Adagio

Adagio con sord.

pp con sord

con sord pp

ff con sord

con sord

mute off

mute off f

mute off f

mute off f

mute off f

pp

f

9

9

9

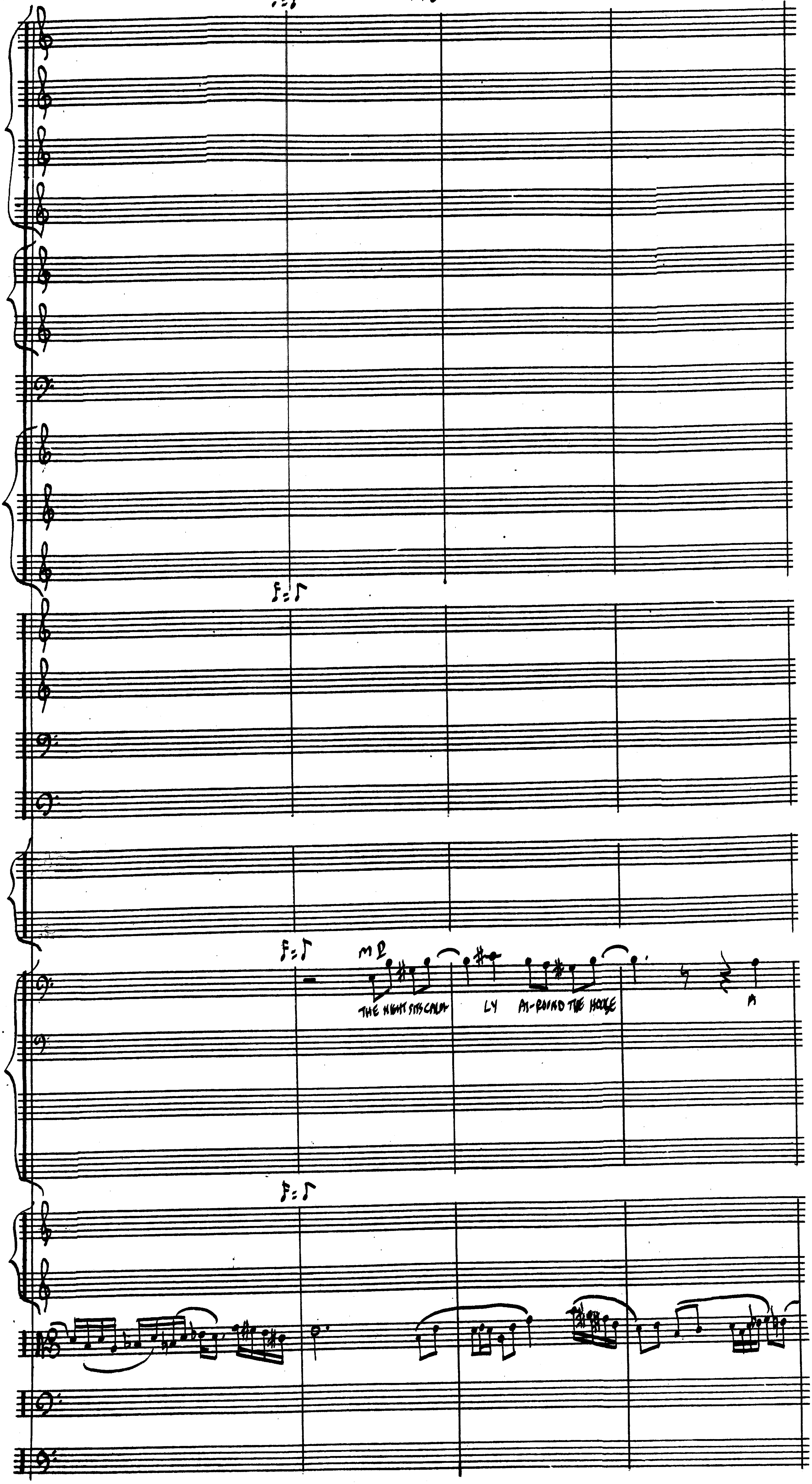
Narrator

Roderick

9

Solo

mp


MP
THE NIGHT SITS CALM - LY A-ROUND THE HOUSE
A

17

17

17

17

LIGHT OR TWO LEFT ON NOT MA-NY NOT E-NOUGH TO DIS-PEL COM-PLETE-LY THE MA-GIC

OF THE CLOAK WE PERCEIVE AS BLACK

BE-NIGN

VEIL A SCREEN

OF PRI-VA-CY

GUA-RAN-

(24)

(24)

TEE-ING AU-TO-NO-MY A KING'S RIGHT OUR MOST A-GAINST UN-DE- SI-RED IN-TRU-SION

(24)

30

30

30

30

SO WE DREAM

mf

A CALM-NESS LIKE THE

BEN-DING NOT BREAK-ING SWAM OF THE TALLGREEN GRASSES IN A BREEZE COURSING AND CRASH-ING A-MONG THE TOOTH-EDGED NOT BIT-ING

BLADES THE MIND WOULD GET AT EASE AND FROM A HIGH VAN-TAGE MAKE OUT-TERNS OF THE TO. AND

40

40

40

FRO OF THE LAND-SCAPE ROUN-DED ON EACH END BY A FLEX-I-BLE EX-TREME SO THAT THE WIND

AB- STAINS ITS SHRILL

THE MIND

WOULD EASE ALL EX- TREMES STRAS-IS

NOT FOR IT-SELF BUT FOR THE ONE FI-NAL LEAP IN-TO FAITH ONE AND FI- NAL-I-TY AS COM-PACT AS THE

(50)

(50)

(50)

(50)

I - MA - GI - NA - TION OF MIND

BOUNDEDBE -

TWEEN TWO SEA - SHELLS

5 : 4

VER - BER - A - TING THE

SEA

THAT ORGAN THE

54

mp accellerando poco a poco

54

54

B.D. mp

SPOKEN (accel.)

IF THE TRUTH WERE TOLD

3

CRAZI-NESS GOES ME

BRAIN LIS-TEN-ING

54

Viola - different soloist

mp accellerando poco a poco

(61) PRESTO

f

(61)

(61) PRESTO

(SPOKEN)

IF THE TRUTH WERE TOLD SA-NI- TY BORES ME

(61)

f

f

(sung) in a clichéd Broadway style

(sung)

f I AB-HOR CON- VEN-TION THE COM-MON-PLACE THE

double stops spiccato - if too tricky - solos can switch off.

68

68

68

SAME-NESS OF THE SAME THE SAME-NESS OF THE SANE

A little weirdly

f I AB- HOR CON- VEN-TION THE COM-MON- PLACE THE SAME-NESS

OF THE SAME THE SAME NESS

OF THE MAD

RE-PE-TI-TION

RE-PE-TI-TION REPEAT-ING AL-

RE PE-TI-TION

RE-PE-TI-TION REPEAT-ING AL-

(77) conductor cues beginning of each measure ↓

(77)

(77)

WAYS THE SELF

WAYS THE SELF DOCTOR

2

chant-like

EVER-Y-WHERE I LIS-TEN FOR

I HEAR DIF-FERENT-LY

(77)

EVER-Y/-WHERE I LOOK EACH WIN-DOW I LOOKOUT OF

ITS OWN VI-SION TO GIVE ITS OWN IN-CAN-TA-TION TO RE-CEIVE

YES-TER-DAY THE BLUE JAY RE TURNED

PIGEON-ING AND SNIDE THE SEEDS I THREW HIS WAY HE RE-SENT-ED

TH - KING OF - FENSE IN STEAD OF WEL - COME

TO - DAY ITS THE RAIN LEAR - ING A - WAY FROM MY HAND EVER - WHERE SHY

(85) Presto

f

f

(85)

(85) Presto

R RAIN RAIN RAIN MY WORDS MORE IN-TER-MIT-TENT THAN THE FALL PAST THE GLASS I LOOK THROUGH AT A WORLD

P RAIN RAIN RAIN MY WORDS MORE IN-TER-MIT-TENT THAN THE FALL PAST THE GLASS I LOOK THROUGH AT A WORLD

RAIN RAIN RAIN MY WORDS MORE IN-TER-MIT-TENT THAN THE FALL PAST THE GLASS I LOOK THROUGH AT A WORLD

(85)

solo p

All very soft

sotto voce

muffled snare

LARGE AND WET LAR-GER CLEAR-ER

LARGE AND WET LAR-GER CLEAR-ER

LARGE AND WET LAR-GER CLEAR-ER

EVER-Y-THING IS POISED AS IF PRE-PARED TO LEAP

Tutti pizz

tutti pizz

AS IF THE WIN-DOW WERE A MIR- ROR TO LEAP THROUGH

AT ITS OWN PACE AND

AND

98

98

B.D.

very softly. muffled

cymbal

98

RE - PE - TI - TION RAIN RAIN RAIN I THRILL TO ITS SHUD-DER ITS IM-PULSE

RE - PE - TI - TION RAIN RAIN RAIN I THRILL TO ITS CLA-RI-TY ITS IM-PULSE

RAIN RAIN RAIN I THRILL TO ITS IM-PULSE

98

很小的声！

Piano Pianissimo possibile!

WHEN RE CAL-LING THE PAST ONE IS TEMP-TED TO TRANS-FORM IT IN-TO A LU-MI-NO-SI-

110

110

110

110

SUCH IS MY TEMP-TA-TION IN THE PRESENT

WE RE-MEM-

WE RE MEM-

speed up, individually + very gradually 22-4 Keep repeating - breathe as necessary

BER WE RE-CALL THE PAST AND ARE OUR-SELVES RE- CALLED

BER WE RE CALL THE PAST AND ARE OUR-SELVES RE- CALLED

WE RE CALL THE PAST AND ARE OUR-SELVES RE- CALLED FROM

* only these parts keep following Conductor

122

122

122

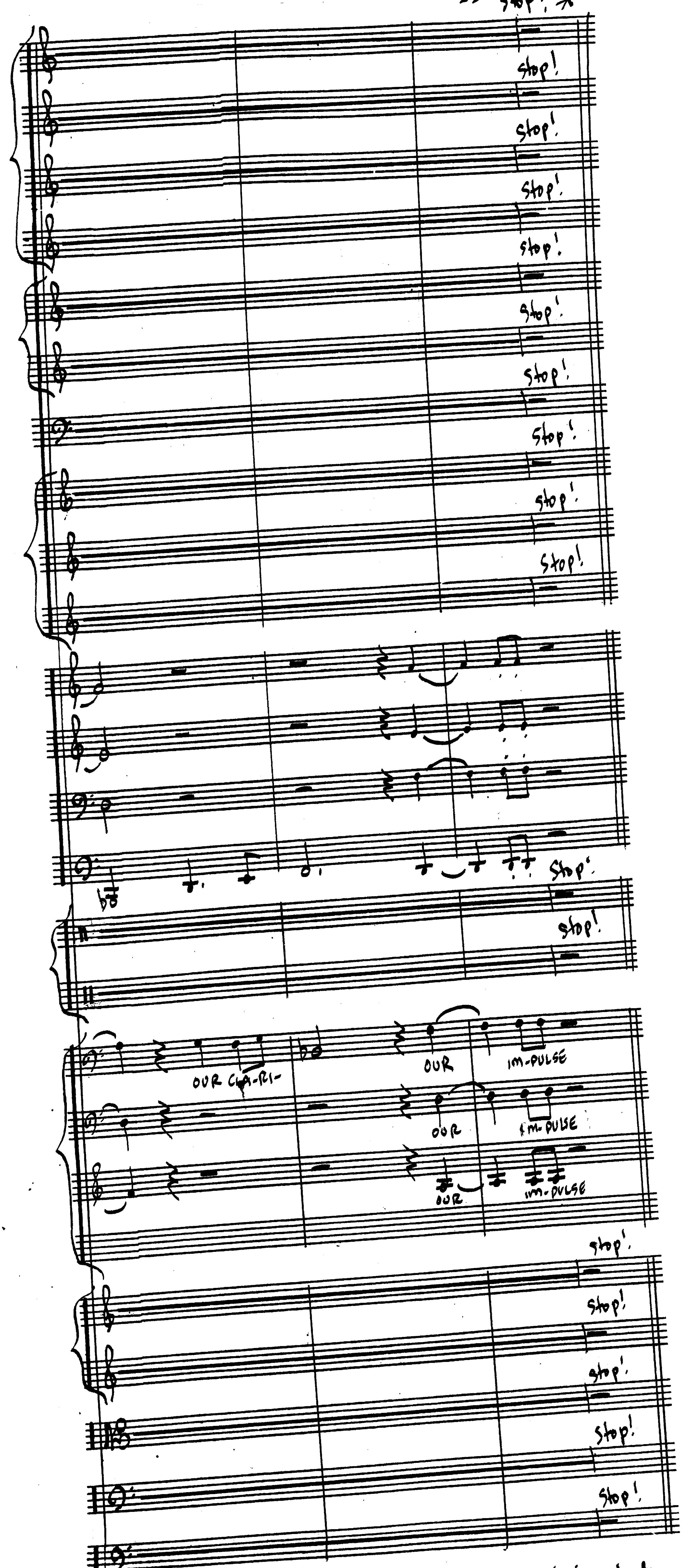
FROM AU - TO - NO - MY SO - LI - TUDE

FROM SELF - RE - FLEC - TION

OUR PER - SON - AL MIR - RORS

OUR PER - SON - AL MIR - RORS

OUR PER - SON - AL MIR - RORS



wherever you are, like a switch being shut.

126 Largo

St. mute

St. mute

Vibraphone

Glockenspiel

126 Marr.

Rod.

Phys.

126

scratchy

135

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss

p poss.

135

p

HER LAST GASP

HER LAST BREATH

MY SIS-

135 con sord.

con sord.

con sord.

con sord.

p poss

p poss

p poss

uneven trem.

L.V.

L.V.

L.V.

uneven trem.

TER IS DEAD

MA - DE - LEINE

HER LAST GASP

MA - DE - LEINE

HER REST, HER

p HER LAST CLASP

Div if poss

147

p poss.

147

QUEST, HER WHERE TO BE

FI- NITE

FI- NAL IM- PULSE

YOUR SYM- PA- THY

147

P poss

P poss

P poss

P poss

WILL ON- LY BREAK ME YOUR CARE TEAR ME A- PART. BREAK ME A- WAY

FROM THE DARK FLOW-ER-ING WHICH IS MY CLOAK A-GAINST THE NIGHT

154

154

154

154

YOU WILL REND THE SHEER DET- AILS OF MY GRIEF MY TEARS BRO-KEN

THIS HOUSE OF USH- ER

IS A HOUSE BUILT ON A

FOUN- DA- TION OF SAND

191

191

191

TIME RUN-NING OUT GRAIN BY GRAIN FIL-TERED THROUGH PAR-TI-CLES OF FATE

171

171

171

171

NOT A ROCK BUT SAND

THE LAST OF A LONG LINE

HOUSE DI-VI-

DED A-GAINST A ROCK

SPLIN-TERED IN

237. (178) Presto

178 no louder than voice

178 Presto

(BREATHLESSLY SOFTLY)

BITS AND PIE-CES CON-FUSED DIF-FUSED AN O-CEAN WASHED OVER ME

178

scratchy

5:4

5:4

I WAS CO-VERED BY A BLAN-KET OF CLAM-TRO DIA-BI-A MY IM- MA-CU-LATE TOMB A CLOAK A-GAINST THE NIGHT

185

3

185

I SHED THESE TEARS LIKE A SNAKE SHED-DING AN OLD SKIN NEW LIFE FOR THE OLD DEATH RE-NEWED

185 solo dolce

3

PE-TALS FALLING ON A GRAVE

SAGER, FA-DED RAIN-BOWS

CLEAR RE-FRAC-TIONS

OF GRIEF

RED

BLE-MISH BLOTTED

(194)

FASTER

Anglish Horn.

Lg. Tam tam soft beater L.V. sempre

small tam-tam chop stick L.V. sempre

(194) EEEE

FASTER

HER RE-MAINS

ARE TO RE-MAIN SITE

BLACK DEATH

con sord

Tutti

con sord

con sord

con sord

con sord

(194)

RE-MAINS UN-DER GROUND IN A VAULT HER RE-MAINS RE-MAIN UN-TIL AN AU-TOP-SY

200

200

200

200

WE HAVE A- GREED RE-MAIN-ING WHAT RE-MAINS UN-DER-GROUND UN- BU-RIED MY FEATURE A RAINBOW BRO-

207 244

a bit slower

Solo - Coolly

cup mute

mute

cup mute

mute

pp

pp

a bit slower

207

RODE-RICK

KEN A-GAINST THE GLASS

YOUR SYM- PA-THY

WILL ON- LY BREAK ME

207

A MIR- ROR SHAT- TERED IN-TO A THOU- SAND PIE- CES COM-PLETE AND YET STREAM-ING LIKE A

RAIN-DROP LIKE A RAY OF LIGHT BRO-KEN IN-TO A THOU-SAND RAIN-BOWS OF SHEER HU-MID CO-LOR DOORS

(222)

(222)

(222)

(222)

WALKED THROUGH

(CRIES)

PI-VOT

POINT OF VIEW

I SINGIN-toA

Voice strongly Rhythmic

sim...

SONG OF STANCE A GLASS OF ICED TEA ITS PEARLS OF PER-SPI- RA-TION LIKE

232

232

232

232

BEADS ON A STRING RE-CON- SID-ERED KNOTTED MA-KING ENDS MEET ART TO

FI - AT CLAST HOW ONE AR-RIVES THE LEAVE RED CON- TRAC-TION NOW THE GREEN OF CON-CES-SION

241

241

241

241

COLD NOT HOT DEAD NOT A-LIVE DEAD NOT O-PEN TO RE-PRIEVE

pizz.

AH-4 LINE AH-4 SPRING DE AS-SO-CI- A- TION DE-CLARE THEIR OWN WHERE TO

254 legato 253

pp

legato

pp

legato

pp

Legato

pp

legato

254 legato

pp

legato

pp

254

BE WIN-TER WI-THER (SPOKEN) BUT I AM A- LONE! I AM HERE WITH

254

arco

YOU YOU ARE NOT A - LONE I AM A-LONE YOU ON-LY DIS-TRACT ME FROM MY SOR- ROW

265

265

265

265

YOU COME BE-TWEEN I AM MY OWN SIM-U-LAR MIR-ROR EVER-Y-THING

*AFAP
Keep repeating. Rest up to
AFAP
Keep repeating: Rest up to
AFAP
Keep repeating. Rest up to
AFAP
Keep repeating. Rest up to
AFAP
Keep repeating. Rest up to
AFAP
Keep repeating. Rest up to
Solo
275
spoken
YOU ADD A-CI- TATES
I BE-GIN TO SEE SIN-GU- LAR IN MY SOR-ROW AN UN-
275

AFAP = as fast as possible

sempre

sempre

sempre

sempre

sempre

sempre

I BE-GIN TO SEE

BRO-KEN RE-FLEC-TION

I COME TO MY COM-PLE- TION I AD-

AFAP 258.

keep repeating until cut off fade to PPPP

AFAP

AFAP

as

Con

ino

LV sempre

LV sempre

I BE·GIN TO

SEE

VANCE THE END

[All. whisper] ACT III Scene 2 - 3 Interlude (about 1½ minutes)

As continuously as possible

Dead House Madeleine House Death Storm

Wind Storm Thunder Death Roderick House

Thunder Madness House Dead Madeleine Storm

Wind Thunder Lightning Horror Death Horror

House House Wind House Storm House Madeleine

Madness Madeleine Roderick Thunder Wind

Storm Storm Storm Dead Madeleine Storm

Wind Death House Burial Madness Wind

Death Thunder Burial Death Burial Storm

Horror Horror Madeleine Roderick Death

Wind Wind Death House House Wind

Madeleine madeleine Dead Roderick House

Fear Horror Fear Death House Storm

Storm Fear Wind Horror Fear Roderick

wind chimes

Large Cymbal (susp.) PP

PP

Death Death Fear Burial House Burial

Thunder Storm Wind Lightning Lightning

Fear Death Storm Thunder Madeleine Storm

Wind Lightning Madeleine Roderick Wind

Thunder Thunder Thunder Roderick Wind Lightning

Fear Fear Dead Dead Horror Death Madeleine

Roderick House Roderick Roderick Fear Thunder

Storm Horror Lightning Madeleine Wind Fear

Burial Dead Burial Roderick Horror

Act III Scene 3

Very Slow

curtain up

Solo - frantically

ff

5

6

Narr 1 OFFSTAGE

Narr 2 OFFSTAGE

Narr 3

Roderick

tree bowing

pp tree bowing

pp tree bowing

pp

261 winds breathe as necessary
Not too fast

p

p

p

p

cup mute
flutes

bb

p

p

snare

bass drum

fff

fff

spoken: There is a deceptive calmness in the air.

NOTE: FROM HERE TO THE END,
ALL PARTS (EXCEPT NARRATORS) ARE TO SING OR PLAY RHYTHMS SLIGHTLY INACCURATELY

pp

bo

bo

(Hysteria)

THE AIR IS BRO-KEN IN-TO A THOU-SAND E-LEC- TRIC PIECES THE BLIN-DING TIE BRO-KEN SPLINTERS OF LIGHT STEWING SELF

bo

ES-CHEWING SELF BLISS AND A-BYSS ONE BACK-GROUND MA-RI-AD LIGHT AND SHA-DOW MUL-TI-PLE WHITE AND DARK TO-GETHER IN ONE FI-NAL

+ : bend pitch up
d : bend pitch down

d

d

+

+

d

d

+

fff

fff

mf

THE LIGHTNING?

THE LIGHTNING?

THE LIGHTNING?

(SHOUTED) YOU have seen it?

CALM-NESS

YOU'VE NOT SEEN IT THEN

2

THE WIND?

THE WIND?

THE WIND?

(anxiously): You've heard it?

THEN YOU HAVE NOT HEARD A DIRGE A SONG OF

THE WIND

THE WIND

THE WIND

[IN A DAZE]

FI NAL STANCE

RED NOT BLACK BLUSH NOT PALE

NOT DEAD BUT A-LIVE

♩= approx. 100 ONLY PARTS WITH * are conducted

Keep repeating

Keep repeating

pp

Keep repeating

pp

Keep repeating

pp

rest 0-3 ♯'s ad lib. between repeats. Keep repeating

pp

rest 0-3 ♯'s ad lib. between repeats. Keep repeating.

pp

rest 0-5 4's ad lib between repeats. Keep repeating

pp

swing ♪'s

pp

pp

pp

ff

pp

Trap set
snare on floor
BD

swing ♪'s

rest 0-5 4's between repeats ad lib. Keep repeating

x= small cymbal

staccato ♪'s

rest 0-5 4's ad lib between repeats - keep repeating

pp

[follow pitch contours]

[In a normal spoken way]

Narrator leads Roderick from window - gets book - finds passage

(8va)

pp

rest 0-3 ♯'s ad lib between repeats
keep repeating

rest 0-3 ♯'s ad lib between repeats. Keep repeating

Keep repeating. vary speed of gliss individually

pp div.

Bowing ad lib. for each player

pizz.

pp

AND C[illegible]ED WHO WAS BY

AND E[illegible]ED WHO WAS BY

AND E[illegible]ED WHO WAS BY

NA-TURE OF A DOWN-TY-HEART AND WHO WAS NOW MIGHT-Y WITH-AL OH AC-COUNT OF THE POWER-FUL-NESS OF THE

NATURE OF A DOWN-TY HEART AND WHO WAS NOW MIGHT-Y WITH-AL ON AC-COUNT OF THE POW-ER-FUL-NESS OF THE

NA-TURE OF A DOWN-TY HEART AND WHO WAS NOW MIGHT-Y WITH-AL ON AC-COUNT OF THE POW-ER-FUL-NESS OF THE

WINE WHICH HE HAD DRUNK-EN WAIT-ED NO LONG-ER TO HOLD PAR-LEY WITH THE HER-MIT WHO IN SOOTH WAS OF AN

WINE WHICH HE HAD DRUNK-EN WAIT-ED NO LONG-ER TO HOLD PAR-LEY WITH THE HER-MIT WHO IN SOOTH WAS OF AN

WINE WHICH HE HAD DRUNK-EN WAIT-ED NO LONG-ER TO HOLD PAR-LEY WITH THE HER-MIT WHO IN SOOTH WAS OF AN

OB-STI-NATE AND MA-LICE-FUL TURN BUT FEEL-ING THE RAIN UP- ON HIS SHOULDERS AND

OB-STI-NATE AND MA-LICE-FUL TURN BUT FEEL-ING THE RAIN UP- ON HIS SHOULDERS AND

OB-STI-NATE AND MA-LICE-FUL TURN BUT FEEL-ING THE RAIN UP- ON HIS SHOULDERS AND

FEAR-ING THE RI-SING OF THE TEM-PEST

UP-LIFT-ED HIS MACE OUT-RIGHT

AND WITH BLOWS MADE RUDELY

FEAR-ING THE RI-SING OF THE TEM-PEST

UP LIFT-ED HIS MACE OUT-RIGHT

AND WITH BLOWS MADE RUDELY

FEAR-ING THE RI-SING OF THE TEM-PEST

UP LIFT-ED HIS MACE OUT-RIGHT

AND WITH BLOWS MADE RUDELY

ROOM IN THE PLANK-ING OF THE DOOR FOR HIS GAUNT-LET-ED HAND AND NOW PUL-LING THERE WITH STUB-BI- LY THAT THE

ROOM IN THE PLANK-ING OF THE DOOR FOR HIS GAUNT-LET-ED HAND AND NOW PUL-LING THERE WITH STUB-BI- LY THAT THE

ROOM IN THE PLANK-ING OF THE DOOR FOR HIS GAUNT-LET-ED HAND AND NOW PUL-LING THERE WITH STUB-BI-LY THAT THE

NOISE OF THE DRY AND HOL-LOW SOUND-ING WOOD A- LA-RUMED AND RE-VER-BER-A-TED THROUGH-OUT THE FOR-EST

NOISE OF THE DRY AND HOL-LOW SOUND-ING WOOD A- LA-RUMED AND RE-VER-BER-A-TED THROUGH-OUT THE FOR-EST

as before

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

small cymbal
Bongos
B.D.
Lg. Gong

(SOUND EFFECT)

near bridge

near bridge

(as before)

stop!

stop!

stop!

stop!

stop!

BUT THE GOOD CHAM-PI-ON EN-RAGED NOW EN-TER-ING WITH-IN THE DOOR WAS SORE EN-RAGED AND A-MAZED TO PER-

BUT THE GOOD CHAM-PI-ON EN-RAGED NOW EN-TER-ING WITH-IN THE DOOR WAS SORE EN-RAGED AND A-MAZED TO PER-

BUT THE GOOD CHAM-PI-ON EN-RAGED NOW EN-TER-ING WITH-IN THE DOOR WAS SORE EN-RAGED AND A-MAZED TO PER-

CEIVE NO SIG-NAL OF THE MA-LICE-FUL HER-MIT BUT IN THE STEAD THEREOF A DRA-GON OF A SCA-LY AND PRO-

CEIVE NO SIG-NAL OF THE MA-LICE-FUL HER-MIT BUT IN THE STEAD THEREOF A DRA-GON OF A SCA-LY AND PRO-

CEIVE NO SIG-NAL OF THE MA-LICE-FUL HER-MIT BUT IN THE STEAD THEREOF A DRA-GON OF A SCA-LY AND PRO-

DI-GLOVS DE-MEAN-OR AND OF A FI-ER-Y TONGUE WHICH SATE IN GUARD BE-FORE A PA-LACE OF GOLD

DI-GLOVS DE-MEAN-OR AND OF A FI-ER-Y TONGUE WHICH SATE IN GUARD BE-FORE A PA-LACE OF GOLD

DI-GLOVS DE-MEAN-OR AND OF A FI-ER-Y TONGUE WHICH SATE IN GUARD BE-FORE A PA-LACE OF GOLD

WITH A FLOOR OF SIL-VER AND UP-ON THE WALL THERE HUNG A SHIELD OF SHI-NING

WITH A FLOOR OF SIL-VER AND UP-ON THE WALL THERE HUNG A SHIELD OF SHI-NING

WITH A FLOOR OF SIL-VER AND UP-ON THE WALL THERE HUNG A SHIELD OF SHI-NING

Stop!

Stop!

stop!

Stop!

Stop!

Stop!

Stop!

Tom Tom

Stop!

Vibr.

L.V. (pedal held down w/ sand bag)

f

BRASS WITH THIS LE-GEND EN-WRIT-TEN

BRASS WITH THIS LE-GEND EN-WRIT-TEN

BRASS WITH THIS LE-GEND EN-WRIT-TEN

WHO EN-TER-ETH

WHO EN-TER-ETH

WHO EN-TER-ETH

Stop!

gliss

Stop!

gliss

Stop!

gliss

Stop!

gliss

HERE - IN A - CON-QUER-OR HATH BEEN WHO SLAY - ETH

Stop!

Stop!

Stop!

Stop!

Stop!

Stop!

Stop!

Stop! Bongos + tom-toms ad lib.

(as before) cymbals + gongs ad lib

THE DRA-GON THIS SHIELD SHALL WIN AND

THE DRA-GON THIS SHIELD SHALL WIN AND

THE DRA-GON THIS SHIELD SHALL WIN AND

Stop!

Stop!

Stop!

Stop!

ETH-EL-RED UP LIF-TED HIS MACE AND STRUCK UP-ON THE HEAD OF THE DRA-GON WHICH

ETH-EL-RED UP LIF-TED HIS MACE AND STRUCK UP-ON THE HEAD OF THE DRA-GON WHICH

ETH-EL-RED UP LIF-TED HIS MACE AND STRUCK UP-ON THE HEAD OF THE DRAGON WHICH

FELL BE-FORE HIM AND GAVE UP HIS PES-TY BREATH WITH A SHRIEK SO HOR-RID AND HARSH AND WITH-AL SO PIER-CING

FELL BE-FORE HIM AND GAVE UP HIS PES-TY BREATH WITH A SHRIEK SO HOR-RID AND HARSH AND WITH-AL SO PIER-CING

FELL BE-FORE HIM AND GAVE UP HIS PES-TY BREATH WITH A SHRIEK SO HOR-RID AND HARSH AND WITH-AL SO PIER-CING

286. (ONLY SINGERS IN TEMPO)

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

stop!

Big gong

Big Gong

o = Hit, let die out then hit again

SOUND EFFECT

THAT ETH-EL - RED HAD FAIN TO CLOSE HIS EARS WITH HIS HANDS AGAINST THE DREAD FUL NOISE OF IT

THAT ETH-EL RED HAD FAIN TO CLOSE HIS EARS WITH HIS HANDS A-GAINST THE DREADFUL NOISE OF IT

THAT ETH-EL-RED HAD FAIN TO CLOSE HIS EARS WITH HIS HANDS A-GAINST THE DREADFUL NOISE OF IT

□ = 1 full-slow bowing

stop!

stop!

stop!

stop!

all

AND NOW THE CHAM-PI-ON HAV-ING ES-CAPED FROM THE TER-RI-BLE FU-RY OF THE DRA-GON BE-

AND NOW THE CHAM-PI-ON HAV-ING ES-CAPED FROM THE TER-RI-BLE FU-RY OF THE DRA-GON BE-

AND NOW THE CHAM-PI-ON HAV-ING ES-CAPED FROM THE TER-RI-BLE FU-RY OF THE DRA-GON BE-

all

all

THINK-ING HIM-SELF OF THE BRA-ZEN SHIELD AND OF THE EN-CHANT-MENT THAT WAS UP-ON IT RE-MOVED THE CAR-CASS FROM OUT OF THE

THINK-ING HIM-SELF OF THE BRA-ZEN SHIELD AND OF THE EN-CHANT-MENT THAT WAS UP-ON-IT RE-MOVED THE CAR-CASS FROM OUT OF THE

THINKING HIM-SELF OF THE BRA-ZEN SHIELD AND OF THE EN-CHANT-MENT THAT WAS UP-ON IT RE-MOVED THE CAR-CASS FROM OUT OF THE

all

All

All

WAY BE-FORE HIM AND AP-PROACHED VAL-O-ROUS-LY O-VER THE SIL-VER PAVE-MENT OF THE CAS-TLE TO WHERE THE SHIELD WAS UP-ON THE

WAY BE-FORE HIM AND AP-PROACHED VAL-O-ROUS-LY O-VER THE SIL-VER PAVE-MENT OF THE CAS-TLE TO WHERE THE SHIELD WAS UP-ON THE

WAY BE-FORE HIM AND AP-PROACHED VAL-O-ROUS-LY O-VER THE SIL-VER PAVE-MENT OF THE CAS-TLE TO WHERE THE SHIELD WAS UP-ON THE

all

(get ready for chimes)

WALL WHICH IN SOOTH TAR-RIED NOT FOR HIS FULL COM-ING BUT FELL DOWN AT HIS FEET WITH A MIGHT-Y GREAT AND

WALL WHICH IN SOOTH TAR-RIED NOT FOR HIS FULL COM-ING BUT FELL DOWN AT HIS FEET WITH A MIGHT-Y GREAT AND

all

NERVOUSLY

Stop!

ppp < mf

mf

AMPLIFIED CHIMES

fff SOUND EFFECT

L.V.

very large Bass drum

TER-RI-BLE RING-ING SOUND

COM-PLETE

O RI-GID

5:3 3 3 5:3

mf

mf

mf

3 3 3 3

OF THE STUNNED HOW THE AN- SWER OF SUR- PRISE UN WIELDM

solo

mf

mf

MADELEINE:

mf

I KNOW

5:3

I AM THE FI-NAL

YOU BY WHEN THE A-BYSS LIKE A SWORD OUT OF SHEATH HOW THE BRIDGE O THE SWERVE

no vibrato

solo

(Tutti)

5:3 3 3 5:3 3

3 3 3

Tambourine

LONE-LI-NESS YOU AL-WAYS WANTED FOR A FRIEND

O TRE-MORS OF DE-CEIT O WISH'D CLAIM

4:3 4:3 4:3 4:3 4:3 4:3

I AM SO DI-RECT AS TO BE MIS-PER-CEIVED DEEP A-LAS. SO HARD UP A-GAINST WHAT

4:3 4:3 4:3 4:3 4:3 4:3

TOM TOM

IT IS I AM UP A- GAINST THE MUSE NOT A LA-DY NOT A ROSE I

4:3 4:3 4:3

2 Tom Toms

Cong.

B.D.

WOULD BE UN- DER- STAND HOW UN- RE - DEEMED MY PLEAS DEPTH MOST NOT LEAST

Pizz.

mf

mf

mf

mf

mf

mf

Tambourine

O FLO-WER OF IN-FA-TU-

I AM DI-RECT I RE-TREAT I RE-CEIVE DE-CEIT O FLO-WER OF IN-FA-TU-

mf

D

A - TION MY REP-RI- MAND WE STAY A- WAY THE STAY - ING AT BAY YOU

A - TION MY RE-PRI- MAND WE STAY A- WAY THE STAY- ING AT BAY YOU

sim.

sim.

WILL HAVE PER-CEIVED MY MEAN-ING MY THREAT MY RE-VER-SAL THE IN-VI-TA-TION TO SPRING

WILL HAVE PER-CEIVED MY MEAN-ING MY THREAT MY RE-VER-SAL THE IN-VI-TA-TION TO SPRING

p poss

p poss

p poss

pp poss

p poss

sim.

ff ff ff

(ped.)

Gong

Tam-Tam

B.D.

Snare

B.D.

TO IM-A-GIN-A-TION SO LID-DED AND HEA-VY LIKE SLEEP

TO IM-A-GIN A-TION SO LID-DED AND HEA-VY LIKE SLEEP

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

swing ♪'s cresc.

swing ♪'s cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ride cymbal

f

I AC-CUSE YOUR

MY WHOLE BO-DY LIKE A ME-DI-TA-TION OR PRO-FOUNDSLEEP LIKE A ME- DI-TA-TION

cresc.

cresc.

cresc.

cresc.

poco a poco mf

cresc poco a poco mf

claves

wood blocks p

A-WAKE I EN-JOY YOUR A-WAKE LIKE THE DEAD

NARR 2

NGTT 1+3

LIKE THE LIKE THE

LIKE THE DEAD

arco

ROT-TED LOG LAIN ON ITS SIDE GROWN WET FOR MUSH-ROOMS POW-DER-Y FOR MOSS

ROT-TED LOG LAIN ON ITS SIDE GROWN WET FOR MUSH-ROOMS POW-DER-Y FOR MOSS

All Instruments like a whisper

306

ppp

bb

ppp

Vibes + Tom Toms pedal held down slow motor

Timp + Bd.

Timp G

ppp

♮ = white keys ♯ = "black"

L.V. Sempre

(B.D.)

THE WORLD GI - VEN UP OUR DARK - NESS TA - KEN

THE WORLD GI - VEN UP OUR DARK - NESS TA - KEN

THE WORLD GI - VEN UP OUR DARK - NESS TA - KEN

ppp

IN SI- MUL- TA-NE-OUS OUR RE-CEIPT OUR DE LI-VER-ANCE OUR'S

IN SI - MUL - TA-NE-OUS OUR RE-CEIPT OUR DE-LIVER-ANCE OURS

IN SI - MUL - TA-NE-OUS OUR RE-CEIPT OUR DE-LIVER-ANCE OURS

IN SI - MUL - TA-NE-OUS OUR RE CEIPT OUR RE-LI-VER-ANCE OURS

Anarchy

pp cres cendo molto f

pp cresc. molto f

cresc. molto f

pp cresc molto f

pp cresc. molto f

pp cresc. molto f

pp cresc molto f

pp cresc molto f

pp cresc molto f

pp cresc molto f

pp cresc molto f

House begins to crack, Narrator flees,

Roderick + Madeline stay frozen in

rapture + horror (or, horrible rapture)

very slow gliss

gliss

arco

pp cresc. molto f

Radio starts again finished w/ previous all repeat very 309. loudly until house falls, then sudden silence

All as fast + loud + ugly as can be!

All winds breathe as necessary!

Blow so hard that pitch is distorted, broken up, snarling, horrible, strident, unseemly, etc. If you want, give up necessarily + just scream at the top of your lungs.

honk

blast

Strings do the analogous- if desirable, switch to a cheap bow/instrument that can take abuse!

quasi gliss

Percussion- hit everything in sight very hard.

films of houses crumbling, being blown up, etc are shown.

Vln I Random double stops

Finished July 26, 1984 New York City Morton