppp
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
3-4"
Hp.
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
p
Pno.
(Moderato)
I, II
Vln. I
(scord.)
mp
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Supert.

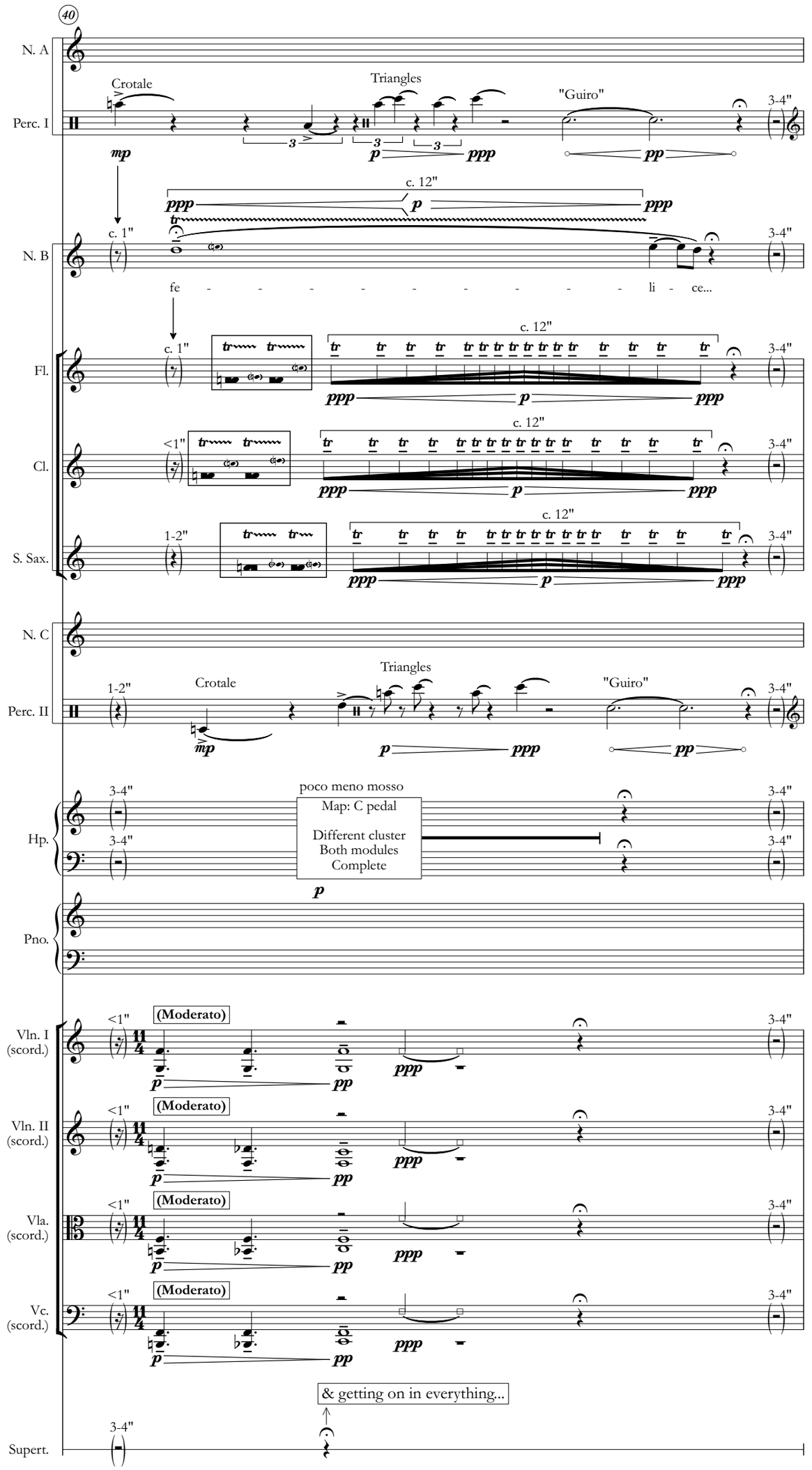

35
N. A
Perc. I
Crotale
Triangles
"Guiro"
3-4"
mp
p
ppp
pp
c. 12"
N. B
c. 1"
fe - - - - - - - - - - li - ce...
Fl.
Cl.
S. Sax.
hummed "F"
(any comfortable octave)
almost imperceptible
<1"
1-2"
N. C
Perc. II
Hp.
Pno.
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
(Moderato)
hummed "F" (any comfortable octave)
in tune with strings, almost imperceptible
Supert.
But there are the seeds of destruction, / within me.

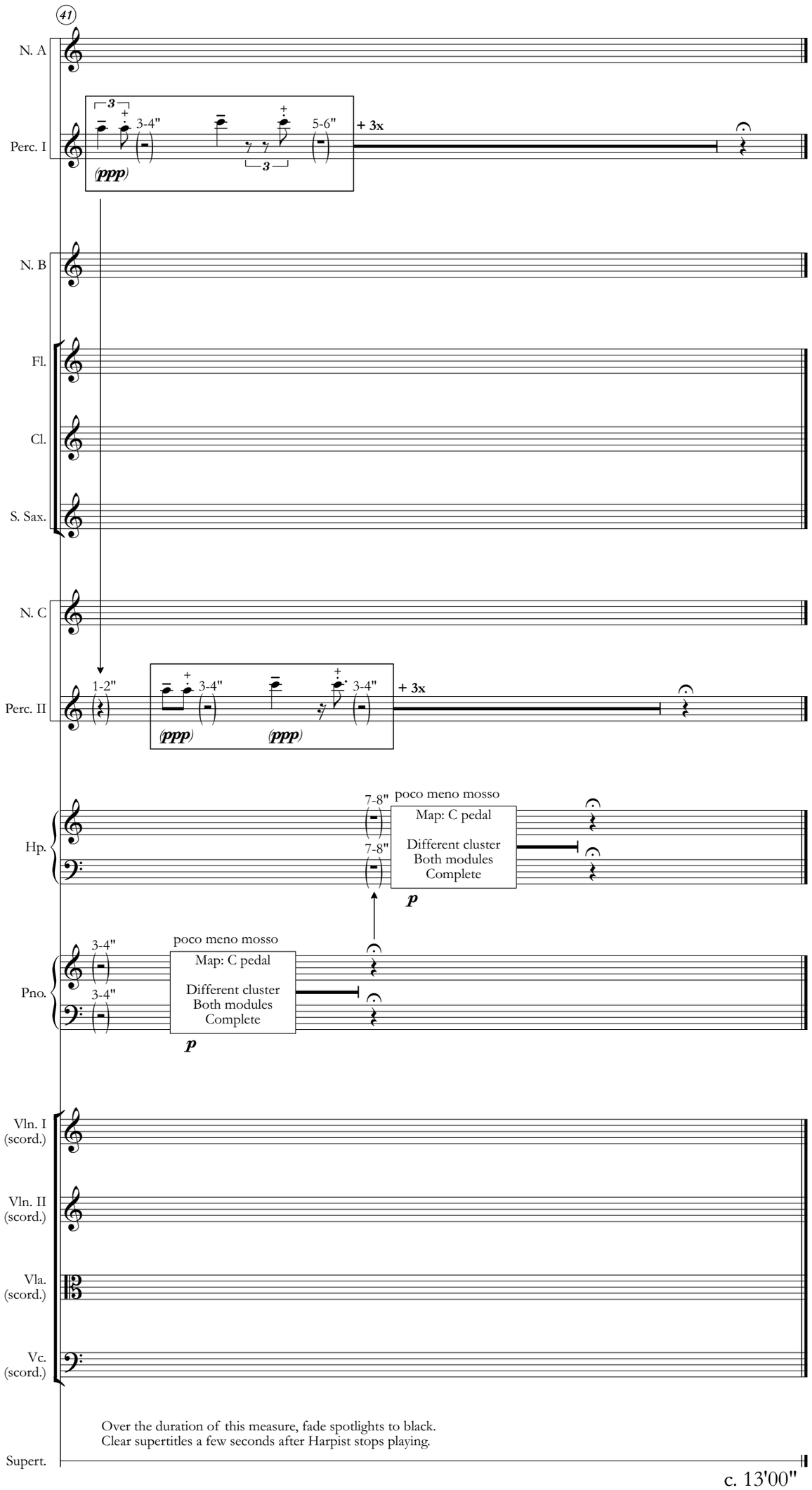

36
N. A
1-2"
p
fe - - - -
Perc. I
Glockenspiel
Triangles
pp
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
Vibraphone
Hp.
Pno.
3-4"
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
(Moderato)
alto sul tasto
ord.
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
This I know.
Supert.


37
N. A
Perc. I
1-2"
ppp
3
1-2"
+ 3x
1-2"
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
3-4"
ppp
1-2"
+ 3x
1-2"
Hp.
3-4"
3-4"
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
p
1-2"
1-2"
Pno.
Vln. I
(scord.)
(Moderato)
I, II
mp
1-2"
Vln. II
(scord.)
(Moderato)
I, II
mp
1-2"
Vla.
(scord.)
(Moderato)
p
1-2"
Vc.
(scord.)
(Moderato)
p
1-2"
Supert.


38
N. A
Crotale
Triangles
"Guiro"
Perc. I
3-4"
c. 12"
c. 1"
N. B
fe - - - - - - - - - - li - ce...
Fl.
Cl.
S. Sax.
N. C
1-2"
Perc. II
Hp.
Pno.
(Moderato)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
I am well & happy;
Supert.


39
N. A
1-2"
fe - - - - - - - li - ce...
Glockenspiel
Triangles
Perc. I
N. B
Fl.
Cl.
S. Sax.
N. C
Vibraphone
Triangles
Perc. II
Hp.
3-4"
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
Pno.
(Moderato)
alto sul tasto
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
& I hope doing my duty,
Supert.


40
N. A
Perc. I
Crotale
Triangles
"Guiro"
3-4"
mp
p
ppp
pp
c. 12"
c. 1"
N. B
fe - - - - - - - - - li - ce...
Fl.
Cl.
S. Sax.
<1"
1-2"
N. C
Perc. II
Hp.
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
Pno.
(Moderato)
Vln. I (scord.)
Vln. II (scord.)
Vla. (scord.)
Vc. (scord.)
& getting on in everything...
Supert.


41
N. A
Perc. I
3-4"
5-6"
+ 3x
(ppp)
N. B
Fl.
Cl.
S. Sax.
N. C
Perc. II
1-2"
3-4"
+ 3x
(ppp)
(ppp)
Hp.
7-8"
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
p
Pno.
3-4"
poco meno mosso
Map: C pedal
Different cluster
Both modules
Complete
p
Vln. I
(scord.)
Vln. II
(scord.)
Vla.
(scord.)
Vc.
(scord.)
Over the duration of this measure, fade spotlights to black.
Clear supertitles a few seconds after Harpist stops playing.
Supert.
c. 13'00"