

DEDICATED TO METTE KAABY AND JAKOB KAABY HELLSTENIUS

SERA

OPERA IN ONE ACT

HENRIK HELLSTENIUS

LIBRETTO: AXEL HELLSTENIUS
BASED ON AN IDEA BY AXEL AND HENRIK HELLSTENIUS

PART I

**COMMISSIONED BY OPERA VEST WITH FINANCIAL SUPPORT
FROM THE NORWEGIAN CULTURE COUNCIL
AND KASSETTAVGIFTSFONDET.**

Score in C

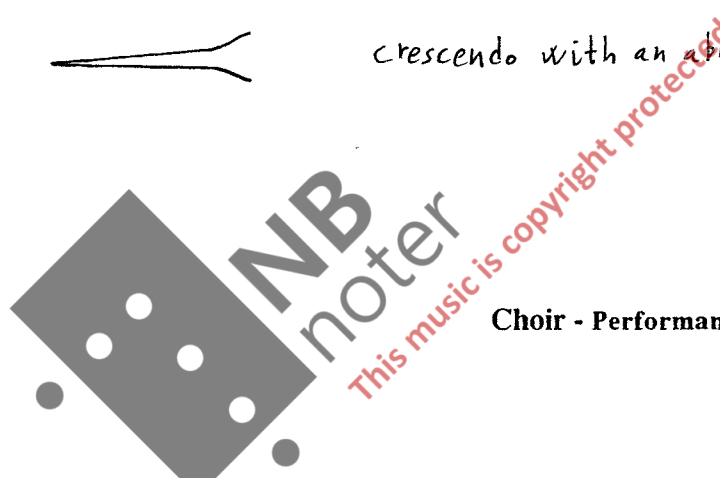
Instrumentation

1 Flute	+ fingercymbals, woodblock
2 Flute/Piccolo	+ fingercymbals, woodblock
1 Bb Clarinet	+ small bell, claves
2 Bb Clarinet/Bass Clarinet	+ small triangle, maracas
Horn	+ small triangle, cow bell
Trumpet	+ fingercymbals, iron pipe
Trombone	+ small bell, iron pipe
Percussion	Vibraphone, Crotales 2 Tubular Bells (Eb', C'), Button Gongs (C', f#) Timpani 2 small cymbals Slapstick 5 woodblocks Glissando whistle, Gujiro Snaredrum 3 bongos (or 2 bongos and 1 conga) 3 toms Grand Cassa Thundersheet Sandpaperblocks
Piano	
2 CD Players (I and II)	
The Sect *)	1 Soprano 2 Soprano Mezzosoprano Tenor Baryton Bass
Sera	Soprano
Lilith	Alto/ Mezzosoprano
Abel	Tenor
God	Bassbarytone
1 Violin	+ fingercymbals, small drum
2 Violin	+ fingercymbals, small drum
1 Violoncello	+ small triangle, tambourine
2 Violoncello	+ small bell, tambourine
Contrabass	+ small bell, small drum

*) The choirpart is also prerecorded, so the part of the sect may be performed without singers on stage. The part is available on a CD, which can be played from an additional CD player.

General performance notes

#, ♯	1/4 tone up
♭	1/4 tone down
	Change gradually
	Ordinary fermata
	Long fermata
	Very long fermata
	Crescendo from niente
	Decrescendo to niente
	As high as possible
	As deep as possible
	Accelerando
	Ritardando
	Grace notes should be performed as fast as possible
	Hold pitch <u>without</u> vibrato at length of the rhythm indicated
↑, ↓	1/8 tone up/down
N.V.	Non Vibrato
	crescendo with an abrupt dynamic ending



Voices

	Sprechgesang
	Spoken
	Whisper
S.V	Sotto Voce
	Produce only sound no pitch
	Open mouth
	Closed mouth
	Inhale air, exhale air
	When spoken or whispering, this do not indicate pitch, but placement in the range of the speaking/whispering voice.

Choir - Performance notes

(eng.)	English pronunciation
(ger.)	German pronunciation
(fr.)	French pronunciation
	Produce only sound, no pitch
s q - > - o - u - n	Produce all vowels in the word
Hum	Hum with the mouth shut
a e	Produce the transition between vowels
	Whisper
	Spoken
	Sprechgesang
	Produce a «hush» sound. Vary opening of the mouth so that the pitch changes.
	Open mouth, an extreme «F».
	Handclap
	Feetstamp
	Fingersnap
	Snap fingers as fast as possible
	Handrubbing

Strings

S.T	Sul tasto
A.S.T	Alto sul tasto
S.P	Sul ponticello
A.S.P	Alto sul ponticello

Wind instruments

	Cover the mouthpiece with the lips gripping lightly with the teeth as far inside the mouth as possible. Play a rapid glissando of harmonics on the fundamental indicated, ascending and descending.
+ - o	Cover/ uncover bell with hand (where there is not indicated mute).

Choir - Text notes

SCENE 3

The words are divided into syllables on the following words:

Bar 229- 240
 Mer - ci bien ve- nue
 Thank you wel - come
 Dan - ke schön will - kom- men

Bar 246- 247
 How do you do
 Ca wa
 Wie gehst

Bar 251-252
 Is he ill?
 Il est ma- lade?
 Ist er krank ?

Bar 268- 276
Sop 1 + tenor English
 Si - lence list- en

Sop 2 + baryton French
 Si - lence e-cou- tez

Mezzo+ bass German
 Sti - lle hø - ren

SCENE 7

The text is a permutation of the phrase:

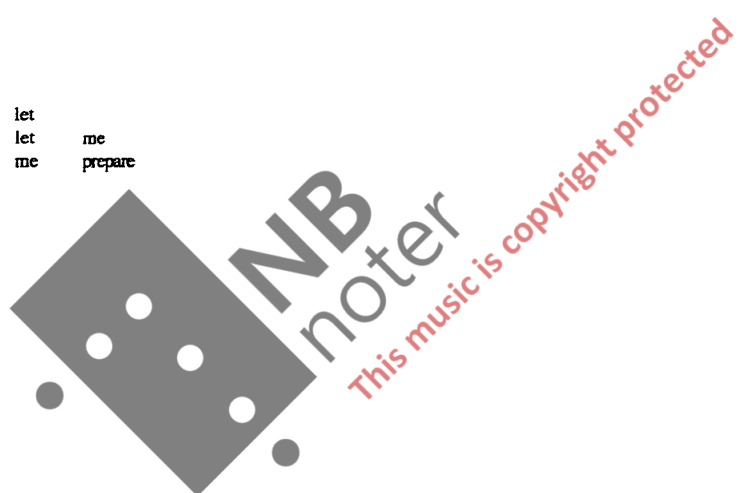
COME TO ME LET ME PREPARE YOUR EARS

					come				
				to	come	to			
		me	to	come	to	me			
	let	me	to	come	to	me	let		
prepare me	let	me	to	come	to	me	let	me	prepare

etc.

SCENE 11

- ① Scream, with raspy voice.
- ② Speaking voice as deep as possible.
- ③ Pick the deepest sound possible, by changing position of the mouth filter out overtones.
- ④ Speaking voice as high as possible.
- ⑤ Finger Snap as fast as possible.
- ⑥ Sound produced after a good taste.
- ⑦ Hushing.
- ⑧ Short, dry percussive consonant sounds.
- ⑨ Hand Rubbing
- ⑩ gǎñ - like in french onze. ____
- ⑪ «Horselips» produce a horse sound with loose lips. Tighten lips gradually so the sound gliss upwards.
- ⑫ Open mouth. Vulgure sound while exhaling.
- ⑬ Lipsmack.
- ⑭ gæ - dæ - bæ æ- like in french guf.
- ⑮ Let the tongue roll. The sound raises and falls by lowering the jaw and tightening and loosening the tongue.
- ⑯ Lipshake, snake the hole head with loose lips.
- ⑰ Let the tongue actively roll up and down , by opening mouth change the vowels from lu to lø or la.



OUVERTURE

HENRIK HELLSTENIUS

O-A

3 $\downarrow = 76$

4

Poco Mendo Mosso ($\downarrow = 69$)

5

4

4

FL 1

FL 2

Bb CL.

BASS CL.

HORN

Bb T.P.

Tb.

PERC. SLAPSTICK

TUB. BELL

PNO

3 $\downarrow = 76$

4

Poco Mendo Mosso ($\downarrow = 69$)

5

4

4

1

2

1

2

CB.

sim.

4 $\downarrow = 60$ O-C

FL. 1 P_{sub}

FL. 2 P

Bb CL. P_{sempre}

BS. CL. P_{sempre}

HRN. mf (solo) open

TP. P

TB. P

PERC. GR. CASSA pp

PNO. P

Liliths place. The Choir, Lilith's sect of Sound Collectors, are on stage.

LILITH enters, distressed by the sounds.

CD I TRACK 1 Electronic manipulation of: Breathing, music, VOICES, BIRDS ETC. (SAME AS SCENE 4)

START

4 $\downarrow = 60$ O-C

1 VN. $\text{PP}_{\text{sempre}}$

2 VN. Sub PP

1 VC. Sub PP

2 VC. Sub PP

CB. subPP PP

5

4

13

FL. 1

FL. 2

8va

6

3

3

3

P

P

Bb.

CL.

Bs.

CL.

P

6

3

3

3

P

(Solo)

HRN.

TP.

TB.

3

3

3

+

OPEN

f

P

sfz

P

f

P

sub

3

6

3

GR.

CASSA

PPsub

PNO

CD1

(TRACK 1)

5

4

13

1

2

1

2

1

2

8

P

6

3

3

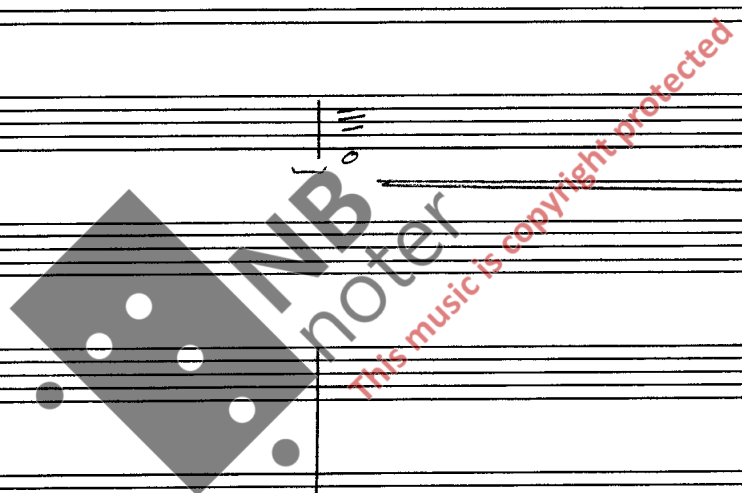
3

3

P

P

P



15

3 $\text{♩} = 74$ O-D

4 POLO MENDO MOSSO ($\text{♩} = 69$) O-E

1 FL.

2 FL.

B♭ CL.

B♭ CL.

HRN.

TP.

TB.

PERC.

PNO.

CD1 (TRACK 1)

GR. CASSA

TUB. BELL

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Musical notation for woodwinds, percussion, and piano.

15

3 $\text{♩} = 74$ O-D

4 POLO MENDO MOSSO ($\text{♩} = 69$) O-E

1 VN.

2 VN.

1 VC.

2 VC.

CB.

Musical notation for strings and cello.

19

2/4 5/4 4/4 $\downarrow = 52$ 4/4 $\downarrow = 76$ [O-F]

ACCELL.

FL. 1 *8va sim.* WOODBLOCK

FL. 2 *8va* WOODBLOCK

Bb. CL. CLAVES

Bs. CL. MARACAS

HRN. COW BELL

Tp. IRON PIPE

Tb. IRON PIPE

PERC. SNARE DRUM RIM SHOT

Bongos
Congas
Toms
G.C.

PNO. *8va*

CDI (TRACK 1)

19

2/4 5/4 4/4 $\downarrow = 52$ 4/4 $\downarrow = 76$ [O-F]

ACCELL.

1 VN. SMALL DRUM

2 VN. SMALL DRUM

1 VC. TAMBOURINE

2 VC. TAMBOURINE

CB. P fp < f

23

1 FL
2 FL

1 CL.
2 CL.

fp ————— f

fp ————— f

HRN.

TP.

Tb.

f

fp ————— f

fp ————— f

2B.
1C.
3T.
G.C.

fp ————— f

p

fp ————— fp

fp ————— f

PNO.

ff

ff

ff

sub

sub

(TRACK 1)

CDI

23

1 VN.
2 VN.

1 VC
2 VC

CB.

SMALL DR. f

SMALL DR. f

TAMB. f

TAMB. f

f

PIZZ. SEMPRE

f sempre

fp ————— f

fp ————— f

f >>

PROLOGUE

3
4

$\text{♩} = 60$ *Liberamente*

29

1 FL

2

ff

1 CL

2

ff

HRM.

TP.

Tb.

ff

PERC.

THUNDER SHEET

PPPP

PPP

15va

ff

sub

(TRACK 1)

CDI

LIL.

ff (shouts)

ORD.

PP

si-

si-

29

$\text{♩} = 60$ *Liberamente*

1 VN.

2

1 VC.

2

CB.

ff

3
4

3
4

SENZA MISURA

TH. SHEET PPP t.v.

$\text{♩} = 56-60$ P-A

SECT

1 SOP. PP (eng) si - si - f

2 (eng) si - si - [s]

MEZZO (eng) Len PP

TEN. PP (eng.) si-lence

BAR. (eng.) si-lence PP

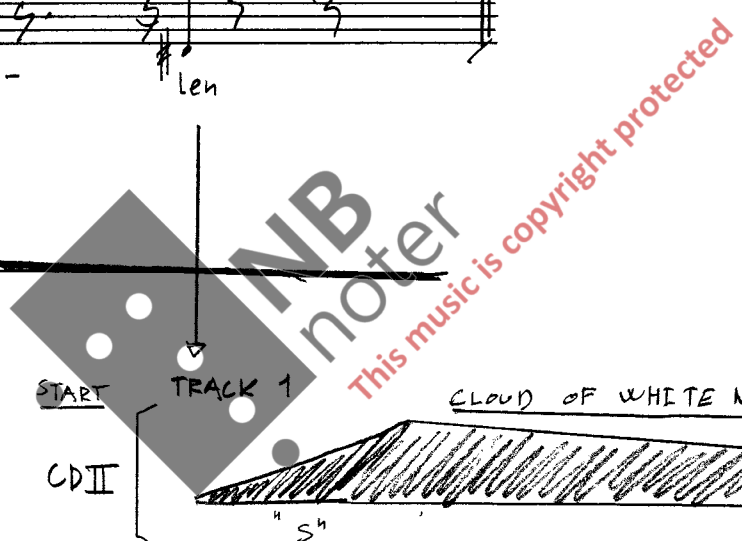
BASS. (eng.) si- len

ELECTRONIC SOUND

CD I (TRACK 1)

START TRACK 1

CD II "S" CLOUD OF WHITE NOISE

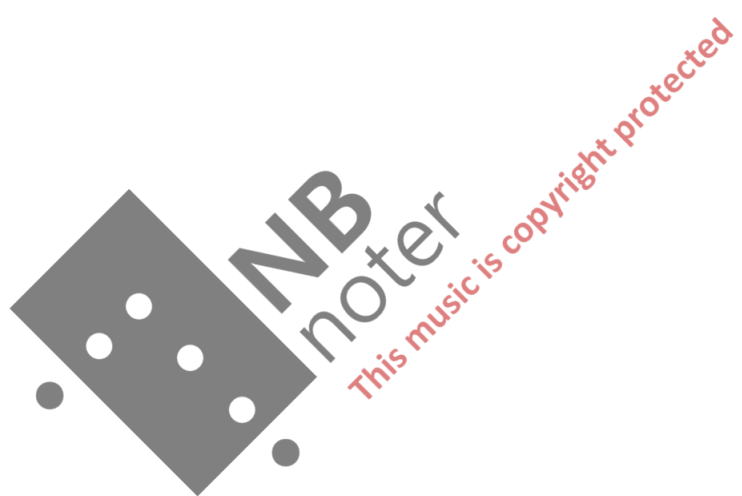


3
4 P-A

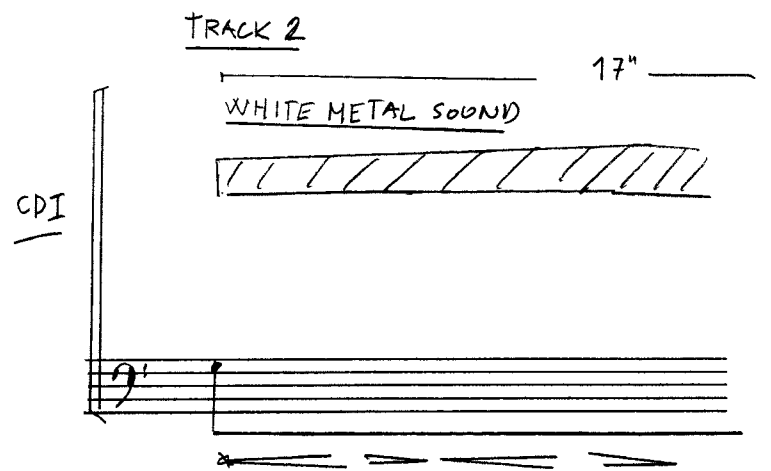
SENZA MISURA ($\text{♩} = 56-60$)

LILL. PP si - mf PP si - mf PP si - p

[m] [s] [m]



C



LILL.

mf > pp

e-

si -

m

si -

Lence

ca. 9"

4 [P-B]
4

SOP. (ger.) stil- -le (eng.) sq
ALTO (fr.) -len (ger.) -lle (fr.) si [s]
TEN. (fr.) si- -len
BAR. (fr.) si-len f [s]
BASS. (fr.) si-len sfz [ce] (eng.) si- -len



(TRACK 2)

4 [P-B]
4

-lence, si- lence si si-

2
4

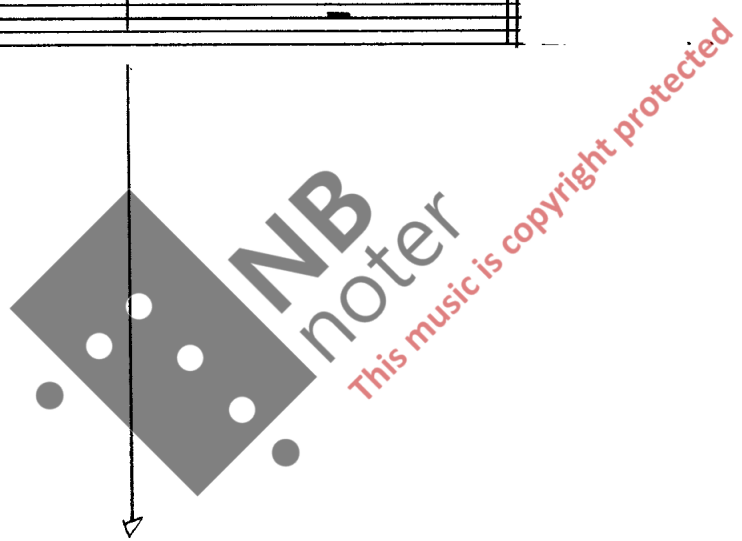
1 Sop. 2 Mezzo TEN. 8 BAR. BASS

9 - 7 - 0 - u - n

sfz

pp re - so

re-so



TRACK 3

CDI VOICE SOUND

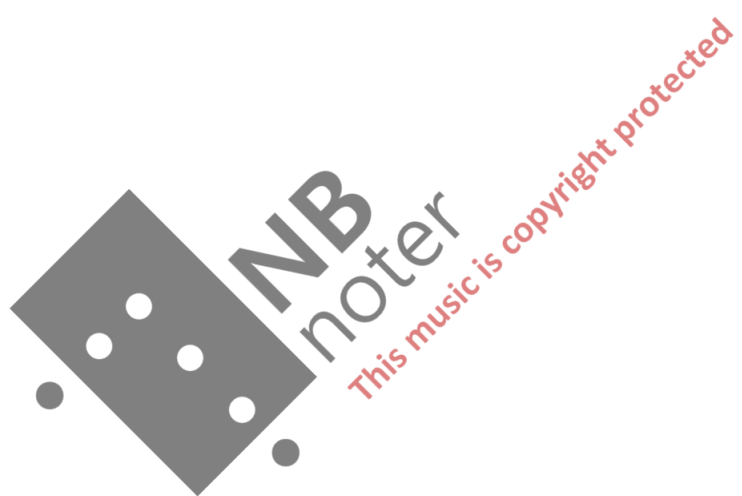
2
4

4
4

LILL

f - p

si - si - si - si - len



CD
F

(TRACK 3)

LILU

gliss.

pp

f

gliss.

we hear

6
4

[m] [m] [m]

si- si- si- si-

4 P-C

4

Sop. *sfz pp* (fr.) si-len *[s]* (fr.) re-so *PP sfz*

2 (fr.) re- -so (ger.) -gen

MEZZO (ger.) sing-

TEN. *PP* (eng.) si-lence

BAR. *PP* (ger.) stil-le

BASS *PP* (eng.) si- sings (ger.) die stil-



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ELECTRONIC VOICE

TRACK 2

CD II

[re so na] [s] [s] [an os re]

(TRACK 3)

CD I

6
4

4 P-C

4

we we hear hear

a - lone we hear

1 SOP. (eng.) sa - 7 - o - u - n [d] (fr.) chan - ten (eng.) re - sa [a - 7 - o - u - n]

2 MEZZO (eng.) si - len - ce (fr.) chan chan (eng.) re - sa [a - 7 - o - u - n]


TEN. (ger.) sin - gen (fr.) le si - (eng.) si - lence

BAR. sings

BASS - Le (fr.) - len [s] (eng.) re - sa [a - 7 - o - u - n]

pp sfz pp sfz pp 3

CD II (TRACK 2)

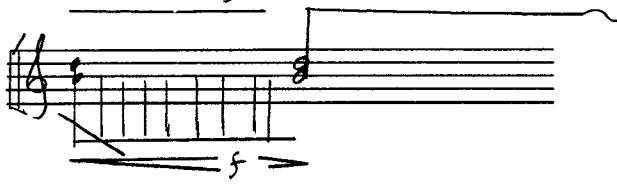


[re - so - na] [s] [s] [an os er]

CD I (TRACK 3)



CDI TRACK 4 VOICE SOUND



2
4

SOP. 1
[ds] sfz
ORD. sfz
sings

SOP. 2
gliss
[ds]

MEZ.

TEN.
sfz pp
(eng) si-lence

BAR.
sfz pp
(ger.) stil-le

BAS.
sfz
[ds]



(TRACK 4)

CDI

LIL

2
4

f >

4
4

f >

p

f

gliss >

p

We know A-lone we know that cha-os is death we cap-ture We cap-ture

4
4

1 6/8
SOP

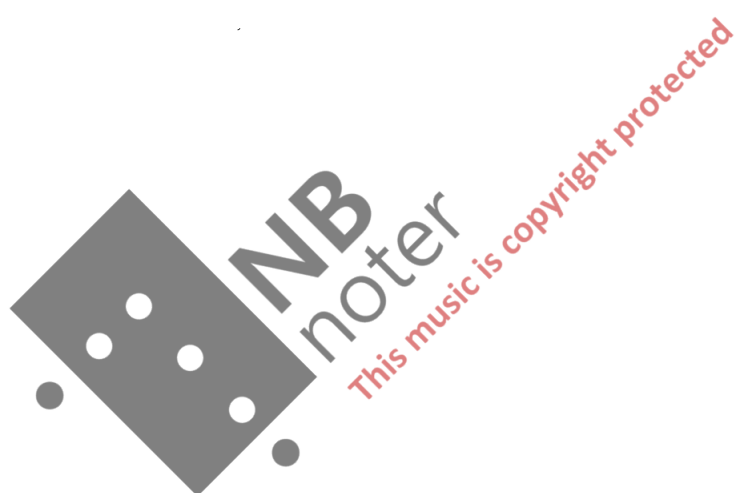
2 6/8

MEZSO

TEN 6/8

BAR 7

BASS 7



TRACK 3

CD II

(TRACK 4)

CD I

METAL SOUND

And we have cap-tured all of it cap-tured all all sound will now fall si-

2 4
4 subpp f4

gliss.

4 P-D
4

3
4

1 Sop. (fr.) -lence *P* *sfz* chant *sfz* chan-ter (ger.) singst (eng.) [r]e

2 (eng.) sings (fr.) chant (ger.) sin-gen -le (eng.) [r]e *f* *p*

MEZZO (fr.) si-lence *P* chant (eng.) re-sounds *mf*

TEN. (fr.) si-len [s] (ger.) die stil- (eng.) it

BAR. (fr.) -le *f* chan- [t] (ger.) still- (eng.) si-

BASS (ger.) die stil-le (eng.) sound

TRACK 3
DISTANT ECO OF CHOIR

VOICE ↑

SPOKEN VOICE > X
chant!

FEMALE VOICE re-so

MALE VOICE si-lent sin-gen

CD II 0-A <f>

CD I

4 P-D
4

3
4

LULL *f* *fp* *f* *p* *f* *f* *f* *p* *f* *p*

-lent all noise noise all noise fades a-way a-way all cha- os is o-

4
4

1 Sop
2 Mezz
TEN
BAR.
BASS

re-sa
[r]e
(ger.) sin-gen
-len
[s]
-len
[s]

re-sa
-ding
e-
(eng.) lis-ten
e-

sfz
p
sfz
sfz
sfz



(TRACK 3)

(ECO OF CHOIR)

SPOKEN VOICE
sti- lie

CLOUD OF NOISE

ELECTRONIC VOICE
re-so-na [s]
an-os er

VOICE
e-

LILL

(o-)
- ver
si-
- lence
si-
- lence means
pe-ace
pe-ace

4
4

p
sfz
sfz
sfz
sfz

4 P-E
4

1 2 3 4 5 6 7 8

SOP. *pp* e-

MEZ.

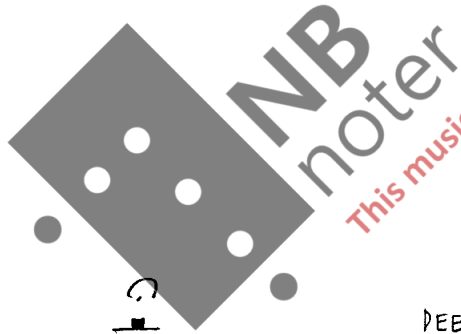
TENOR *pp* Lis-ten

BAS. *p* e-

TRACK 5
ELECTRONIC VOICE

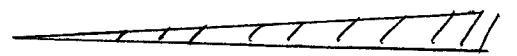
CD I

e - o



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CRISP METAL NOISE



pp DEEP GLISSANDO SOUND



ELEC. VOICE

SOFT SOUND

CD II

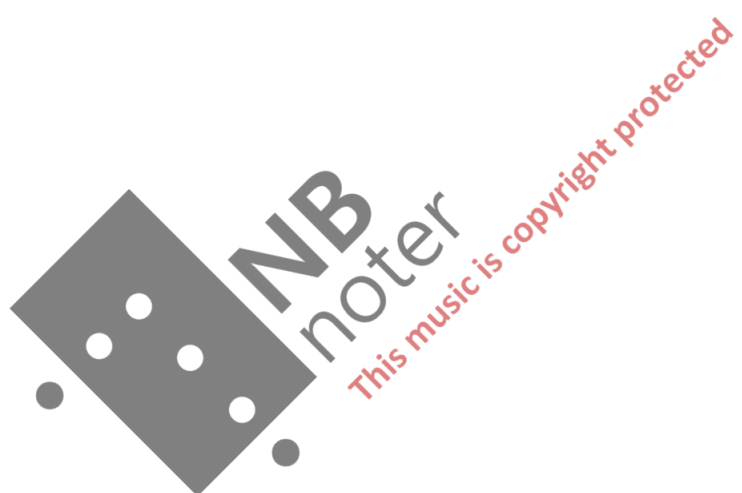
sfz *sfz* *p* *pp*

3:2 *6*

me-ans li-fe Life then is si-lence Lord

P-E

SENZA MISURAZA
SOTTO VOCE SEMPRE



(TRACK 5)
(CRISP METAL NOISE)

SD
HD

(SOFT SOUND)

(E-VOICE)

LILL

Hear our pray- -er Hear! Give us si- - lence

Non VIB
7 PPP
P
gliss.

Detailed description: This block contains three musical staves. The top staff is a hand-drawn waveform labeled '(TRACK 5) (CRISP METAL NOISE)'. The middle staff is a musical score in treble clef with a key signature of one flat, labeled '(SOFT SOUND)'. The bottom staff is a musical score in treble clef with a key signature of one flat, labeled '(E-VOICE)'. It includes lyrics: 'Hear our pray- -er Hear! Give us si- - lence'. Performance markings include 'Non VIB', '7 PPP', 'P', and 'gliss.'. Fingerings '2', '3', and '6' are indicated. A vertical line on the left side is labeled 'SD' and 'HD'.

2 P-F 3
4 4

SOP. Lis-ten

MEN.

TEN.

BAR. e-

BASS. e-

TRACK 5

CD I

PISTANT/DISTORTED CHOIR

hò- -ren hòr -ber e- e-cou - teg L'in-au-di-ble
 hò- -ren hòr -ber e-cou L'in-au-di-ble L'in
 hò- -ren hòr -ber e-cou L'in-au-di-ble
 hò- -ren un hòr re e- L'in-au-di-ble
 hò- -ren un -re e- L'in-au-di-ble

LILL

Give us Life Hea- [r] Give us si- lence

gliss.

3
4

P-G

1 Sop. *sfz* *pp*

2 *pp* *e- covt*

MEZO *mf* Lis-ten

TEN *mf* Lis-ten

BAR *p* *e-*

BASS *p* *e-*

pp

sfz *[t]*

pp *f*

Hö- ren

TRACK 6

VOICE *E- CO-O*

CD I VOICE *E- CO-O*

EXPANDED BASS CHOICE

Hö- [rrreee-]

LILL *p*

Hear me plea-



4/4 P-H 5/4

1 SOP (ger.) hö- hö- ren (fr.) e-

2 (ger.) hö- (fr.) si-

MEZZO (ger.) -ren hö- ren (fr.) cou-

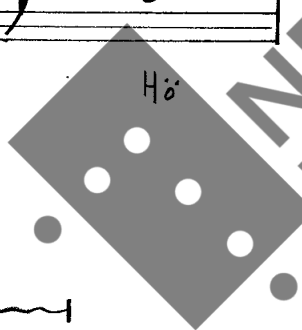
TEN. (ger.) -ren hör- (eng.) Li

BAR. (ger.) -ren hö-re

BASS. (ger.) hör- e-

TRACK 4 VOICE SOUND

CD II



NBnoter

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CD I

LILL

glisc. mf pp mf

-se Hear P-H Let all be si- lence

1 VN Non VIB

1 VC PP Non VIB

2

4
4

1 SOP
2
MEZ
TEN
BAR
BASS

-tes e -tes i a e
leh - (eng.) Lis-ten Lis-ten e
-tes si-lev -ce i a e
-sten e- i
e a e e- i a e e (gen) hö-

sfz pp e-cov sfz pp sfz pp sfz pp

LD II

(TRACK 4)

spoken Li- -sten sti- -le

wooble sawie [s] [s]

LILL

mf

gliss

It is fin- nished It's all cap- tured

VN1
1
VC
2

Non VIB
pp

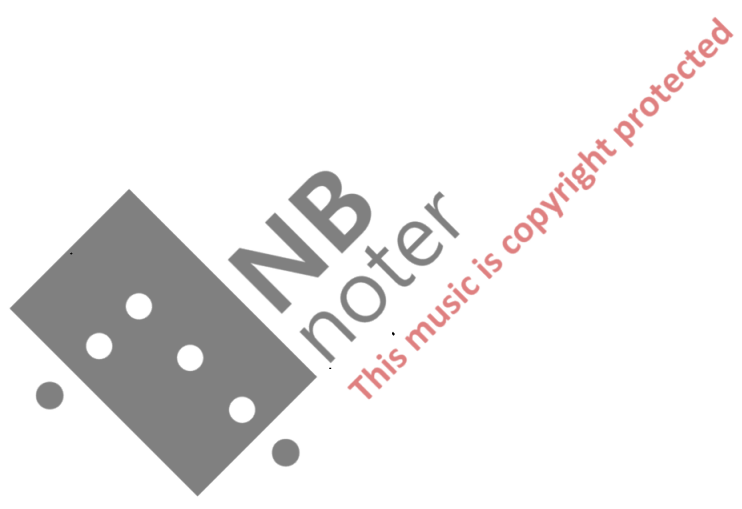
♩=60
5
4

SENZA MISURA

1 SO
2 SO
MEZ
TEN
BAR
BASS

(ger.) hö-ren
(ger.) ö i hö- ren hö
ö- (fr.) e- cou [r] en s'' [h]
i ö o [h]
(fr.) e- cou [h]
(fr.) e- cou

sfz pp sfz sfz sfz
pp pp pp pp



LILI
VN1
1 VC
2 VC

gliss
send

f P

♩=60
5
4

ORCHESTRAL INTERLUDE 1

$\text{♩} = 60$ CON MISURA

①

FL 1
FL 2
B♭
CL
BS

p *sfz* *sfz* *sfz*
pp *ff*
pp *ff*

HRN
Tb

f

Perz

SLAPSTICK
TVB. BELLS
sfz
f
vib.
P sempre
Ped
L.v

PNO

ff *ff*
Ped
L sub

SOP2
TEN
BAR

[w]

LILL

f *p*
Send us Se-ra

$\text{♩} = 66-72$ OI-A

$\text{♩} = 60$ CON MISURA

1
2
1
2
CB

VN
VC
CB

ff *ff* *ff* *ff* *ff*
ARCO *ARCO* *ARCO*
f sub *f sub* *f sub* *f sub* *f sub*
pp *f sub* *p* *f*
3:2
5

④

1 FL 2

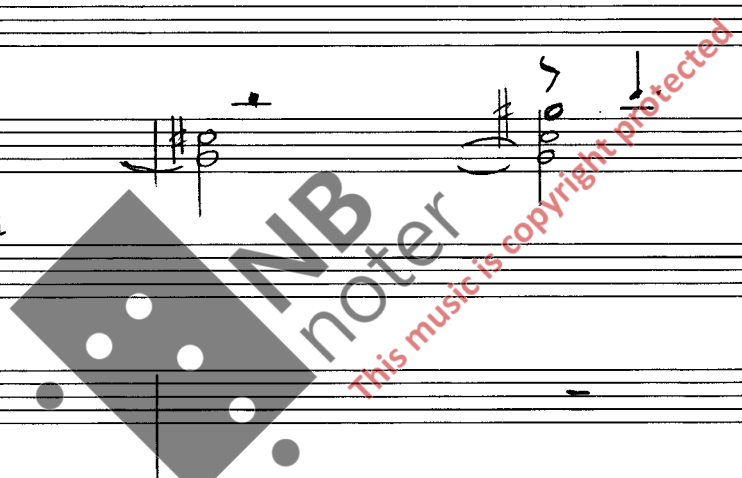
Bb CL Bs

HRM

TP Tb

VIB

PNO



1 VN 2
1 VC 2
CB

⑥

FL 1
FL 2

CL
B.

HRM

Trp
Tb

VIB

PNO

VN 1
VN 2
VC 1
VC 2
CB

⑧

FL 1 & 2 staves with musical notation, including dynamics like *f* and *pp*.

B♭ CL & BS staves with musical notation, including dynamics like *f* and *pp*.

HRM staff with musical notation and dynamics like *f*.

Trp & Trb staves with musical notation and dynamics like *mf* and *f*.

Vib staff with musical notation, including a ** Ped* marking.

PNO staff with musical notation and dynamics like *mf* and *f*.

VN 1 & 2, VC 1 & 2, CB staves with musical notation and dynamics like *f* and *afsub*.



10

FL 1 *f*

FL 2 *f* -3-3-

8 PICCOLO

B♭

CL *f* *p* *f*

B♭ *f* *p* *f*

HRM *f* *f* *f*

Tp *f* *f*

Tb *f* *f sub*

Vib ** Ped* ** Ped*

PNO *f* *f* *f*

VM 1 *f sub* *f sub* *f sub*

VM 2 *f sub* *f sub* *f sub*

VU 1 *f* *f* *f*

VU 2 *f* *f* *f*

CB *f* -6-

FLUTE (12) **OI1-B**

CLARINET (Bb) **OI1-B**

CLARINET (C) **OI1-B**

TRUMPET (F) **OI1-B**

VIBRAHARP **OI1-B**

PIANO (PNP) **OI1-B**

OI1-B

VN 1 & 2

VC 1 & 2

CB

14

FL Piccolo

B♭ CL Bass

HRM Horn

Trp Trombone

Vib Vibraphone

PNO Piano

VM Violin

VC Viola

CB Cello



16

3
4

FLUTT.

6
4

FL
Picc

Bb
CL
Br

HRN

Tp
Tb

Vib

PNO

3
4

6
4

VM
2
1
VC
2
Cb

011-C

FL 6/4

pp poss. sub

PIC 8

Bb

CL

Bs

HRM

Tp

Tb

8va

f

mf

mf

5

4

CROT 15

VIB

8va

mp

sim.

mp

Ped

sub

mp

5

4

011-C

♩ = 52 MENO MOSSO

VM 1 2

VC 1 2

CB 8

sub p

sub p

36

f

mf

mf

mf

5

4



Handwritten musical score for woodwinds and strings. The score includes parts for Flute (FL), Piccolo (PICC), B♭ Clarinet (CL), Bassoon (BS), Horn (HRN), Trumpet (Tp), Trombone (Tb), Cor Anglais (CRt.), Vibraphone (VIB), and Piano (PNO). The music features various dynamics such as *p*, *f*, *fsub*, and *ff*, along with articulation marks like accents and slurs. A large watermark "NB noter" is visible across the middle of the page.

ACCELERANDO 3/4 ♩ = 66-72

Handwritten musical score for strings and cello. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (VC), and Cello (CB). The music features various dynamics such as *p*, *f*, *fsub*, and *ff*, along with articulation marks like accents and slurs. A large watermark "NB noter" is visible across the middle of the page.

22 OI 1-D

2
4

FL *f* *ff* *ff* *mf* *ff*

PKC *f* *ff* *ff* *mf* *ff* *CRONATIC GLISS.*

Bb CL *f* *ff* *ff* *mf* *ff*

Bc *f* *ff* *ff* *mf* *ff*

HRM *ff*

Tp *f* *ff* *ff* *mf* *ff*

Tb *f* *ff* *ff* *mf* *ff*

Vib **f* *ff* *Ped* *SLAPSTICK*

PNO *f* *ff*

1-D
♩ = 66-72

2
4

VN *f* *ff*

Vc *f* *ff* *gliss.*

CB *sim*

SCENE 1 GOD/SERA - HEAVEN

2 (24) 4 #

1 FL
PKC

Bb
CL
Bs

HRV

TP
Tb

Perc

PND

8vb. - - - - -

4 IA ♩ = 52-56

1 VN
2

1 VC
2

CB

Finger cymbal: \downarrow \sim

spoken: Bless the Lord f

spoken: Bis mil-Lah e er-ra-hem e er-ra-hem ff al

small bell: \downarrow \sim

-39- f

NMI 24-linier

RA

28

FL 1 *ORD. tr* *sff* *tr*

FL 2 *Finger cymb:* *mf* *ff*

spoken: Fa-der vår du som er i hi-mme-len pp Hel-li-ge vor-de ditt navn

CL *mf* *ff* *small bell:* *f*

Bs. *mf* *ff* spoken: wal a-sr

HRN *small triangle:* spoken: No-tre père qui est aux cieux que ton nom soit san-ti-fi-é

TP *mf* *ff* *Finger cymbal:* spoken:

Tb *mf* *ff*

2. cymb 3 WB *P* *mf* *ff*

VIB *Ped*

Gongs *#* *lv*

PNO *mf* *ff*

God's heaven. Down from earth, with a Babel-like confusion, thousands of prayers and complaints in all languages. GOD enters coughing.

x) Pray a prayer in your own language.

1 VN *o'* You his an-gels You migh-ty ones who do his word

2 VN *mf* *ff* *pp*

1 VC *mf* *ff*

2 VC *mf* *ff*

CB *hun-do Lil-Lah rab-bil al al-La meen Ar-ra ham i er-rhe-em Ma-Li-ki ya-um-i*

30

FL 1 *sf* *tr* *mf*

FL 2

CL *in - na al in sa - a - ne*

BR *spoken: Herr Gott hör mich an*

HRM *que ton regne vi - en - ne que ta vo - lon - té soit fait sur la terre comme*

TP *praise the lord praise the lord from*

TB *spoken like a prayer Gods en - gel du som ver - her meg til*

2 Cymb 3 w. B

VIB *pp*

GONGS ** Ped*

PND

SERA, the messenger, enters.

*) Pray a prayer in your own language

1 VN *He - an - ke - ning. to the voice of his word*

2 VN *Finger symbol: ↓*

1 VC *spoken: no - tre père qui est aux cieux que*

2 VC *spoken: Fa - der - vår du*

CB *spoken: pp Bis mit - bh e er - ra - hem e*

e - de - en I ya - ka - na - bu - du wa i - ya - ka nas - ta - een In - di - na es - si - ra - ta

32

I-B

FL 1
FL 2

f Gi oss i dag vort dag-lö-ge brad *pp* og for-lat oss vá-re skyl-der som vi og for-la-ter vi-re skyl-der-re

B♭
CL
Bs

khu - sr el le al - le zhee - ha a - ma - hv wa ^{a-3 mi}

hör mic zu Ich weiß so wenig von dir Herr ich ru - fe heu-te dei - ne nah-men an ich

HRM

aux ci - el Don-he nas au-jour d'hu-i no-tre pain de ce jour Par-don-ne nas nos of-fen-se s Comme

Tp
Tb

the hea - veans praise him in the height praise him

høy-es-te om-sorg be-trodd meg opp-lys meg vern meg styr meg led meg

VIB
GONGS

* Ped * Ped * Ped

PNO

GOD: *f*

How ma-ny times re-pect all per-so-nal pra-yers are to me!

I-B

1
VN
2

Bless the lord and all his hosts his mi - ni - sters that do his will praise the

ton nom soif san-ti-fi - e que ton regner vi-en-ne que ta vo-lon-té soit fait sur la terre comme aux ci - el

1
VC
2

som er i him-me-len *pp* Hel-li-ge vor-de ditt navn kom-me ditt ri - ke skje din vil-je som i him-me-len så og på

er-ra hem *f* al hun-do lit-ta rab-bil al - al-la moon, *pp* Ar-ra ham i er-rhe-em Ma-li-ki ya-um-i e-de-en

CB

al mus-ta-qr-en si-ra - ta al-la-zi-hi-na a-nam-ta a-lai-kin gha-i - ril magh-du-bi a-lai-bin

35

FL 1
FL 2

of led oss ih-he inn-i fris-tel-sen for.

B \flat CL
Bs

lu se-li-ha-ti wa ta-wa-sav

bit-te daß du mich an-hörst und an-minst bit-te

change to B \flat CL 2

HRM

nous par-don-nos au-ssi à ceux qui nous of-fen-sés et he nous

Tp
Tb

all his an-gels praise him

opp-lys meg vern meg styr meg lee meg.

VIB
GONGS
SYNTH

SLAPSTICK: f

GLISSAUDD WHISTLE p

SAMPL. (1-1)

stfz

NB noter
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SERA

(inhale): p $\frac{5}{4}mf$

Hold breath mf

per-sonal Did you say

GD

to me a-lone

$\text{♩} = 56-60$ LIBERAMENTE

TUTTI ARCHI:

VN 1
VN 2
VC 1
VC 2
CR

lord and all his hosts his mi-ni-sters

Don-nez nous au-jour-d'hu-i no-tre pain de ce jour.

jon-den gi oss i dag vârt dag-li-ge brød

I ya-ka na-bu-du wa i-ya-ka nar-ta-een

wa la adh-daal leen Aa - meen

-43-

38

5/4 Accelerando molto

4 [I-C] 4/4 $\downarrow = 112$

3/4

FL 1 2

Bb CL 1 2

HRM

Tp

Tb

PERC SNARE DRUM

SERA

per - so - nal ? But I hear thou - sands thou - sands thou - sands kids who pray : Can I

5/4 Accelerando molto $\downarrow = 220$ 4/4 $\downarrow = 112$

GOD

1 2

VN 1 2

VC 1 2

CB

Accelerando molto $\downarrow = 220$ $\downarrow = 112$

5/4 [I-C] 4/4

N.V. PP f

N.V. PP f

PP f

41 3/4

4/4

FL 1 2

B♭ CL 1 2

HRM

Wu-Wu Mute

TP

Tb

PERC

SER

God can I God can I God can I God

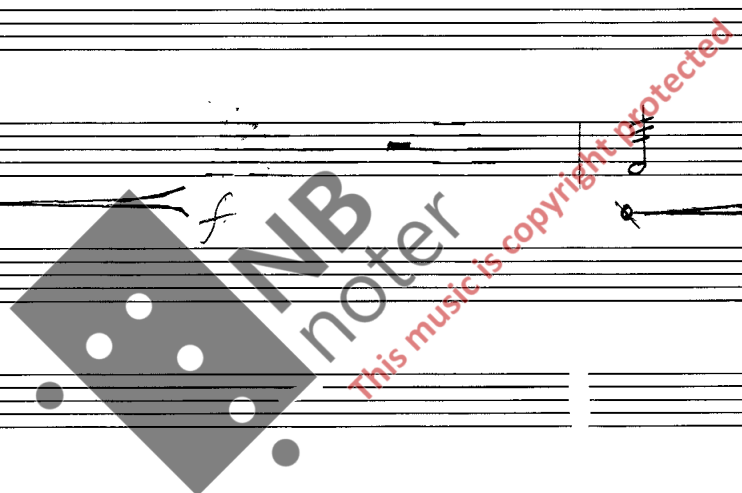
GOD

3/4 4/4

VN 1 2

Vc 1 2

CB



44

3/4

4/4

FL 1
FL 2

BCL 1
BCL 2

HRN

TP
TB

PERC

PNO

SER

can I please, please have a bi-cy-cle can I

VN 1
VN 2
VC 1
VC 2
CB

Handwritten musical score for page 47, featuring multiple staves for various instruments and a vocal line.

FL 1 & 2: Flute parts with dynamics *p* and *pp*.

B♭ CL 1 & 2: Clarinet parts with dynamics *pp*.

HRM: Horn mutes.

TP & Tb: Trumpet and Trombone parts. Includes markings: "Wa-Wa Mute", "No Mute", and dynamics *f* and *pp*.

PERC: Percussion part.

SERA: Soprano vocal line with lyrics: "God can I God can I God. and a new doll and a."

VN 1 & 2: Violin parts with dynamics *f*.

VC 1 & 2: Viola parts.

CB: Cello part.

Watermark: "NB noter This music is copyright protected" is overlaid on the score.

x) A prayer in your own language

40 I-D 72

FL 1 Finger cymbals: *f* *x*

FL 2 spoken: Praise the Lord and all his hosts *f* his

FL 2 x) Finger cymbals *f*

FL 2 spoken: *p* og led oss ik-ke inn i fris-tel-se *f*

BhCL 1 small bell *f* *x*

BhCL 1 spoken: sa - Li ha - ti wa ta-wa *f*

BhCL 2 small triangle *f* *x*

BhCL 2 spoken: *p* ich bit-te daB du mich *f*

HRM small triangle *f* *x*

HRM spoken: Comme nous par-don-nos au-ssi à ceux qui nos of-fen-ses et ne *f*

TP Finger cymbals *f* *x*

TP spoken: ALL his an-gels praise *f*

Tb small bell *f* *x*

Tb spoken: *p* Led meg opp-lys meg Led meg opp-lys meg Led meg *f*

PERC 2 small cymbals *f* *x*

PERC VIB. *f* *x*

PERC 2 GONGS *f* *x*

PERC P sempre *f* *x*

PERC Ped *f* *x*

PERC P *f* *x*

SERA *p* horse

GOD *mf* spoken: Get a-way *mf* I said *ff* get a-way

2 4 72 I-D 3 4

VN 1 ORD. *fsub* spoken: praise the Lord and all his *f*

VN 2 *fsub* spoken: he nous sou-mets pas à la ten-ta-tion mais de-Li-vre nous de *f*

VC 1 *fsub* spoken: *p* og for-lat oss vår *f*

VC 2 *fsub* spoken: *p* bis mil-lah e *f*

CB *fsub* spoken: *p* Er-ra hem-al hum-do-li-Lah *f*

8 pp *f* *ff*

48 *f*

53

Accell

FL 1 2

4/4

p

vibrato:

mf

3

BkCL 1 2

pp

vibrato:

mf

change to Bass Clarinet.

3

HRM

p

Trp

Tb

straight Mute

p

PNO

p

SERA

3/4

Accell

hear the cra-zy, cra-zy, cra-zy Li-lith pray

f

vibrato with the head, loose lips.

p

VN 1 2

Vc 1 2

CR

3/4

Accell

pp

vibrato:

mf

p

SENZA MISURA

(♩ = 94)

FL. $\frac{4}{4}$ $\frac{3}{4}$

PICC. $\frac{4}{4}$ $\frac{3}{4}$

B♭ CL. $\frac{4}{4}$ $\frac{3}{4}$

BS. $\frac{4}{4}$ $\frac{3}{4}$

HRN. $\frac{4}{4}$ $\frac{3}{4}$

TP. $\frac{4}{4}$ $\frac{3}{4}$

Tb. $\frac{4}{4}$ $\frac{3}{4}$

CRDT. $\frac{4}{4}$ $\frac{3}{4}$

SLAPSTICK

Glissando whistle

sfz

PNO. $\frac{4}{4}$ $\frac{3}{4}$

SERA. $\frac{4}{4}$ $\frac{3}{4}$

hun- ger that gnaws us

GOB. $\frac{4}{4}$ $\frac{3}{4}$

stop your foo-lish an-gel you foo-lish an-gel [a- cho!]

SENZA MISURA

(♩ = 94)

1 VN. $\frac{4}{4}$ $\frac{3}{4}$

2 VN. $\frac{4}{4}$ $\frac{3}{4}$

1 VC. $\frac{4}{4}$ $\frac{3}{4}$

2 VC. $\frac{4}{4}$ $\frac{3}{4}$

CB. $\frac{4}{4}$ $\frac{3}{4}$

62

SENZA MISURA (♩=94)

5
4

1 FL

2 FL

B♭ CL

B♭ BS

HRM

TP

Tb

PERC

PNO

SERA

foo-lish foo-lish me? foo-lish foo-lish foo-lish foo-lish me? foo-lish me? Let me Let me let me

SENZA MISURA (♩=94)

5
4

1 VN

2 VN

1 VC

2 VC

CB

5 4
 (63) 4 4 4 4 5 4

FL 1
 FL 2

CL
 Bs

HRM

Tr
 Tb

VIB

PM

SOFT MALLETS

pp p

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SERA

Let me tell you who's mad! She is she is she is mad she is she is she is mad she is

mf gliss. stz p

5 4 4 4 5 4

CON MISURA SENZA MISURA $\text{♩} = 72$

NonVib sul tasto

pp

gliss.

pp 53 -

66 5/4

FL 1
FL 2

b7
CL
Bs

HRV

Tp
Tb

VIB

PNO

SERA

Li-lith is the one who's mad

"Mocking" - parody of Lilith

PP - 3 - mf p - 3 - f

"sound is cha-os, cha-os is death"

5/4

GON MISURA 1=72

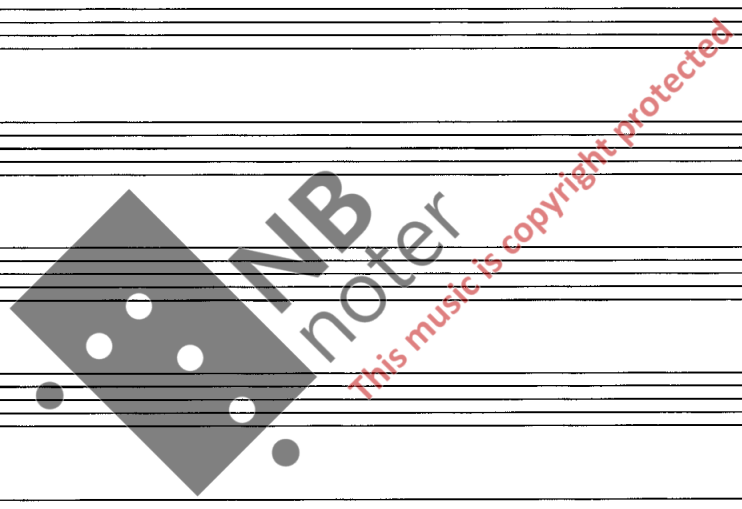
4
4

VU 1
VU 2

VC 1
VC 2

CB

FL 1
FL 2
Bh
CL
Bs
HRM
Tp
Tb



SERVO

she's a fool how can you take her stupid plan her stu-

non vib. *gliss* *pp* *poco* *a* *poco* *crescendo*

VN 1
VN 2
VC 1
VC 2
CB

5/4 (71) 4/4

FL 2

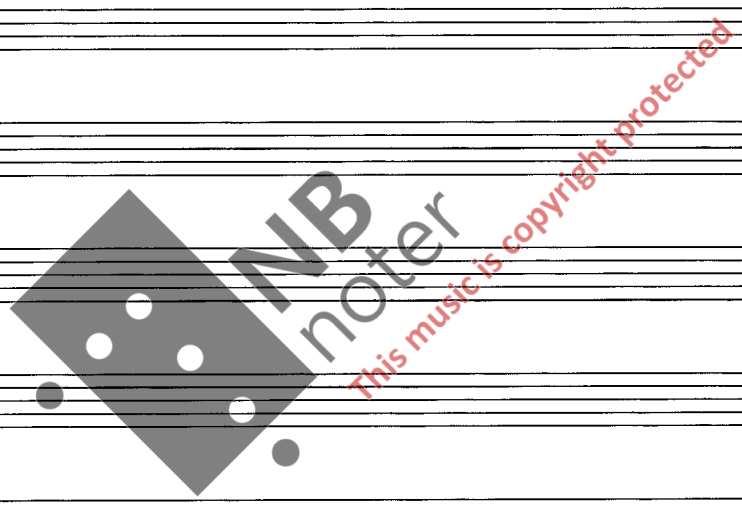
Bb CL

Bs

HRM

Tp

Tb



5/4

Accell. *ff*

SERA

f *ff*

3 5 S.G 6 6

REP. AD LIB

-pid plan, her stu-pid plan, her stu-pid plan, her stu-pid plan (sim.)

5/4

SENZA MISURA

Accell.

1 VN

2 VN

1 VC

2 VC

CB

ff *ff* *ff*

3 5 6 6 6

3 3

3 3

3 3

3 3

3 3

ff -56-

I-G

73
FL 1
2

Bb
CL
Bs

HRM

Tp
Tb

PND
4
4

SERA

GOD

4
4
VW 1
2
Vc 1
2
CR

No Mute

GRAND
CASSA

mf
sf

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f spoken:

How can you ac-cept her stu-pid plan?

pp

♩ = 72

♩ = 58-63

I-G

1 FL 2

B♭ CL B♭

HRM

Tp Tb

G.C

Wo 8vb

GOD

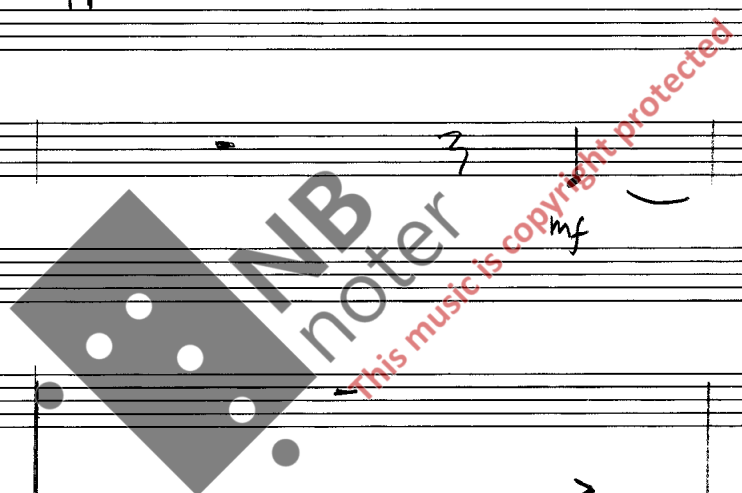
Love the pi-ous pray-ers they pray. I li-ke psalms they

mf *al niente* *f*

1 VN 2

1 VC 2

CB



1 FL 1

2 FL 2

B♭ CL

B♭

HRM

Tp

Tb

GC

PMo

GUD

al niente

sf

al niente

P

sing I can take pleas and moans the sighs and groans I can

1 VN

2 VN

1 VC

2 VC

CL

81

FL 1
FL 2

B♭
CL
BS

HRM

Tp
Tb

GC

PNO

GUD

take nee-di-ness
the and the cruel-ty
it's their aw-ful a-pa-ty that makes me

1
VN
2

1
VC
2

CB



FL 1
FL 2
B♭
CL
Bs
HRM
Tr
Tb
CROT.
PND

Handwritten musical score for instruments. The score includes parts for Flutes (FL 1, 2), Clarinets (CL, Bs), Horns (HRM), Trumpets (Tr), Trombones (Tb), Crotchet (CROT.), and Piano (PND). Dynamics include *f*, *mf*, *pp*, and *ff*. There are various musical notations such as slurs, accents, and dynamic markings.

GOD

f (falsetto)
an- gry

ff >
I -

ord
- cy

Falsetto
An -

ord.
pa -

A tempo

Handwritten musical score for the vocal part (GOD). The lyrics are "an- gry I - - cy An - pa -". The score includes dynamic markings such as *f* (falsetto), *ff*, and *ord.* There is a tempo marking *A tempo*.

1
VN
2
1
VC
2
CB

Handwritten musical score for instruments: Violins (VN 1, 2), Violas (VC 1, 2), and Cellos/Double Basses (CB). Dynamics include *f*, *fp*, *ff*, and *pp*. There are various musical notations such as slurs and dynamic markings.

87 b_{10}

1 FL f b_{10}

2 FL f b_{10}

B \flat CL f b_{10}

Bs f

HRM f

Tp p

Tb p

CROT p

PN b_{10}

GOD f $ord.$ mf $S.G$ (inhale) It is

Ritardando

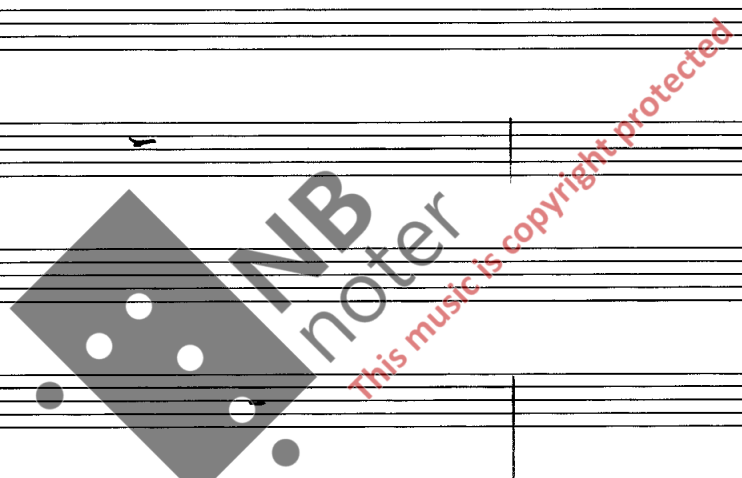
1 VU f ff

2 VU f ff

1 VC f $gliss$

2 VC f $gliss$ pp

CB f p



90

FL 1 2

B♭

CL

BS

HRN

TP

Tb

2/4

5/4

I-I

4/4

PERC

2 SMALL CYMBALS VIB.

2 GONGS

mp

ped sempre

p.v

5/4

1.v

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SER

Liberamente

3/4

5/4

♩ = 76

p

Do they, do they, do they, do they, % , % , % . % . % .

voice + breath

whisper

3:2

vn- bea- ra- ble

I-I

5/4

♩ = 76 LIBERAMENTE

4/4

VN 1 2

VC 1 2

CB

5/4

LIBERAMENTE

93 4/4

FL 1
FL 2
B^b
CL
Br
HRM
Tp
Tb

2 cymb
Vib
Gongs

p *per sempre*

4
4

SEDR

f *al niente* *pp* *ff* *whispers*

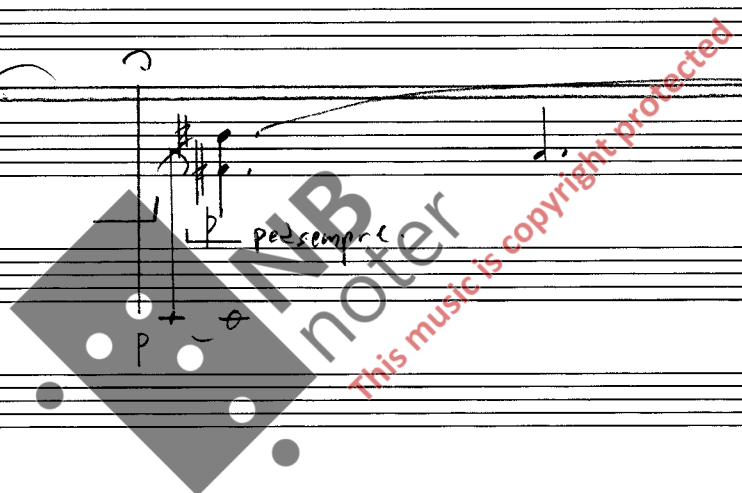
do they for-sake you? the ot-her hu-mans

GOB

Falsetto *p sempre* *ord.*

To ma-ny have for-

1
2
VN
1
2
Vc
CB



FL 1
FL 2

B♭
CL
B♭

HRM

Tp
Tb

2cymb
Vib
Gongs

PPp
L & Vabasso

GOD

sa-ken me
to ma-ny have for-got-ten me
gi-ven me up
But why? for what?

Falsetto
ORD.
3

1
VU
2

1
Vc
2

98

5
4

4
4

FL 1

FL 2

B♭

CL

B♭

HRN

Tr

Tr

Perc

PWD

L sub.

L sub.

Accel e rando (♩ = 108) 4/4 = 72/76

Falsetto ond. Falsetto 4 ond. Falsetto ond Falsetto ond 4

for whom? for what? for whom? for what? for whom? for what? for whom? for

Accel e rando (! = 108) ♩ = 72/76

VN 1

VN 2

VC 1

VC 2

CB

100

♩ = 72-76

1 FL

2

B♭ CL

B♭

HRN

TP

Tb

2 Cymb

VIB

GNB

PND

ppp Lsub

b.v.

God

what?

For them-selves [HM]

them-selves [HM]

what are they for them-

MOAN

ORD.

MOAN

ORD.

♩ = 72-76

1 W

2

1 VC

2

Cb

103

1 FL 2

B♭ CL Bs.

HRN

Tp

Tb

2 cymb Vib

Gongs

Ped

GOD

MOAN ORD.

- selves [HM] Gree-dy and en-vi-ous stu-pid and pa-the-tic

1 VN 2

1 Vc 2

CB

106

Handwritten musical score for instruments: FL 1 & 2, B♭CL 1 & 2, HRN, Trp, Tbn, Zymb, Vib, Grngs, PNO.

Dynamic markings: *pp*, *ppp*, *P*, *l.v.*, *Ped*.

Rehearsal mark: [I-J]

Vocal line with lyrics and performance instructions:

ord *No noise on voice* *ord.* *Noise* *ord* *Noise* *ord*

no-thing and no-bo-dy with-out me and they've for-gott-en

Rehearsal mark: [I-J]

Handwritten musical score for instruments: VN 1 & 2, VC 1 & 2, CB.

109

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves, including:

- FL (Flute):** Staves 1 and 2.
- B^b CL (B-flat Clarinet):** Staves 1 and 2.
- HRN (Horn):** Staff 1.
- Tp (Trumpet):** Staff 1.
- Tb (Tuba):** Staff 1.
- VIB (Vibraphone):** Staff 1.
- Gong:** Staff 1.
- PNO (Piano):** Staves 1 and 2.
- SERAS (Soloist):** Staff 1.
- GOD (Vocal Soloist):** Staff 1.
- VU (Violin):** Staves 1 and 2.
- VC (Viola):** Staves 1 and 2.
- CB (Cello):** Staff 1.

The score includes various musical notations such as notes, rests, dynamics (pp), and articulation marks. A large watermark "NB noter" is present across the center of the page, with the text "This must be copyright protected" written diagonally below it. The time signature is 5/4, and there are several measures of music with lyrics written below the vocal staves.

Lyrics for SERAS:
 spoken: That you are God?

Lyrics for GOD:
 ORD. what can-not be for-got- ten.
 spoken: That I am the Lord
 ORD.

112

I-K

SENZA MISURA $\text{♩} = 76-84$

FL 1
FL 2

B^bCL 1
B^bCL 2

HRM

Tp
Tb

VIB

Pedal

PNO

PP

1

2

3

4

5

SERA

Ho-Li-day

Ho-Li-day

Ho-Li-day

Ho-Li, ho-Li, ho-Li, ho-Li-day

GOD

shall I

shall I

shall I

shall I now

shall I

I-K

SENZA MISURA $\text{♩} = 76-84$

VN 1
VN 2

VC 1
VC 2

CB

FL 1 2

B♭ CL 1 2

HRM

Tr

Tb

Vib

PNo

SERA

GOD

VN 1 2

VC 1 2

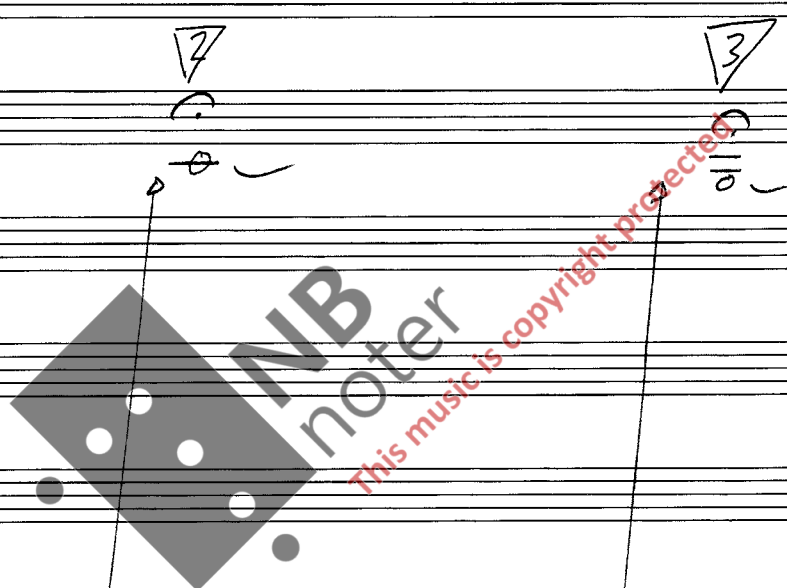
CR

ho-Li, ho-Li, ho-Li, ho-Li-day ho-Li-day

shall I now shall I shall I shall I now, shall shall

Con misura l=72

CON MISURA l=72



*) A prayer in your own language

FL 1 4/4 2 4/4

6/4 tr

Finger-cymb

spoken like a prayer: p Fa - der vår du som er i him-me-len kom-me ditt

mf

BbCl 1 4/4 2 4/4

pp

HRV 1 4/4 2 4/4

small triangle

spoken like a prayer: p No-tre père qui es aux cieux que ton nom soit san-te-fi-é

Trp 1 4/4 2 4/4

Finger-cymbal

spoken like a prayer: p praise the Lord praise

small bell

spoken like a prayer: p Gudr en-gel du som ver-ner meg til

VIB 1 4/4 2 4/4

2 small cymb

Ped

PND 1 4/4 2 4/4

Ped

SERA 1 4/4 2 4/4

f

Ho-li, ho-li, ho-li-day

GOD 1 4/4 2 4/4

Ritard...

gliss.

shall I now a-ban-don them? shall I, shall

CON MISURA Ritard... 6/4 = 56/60

n.v

pp

VN 1 4/4 2 4/4

n.v

pp

VC 1 4/4 2 4/4

n.v

pp

CR 1 4/4 2 4/4

n.v

pp

gliss

FL 1 4/4

tr

2

ri- ke stje din vil-je som i him-me-lens i op ja- den Gei oss i-

Bb CL 1

small bell

spoken like a prayer: p

2

small triangle

spoken like a prayer: Herr n Gott hör mich an

HRM

que ton regne vi-en-ne que ta vol-on-te' soit fait sur la terre comme

Tp

the lord from the hea- vens praise

Tb

deg har dem høy-es-te om-song be-trodd meg opp-lys meg vern meg

Perc

PNO

4

4/4

"pakistani" ENGLISH

SERA

you need to need to need to need to you need to rest dar-ling you need to rest

God

GOD

shall I, shall I now [m] shall I [m]

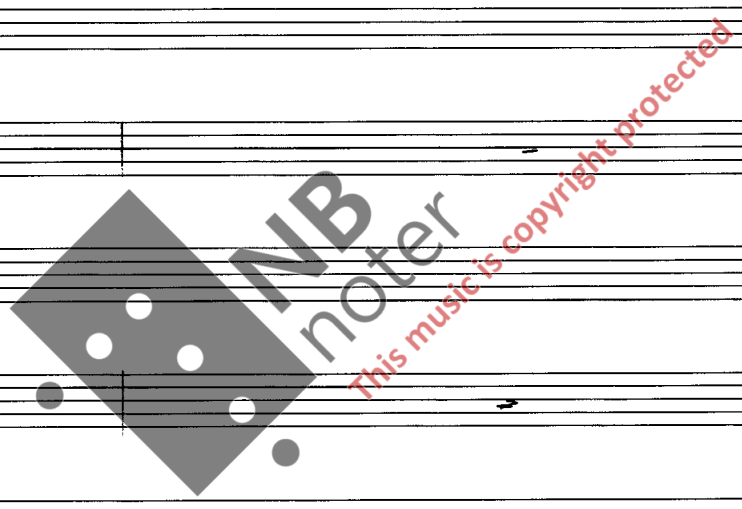
1 VN

2

1 VC

2

CB



1 FL
2

mf

dag vart dag-li-ge braed og led oss ik-ke inni fri-stel-se men

1 Bb
2 Cl

he La fee khu-sr el le al-le

hör mich zu Herr ich ru-fe ich bit-te daß du mich an-hörst und

HRM

aux ci-el par-dou-ne nous comme nous par-dou-nos au-ssi à ceux qui nous of-fen-ses

1 Tp
2 Tb

him In the heights praise the Lord

vern meg til deg har den høy-es-te om-sorg be-trodd meg

PERC
PNO

VIB.

SERA

f (sf) ^{oro}

yes! oh come with me I'm sure the earth will make it by it -

GOD

rest re-lax-sa-tion

yes I need some and sa-tion

1 VN
2

gliss. Detaché

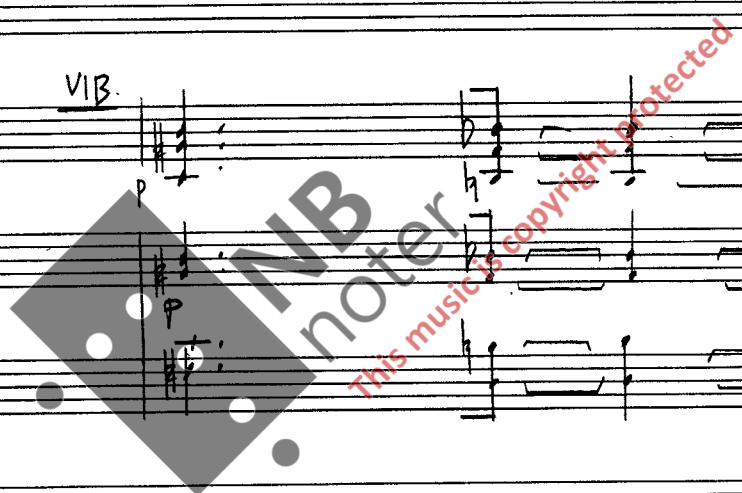
1 VC
2

gliss. Detaché

1 CB
2

gliss. Detaché

spoken: al-hun-do-lil-lah rab-bil al-al-la



FL 1
2
frels oss fra det on-de for-ri-ket e- ditt GJ min-ten GJ a- ren fra e- vig- het til

Bb CL 1
2
lu sa- li- ha- ti wa- ta- wa saw a- himsts Bit- te wen- de dich zu mir Bit- te zeigt dich mir

HRM
et ne nous sou-mettr par à la tem- ta- tion car c'est à toi la pui- sance et la glo-

Tp
Tb
praise the lord from the hea- ven s opp-lyr meg vern meg vern meg styr meg.

VIB
PNO

SERA
self just for some days Come on do it come on do it oh! come on do it come on do it.

GOD
No! No!

VN 1
2
VC 1
2
CB
mee n An- ra kam i er- rhe- en Ma- li- ki ya- um- i e- de- en

Accelerando

121

FL 1
2

e-rig-hel

mf

B \flat CL 1
2

B \flat CL. ORD.

p

mf

HRM

-ire pour le sie-cler der sie-ces

HORN ORD.

mf

TRP. ORD.

Tp

Tb

TRB. ORD.

p

mf

mf

VIB

PNO

SERA

Come on do it eh! Come on do it come on do it come on Yes! come on do it come on do it.

f sfz

mf

GOD

No!

No!

Accelerando

VN 1
2

VC 1
2

CB

f

ff

(accl)

123

1 FL
2 FL

FL. ORD

f

1 B^bCL
2 B^bCL

B^bCL. ORD

f

HRN

mf *f*

1 Tp
2 Th

mf *f*

VIB

PNO

f

SEPA

Yes! Yes! Yes! come on do it, come on do it (sim).

mf *ff* *mf* *ff* *mf*

GOD

No! No! No! No Stop! No No,

f *fp* *f* *fp* *f*

(accl)

1 VN
2 VN

1 VC
2 VC

CB

ff *gliss* *8va* *p*

125

(accl)

I-M

SENZA MISURA $\text{♩} = 56$

FL 1 2

B^bCL 1 2

HRM

TP

Tb

VIB

PNO

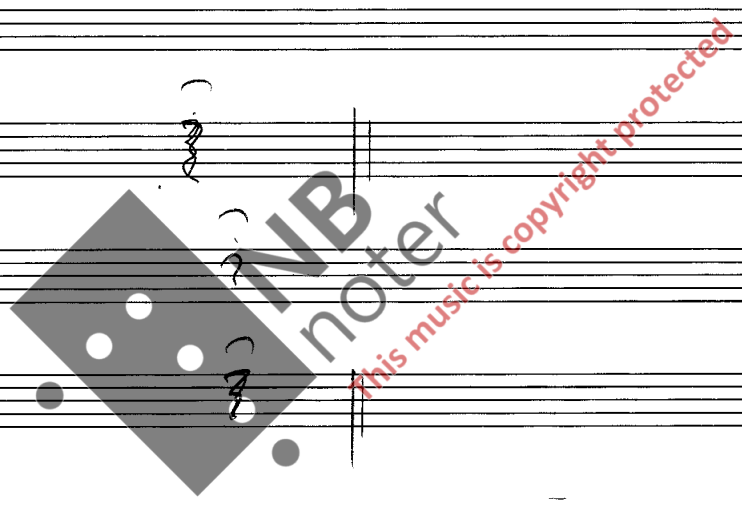
SEDA

GOD

come on do it!

stop! No! stop. God ne-ver takes a ho-li-day

LILITH ENTERS



SEDA

GOD

stop! No! stop. God ne-ver takes a ho-li-day

(accl)

VN 1 2

VC 1 2

CB

I-M

SENZA MISURA $\text{♩} = 56$

G.P

127 4/4 I-N

x) Pray in your own language

small bell

spoken like a prayer: p

Bless the lord

Finger Cymbal

spoken:

Fa-der wahr

du Som er i him-me-len

small bell

spoken:

Wal

a - sr in

spoken:

Herrn

Gott

hör mich an

small triangle

spoken: No-tre père qui es aux ciex

Fing Cymbal

spoken:

Praise

spoken:

Gods

4/4

LILITH

NB noter

This music is copyright protected

spoken:

K si

spoken:

K si

you lu-na-tic an-gel

4/4

CON MISURA

♩ = 56/60

I-N

N.v

PP

N.v

PP

PP

80

128

SENZA MISURA
PIU MOSSO ♩=66

I-0

3/4

FL 1 you his an-gels You migh-ty over who do his
 2 kom-me ditt hi-ke sluje din vil-je som i him-me-len sa og pa jar-den

B♭ 1 na al in sa-a ne La fee
 2 hör mich zu ich weiß so we-nig von dir

HRM que ton nom soit san-te-fi-e' que ton regne vi-en-ne

Tp the lord praise the lord from
 Tb en-gel du som ver-ner meg til deg har den høy-es-te om-son

Perc slapstick
 Glissando whistle
 TRACK 7
 CD I

G.P

SERA no-bo-dy

LIL [m] xi- xi- xi- lence Mas = ler

GOD Hum: P [m] what was that?

I-0 SENZA MISURA ♩=66

VN 1
 2
 VC 1
 2
 CB

G.P

4
4 (131)

1 FL 2
1 Bb CL 2
HRN
Tp
Tb
PERC

small bell
spoken:
Finger Cymbal
spoken
small triangles
spoken
Crot. Vib
2 Gongs

G.P.

TRACK 8
CDI

SERA

no-one, no-one, no-bo-dy
it's just a voice just a mi-se-ra-ble voice
"no-thing to get hung a-bout" xx)

CON MISURA

LIVIT

GOD

Liar!
voice?

Quotation from The Beatles
xx) "strawberry fields forever"
GOD MAY CONTINUE
WHISTLING "STRAWBERRY
FIELDS FOREVER"

CON MISURA

1 VN 2
1 VC 2
CB

G.P.

SORD.
SORD.
SORD.
SORD.
SORD.
Flag.

tr
tr
tr
tr
tr

ghr
ghr
ghr
ghr
ghr

P
P
P
P
P

I-P (137)

X) pray in your own language

FL 1
p Bless the Lord
2
p Fa-der vår du som er i himme-len
ø you his an-gels
You migh-ty ones
skje din vil-jæ somi

B^b 1
Small bell p
spoken small triangle
2
spoken p Herren Grott
hør mich an
hør mich zu
a - sr in na al in
sa - a - ne

HRM
p ho-tre père qui es aux cieux
que ton nom soif san-te-fi-cé
que ton regne vi-en-ne

TP
Finger cymbal
spoken p praise the Lord
small bell X)
Tb
spoken p Gud's en-gel
du som verner meg
til deg ha-den høy-es-te
praise the Lord from the

Crot
Vib
Gong
PND
P sempre
PND
P sempre
PND
P sempre

MENO MOSSO 1=54/56

Lily
Lord hear! Ma-
pp Non Vib.
mf ORD.
gliss
-ste [r]
(rolling)

1
VN
2
1
VC
2
CB

135

FL 1 who do his work He-ar-ke-nig to the voice of his

2 him-me-lensäogpä jar-den Gri oss i dag värt dag-hi-ge bräd öy for-lat oss vä-re

Bb CL 1 fee khu-sr el le al-le zhee-na

2 ich weiß so we-nig-ron dir Herr ich ru-fe heu-te dei-ne

HRN que ta vo-lon-té soit fait sur la terre comme aux ci-el don-nez nous au-jour-d'hu-i

Tp hea-veaus Praise him in the heights.

Tb om-sorg be-tröd meg opp-lys meg vern meg

VIB Ped x Ped x Ped

GONG

PNO

SERA mf oh, not down to Li-lith!

LILLIT (not rolling) [r] Hear our pra-yer send

GOD *SPOKEN: (POINTS AT SERA)* Down to Li-lith!

VN 1 tr (b2) a P tr (b2) a P tr (b2) a P tr (b2) a P

VN 2 tr (b2) a P tr (b2) a P tr (b2) a P tr (b2) a P

VC 1 tr (b2) a P tr (b2) a P tr (b2) a P tr (b2) a P

VC 2 tr (b2) a P tr (b2) a P tr (b2) a P tr (b2) a P

CB tr (b2) a P tr (b2) a P tr (b2) a P tr (b2) a P

FL 1 Word. Bless the Lord and all his hosts his mi-ni-sters that

FL 2 skyl-der som vi os for-la-ter va-re skyl-dne-re og led oss ih-ke innifris-tel-se men

Bb CL 1 A ma hu wa a-mi lu sa-li-he-ti

Bb CL 2 nah-men an ich bit-te das du mich an-horst und an-nimmst Bit-te

HRN no-tre paine ce jour par-don-ne nous of-fen-ser comme nous par-don-nos av-ssi a

Tp praise him all his an-gels praise him praise

Tb styr meg led meg Gudr. en-gel du som ver-ner meg

VIB

GONGS

PNO

LULLI 1 Send your mes-san-ger send her down to us for we have fin-

LULLI 2 down

1 VN

2 VN

1 VC

2 VC

1 CB

2 CB

141

5
4

4
4

FL
1 do his will
2 frels oss fra det on-de

promise the
for ri- ket er

lord and all his hosts his mi- ni- ster
ditt of mah-ten of a- ren fra e- vig- het til evig- het

Bb CL
1 wa ta- wa
2 wen- de dich zu mir

sa- wa ta- wa sa-
Bi- the zeigt dich mir

HRM
ceux qui nous of- fen- ses
et ne nous sou- mets pas à la ten- ta- tion car c'est à toi la puis- sance

Tp the lord
Tb til des har dem høy- es - te om- sang be - trodd mig

praise
the lord from the hea- vens
opp- lys meg vern meg

VIB
GONG
PND
TIMPANI
START

PND

SENZA MICORA
Meno Mosso
♩ = 60-72

Lilli
- nished we have ac- com- plished
Mas- ter

1 non trill
2 non trill

1 non trill
2 non trill

1 non trill
2 non trill

1 non trill
2 non trill

1 non trill
2 non trill

1 non trill
2 non trill

143

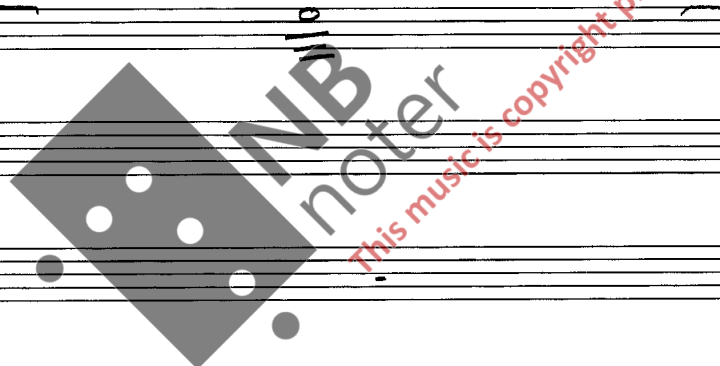
I-Q

Handwritten musical notation for strings and woodwinds. The notation is mostly empty staves with some rests and dynamic markings like *pp* and *mf*.

Handwritten musical notation for percussion (TIMP) and other instruments. Includes dynamic markings *pp* and *mf*, and some rhythmic notation.

Handwritten musical notation for voice (VCL) and guitar (GTR). Includes lyrics: "Hey you you hey you Lis-ten you Lis-ten did you hear Li-li-thi? did you hear Li-li-thi?". Includes performance instructions like "SENZA MISURA" and "l = 60-72".

Handwritten musical notation for Violin (Vn), Viola (Vc), and Cello (Cb). Includes the boxed text "I-Q" at the beginning of the section.



Handwritten musical score for multiple instruments including Timp, SERA, GOD, VN, VC, and CB. The score includes lyrics such as "now she's ready down you go!" and "No, no, no, no, but not just yet". It features dynamic markings like *mf*, *f*, *ff*, *pp*, and *spoken*, as well as performance instructions like "3 Woodblocks" and "SENZA SORD".



149

6
7

4
4

5
4

Handwritten musical score for strings and woodwinds. The score consists of multiple staves for Violins (Vn), Violas (Vc), Cellos (Cb), and Woodwinds (WB). The notation includes rests and some dynamic markings like *f* and *pp*. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for Woodwind Bass (WB) and Timpani (Timp). The WB part features a melodic line with dynamics *f* and *pp*, and a *gliss* marking. The Timp part has a simple rhythmic pattern.

Handwritten musical score for Soprano (Sera). The vocal line includes lyrics: "please not Li-lith he-ver, ne-ver, ne-ver she is cra-zier than the cra-zi-est cra-zy". The notation includes dynamics *p*, *f*, and *pp*, and a *glissando* marking.

Handwritten musical score for Guitar (Guit). The part includes lyrics: "now go! now!". The notation includes dynamics *f* and *pp*, and a *spoken* marking.

Handwritten musical score for Violins (Vn), Violas (Vc), and Contrabass (Cb). The Vn and Vc parts are mostly rests. The Cb part includes a melodic line with a *gliss* marking.

151

5
4

3
4

4
4

Handwritten musical score for strings and woodwinds. The score consists of five systems, each with two staves. The instruments are not explicitly labeled but appear to be Violins (Vn) and Violas (Vc) in the first system, and Woodwinds (Ww) in the second system. The notation includes rests and some dynamic markings.

Handwritten musical score for Timpani (Timp) and Serenade (SERNA). The Timp part features a complex rhythmic pattern with dynamic markings *mf* and *pp*. The SERNA part has a simple melodic line. A large watermark "NBNB noter" is overlaid on this section.

Handwritten musical score for the vocal line (GOD). The lyrics are: "you are my mes-sen-ger I com-mand and you o-bey me". The score includes dynamic markings such as *p*, *sfz*, *pp*, and *sub pp*. The vocal line is written on a single staff with a treble clef.

Handwritten musical score for woodwinds (Ww) and woodwinds (Vc). The Ww part has two staves (1 and 2) and the Vc part has two staves (1 and 2). The notation includes rests and some dynamic markings.

15A 4/4

5/4

4/4

Handwritten musical notation for the first system, consisting of two staves with rests.

Handwritten musical notation for the second system, consisting of two staves with rests.

Handwritten musical notation for the third system, consisting of two staves with rests.

Handwritten musical notation for the fourth system, consisting of two staves with rests.

Handwritten musical notation for the fifth system, labeled "Timp". It includes dynamic markings "pp" and "g hr." and a large watermark "NB noter" with the text "This music is copyright protected".

Handwritten musical notation for the sixth system, labeled "SERAF". It includes dynamic markings "p" and "mf", and fingerings 3, 5, 6, 7.

you pro-mised me ho-li-day, I need a ho-Li-day, If I don't I'll die, I may not
get rest ma-hage

Handwritten musical notation for the seventh system, labeled "GOD". It includes dynamic markings "p", "mf", and "pp", and the lyrics "Li- lith is full of pi- ty."

Handwritten musical notation for the eighth system, labeled "VN 1" and "2", consisting of two staves with rests.

Handwritten musical notation for the ninth system, labeled "Vc 1" and "2", consisting of two staves with rests.

Handwritten musical notation for the tenth system, labeled "CB". It includes dynamic markings "pp" and "g hr." and the page number "- 91 -".

156

CON
MISURA
♩ = 74

Musical score for strings and woodwinds. Includes staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, and Trumpet. The score shows rests for most instruments in this section.

Trumpet (Timp) staff with handwritten notes and dynamics. Includes a *ppp* marking and a watermark: "NB noter This music is copyright protected".

Soprano (SER) staff with lyrics and musical notation. Lyrics include: "things I should start mistakes the way I may just to make All right but you will be Sor-ry". Dynamics include *f*, *pp secco*, *subf*, and *ghr*.

God's staff with musical notation and lyrics: "off now!". Includes dynamics *f* and *b*. Ends with "CON MISURA" and "♩ = 74".

Musical score for woodwinds and bassoon. Includes staves for Violin 1, Violin 2, Viola 1, Viola 2, and Bassoon (CB). Shows rests for most instruments.

II-A

159

FL 1 2

B^b CL 1 2

HRN

TP

TB

VIB

PND

SERA

SCENE 2 SERA'S DESCENDING

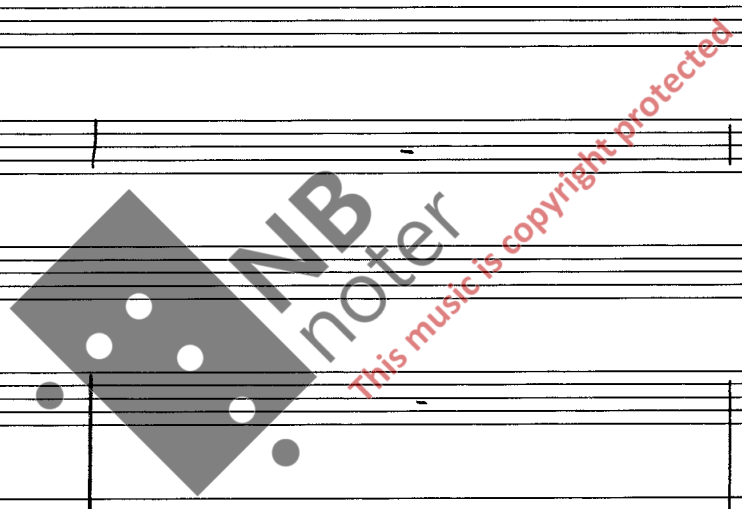
CON MISURA $\downarrow = 74$

II-A

VN 1 2

VC 1 2

CB



162

FL 1

FL 2

CL 1

CL 2

HRN

TP

Tb

VIB

PNO

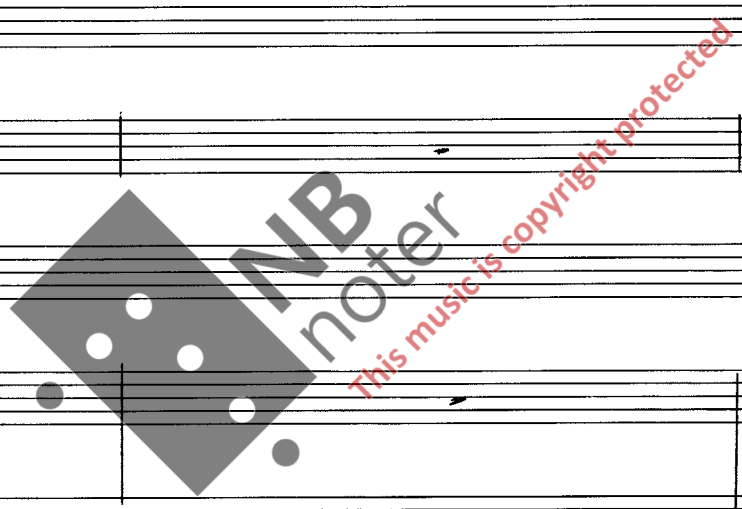
W 1

W 2

VC 1

VC 2

CB



165

FL 1

FL 2

CL 1

CL 2

HRM

TP

TB

VIB

PNO

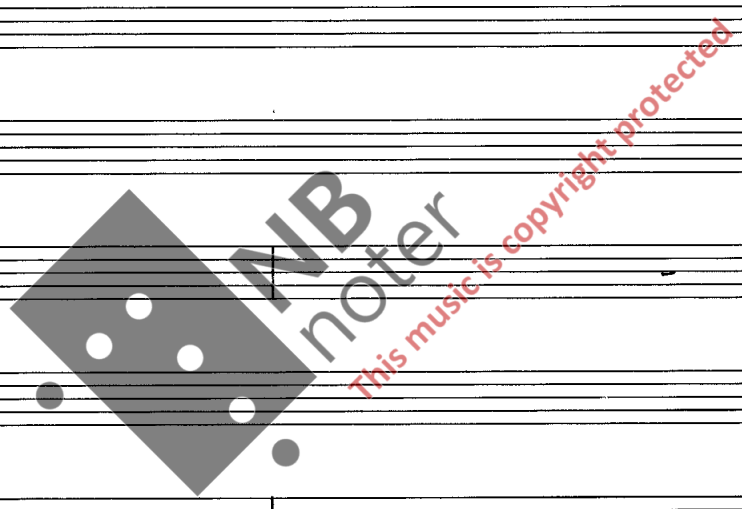
VN 1

VN 2

VC 1

VC 2

CB



167

FL 1 & 2

CL 1 & 2

HRM

TP

TB

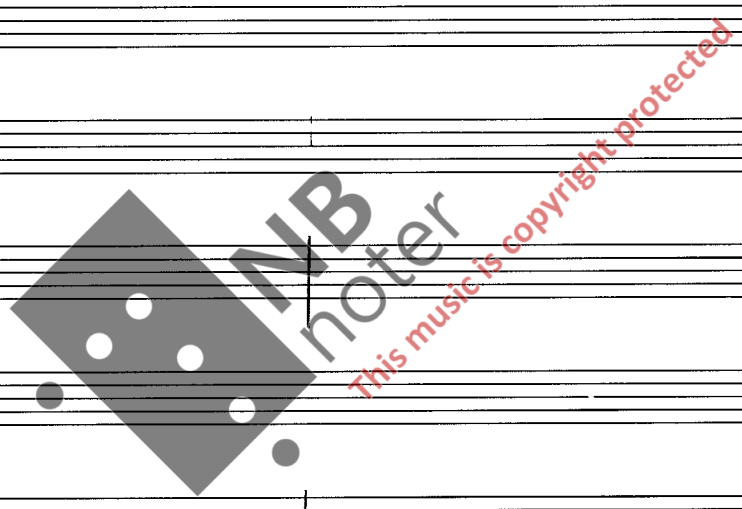
VIB

PNO

VN 1 & 2

VC 1 & 2

CB



169

FL 1

FL 2

CL 1

CL 2

HRN

Tp

TB

VIB

PNO

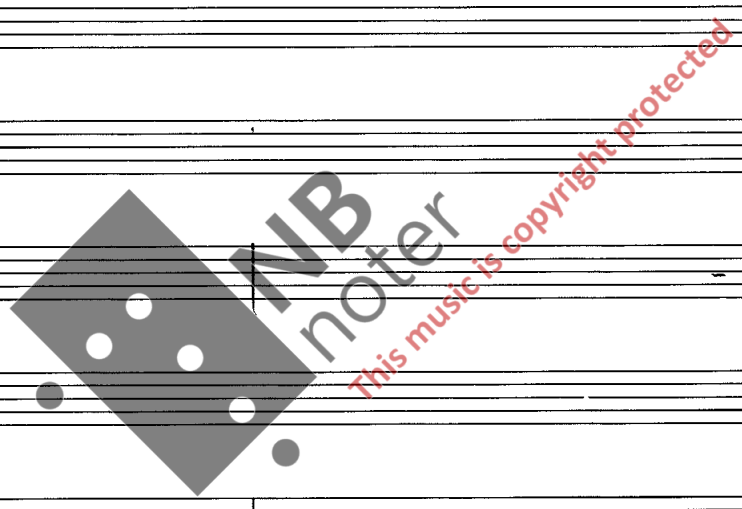
VN 1

VN 2

Vc 1

Vc 2

CB



171

FL 1 & 2

CL 1 & 2

TP

Tb

VIB

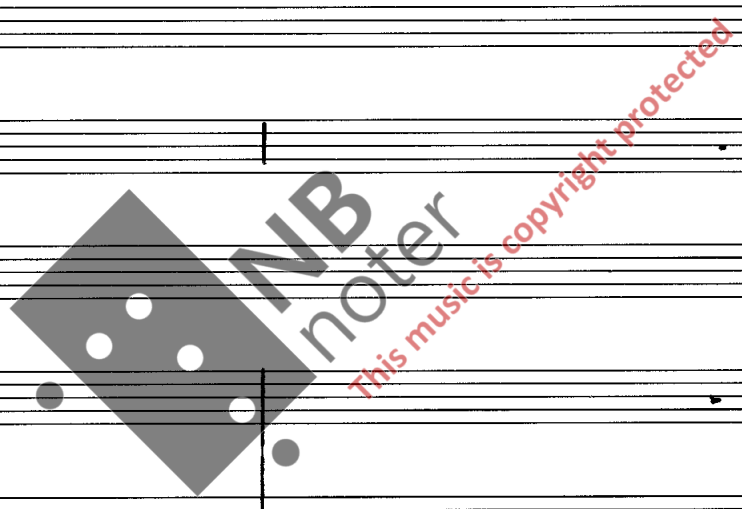
PNO

SERA

VN 1 & 2

VC 1 & 2

VB



173

II-B

FL 1 2

CL 1 2

HRN

stopped

TP straight Mute

TB

VIB

Hard Mallets.

PNO

Sera starts her journey down to earth.

SERA

mf

Down I go a-gain

gliss

II-B

Flaut. non.vib

Flag.

f

P

FL 1 2

CL 1 2

HRM

Trp

Tb

VIB

PNB

SERA

to what they call the

VN 1 2

Flag. P

VC 1 2

P

CB

178

II-C

FL 1
FL 2

CL 1
CL 2

HRN

TP 1
TP 2

VIB

PNO

SERVO

ea - -rth I Love the

II-C

VN 1
VN 2
VC 1
VC 2
CB

180

FL 2

3

P

f sup.

CL 1 2

mf

sim

HRM

3

TP

Tb

VIB

PNO

SERA

ea- -rth I like all

gliss

hp

VN 1 2

5 6 6

tr

step

f

Vc

SUL PONT.

tr

gliss

mf

CRG

FL 1 2

CL 1 2

HRV

Trp 1 2

VIB

PNO

SERA

crea- -tures some un-

VN 1 2

VC 1 2

tr trb gtr

CB

184

FL 1 2

sim

p

CL 1 2

f

HRM

Trp 1 2

VIB

PNO

SERA

-der wa - ter Some

VN 1 2

VC 1 2

CRB

f

186

FL 1 2

CL 1 2

HRM

TP

Tb

VIB

PMo

SERA

on top of the clouds

VN 1 2

VC 1 2

CR

FL

Musical notation for Flute 1 (FL) in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4.

CL

Musical notation for Clarinet 1 (CL) in G major, 4/4 time. The staff features a complex rhythmic pattern of eighth notes with triplets, starting with a forte (*f*) dynamic. The melody includes notes like G4, A4, B4, and C5.

HRN

Musical notation for Horn in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4, with a mezzo-forte (*mf*) dynamic marking.

Tp

Musical notation for Trumpet in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4, with a mezzo-forte (*mf*) dynamic marking.

Tb

Musical notation for Trombone in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4, with a mezzo-forte (*mf*) dynamic marking.

VIB

Musical notation for Vibraphone in G major, 4/4 time. The staff features a complex rhythmic pattern of eighth notes with triplets, starting with a forte (*f*) dynamic.

PNO

Musical notation for Piano in G major, 4/4 time. The staff features a complex rhythmic pattern of eighth notes with triplets, starting with a forte (*f*) dynamic.

SER

Musical notation for Soprano in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4, with a mezzo-forte (*mf*) dynamic marking. The lyrics are: "Some in hou- ses with roofs".

VM

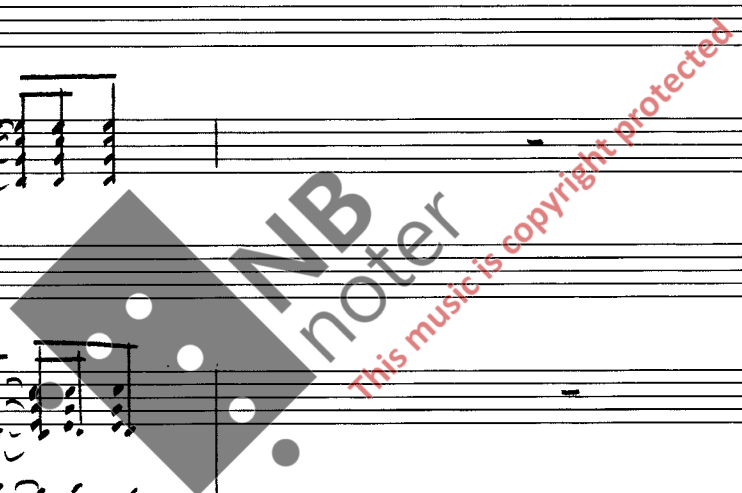
Musical notation for Violin in G major, 4/4 time. The staff features a complex rhythmic pattern of eighth notes with triplets, starting with a forte (*f*) dynamic.

VC

Musical notation for Viola in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4.

CB

Musical notation for Cello in G major, 4/4 time. The staff shows a whole note G4, followed by a half rest, and another whole note G4.



II-E

190

FL 1 & 2

CL 1 & 2

HRM

Trp 1 & 2

Vln 1 & 2

PNO

SRV

II-E

VN 1 & 2

VC 1 & 2

CR 1 & 2

192 - *sva* -
FL 1
FL 2

CL 1
CL 2
sim.
f sub

HRM

TP
Tb
straight Mute +
P

VIB

PNO
sva
loc.

SERVO
fond of those who's called the hu-man race what they

VN 1
VN 2
VC 1
VC 2
CBA

194

FL 1 8va

FL 2 8va

CL 1

CL 2

HRV

TR 1

TR 2

VIB

PNO

SER

say and what they do not say

VN 1

VN 2

VC 1

VC 2

CR

II-F (196)

loco

1 FL

2

1 CL

2

HRM

1 TP

2 T_b

VIB

PNO

SERA

ff sprechgesang

f

ORD

gliss.

cur-sing, shrie-king, whis-pering, sin-ging blows and kic-king, stro-king.

III-F

1 VN

2

1 VO

2

CB

200

$\sharp = \flat$

II-G

1 FL

Picc

1 CL

2 CL

HRN

Tr

Tb

VIB

PNO

SERA

Lo-ving, hur-ting, ha-ting, sor-ry, tus-ting, sha-ring

II-G

1 VN

2 VN

1 VC

2 VC

CB

202

FL1

change to flute P

CL 1

CL 2

HRN

TRP

TRB

VIB

PNO

SERA

I

Lo- - ve what the hu- - man
they call

VM 1

VM 2

Pizz. f

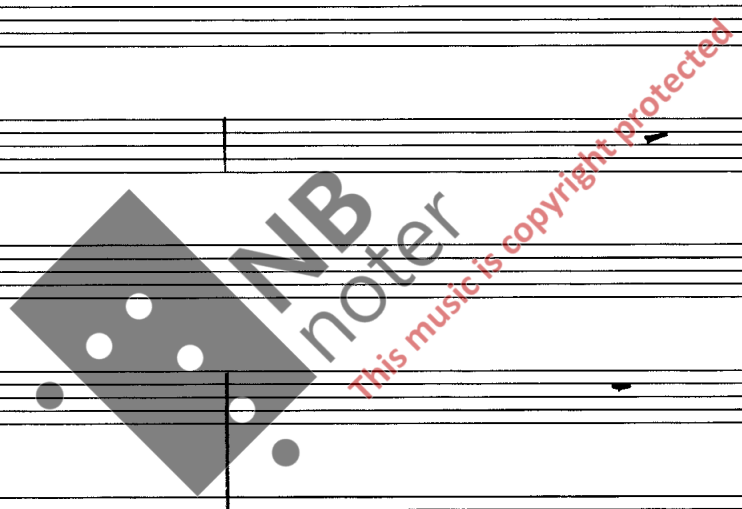
VC 1

VC 2

P

Pizz. f

CRS



204

II-H

FL 1 2

CL 1 2

VIB

PNO

Lilith and her Sect are ready to welcome Sera.

SERA

LILITH

silence no, si-lence

II-H

VM 1 2

VC 1 2

CB

FL 1/4 2/4

CL 1/4 2/4

VIB 1/4 2/4

PNO 1/4 2/4

SERA 1/4 2/4

LIL. 1/4 2/4

But not the ones who de-ny that.

si-lence stop si-lence, Lis- ten si-lence, stop, ho! si-lence

VN 1/4 2/4

VC 1/4 2/4

CB 1/4 2/4

non vib. PP sempre

PP sempre

FL 1
FL 2

VIB

PIANO

1 SOP
2

MEZZO

1 TEN
2

BAR

BAS

SERA

what they call the earth is, what they call the earth is bob, bub, bub, bub, bub, bub, bub, bub-bling see- -thing, ba, ba, ba, ba, ba, ba.

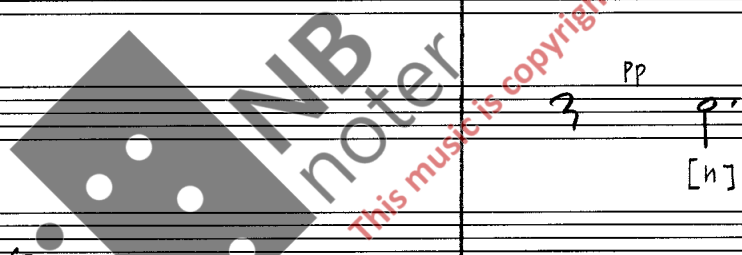
LII

stop, no, si-lence, Lis-ten si-lence, help, no stop, hear

1 VN
2

1 VC
2

CB



FL 1 2

CU 1 2

VIB

PN

5 3 6 6 6

f sub

Sop 1 2

Mezzo

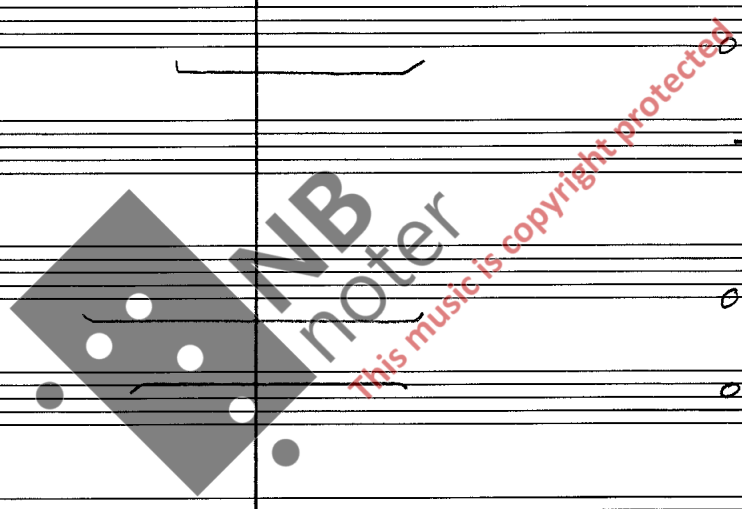
TEN 1 2

BAR

BAS

pp [h]

pp [h]



SERA

ff *pp* *ff stz* *pp* *ff stz* *dolce*

ord *noise* *stz* *noise* *stz*

ba, bab-ling crac- -king, crea- -king. The de-ny-ers, the re-

Lilli

ff *stz* *pp* *ff*

si-lence si-lence

stop, help, si-lence;

VN 1 2

Vc 1 2

CR

non vib

PPP

PPP

SCENE 3 SERA/LILITH

212

FL
CL
HRNB
Tp
Tb

$\downarrow = 112$ Tempo I

$\leftarrow \downarrow = 56$ TEMPO II

Sop
Mezzo
Ten
Bar.
Bar.

ff wel- -ci - kom [m] *ORD. PPsub*

ff will- bien *gliss.*

ff mer [m] ve-nue [n]

ff dan- men-ke *ORD. PPsub*

ff -come [m] schen

SERA

-jec- ters: those I don't care for

Lilith's place. The Choir greets Sera in several languages. Lilith meets Sera with a reluctant subservience.

LILITH

sfz *ORD. PP Non VIB*

si-lence stop Lis- ten

$\downarrow = 112$ TEMPO I

$\leftarrow \downarrow = 56$ TEMPO II

our gree-

VN
VC
CB

Empty musical staves for various instruments, including strings and woodwinds.

TEMPO I

TEMPO II

4/4

3/4

Vocal parts for Soprano (SOP), Mezzo (MEZ), Tenor (TEN), Baritone (BAR), and Bass (BASS). Includes lyrics in French and English, such as "You, mer- [o] ve-nue", "thank -ci - come [o]", and "You, mer- [o] ve-nue, thank [o]".

Lyrics for Soprano (SOP) and Lute (LIL). Includes the words "- tings Se- ra" and "My Lords".

Tempo I

TEMPO II

4/4

3/4

Empty musical staves for various instruments, including strings and woodwinds.

1 SOPRANO
2 MEZSO
TENOR
BASS
SERAPH

4/4 **TEMPO I** 5/4 **TEMPO II** 4/4

pp, p, ff, sub pp, mf

wel- -ke [e]
will- ve-ave [y]
mer- schön, mer You [u]
-men schön [h]
-ci [i]
-ci, -come bien [a]

gliss, gliss

own mes-sen-ger

Thank you for co-ming

TEMPO II

Empty musical staves for strings and woodwinds.

4 TEMPO I

1 4 4

SOP 1 wel-, kom, kom wel- -ci, bien; ci, bien [m] stz stz PP

SOP 2 thank thank, will- -ci, bien, -ci, bien, will [m] mf PP

MEZ You - men wel- You ve- hve -men wel- ve-hve

TEN dan- -ci, schön -ci mer- dan-, schön, mer-

BAR ve-hve ve-hve You, mer-, will-, mer-, you, will [m] ff ff ff

BAS - come schön, mer, schön mer; - come -ke, -ke [m] mf ff ff mf ord. f PP

SERA

LILL

Musical score for vocalists (Soprano 1 & 2, Mezzo, Tenor, Bass) and Bassoon. Includes lyrics and performance markings such as dynamics (mf, ff, stz, pp) and articulation (accents, slurs). A watermark 'Copyright protected' is visible across the score.

Empty musical staves for strings and woodwinds.

5/4 TEMPO II

SECT

SOP 1 [o]

SOP 2 [o]

MEZ ← pp

TEN [m] pp [o]

BAR [m] [o]

BASS [o]

Handwritten musical notation for vocal parts with lyrics and performance markings.

SERA

mf

My will would ne-ver have brought me here, so don't you don't you don't you don't you go than-king me

Handwritten musical notation for the vocal solo with lyrics and performance markings.

5/4 TEMPO II

Empty musical staves for strings and woodwinds.

3/4 sfz Psub, sfz 4 TEMPO II 4 Psub

1 SOP ca you, you, va, ca sfz a-

2 MEZ gehtst ca you, ca P

TEN do, gehtst, do, do P a-

BAR be gehtst, va va gehtst P a-

BAS you wie, ca, you P a-

SERA mf f P

LIL f >> Psub

No, No, are things in Gods glo-ri-ous Hea- ven is he fit and well?
all right

TEMPO I

Handwritten musical score for vocal and bass parts. The score includes lyrics in German and dynamic markings such as *p*, *f*, *pp*, *ppsub*, and *gliss*. The lyrics are:

SOP: ma- krank? ist, ist, krank? il ma- il?
 MEZ: is, est, krank? krank? is est, he, ma-?
 TEN: er, il er, ma, est, il? ma-
 BAR: est il is ill? ill? ll is est!
 BASS: ist -lade? ist er ist er -lade?
 [m] ill? he ill? he, he, is, is he? [m]

5
4

5
4

5
4

TEMPO II

1 SOP

2

MEZ

TEV

BAR

BAS

pp

[o]

pp

[o]

ppsub

[m]

[o]

[o]

[o]

5/4

SERA

P

f

f

P

the u-sual have you fin- ill here head you
in his like

LIL

P

f

The Lord is ill? the u-sual?

Handwritten musical score for vocal ensemble (SOP, MEZ, TEN, BAR, BASS) and piano accompaniment. The score includes dynamic markings (pp, mf, f, p), articulation (accents, slurs), and French lyrics. A large watermark 'MUSICNOTES.COM' is visible across the score.

Vocal Parts:

- SOPRANO 1 (SOP 1):** pp [a], mf [a], Psub [o], pp [a]
- SOPRANO 2 (SOP 2):** pp [a], mf [a], Psub [o], pp [a]
- MESO (MEZ):** pp [a], mf [a], Psub [o], pp [a]
- TENOR (TEN):** pp [a], mf [a], Psub [o], pp [a]
- BASS (BASS):** pp [a], mf [a], Psub [o], pp [a]

Lyrics:

- bien, ci, bien
- bien, ci, bien
- bien, ci, bien, ci, ci, kom
- ci, bien, ci, thanks, mer-ci

Handwritten musical score for SEPIA and LULU. The score includes dynamic markings (mf, f, p) and English lyrics.

SEPIA: mf, f, p

Lyrics:

- So now I must go. Have you fin-nished?
- Tell God to get bet-ter and thanks a-gain Lit-le

241

Handwritten musical score for vocal and instrumental parts. The vocal parts include Soprano (SOP), Mezzo (MEZ), Tenor (TEN), Baritone (BAR), and Bass (BASS). The instrumental parts include Violin (VLA), Viola (VLA), Violoncello (VC), and Contrabasso (CB). The score is in 4/4 time and features dynamic markings such as *mf*, *pp*, and *f*. The lyrics for the vocal parts are: "ci, ci, kom [Co]", "thanks, merci [Co]", and "an-gel take our re-cordings the are discs all full!". The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for the string section, including Violin (VN), Viola (VC), and Contrabasso (CB). The score is in 4/4 time and features dynamic markings such as *p* and *f*. The lyrics for the vocal parts are: "an-gel take our re-cordings the are discs all full!". The score includes various musical notations such as slurs, accents, and dynamic markings.

SEC1
1 Sop
2
MEZ
TEN
BAR
BAS
SERAF

A series of empty musical staves for vocal and instrumental parts, including Soprano 1, Soprano 2, Mezzo-soprano, Tenor, Baritone, Bass, and Seraph.

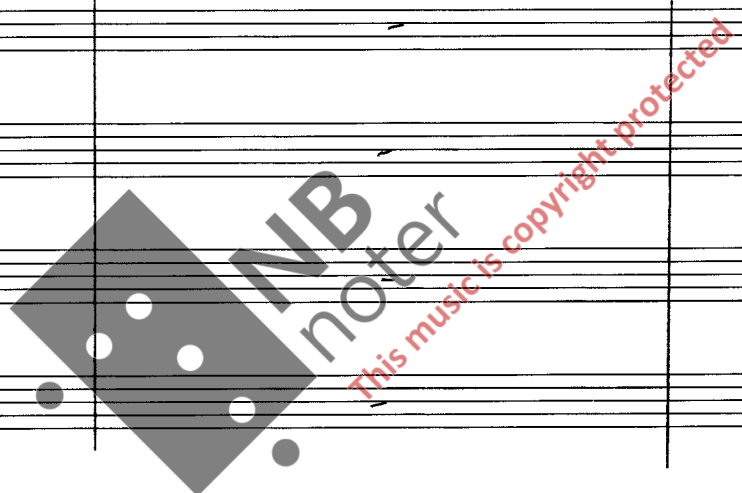
LILL
know that this time Hear me these are the fi fi-nal

Musical notation for the vocal line with lyrics: "know that this time Hear me these are the fi fi-nal". Includes performance markings like "PP non vib", "P ord", and "gliss".

1
VN
2
1
VC
2
CB

Musical notation for instrumental parts including Violins (1, 2), Violas (1, 2), Cellos (1, 2), and Basses (1, 2). Includes performance markings like "PP", "P", "tr", "gliss", and "tr (+)".

SECT



L. The fi-nal pie- ces in my great life's work You know that?

1 VN
2
1 VC
2
CB

250

FL 1 2

B^bCL 1 2

HRN

Tp

Tb

2/4 4/4

III-B

mf sfz

mf sfz

p sfz

SOP 1 2

MEZ

SECT TENO

BAR

BASS

SENZA MISURA

CHOR ONLY

en, lence, en, lis, en, lence, en, leuce, en, lis, en lis en

tez, e-cou-tes, tez, -lence, tez e-cou

ren, ho, ren, re, lle, re, lle ren lle ren ho-

en, lence, en list-en, lence, en lence en lence

tez, e-cou-tes, lence, e-cou-tes, tez, lence tez

ren, lle ren ho

f sfz P sfz P sfz P sfz P sfz P

Accelerando 2/4 4/4 = 69/72

SERA

I keep count of all de-liv-ries

oops, I dropped them!

sfz gliss spoken

Lilith ceremoniously gives a portfolio with CD's to Sera, who deliberately drops it.

LIL

clum-sy, clu-msy, clum-sy

f

Accelerando 2/4 4/4 = 69/72 III-B

gliss tr

sul pont

detache'

gliss tr (+)

sul pont ff

detache'

gliss tr

sul pont ff

detache' P

gliss tr

sul pont ff

gliss tr

sul pont ff

1 FL

2 FL

1 B♭CL

2 B♭CL

HRN

TP

Tb

SOP

1 en, lence en lis, lis, list-en lence lence lence list-en en si-lence lis, si-lence

2 e-cou e-cou-tez lence lence lence e-cou-tez tez si-lence e-cou, si-lence e-cou

MEZ

hö hö - ren lle, lle, lle, hö ren ren, sti-llé, hö sti-llé

TEN

en, lis, lis, list-en, lence, lence, lence list-en en si-lence lis, si-lence lis, si, en

BAR

e-cou, e-cou e-cou-tez lence lence lence e-cou-tez, tez si-lence e-cou, si-lence e-cou,

BASS

hö hö - ren lle, lle, lle, hö - ren ren sti-llé hö sti-llé, hö sti

LIL

she dropped dropped dropped dropped dropped it! pick it pick it pick it you pick it up it up!

The Choir and Lilith picks up CD's.

1 VM

2 VM

1 VC

2 VC

CB

FL 1, 2

B♭ 1, 2

HRM

Tp

Tb

SOP

MEZ

TEN

BAR

BASS

SECT

lis, si, en en, lence list-en, en si-lence lis, lence en, lis, lence listen

si, tez tez, lence e-cou-tez, tez si-lence e-cou, lence tez e-cou, lence

hö sti, ren ren, lle, hö ren ren sti-llle hö lle, ren hö

en lence lis, en, en, si-lence lis, lence en, lis, lence list-en si, en

si, tez tez, lence e-cou-tez, tez si-lence e-cou lence tez e-cou lence e-

ren, ren, lle hö- ren, ren sti-llle hö lle, ren hö lle, hö- ren

SERA

I am not your dar-ling an-gel! Ne-

LILL

the discs, be care-ful dar-ling an-gel care-ful up you ge!

VN 1, 2

Vc 1, 2

CB

1 FL
2 FL

1 B♭ CL
2 B♭ CL

HRN

TP

Tb

1 SOP
2 SOP

MEZ

TEW

BAR

BAS

si list-en si-lence lis, list-en, lence lence list-en to the si-lence
 e-cou-tez, si, e-cou-tez si-lence e-cou, e-cou-tez lence lence e-cou-tez la si-lence
 lle hö-ren sti-hö-ren sti-lle hö-ren, lle, ren, hö-ren die un-hör-ba-re
 si-lence lis, list-en lence lence Listen to the si-lence.
 cou-tez si e-cou-tez si-lence e-cou, e-cou-tez si si e-cou-tez le si-lence
 sti hö-ren, sti lle, hö-ren lle lle, hö-ren die un-hör-ba-re

SERA

pro-mise, pro-mise, pro-mise me pro-mise me that you will take them up to Hea-ven pro-mise me, pro-mise me

-ver for you ne-ver for your kind. Not for a-ny-one I am Se-ra the mes-sen-ger

1 VN
2 VN

1 VC
2 VC

CB

261

III-C

FL 1
FL 2

B^bCL 1
B^bCL 2

HRM

Tp

Tb

Perc

PNO

SERA

I am se-ra the mes-sen-ger, the mes-en-ger I am se-ra the mes-sen-ger

Accelerando = 96 Rallentando A TEMPO

LILL

pro-mise me, pro-mise us pro-mise me pro-mise us pro-mise me, you will that take them up pro-mise me, pro-mise me

SENZA MISURA

1 VN
2 VN

1 VC
2 VC

CB

Rep. rit. P

3 SCENE 4 - SERA/LILITH II

FL 1 2
BCL 1 2
HRM
Tp
Tb
Perc
PNO

whisper p [s]
whisper p [s]
whisper p [s]
whisper p [s]
whisper p [s]
whisper p [s]
whisper p [s]

SOP 1 2
MEZ
TEN
BAR
BASS

spoken p f ff
Li - [s] - sten what is that sup-pose to mean? was be-deu-tes daß?
e-cou-tes le si-lence Li - [s] - sten quest que ça veut dire what is that sup-pose to mean?
hö-ren die un-hör-da-re, hö-ren Li - [s] - sten was be-deu-tes daß? quest que ça veut dire what
Li-sten to the si-lence Li-sten to the si-lence Li - [s] - sten what is that sup-pose to mean quest que ça veut dire?
e-cou-tes le si-lence, e-cou-tes Li - [s] - sten quest que ça veut dire? was be-deu-tes daß? quest
hö-ren die un-hör-da-re Li - [s] - sten was be-deu-tes daß what is that sup-pose to mean

SERA

Rit
the mes-sen-ger, the mes-sen-ger, the mes-sen-ger, the mes-sen-ger

Liliths place. Lilith tries to «shake» herself free of the sounds.

LILL

6:2 ORD
si-lence pro-mise pro-mise si-lence stop! pro-mise

VN 1 2
VC 1 2
CB

Flag. PP
whisper p [s]
whisper p [s]
whisper p [s]
whisper p [s]

1 FL (whisp) [s]

2 [s]

1 BCL (whisp) [s]

2 [s]

1 HRN (whisp) [s]

2 [s]

1 Tp (whisp) [s]

2 [s]

1 Tb (whisp) [s]

2 Perc [s]

1 PNO [s]

1 Sop what is that suppose to mean was be-dev-tes dab *ff* to the [s]

2 quest que fa veut dire what is that sup-pose to mean *ff* to the [s]

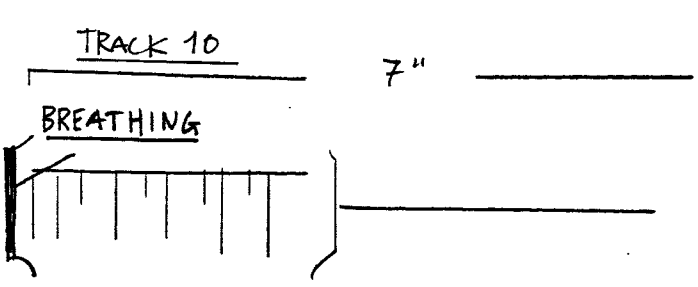
MEZ is that sup-pose to mean quest que fa veut dire veut dire to the [s]

1 TEN *f* what is that sup-pose to mean quest que fa veut dire to the

2 BAR que fa veut dire was be-dev-tes dab, be-dev-tes dab to the

3 BAS was be-dev-tes dab what is that sup-pose to mean to the

INB noter
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1 SERA

1 LILL $\text{♩} = 76/84$ p stop!

1 VN (whisp) [s]

2 [s]

1 VC (whisp) [s]

2 [s]

1 CR (whisp) [s]

2 [s]

5

FL 1 (whisp.) [s] whistle gliss Rep.

FL 2 (whisp.) [s]

BCL 1 (whisp.) [s] whistle gliss Rep.

BCL 2 (whisp.) [s]

HRM 1 (whisp.) [s] whistle gliss Rep.

HRM 2 (whisp.) [s] whistle gliss Rep.

Tp (whisp.) [s] whistle gliss Rep.

Tb (whisp.) [s] whistle Rep.

PERC. (whisp.) [s]

PNO (whisp.) [s]

Sop (whisp.) [s]

Mezz. whistling

Ten (whisp.) [s]

Baryt whistling

Base (whisp.) [s]

CD I

(TRACK 10)

Breathing

percuSSION sound

deep glissando sound

LIU

sfz si-lence stop! hel- [P] sfz P sfz P sfz P

no stop! sti-[ll] no

1

2

VN 1 (whisp.) p [s] whisper

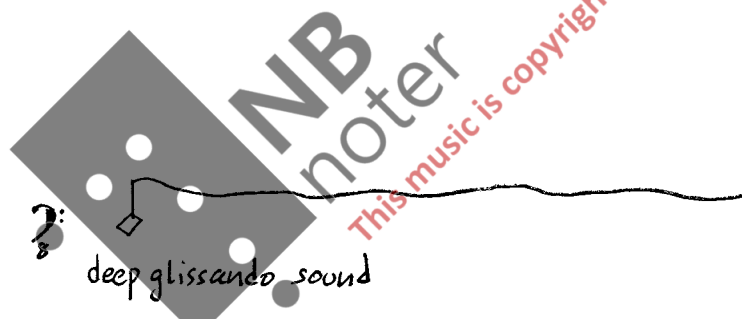
VN 2 (whisp.) [s]

VC 1 (whisp.) [s] ARCO ORD. slow gliss.

VC 2 (whisp.) [s] ARCO ORD. PP slow gliss.

CB 1 (whisp.) [s] ARCO ORD. slow gliss.

CB 2 (whisp.) [s] PP



1 (whistle)

FL 2 (whisp.) [s]

B^bCL 1 (whistle)

2 (whisp.) [s]

HRM (whistle)

Trp (whistle)

Tb (whistle)

Perc (whisp.) [s]

PNO (whisp.) [s]

SECT
SOPR Ten Bass
MEZZ
BAR

(whisp.) [s] Whistle

(TRACK 10)

Perc sound

(L) (R) f

Beethoven 8 symf

7"

children playing 5"

deep glissando sound

LILL

ORD. sfz sfz sfz P sfz spoken P

ORD. SOTTO VOCE

stop, sti- [ll] hel- [P] please stop noise si-lence Lis- ten

1 (whisp.) [s]

2 (whisp.) [s]

VC 1 Repeat

2 Repeat

CB Repeat

Handwritten musical score for various instruments. The staves are labeled as follows:

- 1 FL (Flute 1) (whistle)
- 2 FL (Flute 2) (whisp.)
- 1 B♭ CL (Clarinet 1) (whistle)
- 2 B♭ CL (Clarinet 2) (whisp.)
- HRV (Horn) (whistle)
- 1 Trp (Trumpet) (whistle)
- 2 Trp (Trumpet) (whistle)
- PERC (Percussion) (whisp.)
- PNO (Piano) (whisp.)
- SOP TEN BASS (Soprano/Tenor/Bass) (whisp.)
- HEZZ BAR (Harp/Zither/Bar) (whistle)

Each staff contains a wavy line representing a sound effect, with a bracketed 's' indicating a specific sound source. Some staves also have horizontal lines with arrows indicating duration or movement.

CD I

5" (TRACK 10)

children playing.

5" englishman speaking

ta to the formation of . . . and the

Breathing

deep glissando sound

NB noter
This music is copyright protected

LILL

noise stop sti-[ll] hel- [p] noise stop please Lis- ten

sfz sfz sfz sfz (SP) sfz P (W) s.v P

silence

1 VM (Violin) (whisp.)

2 VM (Violin) (whisp.)

1 VC (Viola) (whisp.)

2 VC (Viola) (whisp.)

CP (Cello/Piano)

Handwritten musical score for Violin, Viola, and Cello/Piano. The staves are labeled 1 VM, 2 VM, 1 VC, 2 VC, and CP. Each staff contains a wavy line representing a sound effect, with a bracketed 's' indicating a specific sound source. Some staves also have horizontal lines with arrows indicating duration or movement.

1 FL

2

1 Bb

2

HRN

Tp

Tb

PERC

PNO

Sop (whisp.)

Ten

Bar

Secr

Mezz

Bar

(whistle)



(track 10)

very fast talking

Birds

deep glissando sound

Toy instruments

LUL

p (sp) sfz sfz sfz sfz P (w) P s.v (sp) f

please noise stop sti- [ll] hel- [lp] stop, still so si-lence Lis- ten to do not!

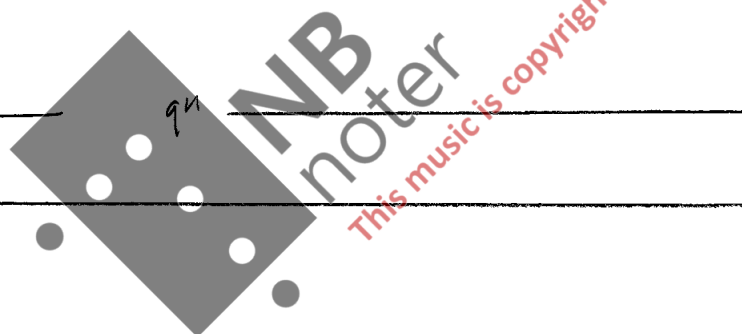
1 VN

2

1 VC

2

CB



1 FL
2 FL
1 B^bCL
2 B^bCL
HRN
Tp
Tb
PERC
PNO

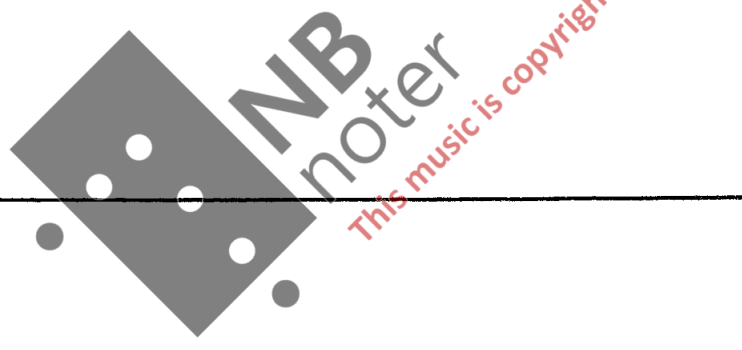
(track 10)

Toy instrument [®]

Grieg

CD I

Birds



deep glissando sound

Accelerando

ps.v [®] sp sfz sfz sfz sfz [®] sfz

Lis- ten noise stop sti- [ll] hel- [p] sti- [ll] stop

1 VN
2 VN
1 VC
2 VC
CB
8

1 FL 1
2 FL 2
1 B♭CL 1
2 B♭CL 2
HRM
Tp
Tb
Perc
PNO



(track 10)

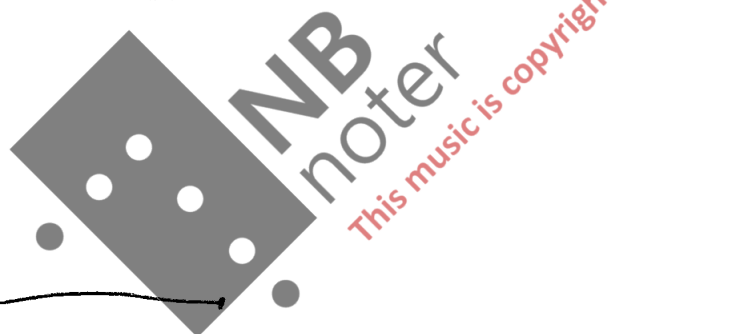
Harmonic sound

Car horn

drums $\text{♩} = 60$

Grieg

Bellsound



SERA

$\text{♩} = 63-72$

sfz *sfz* *sfz* *mf* *mf* *mf* *f*

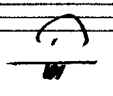
Lil- lith, Lit- lith, Lil- lith can ne-ver, can ne-ver can ne-ver, can ne-ver can not un-der-stand

LILL

P *f* *P* *f* *sfz* *sfz* $\text{♩} = 88/92$ *P* *f*

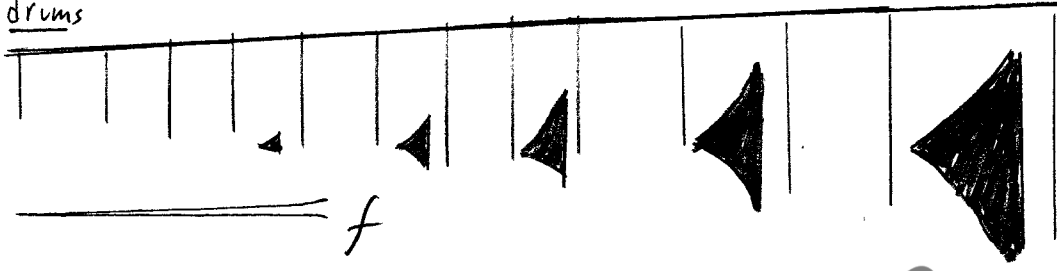
do do not Lis- ten to be so kind please stop stop Lis- ten to

1 VN 1
2 VN 2
1 VC 1
2 VC 2
CB

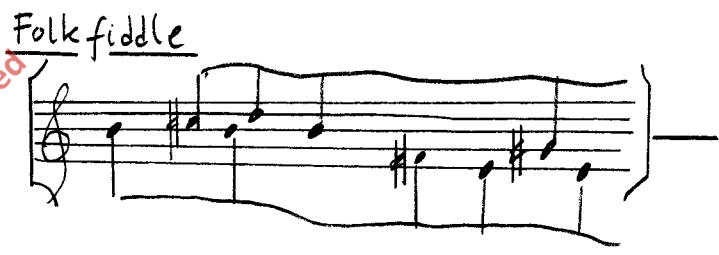


FL 2/4
Bb CL 2/4
HM
Tp
Tb
Perc
PNO

(track 10)
drums




Folk fiddle

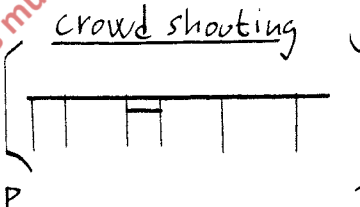


CD I


Bell sound



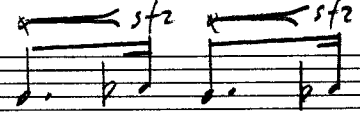
crowd shouting



SERA



can not un-der-stand

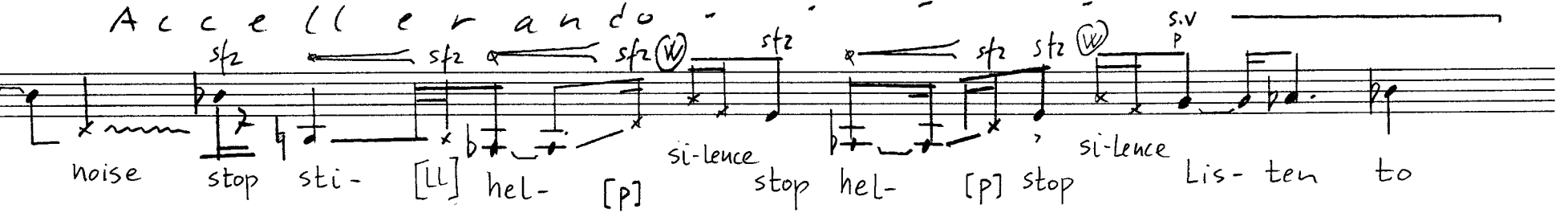


Lil- lith Lil- lith

LILL

noise stop sti- [LL] hel- [p] si-lence stop hel- [p] stop si-lence Lis- ten to

Accelerando



VM 2/4
VC 1/4
CB 8

2
FL
2
1
B♭CL
2
HRN
Tp
Tb
Perc
PNO

(track 10)
Folk fiddle

staccato wind instruments (Ligeti)

CD
I

motorbike

animal scream

Carhorn

gliss

deep bell sound

SERA
LIL

Lil- lith will ne-ver will ne-ver will ne-ver, ne-ver % % will ne-ver see !

do not stop! sti- [LL] end, noise, be so kind si-lence no! hel-[p] no! sti- [LL] sti- [LL] stop noise

1
VN
2
1
VC
2
CB

FL
2
1
B \flat C
2
HRM
Tp
Tb
Perc
PND

CP
I

stacc. wind instr.

Englishwoman speaking

people screaming

deep bell sound

this is really spooky

SER

will ne-ver Lis-ten

LILL

please do not do not noise Lis-ten to yes si-lence si-lence hel-[p] stop sti-[u] end noise Lis-ten to

1
VN
2
1
VC
2
CB

1 FL
2 FL
1 B^bCL
2 B^bCL
HRM
Tp
Tb
Perc
PNO

CD I

Stacc. wind instr.

Englishman speaking
look at this . . .
screaming

airplane

Fuzzguitar / drums

alarm

deep bell sound

LIL

please do si-lence no! do no hel- [p] stop sti- [u] stop noise please please si-lence

1 VM
2 VM
1 VC
2 VC
CB 8

All winds breath individually

1 FL
2 FL
1 B♭CL
2 B♭CL
HRM
Trp
Tbn
Perc
PNO

Fuzz guitar → noise

CD I

alarm

Female voice

deep bellsound

deep glissando sound

fff

12"

Lilith lies on the floor with great physical and mental pain. Sera leaves.

Lilith

hel-[p] me hel-[p] me stop it!

no stop hel-[p] stop stop the noise

1 VN
2 VN
1 VC
2 VC
CB

FL 1
FL 2

B♭CL 1
B♭CL 2

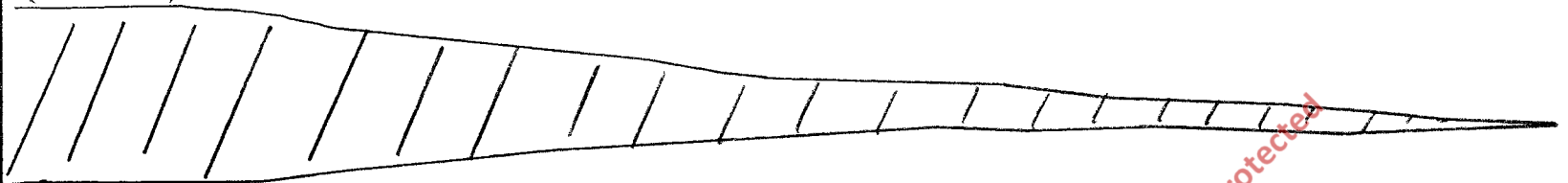
HrV

Tr

Tb

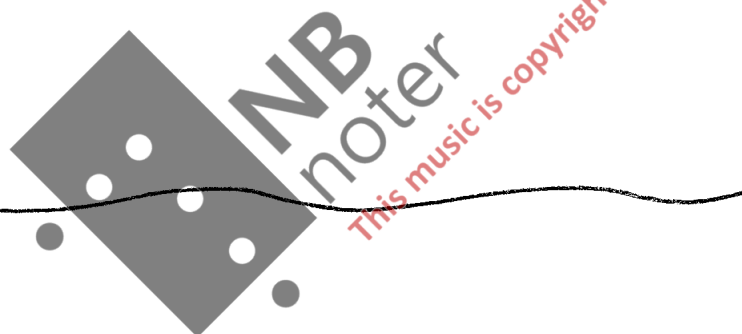
12"

(track 10)



CP I

deep glissando sound



LUL

sfz sfz
hel- [p] stop

sfz p
hel- [p] no

P
no!

VN 1
VN 2

VC 1
VC 2

CB

SCENE 5 - SERASARIA

①62 CON MISURA ♩ = 66-72

V-1

3

FL 1 2

B♭CL 1 2

HRM

TRP 1 2

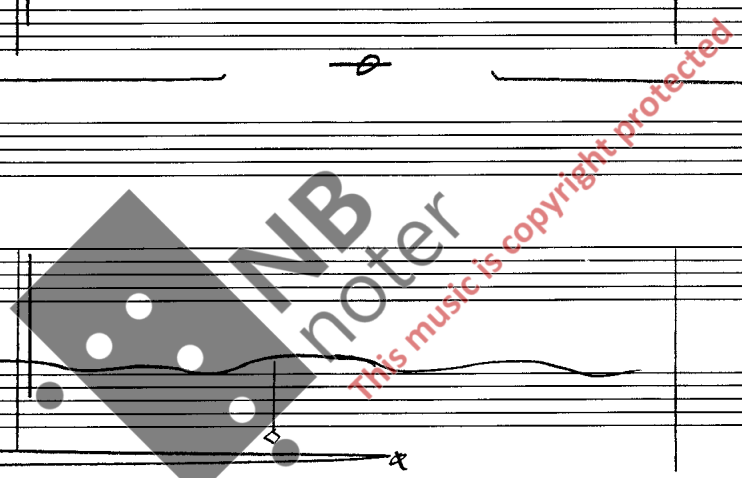
STRAIGHT MUTE

pp

pp

p sfz sfz

open



deep glissando sound

SERA

p

f, sub P

Li- -lith can-not un-der-stand the Lord

3

V-1

CON MISURA ♩ = 66-72

VN 1 2

VC 1 2

CB

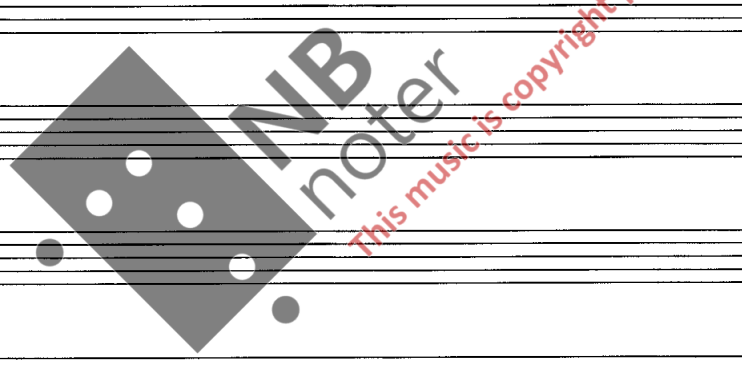
264

FL 1 2

B♭ CL 1 2

HRN

Trp 1 2



SER

will not Lis- ten God

VN 1 2

VC 1 2

CR 1/8

266

FL 1 2

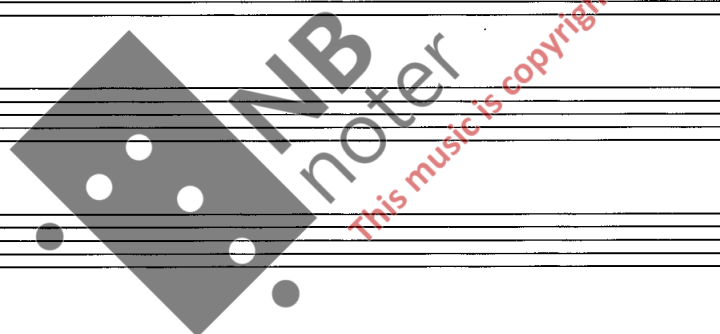
B♭ CL 1 2

HRN

Tr 1 2

Tb

Handwritten musical notation for woodwinds and brass. Includes dynamics like *p*, *mf*, and *gliss.*



SERA

will not see have you just gone blind eh! blind eh! blind eh! blind

Handwritten vocal line with lyrics and musical notation. Includes dynamics like *sfz* and *psub*.

VN 1 2

Vc 1 2

CB

Handwritten musical notation for strings and double bass. Includes chord symbols like (♯), (b), and (bb).

269

6/4

FL 1 & 2

Handwritten musical notation for Flute 1 and 2. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of a few notes in the first measure, followed by a rest, and then a more complex passage in the second measure with triplets and slurs.

Bb CL 1 & 2

Handwritten musical notation for Bass Clarinet 1 and 2. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music features dynamic markings of *mf* and *f*, and includes a sixteenth-note triplet in the first measure.

HRN

Handwritten musical notation for Horn. The staff has a bass clef and a key signature of one sharp (F#). The music consists of a few notes in the first measure, followed by a rest, and then a note in the second measure.

Trp & Tbn

Handwritten musical notation for Trumpet and Trombone. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music features dynamic markings of *f*, *mf*, and *f*, and includes a sixteenth-note triplet in the first measure.

PNO

Handwritten musical notation for Piano. The staff has a treble clef and a key signature of one sharp (F#). The music features dynamic markings of *p* and includes a sixteenth-note triplet in the first measure.

SER

Handwritten musical notation for Soprano. The staff has a treble clef and a key signature of one sharp (F#). The music features dynamic markings of *mf* and *f*. The lyrics are: "can't you e-ver hear my voice Hel-Lo mas-ter hel-lo hel-Lo".

VN 1 & 2, VC 1 & 2, CB

Handwritten musical notation for Violin 1 and 2, Viola, and Cello/Bass. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music features dynamic markings of *p* and *f*, and includes a sixteenth-note triplet in the first measure.

V-2

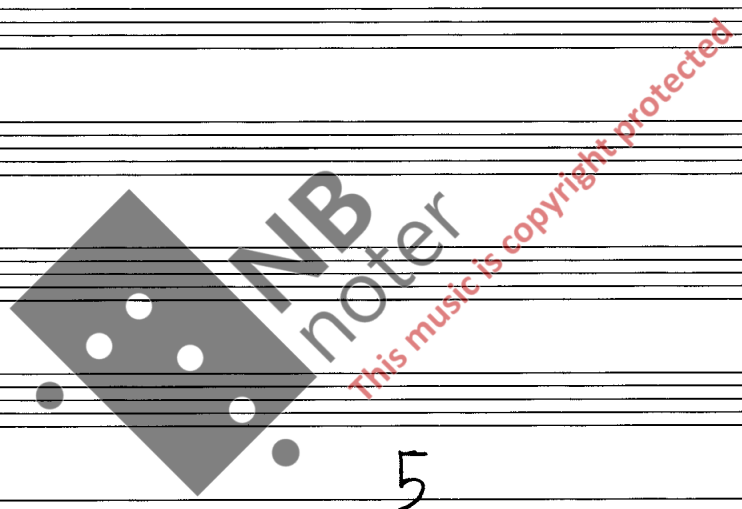
271

FL 1 & 2

B♭CL 1 & 2

HRM

TP 1 & 2



SERVO

hel-lo mas-ter hel-lo, hel-lo, hel-lo, hel-lo mas-ter No? Good!

VN 1 & 2

VC 1 & 2

CB

273

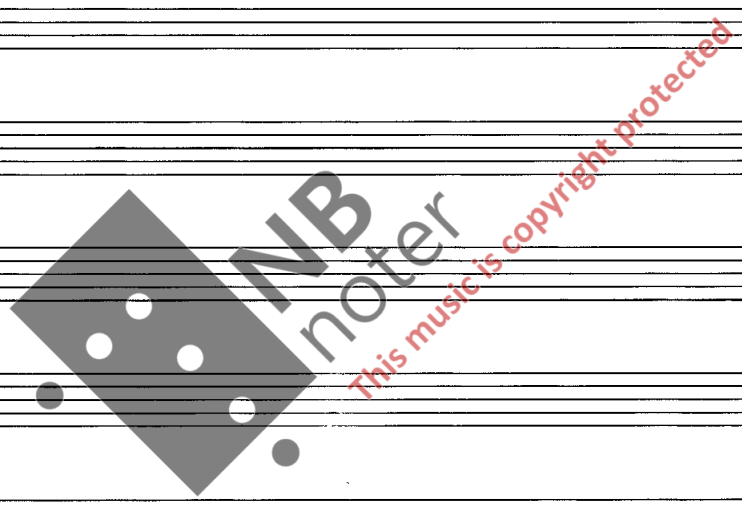
FL 1
2

pp

B♭CL 1
2

HRN

Tp
Tb



4

4

SE

f sfz sfz

then now's chance now! chance now! It must be, % It must be now, it must % % then it must be now!

4

4

VM 1
2

Vc 1
2

CB

pp P pp P pp P pp P

pp P pp P pp P pp P

pp P pp P pp P pp P

275

FL 1
FL 2

B♭CL 1
B♭CL 2

HRN

Trp 1
Trp 2

VIB

PNO

SERVO

SOTTO VOCE sub
Psub

I have cho- sen just the man

mf

VN 1
VN 2
VC 1
VC 2
CB

277

V-3

FL 1
FL 2

B♭CL 1
B♭CL 2

HRN

TP
TR

Vib

PNO

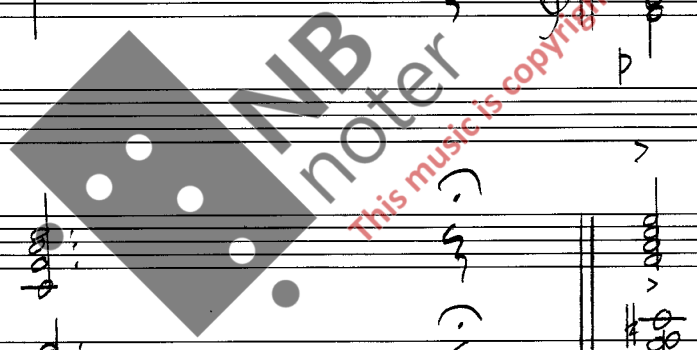
SERA

one A- - bel found him with-out tel-ling her, with-out tel-ling God

CROTALES

V-3

VN 1
VN 2
VC 1
VC 2
CB



280

5/4

FL 1 2

mf p

B♭ CL 1 2

mf p

HRN

TP

Tb

mf pp

CROTF

VIB.

l.v

P Ped

PNO

SER

f

No- -one knows I have found an A- -bel

that

5/4

SENZA MISURA

VM 1 2

VC 1 2

CB

mf p

SENZA MISURA LIBERAMENTE

SCENE 6 - SERA/ABEL I

282

VIB

PNO

SOFT MALLETS

0:00 (REF. TO TAPE)

2 0:13

3 0:21

pp sempre

Ped. sempre

2-3"

pp sempre

Ped. sempre

START TAPE

1 0:00 TRACK 11

voice

CD I

0:13

Perc. elect. voice | 0:15

Abel's homestudio. The soundcreator ABEL makes sounds and rhythms. Sera observes him. Abel can't see her.

[wa, wa] [ts-t- tk] [t, tk, t, k]

Abel with Microphone

Produce overtones by gradually opening of mouth. Nasal sound

ff

Nasal sempre irregular iteration

[u] → [y] → [i]

[v] → [y] → [i] [mi] → [pi][ti][ki]

VIB

PNO

4 0:30

TRACK 11 | 0:22

0:30

0:36

0:26

0:32

CD I

0:28 (1=60)

ELEC. SOUND

0:35

Perc. voices

Multitude of voices | 0:38

ts, tk, p, t

Abel

ff unvoiced percussive sound

ad. lib

ff

ad. lib "scale like"

[p][t][k][t][p] ad. lib

[v] → [y] → [i]

159

[ma] [ma] [ma] → [ba]

ca 0:41

0:50

0:58

VIB

PNO (track 11)

CD I

Multitude of voices

0:45 Perc. voices

Deep voice | 0:54

0:52 wa.wa irregular pulses

Irregular perc. guttural voice | 0:58

Abel

[ba] sempre

UNVOICED
PRODUCE RHYTHM BY RAPIDLY COVER AND OPEN MOUTH WITH FINGER(S)

[wa][wa] [sj] [sj] (Vary opening of mouth)

Breathe and make pauses at lib

3 1:08

4 1:14

5 1:26

VIB

PNO

(track 11)

voice iterating | 1:14

1:20

1:26

1:08

1:16

Multitude of voices arpeggio | 1:20

1:26

Irregular perc. guttural voice | 1:26

ORD. VOICE CONT. ITERATION WITH FINGER(S) | 1:14

Ritard

P

Unvoiced irregular percussive sounds.

[a]

[t][k][p][s]

CON
MISURA

The score consists of five staves. The Violin I staff (top) features melodic lines with various accidentals and dynamics, including a 'VMS' marking. The Piano staff (second) provides harmonic accompaniment with chords and arpeggios. The Cello I staff (third) contains sustained notes with wavy lines indicating vibrato. The Percussion/Voice staff (fourth) shows rhythmic patterns with time signatures 1:30 and 1:43. The Abell staff (bottom) includes phonetic notations like [o], [ts], [tk], [kp], and [o] sim., along with dynamic markings like <f>ff and <><>. A large watermark 'NB noter' is overlaid on the score, and a red diagonal line reads 'This music is copyright protected'. The piece concludes with a double bar line and the word 'SERA'.

283 2/4 4/4 VI-1

FL 1 2

B^bCL 1 2

HRM

Trp Harmon Mute + - 0 - +

Tb Harmon Mute + - 0 - +

VIB

PNO

2] Perc. voices. STOP TAPE

SERA

ABEL Perc. voice ad lib. A - bel loves the sounds of sound so much that

CON MISURA ♩ = 76 VI-1

VM 1 2

VC 1 2

CB



286

6/4 VI-2

FL 1 2

Handwritten musical notation for Flute 1 and 2. Flute 1 has a dynamic marking 'a' and a slur. Flute 2 has a dynamic marking 'p' and a slur. Both parts have a repeat sign and a fermata.

BCL 1 2

Handwritten musical notation for Bass Clarinet 1 and 2. Both parts have a dynamic marking 'p' and a slur. Both parts have a repeat sign and a fermata.

HRV

Handwritten musical notation for Horn. It has a dynamic marking 'p' and a slur. It has a repeat sign and a fermata.

Tp

Tb no mute

Handwritten musical notation for Trumpet and Trombone. Trombone has a dynamic marking 'p' and a slur. Both parts have a repeat sign and a fermata.

VIB

Handwritten musical notation for Vibraphone. It has a dynamic marking 'pp' and a slur. It has a repeat sign and a fermata.

PND

Handwritten musical notation for Piano. It has a dynamic marking 'pp' and a slur. It has a repeat sign and a fermata.

SERVO

Sound it all he lives for

Handwritten musical notation for Soprano. It includes lyrics: "Sound it all he lives for". It has dynamic markings 'f' and 'p', and a slur. It has a repeat sign and a fermata.

imitating the sound of a telephone

[rrr]

VI-2

6/4 SENZA MISURA

VN 1 2

Handwritten musical notation for Violin 1 and 2. Violin 2 has a dynamic marking 'p' and a slur. Both parts have a repeat sign and a fermata.

Vc 1 2

Handwritten musical notation for Viola. It has a dynamic marking 'pp' and a slur. It has a repeat sign and a fermata.

CB

Handwritten musical notation for Cello. It has a dynamic marking 'pp' and a slur. It has a repeat sign and a fermata.

VIB

PNO

SEDA

[r]

An irritated Abel answers the phone.

ABEL

$\text{♩} = 100 - 104$

yes no yes no yes no what is it? who? what? no what what what is it, is it yes no I'm working working working is it?

CD I

TRACK 12 Rhythmic Voice Sounds

VC1

CB

tr.

(b=)



VIB

PNO

pp

ABEL

is it? what is it? what is it is it is it is it No yes No I'm working working I'm working so, so, so, so I'm always

CD I

(track 12)

VC1

CB

tr.

(b=)

Handwritten musical score for the first system, including staves for Vibraphone (VIB), Piano (PNO), and voice (ABEL).

VIB (treble clef): Chords with accidentals (sharps and flats) and circled notes.

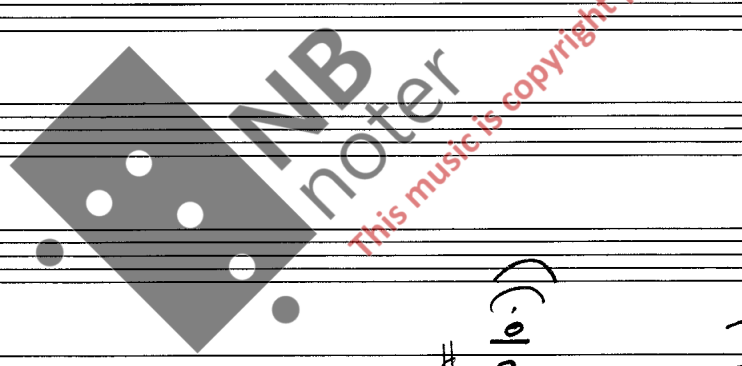
PNO (treble clef): Chords with accidentals and circled notes.

ABEL (treble clef): Melodic line with lyrics: "Wor-king so I'm wor-king al-ways al-ways al-ways is it the car? the car? the car? so you car? so you car? want the want the". Above the staff are rhythmic markings: "-?-", "> 3 - - 3 - - 3 - - 3 -".

CD I: A wavy line representing a track, labeled "(track 12)".

VC1 (bass clef): A few notes with a trill (tr) and a flat (b) marking.

CB (bass clef): A few notes with a flat (b) marking.



Handwritten musical score for the second system, including staves for Vibraphone (VIB), Piano (PNO), and voice (ABEL).

VIB (treble clef): Chords with accidentals and circled notes.

PNO (treble clef): Chords with accidentals and circled notes.

ABEL (treble clef): Melodic line with lyrics: "so you half of want my car? so you want half of my car? so you want half of my car? my, my, my, my car? so you half of my car? want". Above the staff are rhythmic markings: "- 6 - - 3 -" and "- 6 -".

CD I: A wavy line representing a track, labeled "(track 12)".

VC1 (bass clef): A few notes with a trill (tr) and a flat (b) marking.

CB (bass clef): A few notes with a flat (b) marking.

VIB

PNO

ABEL

CD I

VC1

CB

I, I, I, I don't you, I don't you, I, I don't owe you! you! I don't no-thing, I don't no-thing, I don't you don't owe

(track 12)

tr (b7)

VIB

PNO

ABEL

CD I

VC1

CB

you don't you don't not a thing, not a thing I don't owe you no-thing, no-thing, no-

(track 12)

tr (b7)

mf

mf

mf

2
4

2
4

2
4

CON MISURA $\text{♩} = 76$



289 **VI-3** 4/4

FL 1 2

pp \rightarrow f

pp \rightarrow f

B♭CL 1 2

p pp \rightarrow f

pp \rightarrow f

HRM

stopped

TP Harmon Mute

TB Harmon Mute

f

p pp \rightarrow f

VIB

PM

(b) (b)

(#) (#)

SERA

mf

A - bel Loves the sounds of sound so much so much he

Abel continues to work. Sera observes him.

ABEL

8' thing!

CD I

VI-3 4/4

COM MISURA

$\text{♩} = 76$

VM 1 2

VC 1 2

CB 8

pp \rightarrow f

pp \rightarrow f

pp \rightarrow f

f

292

110

FL 1 2

Handwritten musical notation for Flute 1 and 2. Flute 1 has a dynamic marking of *pp*. Flute 2 has a dynamic marking of *p*. Both staves show melodic lines with slurs and accents.

B♭CL 1 2

Handwritten musical notation for Bass Clarinet 1 and 2. Bass Clarinet 1 has a dynamic marking of *p*. Both staves show melodic lines with slurs and accents.

HRV

Handwritten musical notation for Horn in F. It starts with the instruction "open" and has a dynamic marking of *p*. The staff shows a melodic line with a slur.

Tp

Handwritten musical notation for Trumpet. It has a dynamic marking of *p* and includes a *f* dynamic marking later in the staff. The staff shows a melodic line with a slur and an accent.

Tb

Handwritten musical notation for Tuba. It has a dynamic marking of *p* and includes the instruction "no mute". The staff shows a melodic line with a slur.

PNO

Handwritten musical notation for Piano. The staff shows a sparse accompaniment with a dynamic marking of *p*.

SERA

Handwritten musical notation for Soprano. The lyrics are: "had a love but then he lost her A - bel". The staff has a dynamic marking of *mf*.

ABEL

Handwritten musical notation for Abel. The staff shows a melodic line with a slur.

VM 1 2

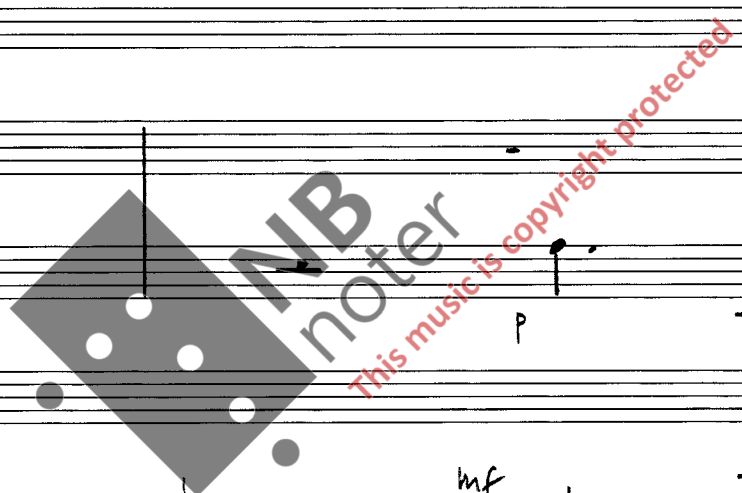
Handwritten musical notation for Violin 1 and 2. Violin 1 has a dynamic marking of *pp*. Both staves show melodic lines with slurs and accents.

VC 1 2

Handwritten musical notation for Viola 1 and 2. Both staves show melodic lines with slurs and accents.

CB

Handwritten musical notation for Cello/Bass. It has a dynamic marking of *p* and includes the instruction "ohr". The staff shows a melodic line with a slur.



FL 1
FL 2

B♭CL 1
B♭CL 2

HRN

Tp
Tb

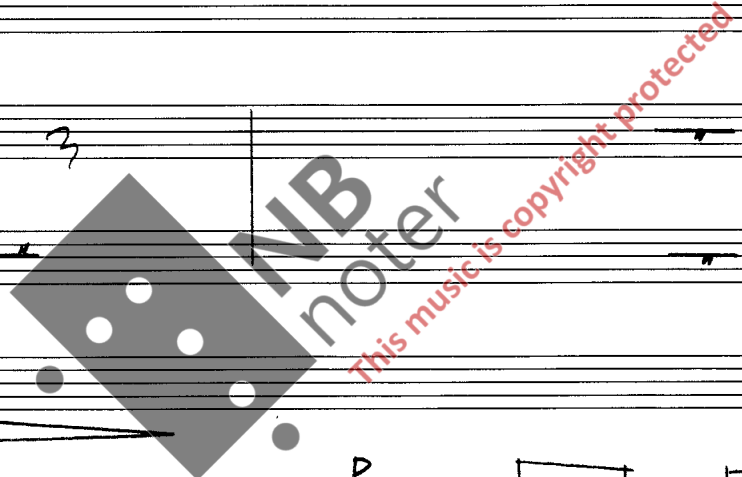
PND

SER

Loved his sounds so much so much for her the cost be-came to

ABE

VN 1
VN 2
VC 1
VC 2
CB



1 FL 2

1 Bb CL 2

HRM

Trp

Tb

PNO

SERA

ABE

1 VN 2

1 VC 2

CB

2
4 (298)

4
4 VI-4

FL 1
FL 2

B♭CL 1
B♭CL 2

HRM

Tr
Tb

PNO

SERA
imitate sound of telephone
[rrrr] Abel pics up the phone again.

ABEL
spoken: 5/4 ♩ = 100-104
half the car. get the car, don't half car don't half car not get the car
half the you don't half you get the you get the you will half of oh! Mom!

4
4 VI-4

VN 1
VN 2

VC 1
VC 2

CR

301.

FL

Musical notation for Flute 1 (FL) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *pp* and *pp*. A key signature change to one sharp (F#) is indicated.

B^bCL

Musical notation for Clarinet in B-flat (B^bCL) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *pp* and *pp*.

HRM

Musical notation for Horn in C (HRM) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *pp* and *pp*.

Tp

Musical notation for Trumpet (Tp) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *pp* and *pp*. The instruction "no mute" is written above the staff.

VIB

Musical notation for Vibraphone (VIB) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *p* and *p*.

SER

Musical notation for Soprano (SER) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *mf*, *f*, and *mf*. The lyrics are: "A - bel loved sound sound so much so much He loved it best of all ex-cept for the of all".

ABEL

Musical notation for Alto (ABEL) in G major, 4/4 time. It features a melodic line with a trill on the first measure, followed by a half note G4, and then a half note A4. Dynamics include *sfz* and *sfz*. The lyrics are: "wrong? No! wrong? should a-ny be thing wrong? no! No! No! No look, no look no look, but look, no, no but look, I'll, I'll, I'll".

Musical notation for Piano (P) in G major, 4/4 time. It features a complex accompaniment with triplets and glissandos. Dynamics include *pp* and *pp*. The instruction "SENZA SORD" is written above the staff. The lyrics "wrong? No! wrong? should a-ny be thing wrong? no! No! No! No look, no look no look, but look, no, no but look, I'll, I'll, I'll" are written below the staff.

304

FL 1 2

B^bCL 1 2

HRN

TP

Tb

SERA

her A- bel loves the sound of so much, so much that sound is all that mat-

mf *f* *mf*

ABEL

I'll ring you I'll ring you I'll ring you later right? Ring later in a week in a week in a week in a week in a week o-k?

VN 1 2

VC 1 2

CB

(no trill)

pp 173



307

FL 1 2

Bb CL 1 2

HRN

Tr

Tb

CRDT

TUB. BELLS

PNO

SERA

-ters much more she does mat-ters to him than

He must be the one He is the right man

VN 1 2

VC 1 2

CB

tr

SENZA MISURA

310 VI-5

FL 1 2

B♭ CL 1 2

HRN

Tr Tb

TUB BELLS

SERA

Sera rings the doorbell.

ABEL

♩ = 100-104

spoken f

I get the that fee-ling I get the that fee-ling I get the that fee-ling I get the that all the An-gels of darke-ness, dark-ness dark-ness are all

track 13 Rythmic voices sound

SENZA MISURA VI-5

VN 1 2

VC 1 2

CR

311

VI-6

FL 1/2

B♭CL 1/2

HRM

Tr 1/2

Tb

T. B.

PM

SERA

I have got my-self an

ABEL

calling on me to-day to-day to-day to-day to-day of all days to-day to-day

(track 13)

VI-6
CON MISURA ♩ = 76

VN 1/2

VC 1/2

CB

FL 1 2

B^bCL 1 2

HRN

Tr

Tb

VIB

PNd

SER

A - bel found him wit-hout know-ing him

Abel

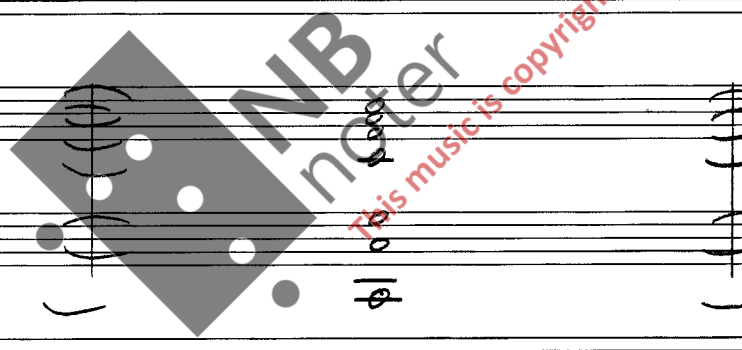
to-day to-day to-day when have the to-day to-day to-day when a dead-to-day when have it na-tur- well -aly

I don't time I have line to-day I don't rea-dy

VN 1 2

VC 1 2

CB



315

VI-7

C11

FL 1 2

Handwritten musical notation for Flute 1 and 2. Flute 1 has a whole rest. Flute 2 has a quarter note G4, a quarter note A4, and a quarter note B4.

B♭CL 1 2

Handwritten musical notation for B♭ Clarinet 1 and 2. Clarinet 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Clarinet 2 has a quarter note G4, a quarter note A4, and a quarter note B4.

HRM

Handwritten musical notation for Horn. It has a quarter note G4, a quarter note A4, and a quarter note B4.

Trp 1 2

Handwritten musical notation for Trumpet 1 and 2. Trumpet 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Trumpet 2 has a quarter note G4, a quarter note A4, and a quarter note B4.

TUB. BEUS.

Handwritten musical notation for Trombone. It has a quarter note G4, a quarter note A4, and a quarter note B4.

SERA

Handwritten vocal line for Sera. The lyrics are: "Some-one who loves so much so much". The melody starts on G4 and moves up to B4.

Sera rings the bell again. An irritated Abel lets her inn.

ABEL

Handwritten vocal line for Abel. The lyrics are: "of all days to-day what is it? what is it? what is it? what is it?". The melody is more rhythmic and repetitive.

VI-7

SENZA MISURA

1 2

VN

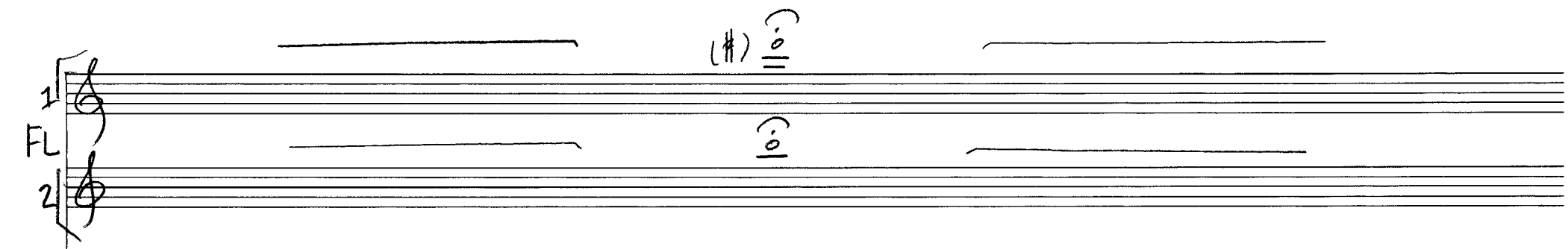
1 2

Vc

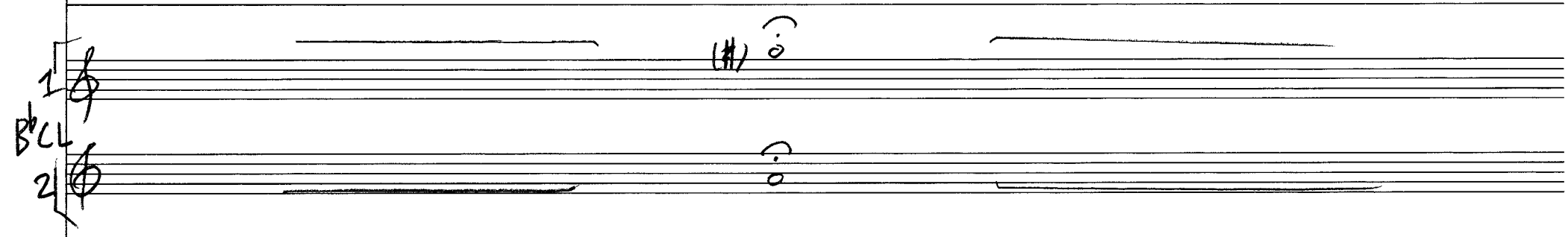
CB

Handwritten musical notation for Violins, Violas, Cellos, and Double Basses. The Violin 1 part has a melodic line with slurs and accents. The other instruments provide harmonic support.

1 FL 2



1 B♭CL 2



HRN



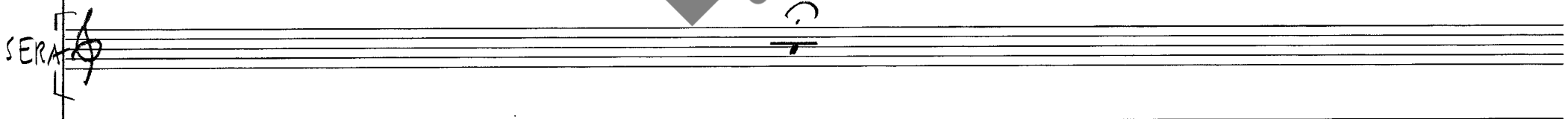
1 Tp 2 Tbn



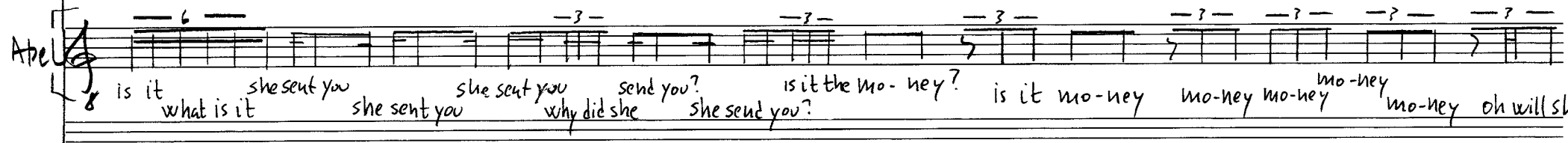
T.B.



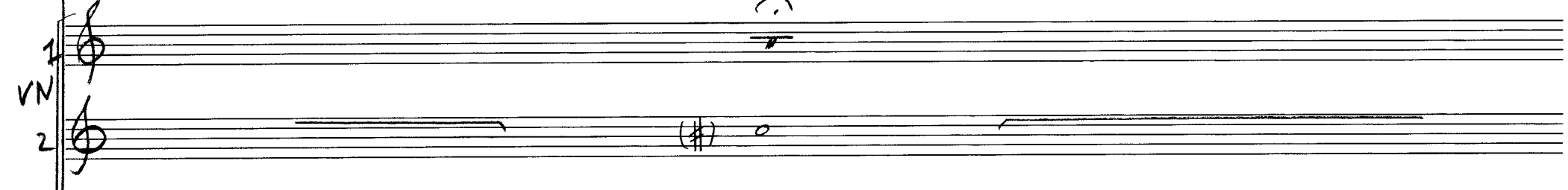
SERA



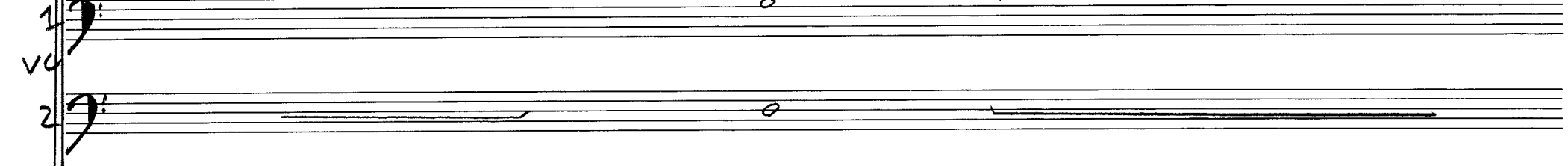
Abel



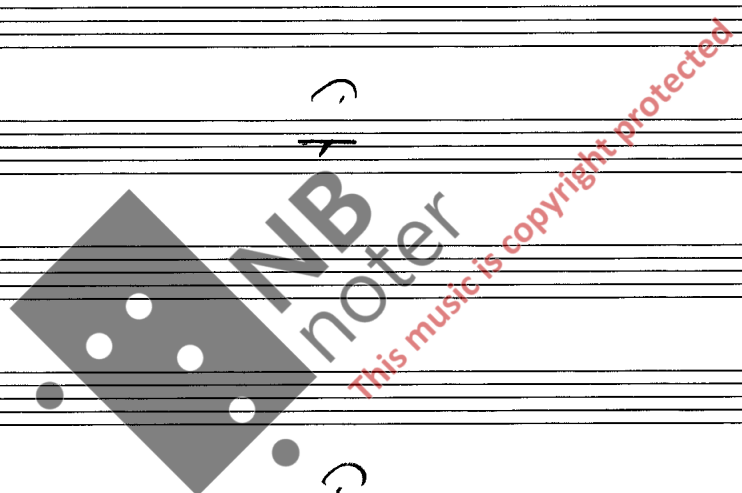
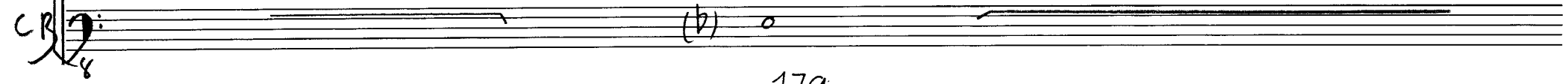
1 VN 2



1 VC 2



CR



FL 1
FL 2

B♭CL 1
B♭CL 2

HRV

Tp
Tb

PERC

To SLAPSTICK

SERA

Abd

ne-ver oh will she stop

will she ne-ver stop? well? well? well?

Ne-ver have e-nough ne-ver have e-nough out! out! out! out! scat!

VN 1
VN 2

VC 1
VC 2

CB

4 VI-8
317 4

FL 1 2

B^bCL 1 2

HRM

Trp

Tb

SLAPSTICK

Perc

ff

CD I

TRACK 14

isva Soft airy tonal sound

SERA

Almost whisper pp

sf >

PARODY OF "ASIAN" SALESMAN

Hush lit-le man [sj]

not sel-ling not sel-ling not sel-ling not sel-ling not sel-ling not sel-ling not

Sera points a finger at Abel, interrupting him.

4 VI-8

SENZA MISURA $\text{♩} = 52$

VN 1 2

VC 1 2

CB 1 2

ff

319

(track 14)

CD I

SERA

ABEL

(ASIAN)

sel-ling hot lot-te-ry, hot lot-te-ry, not off'-ring off'-ring off'-ring off'-ring off'-ring off'-ring more in-su-rance

321

(track 14)

CD I

SERA

ABEL

NORMAL VOICE

ORD.

"JOHN CLEESE VOICE"

"OPERA PARODY"

spoken quasi chromatic

ORD.

gliss.

ff

gliss

this is not a mere matter of mo-ney and I am not from you not from not from not

323

(track 14)

CD I

SERA

ABEL

NORMAL VOICE

molto vib.

ORD

PP

sub

f

from her I have heard Love sound sounds much much much which is the one you the of so so so

326

VI-9

Accell. . . .

1 FL 2

1 B♭CL 2

HRV

1 Trp 2

Tb

Perc

PNO

CD I

15v (track 14)

SERA

ni- cest ?

this one here? this one here?

ABE

out, out, out

Accell. . . .

VI-9 CON MISURA PIU MOSSO ♩ = 60

1 VN 2

1 VO 2

CR

328

FL1
PICC

B♭CL
2

HRN
TRP
Tbn

PERC

PNO

CD I

SERA

Accell SENZA MISURA $\text{♩} = 52$

VN
VC
CB

330

VI-10

FL 1 2

B♭CL 1 2

HRN

TR 1 2

PNO

CD I

15v (track 14)

TOY PIANO

SERA PLAYS TOY PIANO

SERA

this one A- bel [m] How nice

ABEL

where the hell d'you get my name from

PIU MOSSO
♩ = 76

VI-10

VN 1 2

VC 1 2

CB

SORD.

tr

gliss

pp

FL 1 2

B♭CL 1 2

HR

Trp 1 2

CD I

Isra (tr. 14)

Toy PIANO

SERA

Do you, do you, do you, do you, do you do you like an-gels cos peo-ple, peo-ple

Abel

spoken: mf >>

Angels?

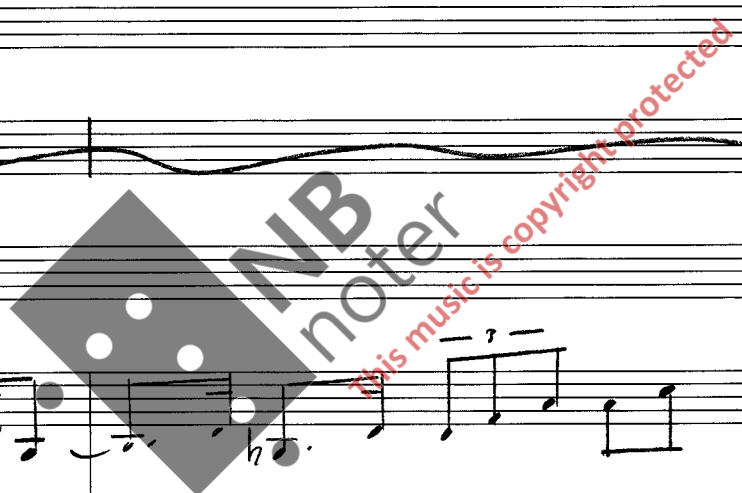
VN 1 2

SORD

VC 1 2

SORD

CB



FL 1 2

B^bCL 1 2

HRN

Trp

Tb

CD I 15v (track 14)

Toy

SERA

mf p mf p f

al- ways like an an- gel who watch you who guide you who

ABE

Accelerando

VM 1 2

VC 1 2

CB

VI-11

Fl 1

Fl 2

Bcl 1

Bcl 2

HRN

Tp

Tb

PNO

CD I

15v (track 14)

Toy PIANO

SERA

guard you and fetch and car-ry if not the an-gels

(accel.) (♩ = ca 92) VI-11 A TEMPO ♩ = 76

VN 1

VN 2

VLA 1

VLA 2

CB

1 FL 1

2 FL 2

1 B♭CL 1

2 B♭CL 2

HRV

Trp

Tb

PNO

CD I

15va (track 14)

SERA

ac-tu-al-ly I'm se - ra I know who you are A - bel ac-tu-al-ly

ABE

who are you ac-tu-al-ly

1 Vn

2 Vn

1 Vc

2 Vc

CB

344

8va

2/4

1 Fl
2 Fl

1 Bcl
2 Bcl

HRN

Tp

Tb

PNO

CD I

SERA FINDS A TUNING FORK

SERA

ABE

1 VN
2 VN

1 VC
2 VC

CB

346A

VI-12

WINDS: SEPARATE BREATHING

FL 1 2

B♭ 1 2

HRM

Tr

Tb

VIB

PNO

CD I

15v (track 14)

the tuning fork

Abel points at Sera, who touches his forehead with her finger. He falls instantly asleep, with his hand still outstretched. Sera places a CD in his hand.

with bow

pp

pp

pp

pp

p

SERA

sound that you know!

pp

whisper p

How can How can How can you tell?

STRINGS: NON VIB / SEPERATE BOWING

VI-12

VN 1 2

VC 1 2

CR

pp

pp

pp

pp

350

FL1

Picc

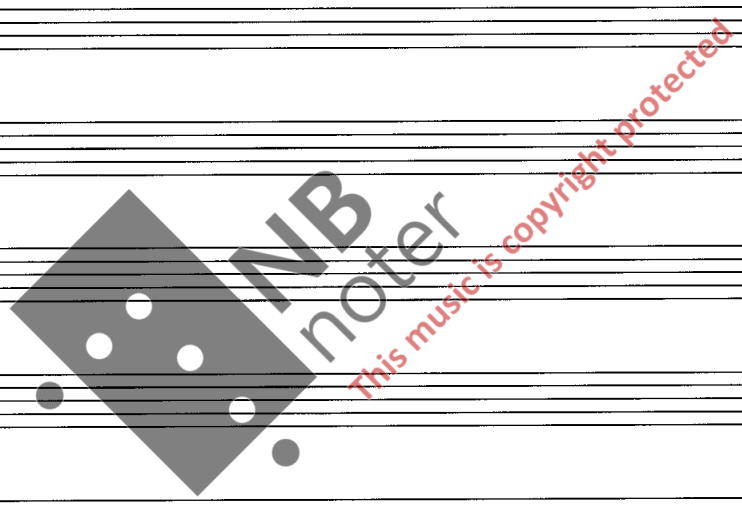
B♭C 1

B♭C 2

HRV

Tp

Tb



SE

(no cresc.)

know you love the sound of sounds so much so much, so much, so much, so much so much you'll

VN 1

VN 2

Vc 1

Vc 2

CB

353

FL1

Picc

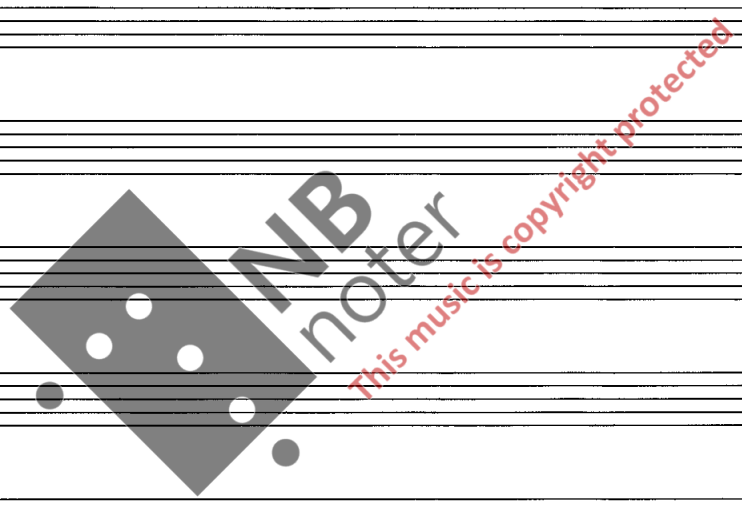
1 Bbcl

2

HRN

Trp

Tbn



SER

find an an- swer you will do some-thing I know you love the sound sounds much much of so so

mf

1 VN

2

1 VC

2

CR

356

FL1

Picc

To FL.

1

2

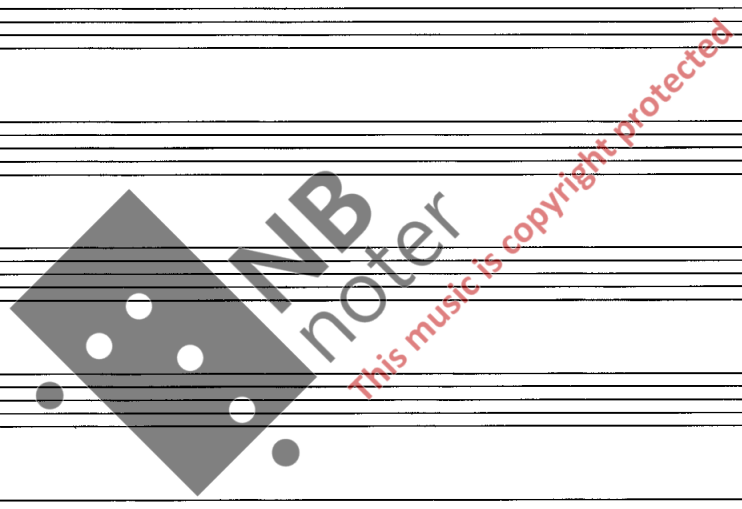
B♭CL

HRN

Tr

Tb

pp



4

4

SER

so great is your love of sounds that you will see it

mf

gliss.

1

2

1

2

VN

VC

CB

359

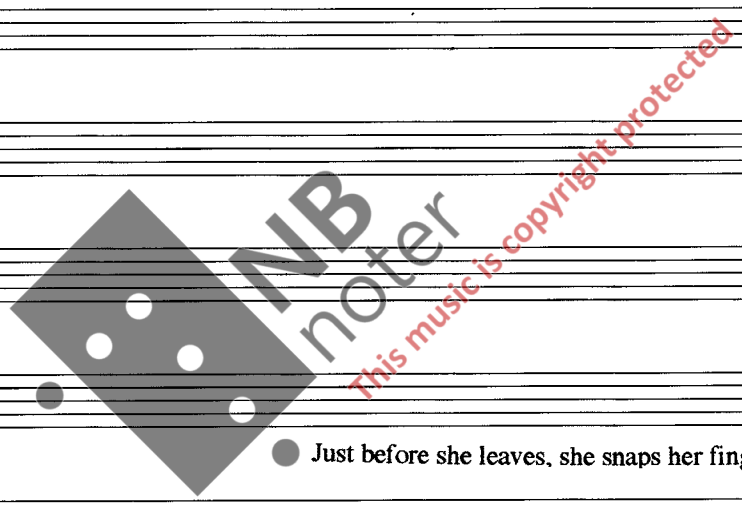
64

FL 1 2

Bb CL 1 2

HRN

Trp 1 2



● Just before she leaves, she snaps her fingers, and Abel wakes up

SERA

VN 1 2

VC 1 2

CB

FL 1 2

B♭ CL 1 2

HRN

Trp 1 2

VIB SOFT MALLETS

PNO PP

SERA SERA OUT

Abel Spoken
it's as though all the thagh All the dam-na-tion Loo-nies loo-nies All the dam-na-tions loo-nies con-ver-ging
it's as though it's as though it's as all the Loo-nies Loo-nies All the loo-nies are.

VI-13

VN 1 2
VCL 1 2
CR

36A

FL

B♭CL

HRN

Tr

Tbn

VIB

PNO

Athe

on me, on me to-day to-day of all to-day to-day to-day to-day to-day I'm not when not when rea-dy I'm rea-dy

1 VN

2 VN

1 VC

2 VC

CB

366

4
4 VI-14

59

FL

B♭CL

HRN

TP

Tb

VIB

PIANO

CRDT.

15

8va -1-15va - -

ff

4 Ped

PP

subbasso

Abel

whisper/voice

pp

Abel discovers the mysterious CD in his hand.

to-day of all to-day to- of all days to-

shall I ring up the po-lice shall I ring up the

CD I TRACK 15

4 MENDO MASSO $\text{♩} = 60$ VI-14

1 Vn

2 Vn

1 Vc

2 Vc

CRB

368

5/4

6/4

FL

Bn

HRN

TR

Tb

Perc

[3 Bongos
3 Toms

PNO

CD I

(track 15)

5/4

4

4

6/4

ABEL

mf

p

mf

pp

sub f

gliss

gliss

shall I ring the pa-pers

all the pa-pers

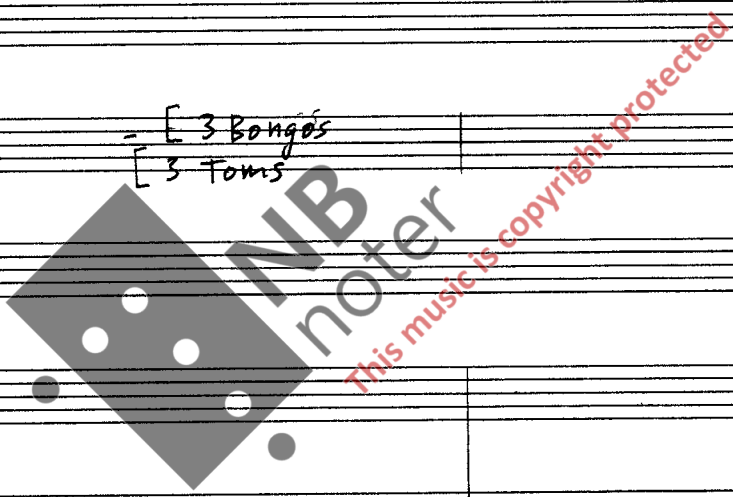
No!

shall call to mom, mom

No!

5/4

4



370

4

FL

B♭ CL

HRV

Tr

Tb

Play with hands

Perc

PM

CD I

Abel

372

Perc *mf*

CD I (track 15)

Abel *p*

8 was she an an- -gel this disc, this disc can't be it

5/4

SENZA MISURA / LIBERAMENTE

374

Perc *pp sfz sfz sfz sfz* Repeat

CD I (track 15)

Abel *f* be a mes- sage ?

CD II

Perc 4/4 with Mallets

CD I (track 15)

CD II TRACK 5 SOUND SAMPLES