

ANDREA CLEARFIELD



MILA, Great Sorcerer

Opera in 2 Acts

Libretto by

Jean-Claude van Itallie & Lois Walden

ACT I

FULL SCORE

**Angelfire Press (ASCAP)
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SUMMARY

Folk hero, singer, and spiritual teacher Milarepa lived in the Himalayas of Tibet a thousand years ago. His murders, sorcery, travails, and ultimate enlightenment translate into a wide-canvas dramatic opera. When Mila's vengeful mother commands him to destroy their entire village, he obeys. Then he desperately regrets his deeds. Mila's transformation into Tibet's greatest teacher is hard-earned. Mila's suffering and life journey are paralleled today by young soldiers returning home spiritually destroyed from America's wars. After you kill, how to redeem your soul?

ACKNOWLEDGMENTS

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CHARACTERS

MILA.....	Tenor
FATHER/*WHITE DEMON.....	Baritone
MOTHER/*RED DEMON.....	Soprano
AUNT/*GREEN DEMON.....	Mezzo-Soprano
UNCLE/*YELLOW DEMON.....	Baritone
SORCERER/*BLUE DEMON**	Baritone
MARPA.....	Bass-Baritone
DAMEMA.....	Soprano
YOUNGEST MAN IN BLACK/YOUNG ROBBER.....	High Tenor
OPERA CHORUS**:	
CHORUS OF MONKS (TB)	
CHORUS OF VILLAGERS (SATB)	
CHORUS OF YOUNG MEN IN BLACK (TB)	

*Father, Mother, Aunt, Uncle and Sorcerer double as Demons (White, Red, Green, Yellow and Blue, respectively). The demons are their spiritual avatars, both peaceful and wrathful.

** Sorcerer plays a *Damaru* (double-sided) Drum

INSTRUMENTATION

Flute, doubling Piccolo and Alto Flute
Oboe, doubling English Horn
Clarinet in A, doubling B \flat Bass Clarinet
Bassoon

Horn in F/*Dungchen* Tibetan horn
Trumpet in C/*Kanglin* Tibetan trumpet
Tenor Trombone/*Dungchen* Tibetan horn

Percussion (4)

Harp

Violin I
Violin II
Viola
Violincello
Contrabass

NOTES:

Accidentals refer only to the octave in which they appear. Courtesy accidentals are provided for ease.

Some instrumental musical gestures serve the texture and can be approximated. These are indicated by "ad lib." in the score.

Some chorus and ensemble members play Tibetan instruments (composer provides).

Some scoring is for the staged version (optional repeats, onstage/offstage instructions).

Monks chant or recite:

"Jetsun Milarepa Chak Tsal Lo" which translates as "Honorific, Milarepa, I prostrate to you."

Pronunciation:

[dʒɛtsyn mɪlɛrɛpɑ tʃɑk tsɑl lo]

[ˈdʒɛtsy:n ˈmɪlɛrɛ:pɑ: tʃɑk tsɑl lo]

"Drin-chen Milarepa Khyen no" which translates as "Kind Milarepa, please pay attention to us!"

Pronunciation:

[dʒɪntʃɛn mɪlɛrɛpɑ kɪɛno]

[ˈdʒɪntʃɛn ˈmɪlɛrɛ:pɑ: ˈkɪɛno:]

Monks and/or Mila chant or recite:

"Om Mani Peme Hung" (chant of compassion)

Pronunciation:

[om mane peme um]

[om ˈmane: ˈpeme: ʔum]

DOUBLINGS - CHORUS:

Monks also sing Young Men in Black roles

12 Villagers play small rattles and shakers

2-3 Monks play **Drilbu* bells (substitute other ringing bells)

9 Monks/Young Men in Black play **Damaru* (double-sided drums)

DOUBLINGS - BRASS:

Horn and Trombone play **Dungchen* Tibetan longhorns (ossia: play part on horn and trombone)

Trumpet plays **Kanglin* Tibetan trumpet (ossia: play part on trumpet)

*Composer provides

PERCUSSION LIST AND NOTES

Notes: Percussion includes custom amplified instruments that were created by instrument builder David Kontak specifically for this composition with suggestions by the composer. These are played by Percussion I. Instructions are provided on page 5.

3 Large Gongs (Paiste 40' or larger) with soft gong mallets and rubber mallets should be placed in areas of the theater (upper level and/or perimeter). These are played by Players II, III and IV at the end of the opera. Those players should have a copy of the last page of their Act II part on stands at those stations prior to the start of the opera. Near the end of the opera, players are instructed to move to their stations. Additional gongs/players are all possible.

Vibraphone motor off unless otherwise indicated.
Snares on unless otherwise indicated.

Percussion I – custom instruments, main Gong player

Gong (L), rubber flume mallets (onstage)
**Low Drone
**High Drone
**Amplified Cymbal
**Amplified Kalimba
**Amplified Music Box
**Amplified Plank
**Spring Tube
**Rolmo* Cymbal
**Drilbu* Bell
**Dungchen* (long horn)
**Ting-sha* bells (2 bells on a cord)
Tubular Bell (F)
*Singing Bowl
2 Stones
Bass or Cello Bow
*Rosin, *small motorized fan (for "bowing")
Assorted small wood and metal, may include pipes and Chinese gongs
Glock (share with II at end of Act II)

Percussion II

Gong (L), rubber flume mallets (offstage)
*Saddle Bells
Glockenspiel
Woodblocks (H, M)
Toms (M, L)
Sizzle Cymbal
Mark Tree or Bell Tree
2 Stones
*Singing Bowl
*Conch Shell
**Ngà* Drum (sub. double sided frame drum)
**Drilbu* Bell
Rainstick (L)
Güiro
**Dungchen* (longhorn)
Vibraslap
Assorted small wood and metal, may include pipes and Chinese gongs

Percussion III

Gong (L-M), rubber flume mallets (offstage)
Marimba (ossia Xylophone, transpositions will be needed)
Triangle (H)
Sus. Cymbal
Crash Cymbals (M-L)
Snare
B.D.
Clave
2 Stones
Singing Bowl (L) – if possible, D pitch and beater
**Damaru* (small double sided drum)
**Kanglin* (Tibetan trumpet)

Additional Percussion

10 small rattles and shakers of varying sizes (may include egg shakers and gourd rattles) for Chorus of Villagers

*9 *damaru* drums and 2 *drilbu* bells for Chorus of Monks (composer provides)

Percussion IV

Gong (L-M), rubber flume mallets (offstage)
Gong (S-M), (onstage)
Vibraphone, bass bow
2 Stones
Chinese Suspended Cymbal
**Ting-sha* bells (2 bells on a cord)
Flexatone
Tambourine
*Conch Shell
Keys (several on keyring, or coins in a bag)
Anvil (ossia loud metal)
Slapstick
**Kanglin* (Tibetan trumpet)
*Singing Bowl
Ratchet
Gourd Rattle (or string of pods)
Police Whistle
**Damaru* (small double sided drum)

* *Tibetan instruments, supplied by composer. Substitutions for western instruments may be provided.*

** *Original amplified instruments, supplied by composer and instrument builder David Kontak*

PERCUSSION 1

AMPLIFIED INSTRUMENT INSTRUCTIONS

Bow instructions:

Keep hair loose between rehearsals and performances by turning knob near end. Apply rosin (composer can provide).

Instructions for plugging in and unplugging instruments:

Identify jack on the instrument and volume control on the amplifier.

1. Make sure that the volume is turned to 0 on amp (**important not to plug or unplug cable with volume up**)
2. Plug cable into instrument jack
3. Turn the volume on amp to predetermined level

Low Drone Instructions:

Tune both strings to C# using a zither pin (tuning wrench). For fine tuning, use thumb screw. Play on low string, close to the nut (far left side) with bow or motor (use fan). Keep motor from being near the pickup. Best to start with fan on the nut and move to the right slowly for gentle build up. May also tap body of instrument.

Amplified Music Box Instructions:

Play tines with gentle downward stroke from top to bottom.

Plank Instructions:

*Hold instrument vertically with the jack at the bottom
And notches for thumb and forefinger on the top.
Tap, use knuckles, mallet or stick as instructed near center.*

High Drone Instructions:

*Tune to C#.
For high octave, play on extreme right side. For low octave, play on extreme left side. (stay away from the pickup). Can be played with motor, bow or pick.
Use rosin on bow, play on edge of bow.
For higher octave play lower end midway between bridge and nut
For lower octave, play on left side near nut
For harmonics, play directly over bridge*

Amplified Cymbal Instructions:

*Use bass bow with lots of rosin. Bow quickly on edge.
For gritty sounds, bow from underneath the cymbal
For gong-like sound, use soft mallet
Can also use threaded rods, spring, or thin metal rods with handles
For rolls, play with fleshy part of fingertips*

Amplified Kalimba instructions;

Use fan motor and slowly move across tines horizontally, about halfway up rod

Large Spring Tube Instructions:

*Pluck the string in either opening for gong sound
Pull black top section away, exposing the string. Bow in the exposed string area*

PERCUSSION KEY

Percussion 1	Low Drone	High Drone	Amplified Cym.	Singing Bowl	Stones
Percussion 2	Toms	Woodblocks	Saddle Bells	Singing Bowl	Stones
Percussion 3	Sus. Cymbal	Crash Cym.	B.D.	Singing Bowl	Stones
Percussion 4	Flexatone	Tambourine	Damaru Drum	Singing Bowl	Stones

Perc. 1	Amp. Kalimba	Amp. Music Box	Gong (L)	Tubular Bell	Drilbu Bell
Perc. 2	Conch Shell	Bell Tree or Mark Tree	Gong (M)	Vibraslap	Drilbu Bell
Perc. 3	Snare	Damaru drum	Gong (M-L)	Kanglin Trumpet	Clave
Perc. 4	Anvil	Slapstick	Gong	Kanglin Trumpet	Ratchet

Perc. 1	Ting-sha Bell	Rolmo Cym.	Spring Tube	Amp. Plank	
Perc. 2	Sizz. Cym.	Ngà Drum	Guiro	Rainstick	Dungchen Longhorn
Perc. 3	Triangle				
Perc. 4	Ting-sha Bell	Policeman's Whistle	Keys	Conch Shell	Chinese Cym.
					Rattle (or Pods)

Fl. 2/4 5/4 2+3

Ob.

B^b Bs. Cl.

Bsn. *slow bend* 3 *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 2/4 5/4 *p*

Monks T **MONKS**
reverent chant (pronunciation on page 3)
p je tsun Mi - la - re - pa la chak tsal

Monks B *reverent chant*
p je tsun Mi - la - re - pa la chak tsal

Vln. I *sul pont to...* *sul tasto* *sul pont.* "smear" (inexact) pitch, if possible, with alternating fingers (2,3,2,1,2,3,2 etc.), ad lib

Vln. II *sul pont to...* 3 *sul tasto* *pp* *sul pont.* "smear" (inexact) pitch, if possible, with alternating fingers (2,3,2,1,2,3,2 etc.), ad lib

Vla. 3 *sul tasto* *pp* *sul pont.*

Vc. *p* *sul tasto*

Cb. *pp*

Fl. *f* (♩=♩)

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 3 *f* Marimba *hard mallets*

Perc. 4 *mp* Vibes *hard mallets*

Harp *mf* *pp*

Monks T
je tsun Mi - la - re - pa la

Monks B
je tsun Mi - la - re - pa la

Vln. I *ppp* *pp* *sul pont.* *gl. up 1/4 and back, ad lib*

Vln. II *ppp* *pp* *sul pont.* *gl. up 1/4 and back, ad lib*

Vla. *f* *ppp* *gritty, at the frog* *pp* *sul pont.* *gl. up 1/4 and back, ad lib*

Vc. *f* *ppp* *gritty, at the frog* *ppp* *sul tasto*

Cb. *mfpp*

Fl. *widen vib. w/cresc. to 1/4 oscillation* *mf* *p* *bend off* *To Picc.*

Ob. *widen vib. w/cresc. to 1/4 oscillation* *mf* *p* *bend off*

B^b Bs.Cl. *mf* *p* *widen vib. w/cresc. to 1/4 oscillation* *mp*

Bsn. *mf* *p* *widen vib. w/cresc. to 1/4 oscillation*

Hn. *f*

C Tpt. *f*

Tbn. *f* *pp*

Perc. 1 *Rolmo Cym.* (*hold horizontally, rotate wrist to strike alternate edges. Ossia small crash cymbals*) *mp* *strike together* *p*

Perc. 2 *Ngà Drum* (*hold up large double sided drum, strike stick in sweet spot*) *p*

Perc. 3 *Marimba* *mf* *Sus. Cym.* *soft sticks* *p*

Perc. 4 *Vibes* *mp*

Harp *mf*

Vln. I *col legno battuto* *pp* *6*

Vln. II *col legno battuto* *pp* *3* *6*

Vla. *ord. sul tasto to...* *ppp* *sul pont to...*

Vc. *col legno battuto* *pp* *6* *3* *5*

Cb. *arco* *mf*

Picc. *pp* **Picc.** *pp* **Picc.** *pp* **Picc.** *pp*

Ob. *cantabile* *mp* *mf* *mf*

B^b Bs.Cl. *mf* *mf*

Bsn. *p* *p*

Hn. *pp* *mf* *1/4 tone oscillation*

C Tpt. *pp* *mf*

Perc. 1

Perc. 2

Perc. 3 **Marimba** *mp*

Perc. 4 *mp*

Harp *mp*

Vln. I *pp* *bend off*

Vln. II *pp* *bend off*

Vla. *sul tasto* *pp*

Vc. *tap on wood* *pp*

Cb. *p*

22 *continue as fast as possible, ad lib.*

Picc. *pp*

Ob. *pp* 6

B^b Bs.Cl. *pp*

Bsn. *pp* 3 3

Hn. *p* 3 3 *pp*

C Tpt. *p* 6 3 *pp* con sord.

Tbn. *pp*

Perc. 1

Perc. 2 *pp* Glock *soft sticks play figure rapidly ad lib.* Marimba

Perc. 3 *pp* Triangle *mp* 3 3

Perc. 4

Harp *p* 8va *p* 3 3

Vln. I *p* *col legno battuto* *ppp* *sul tasto ord.*

Vln. II *p* *col legno battuto* *ppp* *sul tasto ord.*

Vla. *ppp* *sul tasto* *ppp* *sul tasto*

Vc. *pp* *p* *ppp* *sul tasto*

Cb. *ppp*

25

Picc. *5* *3*

Ob. *slow oscillation 1/4 down and back*

B^b Bs.Cl. *pp* *slow oscillation 1/4 down and back* *pp*

Bsn.

Hn. *p* *pp*

C Tpt. *pp* *5*

Perc. 1

Perc. 2

Perc. 3 *2 Stones hit together* *pp*

Perc. 4

Harp *tap on wood*

Vln. I *col legno battuto* *pp* *3* *3* *3* *3* *3* *3*

Vln. II *col legno battuto* *pp* *3* *3* *3* *3* *3* *3*

Vla. *col legno battuto* *pp* *3* *3* *3* *3* *3*

Vc. *pp* *5* *3*

Cb.

rapidly, legato, come sopra

Picc. *pp* *mp*

Ob. *pp* *pp*

B^b Bs.Cl. *pp* *p* *p* *mp* *slow bend*

Bsn. *p* *pp*

Hn. *pp*

C Tpt. *mp* *senza sord.* *slow bend*

Perc. 1

Perc. 2 *play figure rapidly ad lib.* *pp*

Perc. 3 *pp* Triangle

Perc. 4 *pp* arco

Harp *p* *pp* *mf*

delicato, repeat figure rapidly, may ad lib

Vln. I *pp* *p*

Vln. II *pp* *fp* *p*

Vla. *pp* *fp* *p*

Vc. *pp* *fp* *p*

Cb. *pp* *fp* *p*

Picc. *mp* 6 3 3 6 6 6

Ob. *mp* 3 5

B^b Bs.Cl. *mp* To Clarinet

Bsn. *mp*

Hn. *mp* senza sord.

Tbn. *mfp* senza sord. *p*

Perc. 1

Perc. 2 Glock *pp* *f*

Perc. 3 Sus Cym. *pp* *f*

Perc. 4 *p* *pp* *f*

Harp *gl.*

Vln. I *bend* *sul pont.* *fp* *ord.* *p*

Vln. II *bend* *sul pont.* *fp* *ord.* *p*

Vla. *bend* *fp* *ord.* *p* 6

Vc. *bend* *fp* *pp*

Cb. *pizz.* *f*

37

Picc. *mp*

Ob. *pp* *espr.*

Bsn.

Hn. *p* *bend*

Tbn.

Perc. 1

Perc. 2 Woodblocks Glock mallet *p* Nga Drum (if not enough time, play on high Tom with mallet) *p*

Perc. 3 2 Stones *mf* 3

Perc. 4 2 Stones *mp* 5

Harp *p*

Vln. I *mf* *col legno battuto* *ad lib* *p*

Vln. II *mf* *col legno battuto* *ad lib* *p*

Vla. *mf* *col legno battuto* *ad lib* *p*

Vc. *p* *col legno battuto* *ad lib* *pizz.* 3 5

Cb. *p*

49

Picc. *p* *mp*

Ob. *bring out* *mf*

A Cl. *p* *mp*

Bsn. *mp*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Harp *gl.* *f*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *espr.* *mf*

Cb. *mf*

Ting-sha Bells
(2 bells on a cord, gently strike edges together, ossia: strike edge of one bell with thin metal rod)

Marimba

51 *mf* 3 3 6

Picc.

Ob.

A Cl. *mf* 3 3

Bsn. *mf* 3 3 *mf*

Hn. 51 *maestoso* *f* *maestoso*

C Tpt. 3 3 *f*

Tbn. 3 3 *mf*

Perc. 1 51

Perc. 2 *mf*

Perc. 3 *mf* 3 3

Perc. 4 *mf*

Harp 51 *loco* *set all flats* *mf* 3 3

Vln. I 51 *mp* 3 3

Vln. II *p* 3 3 *mp*

Vla. 3 3 *mfp* 6 6 6 6

Vc. *mf*

Cb. *mf*

Picc. 53

Ob.

A Cl.

Bsn. *p*

Hn. 53

C Tpt.

Tbn.

Perc. 1 53 *Low Drone* *arco* *p*

Perc. 2 *continue figure rapidly ad lib.* *p*

Perc. 3 *soft sticks* *pp*

Perc. 4

Harp 53 *gl.* *p*

Monks T/B *If possible several low basses double 8vb. through m. 58*
MONKS *mp*
 A moun-tain,

Vln. I 53 *6* *7*

Vln. II *6*

Vla. *6*

Vc.

Cb. *p*

Picc. *p* *mf*

Ob. *p* *mf*

A Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *ppp* *p*

C Tpt. *ppp* *p* *mf*

Tbn. *ppp* *p* *p*

Perc. 1 *p* Rolmo Cym. strike together

Perc. 2

Perc. 3

Perc. 4

Harp *mf* *bis.*

Monks T *p* Om (m)

Monks B *p* Om (m)

Drilbu Bell

Vln. I *mp* *mf* *6*

Vln. II *mp* *mf* *3*

Vla. *mp* *mf* *3*

Vc. *mp*

Cb. *mp* *pizz.* *p*

69

Flute *mp* *mf* *f* *fall off pitch*

Ob. *mp* *mf* *f* *fall off pitch*

A Cl. *mf* *fall off pitch*

Bsn. *mp* *mf* *fall off pitch*

Hn. *p* *mf* *f* *senza sord.*

C Tpt. *p* *mf* *bend*

Tbn. *quasi-gl.* *mf*

Perc. 1 *f*

Perc. 2 Glock *mf* *p*

Perc. 3 Marimba Claves *mf* *p*

Harp *f* *f*

Vill. S *f* shin - ing like the sun fill my heart with your song

Vill. A *f* shin - ing like the sun fill my heart with your song

Vln. I *mf* *mp* *pizz.*

Vln. II *mf* *mp* *pizz.*

Vla. *mf* *mp* *pizz.*

Vc. *mf*

Cb. *mf*

73

Fl. *mp* *gl.* *mp*

Ob.

A Cl. *p* *gl.*

Bsn. *mp*

Hn.

C Tpt. *mp* *p* *senza sord.*

Tbn. *p*

Perc. 1 *Gong soft sticks* *pppp*

Perc. 2

Perc. 3

Perc. 4 *Vibes* *mp* *p*

Harp

Vill. S *mf*
tell your sto - ry, Man on the moun - tain top, you strug - gled so, now

Vill. A *mf*
tell your sto - ry, Man on the moun - tain top you strug - gled so, now

Vill. T *mf*
Man on the moun - tain top you strug - gled so, now

Monks T/B *MONKS mf*
A moun - tain ma - jes - tic home

Vln. I *arco* *gl.*

Vln. II

Vla.

Vc.

Cb. *mp*

77

Fl. *mf* *gl.*

Ob. *mf*

A Cl. *mf* *gl.*

Bsn. *mf*

Hn. *mf* 3

C Tpt. *mf* 3

Tbn. *mf* 3

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *p* Sus. Cym. Snare

Perc. 4 *mf*

Harp

Vill. S *f* shin - ing like the sun fill my heart with your song

Vill. A *f* shin - ing, like the sun tell your sto -

Vill. T *f* shin - ing like the sun Fill my heart

Monks T/B *f*

Vln. I *arco* *mf* Ho - ly moun -

Vln. II *mf*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf*

80

Fl. *gl.* *gl.* *gl.* *mp* < >

Ob. *mp* < >

A Cl. *gl.* *gl.* *gl.* *mp* < >

Bsn. *mp* < >

Hn. *fp*

C Tpt. *mp*

Tbn. *fp*

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4 *p*

Harp

Vill. S
tell your sto - ry, fill my heart with your song you strug-gled so, you

Vill. A
ry, fill my heart with your song you strug-gled so, you

Vill. T
with your song, Fill my heart with your song, you

Monks T/B
tain, Ho - - tain, Om,

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

Fl. *to air* **To Picc.** **a tempo** **Picc.** *mp*

Ob. *Solo* *p* *mp*

A Cl. *p* *mp*

Bsn. *mf* *p* *p* *mp*³

Hn. *fp* *p* *bend*

C Tpt. *p* *bend*

Tbn. *fp* *p* *bend*

Perc. 1 *Low Drone* *Amp. Music Box* *pluck tines randomly* *pp*

Perc. 2 *Tom (L)* *soft sticks* *pp*

Perc. 3 *Sus. Cym.* *arco* *p*

Perc. 4 *arco* *p*

Harp *pp* *p*

Vill. S *strug-gled so* *you strug-gled so* *slow gl.*

Vill. A *strug-gled so* *you strug-gled so* *slow gl.*

Vill. T *strug-gled so,* *you strug-gled so,* *slow gl.*

Monks T/B *ring Drilbu bells* *Mumble at own pace in low voice "drin-chen Milarepa khyen no" ("Kind Milarepa, please pay attention to us.")*

Om, Om

Vln. I *pp* *ppp*

Vln. II *ppp*

Vla. *arco* *ppp* *ppp*

Vc. *ppp* *ppp*

Cb. *ppp*

95

Perc. 1

Perc. 2

Perc. 3

Red

and o - pen my heart, How can I free my mind and o - pen my heart

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Perc. 1

Perc. 2

Perc. 3

Red

GREEN DEMON

Solo *mf*

How can I free my mind, from jea - lou - sy - How can I free my mind, and o - pen my

Green

How can I free my mind, from jea - lou - sy - How can I free my mind,

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Perc. 1

Perc. 2

Perc. 3

Harp

Red

Green

Blue

Vln. I

Vln. II

Vla.

Cb.

pp

quick arp.

p

pp

pizz strum

pp

pp

pp

heart, o - pen, my heart, my heart

from jeal - ous - y from jeal - ous - y from jeal - ous - y

BLUE DEMON

Solo *mf*

How can I free my mind,

105

Perc. 1

Perc. 2

Perc. 3

Harp

Blue

Vln. I

Vln. II

Vla.

Cb.

Tom (L)

p

p

How can I free my mind, from ha - tred, from ha - tred

108

Picc. —

Ob. —

A Cl. —

Bsn. —

Hn. *senza sord.* + *ppp*

C Tpt. Whispa mute *ppp*

Tbn. Whispa mute *ppp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp *p*

Yellow *mf* Solo
How can I free my mind, — How can I free my mind, from my pride, — from my

Vln. I *arco* *ppp*

Vln. II *arco* *ppp*

Vla. *arco* *ppp*

Vc. *arco* *ppp*

Cb. —

Picc. *pp*

Hn. *p*

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

White **WHITE DEMON** *mf*
How can I free my mind, from

Yellow
pride How can I free my mind, How can I free my mind, from my

Blue
How can I free my

Monks T/B **MONKS** *mf*
a mount - ain ma - jes - tic, home,

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

Picc. *p*

Ob. *pp* *p*

A Cl. *p*

Hn. *cresc.*

C Tpt.

Tbn.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Harp

Red *mf* *f*
How can I free my mind, free my mind, and o - pen, my

Green *mf* *f*
How can I free my mind, free my mind from jeal - ous - y from jeal -

White *f*
haunt - ing me, from taunt - ing me, How can I free my mind,

Yellow *f*
pride, from my pride, pride, from my

Blue *f*
mind, How can I free my mind, from ha - tred, from ha - - -

Vill. T *mf*
fill my heart with

Monks T/B
a moun - tain ma - jes - tic, home,

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

117

Picc. *mp*

Ob. *mp*

A Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 2 Sizz. Cym. *ppp*

Perc. 3

Perc. 4

Harp

Red heart and o - - - pen, my heart *cresc.*

Green - ous - y from jeal - ous - y from jeal - ous - y how can I *cresc.*

White from haunt - ing me, from taunt - ing me, How can I free my mind, *cresc.*

Yellow pride How can I free my mind, How can I free my mind, from my *cresc.*

Blue tred from ha - - - tred, from ha - - - tred, How can I free my *cresc.*

Vill. S *mf* VILLAGERS Man on the moun - tain top, *mf* tell your sto - ry, *cresc.* fill my heart with your song

Vill. A tell your sto - ry, fill my heart with your song, tell your sto -

Vill. T your song, fill my heart with

Monks T/B a mount - ain ma - jes - tic, Om

Vln. I

Vln. II

Vla.

Vc.

Cb.

As they reach the summit, the mist clears. Mila sits on the rocky peak. A striking figure, Mila holds his hand to his ear, listening to the night. He is thin with shoulder-length black hair, bare-chested in white cotton robe and red meditation scarf.

120

Picc. *mf* *f* *p* To Flute Flute quiet key clicks, finger C#, play random rhythms

Ob. *mf* *f* *p* quiet key clicks, finger C#, random rhythms

A Cl. *mf* *f* *p* quiet key clicks, finger C#, random rhythms

Bsn. *mf* *f* *p* quiet key clicks, finger C#, random rhythms

Hn. *f* *ff* Dungchen (longhorn) loud random blasts, ad lib.

C Tpt. *f* *ff* Kanglin (trumpet) loud, random blasts, ad lib.

Tbn. *f* *ff* Dungchen (longhorn) loud random blasts, ad lib.

Perc. 1 *f* *ff* bow on bridge for harmonics Gong rub flume mallets down gong for harmonis. Ossia: continue harmonics with Low Drone

Perc. 2 *ff* Conch Shell begin when ready, loud blasts, ad lib.

Perc. 3 *ff* Kanglin (trumpet) begin when ready, loud blasts, ad lib.

Perc. 4 *ff* Conch Shell loud blasts, ad lib.

Harp *ff* *fff* bis. strike lowest strings with palm for loud, random gong sounds

Red *cresc.* *ff* How can I free my mind? mind?

Green *cresc.* *ff* free my mind? my mind?

White *cresc.* *ff* from haunt - - - ing me

Yellow *cresc.* *ff* pride, from my

Blue *cresc.* *ff* mind, How can I free my mind

Vill. S *cresc.* *ff* tell your sto - ry,

Vill. A *cresc.* *ff* ry, fill my heart with your song

Vill. T *cresc.* *ff* your song,

Monks T/B *cresc.* *ff*

Vlns. I/II *ff* *pp subito*

Vla. *ff* *pp subito*

Vc. *ff* *pp subito*

Cb. *ff* *pp subito* arco

Poco meno mosso *rit.* **Meno mosso, misterioso, trance-like** ♩ = 72

124

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Bsn.

C Tpt. *mp* straight mute

Tbn. *p* straight mute *pp*

Perc. 1

Perc. 2

Perc. 4 *pp* Vibes (player may leave out some 16th's as needed)

Harp *pp*

Red Green *mp*
Man on the moun - tain top

White Yellow *mp*
Man on the moun - tain top

Blue *mp*
Man on the moun - tain top

Vill. S *mp* *p* *pp*
Man on the moun - tain top please light the way

Vill. A *mp* *p* *pp*
Man on the moun - tain top please light the way

Vill. T *mp* *p* *pp*
Man on the moun - tain top please light the way

Vill. B *mp*
Man on the moun - tain top

Vln. I *pp* con sord. pizz.

Vln. II *pp* con sord. pizz. arco

Vla. *pp* con sord.

Vc. *pp* con sord. pizz.

Cb. *pp*

145

Fl. *p*

Ob. *pp*

A Cl.

Bsn. *pp* *p*

Hn.

C Tpt.

Tbn. *p*

Perc. 1

Perc. 2 *p* Toms

Perc. 3

Perc. 4

Harp

Mila
man I live in a high moun-tain cave

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco* *mp*

149

Fl. *pp* *rit. to air* *freely*

Ob.

A Cl.

Bsn. *pp* *ppp*

Hn. *pp* *p* Solo

C Tpt. *pp*

Tbn. *pp*

Perc. 1 *ppp* Gong *soft sticks*

Perc. 2

Perc. 3 *ppp* Marimba *soft sticks*

Perc. 4 *ppp*

Harp *mp* *pp*

Mila
8 on this cold and lone - ly peak I wel-come you all.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

a tempo *pressing forward*

Fl. *p* *p* *p*

Ob. *p* *mf*

A Cl. *p* *pp* *p*

Bsn. *pp* *mf*

Hn. *pp* *mf*

C Tpt. *p*

Tbn. *mf*

Perc. 1

Perc. 2 Glock *pp*

Perc. 3 *pp* BD *ppp*

Perc. 4 Vibes *pp*

Harp *mp* *p* *mp* *mf*

Vln. I *senza sord.* *pp* *mf*

Vln. II *senza sord.* *pp* *p* *mf*

Vla. *senza sord.* *pp* *p* *mf*

Vc. *senza sord.* *pp* *p* *mf*

Cb. *senza sord.* *pp* *p* *mf*

154

3/4 4/4

161

Fl. *take time* *poco rit.* *poco meno mosso*

Ob. *To E.H.*

A Cl. *mp* *pp* *p* *mp*
slow oscillation 1/4 down and back

Bsn. *pp* *mp*
(trem.)

Hn. *pp* *p*

C Tpt. *pp* *p*

Tbn. *pp* *p*

Perc. 2 *Tom (L) soft sticks* *ppp*

Perc. 3 *BD* *Triangle light beater* *pp* *pp*

Perc. 4 *Vibes* *pp*

Harp

Vill. S *top* tell us your stor - y

Vill. A tell us your stor - y

Vill. T tell us your stor - y

Vill. B *mp* tell us your stor - y

Vln. I *sul tasto* *pp*

Vln. II *sul tasto* *pp*

Vla. *sul tasto* *pp* *p*

Vc. *mp* *pp* *p*

Cb. *p* *pp* *pp*

166 *Più mosso* ♩ = 92

Fl. *p* *pp* *ppp*

A Cl.

Bsn.

Hn.

C Tpt.

Tbn. *pp*

Perc. 1 *High Drone with soft motor* *pp*

Perc. 2

Perc. 3 *Marimba Solo leggero* *ppp*

Perc. 4 *Gong* *p* *Vibes* *ppp*

Harp *bis.* *mp* *p* *pp* *bis.*

Mila *mp*
My

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *pp* *ppp*

Cb. *pp* *pp*

4/4 3/4 4/4

177

Fl.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Father

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

pp

Tom (L)

mp proudly

pp

arco

Four col - umns and eight pil - lars

Four col - umns and

189

Fl. *mp* *pp*

E.H. *pp* *pp*

A Cl. *pp* *pp*

Bsn. *pp* *pp*

C Tpt.

Tbn.

Perc. 1 *p* 2 Stones

Perc. 2 Woodblock (H) Glock *soft rubber* *pp*

Perc. 3 *p* hard sticks

Perc. 4 2 Stones *mf* *mp*

Harp

Mila *mp*
In Au-gust of the wa-ter dra-gon year,

Vill. S *mp* (one singer, sop or alto) Solo
In Au-gust of the wa-ter dra-gon year, his fa - ther goes

Vln. I *pp*

Vln. II *pp* *sul tasto*

Vla. *fp* *pp* *sul tasto*

Vc. *fp* *pp* *sul tasto*

Cb. *fp* *pp* *sul tasto*

202

Fl. *p*

E.H. *p*

A Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. 1 *p* Ting-sha Bells

Perc. 2 *p* Glock

Perc. 3 *p* Triangle

Perc. 4 *p* Vibes

Harp *p*

Mother *mf* son

Father *mf* What shall I name him? To -

Vill. S *mf* son To -

Vill. A *mf* son To -

Vill. T *mf* son *tutti* To -

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *pp* *pizz.*

Vc. *mf*

Cb. *mf*

206

Fl. *mp* *mf*

E.H. *mp* *mf*

A Cl. *mp* *mf*

Bsn. *mp*

Hn. *mf* *senza sord.* *rip*

C Tpt. *mf* *senza sord.*

Tbn. *mf*

Perc. 1 *mf* Rolmo Cym. *strike together*

Perc. 2 *mf* Ngà Drum

Perc. 3 *mf* BD

Perc. 4 *f* Rattle or Pods *fp* *fp*

Harp *mf*

Mother *mf*

Father *mf*

Vill. S *mf* Chorus prepares to play rattles and shakers
Mi-la To-pa-ga Mi-la To-pa-ga

Vill. A *mf*
Mi-la To-pa-ga Mi-la To-pa-ga

Vill. T *mf*
pa - ga A joy to hear their son, their son

Vill. B *mf*
Mi-la To-pa-ga Mi-la To-pa-ga To - pa - ga Mi-la To-pa-ga Mi-la To-pa-ga Mi-la To-pa-ga Mi-la To-pa-ga

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *arco*

Vc. *mf*

Cb. *mf* *arco*

214

Fl. *pp*
Solo, semplice

E.H. *p*

A Cl. *pp*

Bsn.

Hn. *con sord.*
p

C Tpt. *cup mute*
p

Perc. I *pp*
Amp. Kalimba *draw motor slowly across center of tines*

Harp *mp*

Vill. S
Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga,

Vill. A
Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga,

Vill. T
Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga,

Vill. B
Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga, Mi-la To-pa-ga,

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc.

Cb. *mp*

Chorus continues singing, decrescendo to *pp*.
Rattles and shakers fade out in m. 218

219 **To Picc.**

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 4 **Singing Bowl** *gently strike edge of bowl*

Harp

Vill. S *pp*

Vill. A *pp*

Vill. T *pp*

Vill. B *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Picc. *p*

Chorus continues to chant softly.

Chorus whispers "Mila Topaga" freely and randomly

Simple, unhurried, folk-like and strangely hypnotic

224 *rit. leggiero*

Picc. *pp*

Ob.

A Cl. *pp*

Bsn. *pp*

Hn.

Perc. 1 *ppp* High Drone use motor for high C# harmonic

Perc. 2 *ppp* Mark Tree/Bell Tree

Perc. 3

Perc. 4

Harp

Mother

Mila *p* *Mila as a young boy, falsetto if possible* *(looks adoringly at his mother)*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pizz.*

Cb.

Dear, dear ma - ma gold and tur - quise in my

228 To Flute

Picc. *p*

Ob. *p* Oboe

A Cl.

Bsn. *dolce*
p

Hn. 228

Perc. 1 228

Perc. 2

Perc. 3

Perc. 4 Vibes
arco
pp

Harp *ord.*
p

Mother *mp (proudly)* She sensuously, slowly brushes his hair.
My own beau-ti-ful boy, my own, my own

Mila hair

Vln. I 228

Vln. II

Vla. *pizz.*
pp

Vc.

Cb. *arco*
pp

232

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

hypnotic

arco

arco

3

3

my own, beau-ti - ful

Gold, _____ gold and tur - quise in my hair I love you, ma - ma _____

wheel turns,
repeat as needed

Wheel revolves and time passes.

Flute

236

Fl.

p

A Cl.

p

Bsn.

p

236

Hn.

pp

2nd time 8vb

C Tpt.

pp

cup mute
1st time only

Tbn.

pp

236

Perc. 1

Amp. Kalimba

come sopra

pp

Glock

Perc. 2

pp

Marimba

Perc. 3

Vibes
ord.

pp

Perc. 4

pp

236

Harp

236

Mother

boy, my own, beau - ti - ful

play on repeat only

236

Vln. I

p

play on repeat only

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

1205

1205

1205

1205

meno mosso

Fl. *f*

Ob. *f*

A Cl. *f* *quasi-gl.*

Bsn. *f* *quasi-gl.*

Hn. *f* *quasi-gl.*

Perc. 1

Perc. 3

Perc. 4 *p*

Harp *f* *gl.* *mp* Gong sound (slap into wire strings)

Mother boy

VILLAGERS *p*

Vill. S and then eve - ry - thing chang - es

Vill. A and then eve - ry - thing chang - es

Vill. T and then eve - ry - thing chang - es

Vill. B and then eve - ry - thing chang - es

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

To Alto Fl.

Gong press rubber flumes down the center for harmonics

240 **12** *Agitato* ♩ = 104

Fl.

A Cl. *flz.* *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 2 Toms *p*

Perc. 3 Snare *p* BD

Perc. 4 Anvil *mp*

Harp *p*

Vill. S *p*
Oh no, oh no, poor man, poor

Vill. A *p*
Oh no, oh no, poor man, poor

Vill. T *p*
Oh no, oh no, poor man, poor

Vill. B *p*
Oh no, oh no, poor man, poor

Vla. *mf* *pizz.* *p*

Vc. *p* *pizz.*

Cb. *p*

243

Ob. *mf*

A. Cl. *p* *mf*

Bsn. *mf*

Hn. *p* *f* *mf*

C. Tpt. *p* *f* *mf* *f*

Tbn. *p* *f* *mf* *f*

Perc. 1 *mf* Amp. Plank soft stick

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Harp *mp* *mf*

Vill. S man oh no, oh no, dear Gods, He is dy - ing

Vill. A man oh no, oh no, dear Gods, He is dy - ing

Vill. T man oh no, oh no, dear Gods, He is dy - ing

Vill. B man oh no, oh no, dear Gods, He is dy - ing

Vln. I *mf*

Vln. II *p* *mf*

Vla. *arco* *mf*

Vc. *mp* *mf* *pizz.*

Cb. *mp* *mf* *pizz.*

Mother, Mila, Aunt, Uncle, monks and villagers surround Father's deathbed.

Meno mosso *non. vib.* **Agitato** ♩ = 86
slow 1/4 oscillation *change to air*

A. Flt. 246 **Alto Fl.**
p *ppp* *pp*

Ob.
p

A Cl.
p *p* *pp* *slow 1/4 oscillation*

Bsn.
p *pp*

Hn. 246
p *pp*

C Tpt.
pp

Tbn.
mp *pp* **BD**

Perc. 3
ppp

Perc. 4 **Vibes**
p

Harp 246
ppp *p*
gl. between tuning pin and tuning peg quietly

Father
frightened, pleading *p*
Dear Gods, _____ why

Vln. I 246
mp *p* *ppp* *sul tasto*

Vln. II
mp *p* *ppp* *sul tasto*

Vla.
mp *p* *ppp* *sul tasto*

Vc.
mp *p*

Cb.
p *pp* *sul tasto*

250

change to air **stringendo** **molto rit.** Solo *ord. espr.*

A. Flt. *pp* *mp*

Ob.

A Cl.

Bsn.

Hn. *p*

C Tpt.

Tbn. *p*

Perc. 1 Amp. Cym. *bow edge* Drilbu Bell *gently strike outside of bell*

Perc. 2 Sizz. Cym. Singing Bowl *gently strike outside of bowl with felt*

Perc. 3

Perc. 4 Vibes *arco*

Harp *ppp* *p*

Father
 now, why me? What have I done? What can I do, what can I do?

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *sul tasto* *pizz.* *p* *ppp*

Cb. *pizz.* *p*

254 *poco accel.* *rit.* **Lento** ♩ = 64

A. Flt. *mf* *molto legato* *pp*

Ob. *p* *molto legato* *pp*

A. Cl. *p* *pp*

Bsn. *pp*

Hn. *fp* *pp* *straight mute*

C Tpt. *pp* *straight mute*

Tbn. *pp*

Perc. 1 *ring* *Amp. Cym.* *arco* *pp*

Perc. 2 *Sizz. Cym.* *arco* *pp*

Perc. 3 *Sus. Cym.* *arco* *pp*

Perc. 4 *Chinese Cym.* *arco* *Vibes ord.* *pp*

Harp *p*

Monks T *Ring Drillbu Bells* *p* *gently* *p* (chanting, to Father)
 Oh no - bly born, do not be a - fraid, you are dy - ing,

Monks B *Ring Drillbu Bells* *p*
 Oh no - bly born, do not be a - fraid, you are dy - ing,

Vln. I *pp* *ppp*

Vln. II

Vla. *pp*

Vc.

Cb. *ppp* *pp*

The musical score is organized into systems of staves. The top system includes A. Flt., Ob., A Cl., and Bsn. The second system includes Hn., C Tpt., and Tbn. The third system includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The fourth system includes Harp. The fifth system includes Monks T and Monks B with lyrics. The bottom system includes Vln. I, Vln. II, Vla., Vc., and Cb. Measure numbers 259, 260, 261, and 262 are indicated at the start of each system. Time signatures change from 3/4 to 4/4 between measures 260 and 261. The Monks T part has the lyrics: "Do not be a - fraid, you are go - ing home." The Monks B part has the lyrics: "Do not be a - fraid, you are go - ing you are home. Om". Dynamic markings include *pppp* for strings, *pp* for woodwinds and percussion, and *ppp* for Perc. 4. Performance instructions like *ord.* (order) and *loco* (loco) are present. The score features various musical notations including triplets, slurs, and hairpins.

a tempo **accel.** **To Flute**

A. Flt. *p*

Ob. *p* *mf* *n n n n n n n n*

A. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *pp* *senza sord.*
(if not enough time, play senza sord from m. 255)

C Tpt. *p* *mf* *Harmon mute*

Tbn. *mf* *Harmon mute*

Perc. 1 *pp* **Singing Bowl** *soft stick*

Perc. 2 *p* **Toms**

Perc. 3

Perc. 4 *pp* **Vibes** *arco* *ord.* **Chinese Cym.** *wire brushes* *p*

Harp *pp* *press against string above soundboard for xylophonic sound* *p* *ord.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

Cb.

6/4

269 3+3+2

Fl. *mf* 5

Ob. *mf* 6

A Cl. *mf* *f*

Bsn. *fp*

Hn. *pp*

C Tpt. *mf* senza sord. 5 6 (trem.)

Tbn. *pp* *mf* *pp* *mf*

Perc. 1 *p* Rolmo Cym.

Perc. 2 *mp* Toms

Perc. 3 *mf* Claves (ossia: Snare rim)

Perc. 4 *mf* Vibes hard mallets

Harp

Mother
who will take care of me, who?

Vln. I

Vln. II

Vla. *pizz.*

Vc.

Cb.

Fl. *pp*

A Cl. *pp*

Bsn. *p*

Hn.

Tbn. *p*

Perc. 1 *p* Stones

Perc. 2

Perc. 3 *pp*

Perc. 4

Harp *p*

Father *mf* *anxiously*

Vill. S *loud stage whisper-singing* She will be noth - ing, noth-ing, noth-ing *stage whisper p* noth-ing,

Vill. A *stage whisper p* She will be noth - ing, noth-ing, noth-ing noth - ing,

Vill. T *stage whisper p* she will be noth - ing, noth-ing, noth-ing noth - ing,

Vill. B *stage whisper p* she will be noth - ing, noth-ing, noth-ing noth - ing,

Vln. I *p*

Vln. II *p* *pizz.*

Vla. *arco p*

Vc. *p*

Cb. *p*

277

Fl. *mf*

Ob. *p* *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *p* *mp* *mf* *Harmon mute*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2 *f*

Perc. 3 *mf* *Sus. Cym.*

Harp *mf*

Father *f*

will raise my son?

Vill. S *mf* *f*

noth-ing, noth-ing, his son Oh no, Oh no,

Vill. A *mf* *f*

noth-ing, noth-ing, his son Oh no, Oh no,

Vill. T *mf* *f*

noth-ing, noth-ing, his son Oh no, Oh no,

Vill. B *mf* *f*

noth-ing, noth-ing, his son Oh no, Oh no,

Vln. I *mp* *ord.*

Vln. II *mp* *arco ord.* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf* *pizz.* *arco*

280

Fl. *mf* *flz.*

Ob. *mf* *mp*

A Cl. *mf* *flz.* *slap tongue*

Bsn. *p* *mf* *mp*

Hn. *mf*³ *p* *(stopped)*

C Tpt. *f* *p*

Tbn. *p* *mf* *p* *any wood or metal*

Perc. 1 *f* *mp* *sim.*

Perc. 2 *f*

Perc. 3 *Snare stick on rim*

Perc. 4 *mf*

Harp *quick arp* *p*

Vill. S *poor boy*

Vill. A *poor boy*

Vill. T *poor boy*

Vill. B *poor boy*

Vln. I *f* *(highest note)* *pizz.* *3*

Vln. II *f* *pizz.*

Vla. *f*

Vc. *f* *pizz.* *3*

Cb. *pizz.* *mf*

agitato

Fl. *tongue ram*

accel.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Father

mf pleading

Vln. I

Vln. II

Vla.

Vc.

Cb.

Some-bo-dy help me, some-bo-dy help me

arco

sfz

pizz.

f

mf

p

pp

mp

ord.

sim.

brushes

Woodblock (H)

7

6

5

3

3

3

286

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

p

mf

f

rit.

To Bass Cl.

Amp. Cym. roll with fleshy part of fingers

BD (muffle)

Ratchet

Sus. Cym.

pizz.

arco

any chromatic pattern

Solo dramatic, quasi-gl.

64

64

64

Meno mosso, buffo-esque ♩ = 76

Fl. *mf* 3 6

Ob. *mf* 3 6

B^b Bs. Cl.

Bsn. *pp* *mf* 3

Hn. 289

C Tpt. *mf* 3 6

Tbn. *mf* 3 6

Perc. 1 *mf* 3 6

Perc. 2

Perc. 3 *p* *BD (muffle)* 3

Perc. 4

Any Metal or Wood

Harp

Aunt *AUNT mf* (elbows her way to Father's deathbed)
What a - bout us?

Uncle *UNCLE mf* (elbows his way to Father's deathbed)
What a - bout us?

Vln. I *p*

Vln. II *arco p* 3 3 3 3 3

Vla. *p*

Vc. *p*

Cb. *p*

Poco più mosso ♩ = 80

291

Fl. *f*

Ob. *p* (if more time needed, begin in m. 292)

B^b Bs. Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *mp*

C Tpt.

Tbn. *p* *mf* *p*

Perc. 1

Perc. 2

Perc. 3 *pp*

Perc. 4

Harp *pp* *bis.*

Aunt *mf* (screaming in Father's ear)
Here I

Vln. I *pp* *sostenuto*

Vln. II *pp* *sostenuto*

Vla. *pp* *sostenuto*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

293

Fl. *p* *flz. if possible*

Ob.

B^b Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 Toms

Perc. 3 BD

Perc. 4

Harp

Aunt
am, dear lit - tle bro - ther,

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

p

arco

p

arco

p

296 *longue pizz.*

Fl. *p*

Ob.

B^b Bs. Cl. *p*

Bsn. *p*

Hn. 296

C Tpt. *mp* *senza sord.*

Tbn. *mf*

Perc. 2 *p* [Toms]

Perc. 3

Perc. 4

Harp 296 *p*

Aunt
poor lit - tle bro - ther, here I am

Uncle **UNCLE** *mf*
Here I

Vln. I 296 *espr.* *p*

Vln. II *espr.* *p*

Vla. *p*

Vc. *p*

Cb. *pizz.*

pressing forward

300

Fl. *p* 3

Ob. *p* 3

B^b Bs. Cl. 3

Bsn. 3

Hn. *mp* 3

C Tpt. *mp* Harmon mute

Tbn. *mp* 3

Perc. 2 Guiro *mp* *p*

Perc. 3

Perc. 4 Vibes *p* 3

Harp *pp*

Uncle (pushes in front of her, screaming in Father's ear)

Vln. I *pp* am, dear lit - tle bro - ther, -

Vln. II *pp*

Vla. 3

Vc. *mp* 3

Cb. *mp* arco *sul pont.* 3 6 5

continue pushing forward

303

Fl. *mp* *p*

Ob. *mp* *p*

B^b Bs. Cl. *mp* *p*

Bsn. *mp*

Hn. *p*

C Tpt. *p*

Tbn. *p* wah wah ad lib

Perc. 1

Perc. 2 Toms *mp*

Perc. 3 Marimba *mp* hard mallets

Perc. 4

Harp *p* bis.

Uncle *port. bending freely, sleezy*
 poor lit - tle broth - - - er

Vln. I *mp* *p*

Vln. II

Vla. *mp*

Vc. *pizz.*

Cb. *ord.*

305 *accel.*

Fl. *6*

Ob. *6*

B^b Bs. Cl. *pp* *3* *3*

Bsn. *p* *6* *pp* *3* *3* *3*

Hn. *305* *+*

C Tpt. *+*

Tbn. *+*

Perc. 1 *305*

Perc. 2 *Glock* *p* *6*

Perc. 3 *305*

Harp *305*

Aunt *mf*
Here I

Uncle *here* *I* *am,*

Vln. I *6* *6*

Vln. II *6* *p* *3* *3* *3* *3*

Vla. *3* *3* *p* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *p* *arco* *3* *3*

Cb. *p* *3* *3*

Più mosso ♩ = 100

307

Fl. *p* *mf* *quasi-gl.*

Ob. *mf*

B^b Bs. Cl. *mf* *quasi-gl.*

Bsn. *mf*

Hn. *p* *mp* *quasi-gl.*

C Tpt. *mf*

Tbn. *p* *mf*

Perc. 1 *ppp* *mp* *mf* Gong Any Metal or Wood

Perc. 2 *mf* Any Metal or Wood

Perc. 3 *ppp* *mp* *mf* Sus. Cym. BD

Harp *f*

Aunt *f* *insistent* am, Here we are,

Uncle *f* *insistent* Here we are,

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

3/4 4/4

310 *may ad lib similarly*

Fl. *6* *6* *p* *3* *3*

Ob. *p* *3*

B^b Bs. Cl. *may ad lib similarly* *6* *p* *3*

Bsn. *p* *3*

Hn. 310

C Tpt. *6*

Tbn. *fp*

Perc. 1 310

Perc. 2 Tom (L) Any Metal or Wood

Perc. 3

Harp 310 *mf*

Aunt *with a fake sweetness*
 dear lit - tle broth - er,

Uncle *with a fake sweetness*
 dear lit - tle broth - er,

Vln. I 310

Vln. II *3* *3* *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3* *3* *3*

Vc. *mp*

Cb. *pizz.* *mp* *arco* *3*

Più mosso encore (feel in big "2") ♩ = 108

312

Fl. *sim.* 6 7 *pp*

Ob. *may ad lib similarly* 6 7 *pp*

B^b Bs. Cl. *sim.* 6 7 (trem.) *pp*

Bsn. 3 3 3 *pp*

Hn. 312 *p*

C Tpt.

Tbn. *wah wah ad lib* *p*

Perc. 2 Tom (M)

Perc. 3 Snare wire brushes *p* 3 3 3 3 3 *pp subito*

Perc. 4

Harp 312 *pp subito*

Aunt who went so far, here we are

Uncle who went so far, here we are

Vln. I 312 *pp subito*

Vln. II 3 3 3 3 3 3 3 3 *pp subito*

Vla. 3 3 3 3 *pp subito*

Vc. 3 3 3 *pp subito*

Cb. 3 3 3 *pp subito*

continue pressing forward

Più mosso ♩ = 116

315

Fl.

Ob.

B^b Bs. Cl.

Bsn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Aunt

Uncle

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

read - y and a - ble Oh We will take care of your gold, your fields, your wife, your

read - y and a - ble Oh We will take care of your gold, your fields, your wife, your

319

Fl. *mf*

Ob. *mf*

B^b Bs. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 2 Tom (L) *p* Sizz. Cym. Any Wood or Skin *mf* *f*

Perc. 3 *mf*

Perc. 4 *mf* *martellato*

Harp *mf* *bis.*

Aunt *ff*
son, we will take care of your gold

Uncle *ff*
son, we will take care of your gold

Vln. I

Vln. II

Vla.

Vc. *3*

Cb. *3*

Wheel of Fortune begins to turn

323

Fl. *f* 3 3 3 3

Ob. *f* 3 3 3 3 *flz. if possible*

B^b Bs. Cl. *f*

Bsn. *f*

Hn. *fp*

C Tpt. *f* 3 3 3 3 *mf*

Tbn. *f*

Perc. 1 *mp* *f* *Sizz. Cym.*

Perc. 2 *f* *sim. 3*

Perc. 3 *f* 3 3 3 3

Perc. 4

Harp *f*

Vln. I 323

Vln. II

Vla. *fp*

Vc. *fp*

Cb. *fp*

calando

To Alto Fl.

rit.

Fl. *mp* *pp*

Ob. *mp* *pp*

B^b Bs. Cl. *mp* *pp* *p*

Bsn. *mp* *pp*

Hn. *fp* *ppp* *con sord.*

C Tpt. *mp*

Tbn. *fp* *ppp*

Perc. 1

Perc. 3

Perc. 4

Harp *mp* *p*

Father *mf* (panicked, to Uncle and Aunt)
Why me, why now, — some-bod-y help me,

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Cb. *fp* *pp*

Meno mosso

331

Alto Fl. *pp*

Ob.

B^b Bs. Cl. *pp*

Bsn.

Hn. *pp*

C Tpt.

Tbn. *pp*

Perc. 1 *pp* Singing Bowl *pp* gently strike edge of bowl

Perc. 2 *pp* Singing Bowl *pp* gently strike edge of bowl

Perc. 3

Perc. 4

Harp *pp*

Father *p*
 some-bod - y help me Oh broth-er — and sis - ter, un - til my son comes of

Vln. I *pp* *sul pont.* 3

Vln. II *ppp* *sul pont.* *pizz.*

Vla. *ppp* *pizz.*

Vc. *ppp* *pizz.*

Cb. *ppp*

rubato

335

A. Flt. *ppp*

Ob. *pp* *ppp*

B^b Bs. Cl. *ppp* *pp* *free rhythm, do not synchronize*

Bsn. *ppp* *pp* *free rhythm, do not synchronize*

Hn. *ppp* *straight mute*

C Tpt. *ppp*

Tbn. *ppp*

Perc. 1 *pp* *p* *Gong* *press down center of gong with rubber mallets for harmonics* *Singing Bowl* *gently strike edge of bowl*

Perc. 2 *BD* *Singing Bowl* *gently strike edge of bowl*

Perc. 3 *ppp* *Singing Bowl* *gently strike edge of bowl*

Perc. 4 *Chinese Cym.* *arco* *p* *Singing Bowl* *gently strike edge of bowl* *p*

Harp *mf* *pp*

Father *p* *falsetto if possible*
 age, I place him and my wife un-der your pro-tec-tion I shall be grate-ful from

Vln. I *ord.* *ppp*

Vln. II *ord.*

Vla. *arco* *ppp*

Vc. *arco* *ppp*

Cb. *ppp*

rit. Father gasps, then dies.

340

A. Flt. *p* *mp* *molto legato*

Ob. *p*

B^b Bs. Cl. *pp*

Bsn. *pp*

Hn. *senza sord.* *pp* *p*

C Tpt. *pp* *p*

Tbn. *pp* *p*

Perc. 1 *press around rim for resonant tone*

Perc. 2 Glock *soft sticks*

Perc. 3 Marimba *pp* *soft sticks, organ like*

Perc. 4 Vibes *p* *arco*

Harp *pp*

Father *3* hea - ven a - bove

Vln. I *ppp* *gl.*

Vln. II *ppp*

Vla. *ppp* Solo *p* *ppp*

Vc. *pp* *p* *ppp* *mf* *non vib.*

Cb. *p* *slow bend* *ppp*

Più lento, come sopra ♩ = 60

344

A. Flt. *p*

Ob.

To Clarinet

Bsn. *p*

Hn. *pp*

C Tpt. *pp* *leggiero* *p*

Tbn.

Perc. 1 Drilbu Bell *p*

Perc. 2 (trem.) Sizz. Cym. *pp* with wood Glock *p*

Perc. 3 Singing Bowl *p* gently strike edge

Perc. 4 *ord.* *p*

Harp *p*

Monks T **MONKS** *pp* (carrying away Father's body)
Oh no-bly born, do not be a-fraid, you are go-ing home.

Monks B *pp*
Oh no-bly born, do not be a-fraid, you are go-ing home.

Vln. I *punta d'arco*

Vln. II *punta d'arco*

Vla. *punta d'arco*

Vc. *punta d'arco* *ppp* arco

Cb. *pizz.* *pp* *ppp* *p*

348 *accel.* To Flute **2** **4** *agitato*

A. Flt. *mf* *(trem.)* *p*

Ob.

Bsn. *p*

C Tpt.

Tbn.

Perc. 1

Perc. 2 Toms *mp* **3**

Perc. 3

Perc. 4

Harp *mp*

Aunt *f* *triumphant*
my bro-ther's gold is mine now _____

Monks T

Monks B

Vln. I *p* *arco* *p*

Vln. II *pizz.* **3** *p* *p*

Vla. *p*

Vc. *ord.* *p*

Cb. *p*

351 **accel.** **Flute** **mp** **accel.**

Fl.

Ob. **mp** 3 3 3 3 6

A Cl. **Clarinet** **mp** 7 6 **mf**

Bsn. **mp** **mf**

Hn. **mp** 3

C Tpt. **mp** 3 **mf**

Tbn. **mf** *straight mute*

Perc. 1 **Rolmo Cym.** **pp**

Perc. 2 3

Perc. 3 **BD** **p** **Snare** **Sus. Cym.**

Perc. 4 **Vibes** **mf** 3 3 3 3

Harp **mf** *gl.*

Uncle **f** *triumphant*
my bro-ther's fields are mine now

Vln. I 351 7

Vln. II 7

Vla. 3 3

Vc. **mf**

Cb.

Molto agitato ♩ = 96

Aunt grabs the jewels from around Mother's neck

354

Fl. *f*

Ob. *f*

A Cl. *f* Solo *mf* 6 *quasi-gl.* 6 6

Bsn. *f*

Hn. *fp*

C Tpt. *f* Solo

Tbn. *f* *fp*

Perc. 1 *mf* strike together like crash cymbals

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f* Chinese Cym. *pp*

Harp

Uncle *f* (to Mother and Mila)
You will work in the fields in the sum-mer-time

Vln. I *f pp*

Vln. II *f pp*

Vla. *f* *pizz.* *p* *arco*

Vc. *f* *pizz.* *p* *arco* *fp*

Cb. *f* *pizz.* *p* *arco* *fp*

3/4 2/4

357

Fl. *fp* *p* *mp* *mp*

Ob. *mf* *p* *mp* *mp*

A Cl. *f* *p* *mp* *mp*

Bsn. *f* *p* *mp*

Hn. *pp* *mp*

C Tpt. *p* *f*

Tbn. *pp* *mp*

Perc. 1 *f* Tom (M) stick on rim

Perc. 2 *pp*

Perc. 3 *f* Marimba *mf* *ff*

Perc. 4 *f*

Harp *p* *f*

Aunt *mf* *flauntingly swings jewels around.*
Your pre-cious jewels are mine now

Vln. I *fpp* *semi legato* *mp*

Vln. II *fpp* *semi legato* *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

Cb. *f* *pp* *mp*

2/4 4/4 6/4

360 **Slower, colla voce, take time** **Meno mosso** ♩ = 76
Aunt puts on Mother's jewels. Uncle puts on Father's hat.

Fl. *ff*

Ob. *ff*

A Cl. *ff* *mf*

Bsn. *ff* *mf* *p*

Hn. *ff* *mf*

C Tpt. *fp*

Tbn. *mf* Harmon mute

Perc. 1 *sim.* *ff*

Perc. 2 Woodblock *with wood* *mp*

Perc. 4 Vibes *mp*

Harp *p*

Aunt *f declamé*
 You will spin and card my wool in the win - ter time
 (lording it over Mila and Mother) *mf*
 we will take
 (lording it over Mila and Mother)

Uncle *mf*
 we will take

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Wheel of fortune and time revolves.
Uncle and Aunt in their new tasteless finery
rise to the top of the wheel. Near the bottom
of the wheel, Mila and Mother work in the fields.

accel.

363

Fl. *p*

Ob. *p*

A Cl. *p*

Bsn. *mp*

Hn. *p* *fp*

C Tpt. *fp* Harmon mute

Tbn. *fp*

Perc. 2

Perc. 4

Harp

Aunt *f*
care of you we will take care of you

Uncle *f*
care of you we will take care of you

Vln. I *p* *mp*

Vln. II *sul pont. fp* *ord. p* *mp*

Vla. *sul pont. fp* *ord. p* *mp* at the frog

Vc. *sul pont. fp* *ord. p* *mp* at the frog

Cb. *fp* *pp* *mp*

animato

366

Fl. *mf*

Ob. *mf*

A Cl. *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mf* *mp*

Hn.

C Tpt. *mp*

Tbn. *mf* *mp* *mf* *mp*

Perc. 1 *mf* Amp. Plank

Perc. 2 *mf* Toms with wood

Perc. 3 *mf* BD muffled *mf secco*

Perc. 4 *mf*

Harp *mf*

Vln. I *at the frog* *ord.*

Vln. II *at the frog* *ord.*

Vla. *at the frog*

Vc. *at the frog*

Cb. *at the frog*

370 *accel* *mp* *mf* *p* *lip pizz. (ossia very short, pointed stacc.)*

Hypnotic ♩. = ca. 66

Fl. *mp* *mf* *p*

Ob. *mp* *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mp* *mf*

Perc. 1 *mp*

Perc. 2 Glock *soft rubber* *pp*

Perc. 3 Marimba *soft sticks* *pp*

Perc. 4 *pp subito*

Harp *mp*

Vln. I *mf* *fpp*

Vln. II *mf* *fpp*

Vla. *mf* *fpp*

Vc. *mf* *fpp*

Cb. *mf* *fpp*

373

Fl.

Ob.

A Cl.

Bsn.

Perc. 2

Perc. 3

Perc. 4

Harp

Vill. S

Vill. A

Vill. T

Vill. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

p

pp

pp

pp

VILLAGERS

p

Wheel of time ___ goes round and round, ___

p

Wheel of time ___ goes round and round, ___

p

Wheel of time ___ goes round and round, ___

p

Wheel of time ___ goes round and round, ___

373

375

Fl. *p*

Ob. *p*

A Cl. *p*

Bsn. *p*

Perc. 1 *pp* Singing Bowl

Perc. 2

Perc. 3

Perc. 4

Harp *pp*

Vill. S
ty - rants rule, — mo - ther and son ground down, — ground down, wheel of time — goes

Vill. A
ty - rants rule, — mo - ther and son ground down, — ground down, wheel of time — goes

Vill. T
ty - rants rule, — mo - ther and son ground down, — ground down, wheel of time — goes

Vill. B
ty - rants rule, — mo - ther and son ground down, — ground down, wheel of time — goes

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

379

Fl. *fp* *pp*

Ob. *fp*

A Cl. *fp* *pp*

Bsn.

Tbn. *senza sord.* *p* *mf*

Perc. 2

Perc. 4 *pp*

Harp

Vill. S *fp*
round and round, and round and round_ and round

Vill. A *fp*
round and round, and round and round_ and round

Vill. T *fp*
round and round, and round and round_ and round

Vill. B *fp*
round and round, and round and round_ and round

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *pizz.* *p*

Cb. *mf*

12/8

lo stesso tempo

382

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf *ossia 8vb*

p

pp

pizz. *p*

arco

Sizz. Cym.

p

my hands cal - lused and cracked my hair stiff and full of lice

p

386 *con forza*

Fl. *f*

Ob. *f*

A Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mf*

Tbn. *mf*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mf*

Perc. 4 *mf*

Harp *mf*

Vill. S *f* *righteously*
 wheel of time goes round and round
 When you give a - way your pow - er,

Vill. A *f*
 wheel of time goes round and round
 When you give a - way your pow - er,

Vill. T *f*
 wheel of time goes round and round
 When you give a - way your pow - er,

Vill. B *f*
 wheel of time goes round and round
 round and round and round and round and

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Toms with hands, may ad lib on rhythm

388

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vill. S

Vill. A

Vill. T

Vill. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

senza sord.

Amp. Cym. with fingers or wood

p

you be - come the dog, the dog who lives on scraps, the dog who howls_ in the

you be - come the dog, the dog who lives on scraps, the dog who howls_ in the

you be - come the dog, the dog who lives on scraps, the dog who howls_ in the

round and round_ and round and round_ and round and round, the dog who howls_ in the

390

A Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Harp *f*

Mother *ff* *intense* (hissing at Aunt) *ff*
 tsssss You old ti - ger de - mon

Vill. S *ff* *intense* night!

Vill. A *ff* *intense* night!

Vill. T *ff* *intense* night!

Vill. B *ff* *intense* night

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *pp* *mp*

Cb. *f* *pp* *mp*

392

Fl.

Ob.

A Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

Cb.

Low Drone (with fan motor)

mf

mf

mf

p

mp

you

Detailed description: This page of a musical score for 'MILA ACT I' contains measures 392 through 401. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, harp, and strings. The woodwind section (Flute, Oboe, Alto Clarinet, Bassoon) features melodic lines with dynamic markings of *mf*. The Percussion 1 part includes a 'Low Drone' with a 'fan motor' effect, marked *p*. The Harp part provides a rhythmic accompaniment with a dynamic marking of *mp*. The vocal part for 'Mother' has the lyrics 'you' at the beginning of measure 392. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support with various rhythmic patterns. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

As the wheel of fortune and time revolves, years pass.

Fl.

Ob.

A Cl.

Bsn.

Hn. Solo *espr.*

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

6

12

6

12

6

12

396

p

To E.H.

p

p

396

396

396

396

396

mp

Ty - rants rule, — mo - ther and son ground down, — ground down, —

mp

Ty - rants rule, — mo - ther and son ground down, — ground down, —

mp

Ty - rants rule, — mo - ther and son ground down, — ground down, —

mp

Ty - rants rule, — mo - ther and son ground down, — ground down, —

396

p

col legno battuto

p

col legno battuto

p

p

p

p

rit.

Marimba play with stick on edge of bar

400

Fl. *pizz.*
p

A Cl. *pp*

Bsn. *pp*

C Tpt. *straight mute*
p

Tbn. *p* *mf*

Perc. 2

Perc. 3

Perc. 4 *mp*
stick on edge of bar

Harp *p*

Vill. A
round and round and round and round and round and round and

Vill. T
round and round and round and round and round and round and

Vill. B
round and round and round and round and round and round and

Vln. I *ord.*
pp

Vln. II *ord.*
pp

Vla. *pp*

Vc. *pp*

Cb. *pp*

Mila is now fifteen.

402

Fl.

A Cl.

Bsn.

Tbn.

Perc. 2

ord.

Perc. 4

Harp

402

Mother

mf labored, tired

Grind - ing bar - ley in - to flour, brew - ing bar - ley in - to tea,

ppp (almost whispered)

Vill. A

round and round and round and round and round and

ppp (almost whispered)

Vill. T

round and round and round and round and round and

ppp (almost whispered)

Vill. B

round and round and round and round and round and

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

404

Fl.

E.H. *mf*

A Cl.

Bsn. *pp*

Tbn. *p* *mf*

Perc. 1 *p* Singing Bowl hard mallet

Perc. 3 edge of bar

Perc. 4

Harp

Mother *with distaste*
grind - ing bar - ley

Vill. S *mf*
poor

Vill. A *mf*
round and round and round and round and round poor

Vill. T
round and round and round and round and round

Vill. B
round and round and round and round and round and round and round and round

Violin I

Vln. II tap on body of instrument with both hands

Cb. *pp*

Più mosso $\text{♩} = 76$ *slow shift from tone to (pitched) air sound, 1/4 bend*

Fl. *mf*

E.H.

A Cl. *mf* (trem.)

Bsn. *mf*

Perc. 1 *p* *ord. incisive*
mf *strike edge, quickly dampen*
 Gong *tap lightly with chopstick*

Perc. 3 *mf*

Perc. 4 *mp* Chinese Cym.

Harp *mf*

Vill. S *slight swoop up*
 wo - man, her son has come of age and she has no - thing, she's mak-ing a feast and she has

Vill. A *slight swoop up*
 wo - man, her son has come of age and she has no - thing, she's mak-ing a feast and she has

Vill. T *mf*
 noth - ing

Vill. B *mf*
 noth - ing

Vln. I

Vln. II *p* *col legno battuto*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p* *arco*

Uncle, Aunt, and villagers sit in the house. Mother serves them food.

408

Fl. *mp*

E.H. *mf* grace on the beat *mp*

A Cl. *sf* *mp*

Bsn.

Hn. *con sord.* *p*

C Tpt. *p* *mp*

Tbn. *p*

Perc. 1 *p* Any Metal or Wood

Perc. 2 Guiro *mp*

Perc. 3 *mp*

Perc. 4

Harp *p*

Vill. S *mp* noth - ing noth - ing noth - ing noth - ing noth - ing noth - ing

Vill. A *mp* noth - ing noth - ing noth - ing noth - ing noth - ing noth - ing

Vill. T *mp* noth - ing noth - ing noth - ing noth - ing noth - ing, noth - ing

Vill. B *mp* noth - ing noth - ing noth - ing noth - ing noth - ing, noth - ing

Vln. I *p*

Vln. II *pizz.* *arco* *pizz.* *arco*

Vla. *p* *pizz.* *arco* *pizz.* *arco*

Vc. *p* *pizz.* *arco* *pizz.* *arco*

Cb. *pizz.* *p* *arco*

Moderato $\text{♩} = 76$
ord.

2/4

Meno mosso ♩=120

412

Fl. *p*

E.H. *p*

A Cl. *fp* *bring out* *p*

Bsn. *mf*

Hn. *mf*

C Tpt.

Tbn.

Perc. 1 *pp* *p* Stones

Perc. 2 *p* *pp*

Perc. 3

Perc. 4

Harp *p*

Vill. S *whispered* noth - ing noth - ing no - thing Chorus whispers the word "nothing" freely

Vill. A *whispered* noth - ing noth - ing no - thing Chorus whispers the word "nothing" freely

Vill. T *whispered* noth - ing, no - thing no - thing Chorus whispers the word "nothing" freely

Vill. B *whispered* noth - ing, no - thing no - thing Chorus whispers the word "nothing" freely

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Cb.

415

Fl. *pp*

E.H. *pp*

A Cl. *pp*

Bsn. *pp*

Hn.

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p* Vibes

Harp

Mother *mp* (addressing Uncle and Aunt)
Dear bro-ther in law, dear sis-ter in law,

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb.

3
4

3
4

3
4

3
4

3
4

418 **3** **4** **accel.**

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

Cb.

m. 418 - 423 may be sung an octave lower

now that my son has come of age, please give him back our house our bar-ley fields

mp

p

pp

422

Fl. *mf* 3

E.H. *mf* 3

A Cl. *mf* 3

Bsn. *mf* 3

Hn. *p* *mp* *mf* growl

C Tpt. *mf* 3

Tbn. *mp*

Perc. 1 *p* 3 Rolmo Cym.

Perc. 2 Sizz. Cym. with wood *p*

Perc. 3 *p* 3 *f* BD

Perc. 4

Harp *bis.*

Mother our gold

Aunt *f* (sneering, to Mother) 3 Where is your so-called house?

Vln. I *arco* *pp*

Vln. II *pp*

Vla.

Vc. 3

Cb. 3 *f*

4/4 2/4 4/4

428

Fl. *ord. marcato* *mf* *p* *chromatic fall off*

E.H. *marcato* *mf* *mf* *chromatic fall off*

A Cl. *ord.* *mf* *marcato* *p* *mf*

Bsn. *marcato* *mf* *p*

Hn. *mf* *f* *shake*

C Tpt. *f* *shake*

Tbn. *f* *shake*

Perc. 1 *any wood metal* *mf* *Rolmo Cym.* *mp*

Perc. 2 *Woodblocks* *mf*

Perc. 3 *Snare* *rim shot* *f*

Perc. 4 *Chinese Cym.* *strike edge, quickly dampen* *f* *Slapstick*

Harp *f* *sim.*

Uncle *(sneering to Mother)*
Where are your so-called fields?

Vill. S/A Their fields, their fields

Vill. T/B Their fields, their fields

Vln. I *pizz.* *arco* *fp* *mp*

Vln. II *pizz.* *arco* *fp* *mp*

Vla. *fp* *fp* *mp*

Vc. *fp* *mp* *f*

Cb. *pizz (behind bridge)* *p* *mp*

431

Fl. *mf* *8va* *loco*

E.H. *p* *mf* *flz. (dirty sound)*

A Cl. *p* *mp* *mf* *flz. (or dirty sound)*

Bsn. *p* *mp*

Hn. *mp*

C Tpt. *mp* *growl*

Tbn. *mp*

Perc. 1 *mf* *Stones*

Perc. 2 *p* *any metal, wood, or skin*

Perc. 3 *ord.* *p*

Perc. 4 *mf* *Chinese Cym.*

Harp *mf*

Aunt *(both sneering)* *mf*

Uncle *(both sneering)* *mf*

Vill. T *mf* *(siding with Uncle and Aunt)*

Vill. B *mf* *(siding with Uncle and Aunt)*

Vln. I *col legno battuto* *ord.* *f* *at the frog, gritty* *col legno battuto*

Vln. II *col legno battuto* *ord.* *f* *at the frog, gritty* *col legno battuto*

Vla. *mf* *f* *at the frog, gritty* *col legno battuto*

Vc. *f* *at the frog, gritty*

Cb. *mf*

These are our fields

These are our fields

These are their fields,

These are their fields,

MILA ACT I

433

Fl. *mf* chromatic bend off

E.H. *mf* chromatic bend off

A Cl. *mf* chromatic bend off

Bsn. *mf* chromatic bend off

Hn. *mf* chromatic bend off

C Tpt. *mf* dirty *sfz* chromatic bend off

Tbn. chromatic bend off

Perc. 1

Perc. 2 Woodblocks Tom (L) *f*

Perc. 3

Perc. 4 Anvil

Harp

Vill. S *p* chorus "stage" whisper or sprechstimme at their own pace *mf* 3
these are their fields These are their fields, These are their fields,

Vill. A *p* chorus "stage" whisper or sprechstimme at their own pace *mf* 3
these are their fields These are their fields, These are their fields,

Vill. T *p* chorus "stage" whisper or sprechstimme at their own pace *mf* 3
these are their fields fields fields

Vill. B *p* chorus "stage" whisper or sprechstimme at their own pace *mf* 3
these are their fields fields fields

Vln. I *ord., gritty* *mf* 3
col legno battuto *ord.*

Vln. II *ord., gritty* *mp* 3 *pizz.* *mf*

Vla. *ord., gritty* *mf* 3 *mf*

Vc. *gl.* *mp* *mf*

Cb. *mp* *mf*

Fl. *8va* *loco*

E.H. *trb* *fp*

A.Cl. *trb* *fp*

Bsn. *fp*

Hn. *fp*

C Tpt. *mf*

Perc. 1 *f* Any wood or metal

Perc. 2 Woodblocks

Perc. 3 Marimba *f*

Perc. 4 Anvil *f pp*

Harp

Mother *f furious*
These are my fields

Vill. T fields

Vill. B fields

Vln. I *pizz.* *arco* *mp*

Vln. II *pizz.* *arco* *trb* *fp*

Vla. *arco* *mp*

Vc. *mp*

Cb. *arco* *mp*

438

Fl. *mp*

E.H. *mp*

A Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mf*

Tbn. *p*

Perc. 2

Perc. 3 *mf*

Perc. 4 Flexatone *f*

Harp *f*

Aunt *f* (chasing after Mother and Mila)
get out, get out, get out, get out

Uncle *f* (chasing after Mother and Mila)
get out, get out, get out, get out

Vill. S *f*
get out, get out, get out, get out

Vill. A *f*
get out, get out, get out, get out

Vill. T *f*
get out, get out, get out, get out

Vill. B *f*
get out, get out, get out, get out

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

440

Fl. *mf* 6 6

E.H. *mf* 3 6

A Cl. *p* 6 6 *quasi-gl.* *quasi-gl. chromatic fall off*

Bsn. *mf* *p* *chromatic scale ad lib. to any high pitch*

Hn. *p* *chromatic scale ad lib. to any high pitch*

C Tpt. *p* 6 6 *chromatic scale ad lib. to any high pitch*

Tbn. *mf* *p*

Perc. 2 Tom (L) *Vibraslap*

Perc. 3 Snare *p* *f*

Perc. 4 3

Harp 440 *p* *f* *gl. to highest note*

Aunt *get out, get out, get out, get out*

Uncle *You are luck - y we take care of you* *get out, get out, get out, get out*

Vill. S/A *care of you, whiny tone*

Vill. T *care of you, whiny tone*

Vill. B *care of you,*

Vln. I 440 *p* *f* *gl. to highest note*

Vln. II *p* *f* *gl. to highest note*

Vla. *p* *f* *gl. to highest note*

Vc. *p* *f* *p* *f* *gl. to highest note*

Cb. *p* *f* *p* *f*

442

Fl. *f* *fp* *mf*

E.H. *f*

A Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

C Tpt. *f*

Tbn. *f* *mf*

Perc. 1 *f* Any Metal or Wood

Perc. 2 Toms *mf*

Perc. 3 Marimba *f*

Perc. 4 Chinese Cym. *f*

Harp

Vill. S *mf* (siding with Aunt and Uncle) care of you,

Vill. A *mf* (siding with Aunt and Uncle) You are luck - y they take care of you,

Vill. T *mf* (siding with Aunt and Uncle) care of you,

Vill. B *mf* (siding with Aunt and Uncle) You are luck - y they take care of you,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

444

Fl. *mp* *mf* *f* *mf* *molto legato*

E.H. *mp* *mf* *mp* *mf* *molto legato*

A Cl. *mp* *mf* *mp* *mf* *molto legato*

Bsn. *mp* *mf*

Tbn. *mp* *mf*

Perc. 2 *f* *f* *Vibraslap* *Sizz. Cym.*

Perc. 3 *mp* *p*

Harp *f*

Uncle *mf* *(sneering, to Mother)*

Vill. S *mf* *(siding with Aunt and Uncle)* You are al-ways want-ing more *(sneering, to Mother)*

Vill. A care of you *(sneering, to Mother)*

Vill. T *mf* *(siding with Aunt and Uncle)* You are luck-y they take care of you, care of you *(sneering, to Mother)*

Vill. B care of you, *(sneering, to Mother)* You are al-ways want-ing more

Vln. I 444

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *f* *arco*

take time heavy, dark, menacing

447

Fl. *f* *mf* *mp*

E.H. *f* *mf* *mp* *may ad lib similarly*

A Cl. *f* *mf* *mp*

Bsn. *f* *mf*

Hn. *con sord. dirty* *f* *mf*

C Tpt. *st. mute dirty* *f* *mf*

Tbn. *straight mute (if not time for later mute changes play senza sord through 466) dirty* *f* *mf*

Perc. 1 *Spring Tube* *hold from top and bow wire for gritty sound* *(ossia: Amp. Cymbal, bow from underneath)* *f*

Perc. 2 *Tom (L)* *mf*

Perc. 3 *Marimba* *8^{va}* *f*

Perc. 4 *Vibes* *mp* *Flexatone* *mf* *Chinese Cym.*

Harp *f*

Mother *f* *indignant, con bravura*
 I want what is mine, what is mine, mine, mine, mine,

Vill. S *obnoxious*
 mine, mine, mine

Vill. A *obnoxious*
 mine, mine, mine

Vill. T
 mine, mine, mine

Vill. B
 mine, mine, mine

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *pizz.* *f* *arco* *mf* *pizz.*

jet whistle

Fl. *mp* *f*

E.H. *mp* *f*

A Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. 2

Perc. 3 Snare brushes BD wood *mf*

Perc. 4 Vibes (if possible)

Harp

Mother

Aunt *f* chasing Mlla high screech
get out, get out, get out, get out
chasing Mlla screeching

Uncle *f*
get out, get out, get out, get out

Vill. S *mocking, nasal*
You are al - ways want - ing more
want-ing more want-ing more more more

Vill. A *mocking, nasal*
You are al - ways want - ing more
want-ing more want-ing more more more

Vill. T *mocking, nasal*
You are al - ways want - ing more
want-ing more want-ing more more more

Vill. B *mocking, nasal*
You are al - ways want - ing more
want-ing more want-ing more more more

Vln. I *gritty* *f*

Vln. II *gritty* *f*

Vla. *gritty* *f*

Vc. *gritty* *f* *gl.*

Cb. *arco* *gritty*

453

Fl. *p* *gl.*

E.H. *p* 3

A Cl. *p* 3

Bsn. *f* *p* *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Rolmo Cym. \oplus (choke) *mf*

Perc. 1 *f*

Perc. 2 *f* *p* *p* Any Wood, Skin or Metal 3

Perc. 3 *fp* 3

Perc. 4 *f*

Harp *f* *gl. up*

Mother *f* (sneering, to Mother) *hsssss* *f* I will kill you, you

Aunt *f* Why did he mar-ry you? What did he see in you?

Vill. S/A *f* You, you *p* (stage whisper or sprechstimme) Why did he mar-ry you? What did he see in you?

Vill. T *f* You, you *p* Why did he mar-ry you? What did he see in you?

Vill. B *f* You, you *p* Why did he mar-ry you? What did he see in you?

Vln. I *p* *pizz.* *gl. up*

Vln. II *p* *pizz.* *gl. up*

Vla. *p* *pizz.* *gl. up*

Vc. *f* *pizz.* *arco* *p* *pizz.*

Cb. *f* *pizz.* *arco* *p* *pizz.*

quasi gl.

Fl. *mp*

E.H. *mp*

A Cl. *mp*

Bsn. *mf* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Harp

Mother
old ti - ger de - mon you *cresc. to a scream* *gl. ad lib*

Aunt
get out, get out, get out, get out, *cresc. to a scream* *gl. ad lib*

Uncle
get out, get out, get out, get out, *spoken* *to a shout*

Vill. S/A
Why did he mar - ry you? What did he see in you? *spoken* *to a shout*

Vill. T
Why did he mar - ry you? What did he see in you? *spoken* *to a shout*

Vill. B
Why did he mar - ry you? What did he see in you? *spoken* *to a shout*

Vln. I *mp arco* *mf col legno battuto*

Vln. II *mp arco* *mf arco*

Vla. *mp arco* *mf arco*

Vc. *mp arco* *mf arco*

Cb. *mp* *mf*

Più mosso, wildly

457 *mf*

3 **4** *accel.*

Fl. *mf* *f*

E.H. *mf*

A Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f* *rip*

C Tpt. *st. mute* *mf* *f*

Tbn. *mf* *f*

Perc. 1

Perc. 2

Perc. 3 *f* **BD**

Perc. 4 *mf* **Flexatone**

Harp *f*

Vln. I *f* *pizz.* *arco*

Vln. II *f* *pizz.* *arco*

Vla. *f*

Vc. *f* *gl.*

Cb. *f* *gl.*

459

Fl. *p* *mf*

E.H. *p* *mf*

A Cl. *mf*

Bsn. *p* *mf*

Hn. *p* *f*
senza sord.
(option for senza sord. in m. 467 instead)

C Tpt. *mp* *mf* *p* *f*
senza sord. (if note enough time, continue w/mute)

Tbn. *p* *f*
senza sord.

Perc. 1 Gong

Perc. 3

Perc. 4 Chinese Cym.

Harp *f*

Aunt *f* (trying to catch Mila)
 You stink - ing lit - tle an - i - mal you

Uncle *f* (trying to catch Mila)
 You stink - ing lit - tle an - i - mal you

Vln. I *p*

Vln. II *p*

Vla. *fp* *f*

Vc. *fp*

Cb. *p*

461

Fl. *f p* *f p*

E.H. *f*

A Cl. *f p* *f p*

Bsn. *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *sfz* [BD]

Perc. 4 *sfz*

Harp

Aunt *ff*
We own your hide, We damn you,

Uncle *ff*
We own your hide, We damn you,

Vill. S/A *ff* *ff* *ff*
You, You, You,

Vill. T *ff*
You,

Vill. B *ff*
You,

Vln. I *f p f*

Vln. II *f p f*

Vla. *p pizz. arco pizz.*

Vc. *f p pizz. arco*

Cb. *f p pizz. arco*

463

Fl. *f* *p* *ff*

E.H. (*ossia 8vb*) *ff*

A Cl. *f* *p* *ff*

Bsn. *ff*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *sfz*

Harp

Mother *ff*

Aunt We damn you,

Uncle We damn you,

Vill. S/A You, You,

Vill. T You, You,

Vill. B You, You,

Vln. I *ff*

Vln. II *ff*

Vla. *arco* *pizz.* *ff*

Vc. *pizz.* *f* *pizz.* *arco* *f* *p* *ff*

Cb. *pizz.* *f* *f*

This musical score page contains the following instruments and parts:

- Flute (Fl.)
- English Horn (E.H.) with instruction "To Oboe"
- Alto Clarinet (A Cl.)
- Bassoon (Bsn.)
- Horn (Hn.) with instructions "quasi ad lib." and "3"
- Cornet (C Tpt.) with instruction "f"
- Trumpet (Tbn.)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3) with instruction "3"
- Percussion 4 (Perc. 4) with instructions "Slapstick" and "Police Whistle"
- Harp
- Mother
- Aunt
- Uncle
- Village Song (Vill. S)
- Village Alto (Vill. A)
- Village Tenor (Vill. T)
- Village Bass (Vill. B)
- Violin I (Vln. I) with instruction "rapid quasi-gl. ad lib." and "f"
- Violin II (Vln. II) with instruction "rapid quasi-gl. ad lib." and "f"
- Viola (Vla.) with instruction "rapid quasi-gl. ad lib." and "f"
- Violoncello (Vc.) with instruction "rapid quasi-gl. ad lib." and "f"
- Double Bass (Cb.) with instruction "arco" and "f"

Measures 465-495. The score features various dynamics including *ff* and *f*, and includes performance markings such as *quasi ad lib.*, *rapid quasi-gl. ad lib.*, *arco*, and *B.D. (muffled)*. The vocal parts (Mother, Aunt, Uncle, Vill. S, Vill. A, Vill. T, Vill. B) all have the lyrics "get out!" written below their staves. The percussion parts include specific effects like "Slapstick" and "Police Whistle".

4/4 Agitato ♩ = 100

467 **Mila runs outside**

Fl. **p** **mf** 3

E.H. **p** **mf** 3 **To Oboe**

A Cl. **mfpp** **p**

Bsn. **mfpp** **mp**

Hn. **mfpp** *senza sord.* **fp** **mp** **p**

C Tpt. *straight mute* **mp** **f**

Tbn. *cup mute* **mf** **ppp** **mp** **mp** **p**

Perc. 1 467 **High Drone** *use bow or motor* **p** **pp**

Perc. 2 **Sizz. Cym.** *with stick* **mf**

Perc. 3 **Mba** **mfpp** **pp**

Perc. 4 **Vibes** **mfpp** **pp**

Harp **mp**

Vln. I 467 **mfpp**

Vln. II **mfpp**

Vla. **mfpp**

Vc. **mf** **mp** **pizz.** **p** **f p** **f p**

Cb. **mfpp** **mp** **p** **f p** **f p**

2/4

470

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f (looking toward heaven)

pp

pp

pp

pp

pp

2/4 3/8 3/4 4/4

Hus - band, you must do some - thing or I will do some - thing, I will

MILA ACT I

154

Fl. 4/4 *pp* 5/4 rit. 2+3 3/4

Ob.

A Cl.

Bsn. *pp* 5/4 *emerging from cello pitch* 3/4

Hn. *ppp* *cup mute* *pp* 5/4 *pppp* 3/4

C Tpt. *pp* 5/4 3/4

Tbn. *pp* 5/4 3/4

Perc. 1 4/4 5/4 3/4

Perc. 2 4/4 5/4 3/4

Perc. 3 4/4 5/4 3/4

Perc. 4 4/4 5/4 3/4

Harp 4/4 5/4 3/4

Mother 4/4 *gl.* have my re - venge 5/4 3/4

Vln. I 4/4 5/4 3/4

Vln. II 4/4 5/4 3/4

Vla. 4/4 5/4 3/4

Vc. *ppp* *ord. emerging* *Solo* *mp* *espr.* 5/4 3/4

Cb. 4/4 5/4 3/4

Outside alone and frustrated, Mila kicks a stone.

poco più mosso, agitato

lunga

freely

Solo *leggiero*

478 **Meno mosso** ♩ = 72

Fl. **3/4**

Ob. **4/4** *Oboe bring out* **mp**

A Cl. **3/4** *pp* *(ossia 8vb)*

Bsn. **3/4** *pp* **f**

Hn. **3/4** *fp*

C Tpt. **4/4** **p**

Tbn. **4/4** **pp** **mf**

Perc. 1 **4/4** Amp Music Box **p** *quiet, otherworldly sounds. play times randomly*

Perc. 2 **3/4** Glock *pp* **pp** *may approximate*

Perc. 3 **4/4** Snare **mf** **f** *arco*

Perc. 4 **4/4** *pp* **pp**

Harp **4/4** **mf** **p** **ppp** **pp**

Vln. I **3/4** **ppp**

Vln. II **3/4** **ppp**

Vla. **3/4** **ppp**

Vc. **4/4** **p** **fp** **f** *pizz.* **pppp** **p** *arco* **pppp**

Cb. **4/4** **f** **mf** **p** **pp** *arco*

Meno mosso ♩ = 66

482

Fl.

Ob.

A Cl. *delicato*
p

Bsn. *mp* *mf*

Hn. *pp* *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Perc. 3 Mba *soft mallets*
ppp

Perc. 4 *(arco)*
pp

Harp

Vln. I *delicato*
pp

Vln. II *pizz.*
pp
pizz.
pp

Vla. *pp*
pizz.

Vc. *pp*

Cb. *pizz.*
mp *arco*
mf *p* *mf*

485

Fl. *p* **3** *accel.* **4**

Ob. *leggiero* *p* **3** *p* **4**

A Cl. *leggiero* *p* *p* **3** **4**

Bsn. *p* **3** **4**

Hn. **3** **4**

C Tpt. *ppp* *p* *p* **3** **4**

Tbn. **3** **4**

Perc. 1 **3** **4**

Perc. 2 WB *mf* Glock *ppp* **3** **4**

Perc. 3 *pp* **3** **4**

Perc. 4 *p* **3** **4**

Harp *p* *pp* *p* **3** **4**

Vln. I *pp* **3** **4**

Vln. II *arco sul tasto* *ppp* *pp* *p* *pp* **3** **4**

Vla. *arco sul tasto* *ppp* *pp* **3** **4**

Vc. *sul tasto* *pp* *ord.* *pp* **3** **4**

Cb. *sul tasto* *pp* *slow bend* **3** **4**

Più mosso ♩ = 96

3

3

3

3

488

Fl. *fp* *mf* *p* *loco*

Ob. *pp* *mf*

A Cl. *fp* *mf*

Bsn. *mp* *mf*

Hn. *p* *mp*

C Tpt. *mp*

Tbn. *fp* *p*

Perc. 1 High Drone *pluck quietly* *p*

Perc. 2

Perc. 3 Mba *mf*

Perc. 4 *arco* *p*

Harp *mf*

Vln. I *pizz. harmonic* *p* *sul pont.* *mp*

Vln. II *sul pont.* *fp* *mp* *sul pont.* *mp*

Vla. *fp* *p* *sul pont.* *mp*

Vc. *pizz.* *espr.* *arco* *p* *mf* *pizz.* *mp*

Cb. *mp* *pizz.* *p*

Started by the sound of a horse whinnying,
he listens to the horse galloping away.

rubato

non vib.

Fl. *ppp* *mp* *ord.* *8va-*

Ob. *p*

A Cl. *ppp* *p* *fp*

Bsn. *pp* *mf*

Hn. *ppp* *pp* *con sord.*

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 3 *mp* *Mba*

Perc. 4 *pp* *Stones*

Harp *ppp* *ppp*

Mila *mp*
Noth-ing in the world be - longs to me

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *arco* *mp*

(8va) rit. *loco* slower, rubato **Andante, tranquillo**
♩ = 72-76

496 Fl. *pp* *p* *pp* *pp*

496 Ob. *pp*

496 A Cl. *pp* *espr.*

496 Bsn. *ppp* Solo *p*

496 Hn. *p* *ppp* *(echo)*

496 C Tpt.

496 Tbn.

496 Perc. 1 Gong *soft mallet* *pp* *ppp*

496 Perc. 2 Sizz. Cym. *soft mallet* *pp*

496 Perc. 4

496 Harp *p* *ppp* *mp semplice*

496 Mila *p*
 But when I walk out-side the sky is mine,

496 Vln. I *pizz.* *p* *pp* *pizz.* *p*

496 Vln. II *pizz.* *p* *pp* *pizz.* *p*

496 Vla. *pizz.* *p* *pp* *arco* *sul tasto non vib.* *pp*

496 Vc. *sul pont.* *p* *p* *pp* *sul tasto non vib.* *pp*

496 Cb. *p*

Mila watches a single leaf slowly flutter to the ground.

meno mosso

502

Fl. *p*

Ob. *p*

A Cl. *p* *pp* *p*

Bsn. *p* *pp* *p*

Hn. *p* *pp*

C Tpt.

Tbn. *pp* straight mute

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Vibes *ord.* *p*

Harp *Red.* *3*

Mila *espr.*
breath-ing e-very breath, a song to me, my heart-beat is my own,

Vln. I *arco* *pp* *pp*

Vln. II *arco* *pp* *pp*

Vla. *ord.* *3*

Vc. *ord.*

Cb. *p* *pizz.*

*Strolling in a field of barley,
Mila runs his hand over the tops of the grain.*

rit.

Più mosso (feel in 2) ♩ = 108

The musical score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Harp, Mila (Vocal Soloist), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 507. The vocal line for Mila includes the lyrics: "my laugh my cry Strol-ling on the hill-side, rol-ling in the grass, what more could I e-ver". The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *arco*. There are also performance instructions like *pizz.* (pizzicato) for the double bass and *arco* for the cello. The tempo is marked as *Più mosso* with a feeling of 2/4, and a tempo of 108 beats per minute.

513

Fl. *p* *pp*

Ob. *p*

A Cl. *p* *pp* *pp*

Bsn. *p*

Hn. *p* *senza sord.*

Perc. 1

Perc. 2 Glock *p*

Perc. 3

Perc. 4

Harp *p* *arp.* *mp*

Mila *mp* *no breath* *mf*
 need? _____ Sing-ing to the sun - light, play-ing in the field _____ what

Vln. I *mp* *p* *mp* *espr.*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp* *sounds 8va*

Vc. *mp* *p* *mp* *mf*

Cb. *p* *arco* *mp*

colla voce

Solo

518

Fl. *mf* 3 5 5

Ob.

A Cl. *p* 3 3 3 3 3

Bsn. *pp* *p*

Hn. *pp* *pp*

C Tpt.

Tbn. *p*

Perc. 3

Perc. 4 *p* Vibes

Harp *p* *pp* *p*

Mila
8 more would I e - ver need?

Vln. I *pp* *p* pizz.

Vln. II *pp* *p* 3 5 3 5

Vla. *pp* 3 5

Vc. *p* *pp* *p* pizz.

Cb. *mp* *p*

He watches a large bird circling high in the sky.

calando

colla voce

Flowing, folk-like ♩. = 72 - 76

dolciss.

mp

12
8

12
8

12
8

12
8

12
8

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ting-sha Bells

pp

Triangle

B.D.

pp

ppp

p

mp

p

mp

relaxed, pastoral

In June we sow the bar-ley seed, Ju-

p

p

p

p

p

p

pp

pp

pp

pp

527

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

ly the shoots ap-pear, when pid-geons hide in bar-ley fields we know it's time to weed

pp

p

pp

p

straight mute

Sus. Cym.

pp

pp

arco

p

poco più mosso

531

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glock

mp

p

mf

espr.

amabile

pizz.

arco

Har-vest time _____ is when the bar-ley bursts, _____ her gold - en beau - ty _____

poco rit.

536

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

con sord.

Mba

mf

8

makes me feel a - live _____ I brew the tea and quench my man - ly thirst, _____ my

calando **take time** **Tempo I, andante**

540

Fl. *p*

Ob.

A Cl. *mp* Solo *espr.*

Bsn. *p*

Hn. *pp* *ppp* *mp*

C Tpt. *pp*

Tbn. *pp* *ppp*

Perc. 1 *p* Ting-sha Bells

Perc. 2 *p* Bell Tree

Perc. 3 *p*

Perc. 4 *p* Vibes *mp*

Harp *p* *mp*

Mila *pp*
 bar-ley beer is sweet-er than wheat or rye, And so we sow the bar-ley seed, my

Vln. I *pp* *p* *pizz.* *arco*

Vln. II *p*

Vla. *p*

Vc. *p* *pp* *pizz.*

Cb. *p*

544

Fl. *p* *rubato* 2+3

Ob. *p* 3

A Cl. *p*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn. *p* *pp*

Perc. 1

Perc. 2 Glock *mp* rubber mallet *pp*

Perc. 3

Perc. 4 6

Harp *p* *mp* *p*

Mila 8 fav'-rite grain of all, When I think a - bout what bar-ley gives I

Vln. I *pp*

Vln. II *pp* gentle pizz. strum

Vla. *pp* gentle pizz. strum

Vc. *pp* pizz.

Cb. *pp*

Mother rushes toward Mila.

Molto agitato, interrupting ♩ = 100

548

Fl. *mf*

Ob. *mf*

A Cl. *pp < mp* *mf*

Bsn. *pp* *pp < mp*

Hn. *pp* *pp < mp*

C Tpt. *pp < mp* *mf*
Harmon mute, stem 1/2 out

Tbn. *pp < mp*
Harmon mute, stem 1/2 out

Perc. 2 *ppp*

Perc. 3 *p* *mf*
Sus. Cym.

Perc. 4 *mf*
Chinese Cym. quickly swipe bell to edge with coin

Harp *pp* *f*

Mother *f* harsh, reprimanding (almost sprechstimme)
Mi-la, at a time like this how could you pos-si-bly sing

Mila *p* (change color)
long _____ to see the fall.

Vln. I *f* *gritty, scratchy* *p < mf* *f* *pizz.*

Vln. II *f* *gritty, scratchy* *p < mf* *f* *pizz.*

Vla. *f* *gritty, scratchy* *p < mf* *f* *pizz.*

Vc. *f* *gritty, scratchy* *p < mf*

Cb. *f* *gritty, scratchy* *mf*

She cries out toward heaven.

Meno mosso

To Alto Flute

553

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pp

f

arco

pizz.

B.D. *muffle*

Oh hus-band can you see what a son you have gi - ven me

Mother, discouraged, sits on the ground. Mila kneels by her.

Slower

Alto Fl. *pp* *p*

A Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 Glock *pp*

Perc. 3 Mba *ppp*

Perc. 4 Vibes *pp*

Harp *p*

Mother *p* *exasperated*

Mila *p* *(contrite)*

Vln. I *pizz. strum* *arco* *punta d'arco, flautando*

Vln. II *pizz. strum* *arco* *punta d'arco, flautando*

Vla. *pizz. strum* *arco* *punta d'arco, flautando*

Vc. *arco* *punta d'arco, flautando*

Cb. *pizz.*

pp *ppp* *pp* *ppp*

557

3 5 6

3 6 6

3 3 3 3 3 3 3

a sing-er no less

I am sor - ry ma - ma, so sor - ry

5 4

5 **4** **Agitato**

Al. Flt. **5** **4** *mp*

A Cl. *mp*

Bsn. *f*

Hn. *p* *pp*

C Tpt. *p*

Tbn. *p*

Perc. 1 **5** **4** *ppp* **2** **4** *ppp* **4** **4** *ppp*

Perc. 2 **5** **4**

Perc. 3 *mf* *f* *High Drone* *bow or motor (middle C# pitch)*

Perc. 4

Harp *mf*

Mother *mf* *f*
Hav - en't we suf - fered e - nough — Mi-la?

Mila *8*
I don't want to hurt you

Vln. I *ord.* *mp* **5** **4** **2** **4** **4**

Vln. II *ord.* *mp* **5** **4** **2** **4** **4**

Vla. *ord.* *mp* **5** **4** **2** **4** **4**

Vc. *ord.* *mp* *mf*

Cb. *mp* *arco* *mf*

566 **declamé** **5** **colla voce** **4**

Al. Flt. *p* *mf*

Ob.

A Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *mp* *p*

Perc. 1 *mp* *p* *mf* Amp Music Box *lontano, pluck tines randomly*

Perc. 2 *mp* *p* *mf* Glock *ppp* *lontano may approximate*

Perc. 3 *mp* *p* *mf*

Harp *f* *pp*

Mother *f* *p* *mf*
 knight in shin - ing ar - mor, you are my bright - and shin - ing sword, your moth - er's on - ly hope, I

Vln. I *mp* *mf* *pp*

Vln. II *mp* *mf* *pp*

Vla. *mp* *mf* *pp*

Vc. *mp* *mf* *pp*

Cb. *mp* *mf* *pp*

569

Al. Flt. *p*

Ob. *p*

A Cl. *pp*

Hn. *pp* *ppp*

C Tpt. *pp*

Tbn. *pp* *ppp*

Perc. 1

Perc. 2 *ppp*

Perc. 3 Snare *pp*

Perc. 4 Vibes *pp*

Harp *mp* *pp*

Mother *port.* *cunning* *mf* (She strokes his hair.)

need you, I need you do you pro-mise to o-bey? (putty in her hands, falsetto, ossia 8vb)

Mila *p* Yes ma - ma,

Vln. I *slow gl.* *pp* *mp* *pp* *ppp*

Vln. II *slow gl.* *pp* *mp* *p* *ppp*

Vla. *slow gl.* *pp* *mp* *p*

Vc. *slow gl.* *pp* *mp* *p*

Cb. *slow gl.* *pp* *mp* *ppp* *p*

freely, recit. To Flute

Al. Flt. 3
4 3
8 2
4

Ob.

A Cl. *p*

Bsn. *p*

Hn. *mf*

C Tpt.

Tbn. *mf*

Perc. 1

Perc. 2 3
4 3
8 2
4

Harp *p* *mp* *pp* (trem.) *mf*

Mother

Mila *mf* *f*
 Yes, ma - ma What can I do? How can I help you? What do you want me to do, ma-ma?

Vln. I (trem.) *mfpp* *p* *pizz.*

Vln. II *mp* *p* *pizz.*

Vla. (trem.) *mfpp* *p* *pizz.*

Vc. *mp* *p* *pizz.*

Cb. *mp* *p* *p* *pizz.* *f*

575 2 4 **Poco più mosso**

Fl.

Ob. *sotto voce*
pp *mp*

A Cl.

Bsn. *mp*

Hn. 575 *senza sord.*
pp *p* *mp*

C Tpt. *senza sord.*
pp *p* *mp*

Tbn. *pp* *mp*

Perc. 2

Perc. 3 Mba
Sus. Cym.
p *pp* *mp*

Perc. 4 Vibes
p

Harp

Mother 575 *(commanding him)*
want my³ re-venge, Give me my re-venge, my re-venge, our re-venge I have hid-den and saved a pock-et of

Vln. I 575 *arco* *mf* *f*

Vln. II 575 *arco* *mf* *f*

Vla. 575 *arco* *pizz.* *mf* *f*

Vc. 575 *arco* *pizz.* *mf* *f*

Cb. 575 *arco* *p* *mf* *f*

578

Fl. *p* *mf* Flute

Ob. *pp* *mf* Solo

A Cl. *ppp* *pp* *f*

Bsn. *pp* *mp*

Hn. *pp* *ppp* *mp*

C Tpt. *pp* *ppp* *mp* Harmon

Tbn. *pp* *ppp* *mp*

Perc. 1 *pp* *mf* Drilbu Bell with thin metal rod

Perc. 3 *pp* Mba

Harp *mp* *pp*

Mother *mf con forza*
 gold and tur-quoise for you, for you, for you to learn the art of re - venge, Go to Black Moun-tain,

Vln. I *p* *ppp* *pp* *ord.* *ricochet ad lib*

Vln. II *p* *ppp* *pp* *ord.* *col legno battuto*

Vla. *ppp* *pp* *col legno battuto*

Vc. *pp* *ppp* *pp* *col legno battuto*

Cb. *pp* *ppp* *pp* *col legno battuto*

64

582 *colla voce*

Fl. *hesitantly*

Ob. *p* *pp*

A Cl. *pp*

Bsn. *ppp* *pp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Perc. 1 Gong

Perc. 4 Chinese Cym. *ppp* *arco* *p* Vibes (if possible) *p*

Harp *ppp*

Mother they will train you in the art of sor-cer-y

Mila *pp* (amazed) *p*
A sor-cer-er me? A sor-cer-er

Vln. I *ppp* *ord.*

Vln. II *ppp*

Vla. *ppp* *ord. sul tasto*

Vc. *ppp* *ord. sul tasto*

Cb. *mf* *ppp* *mf* *pizz.*

mf *ppp* *mf*

6/4 3/4 4/4 6/4

may approximate

Fl. 585 *6/4* *may approximate* *6* *5* *2/4*

Ob. *p*

A Cl. *may approximate* *6* *5*

Bsn. *3*

Hn. 585 *mp* *p* *2/4*

C Tpt. *mp* *p*

Tbn. *mp* *p < mf*

Perc. 1 585 *swipe down rapidly with metal rod* *p*

Perc. 2 *Glock may approximate* *ppp*

Perc. 3 *Mba* *pp* *mf* *6* *3* *p*

Perc. 4 *pp*

Harp 585 *mf* *p*

Mila 585 *i - mag - ine me a sor - cer - er* *mf*

Vln. I 585 *pp*

Vln. II 585 *pp*

Vla. *pizz.* *p* *3*

Vc. *pizz.* *pp* *mp* *5* *pizz.*

Cb. *arco* *pp* *3* *mp*

pressing forward

587

Fl. *mp*

Ob. *p*

A Cl. *p* *pp*

Bsn. *mp* *p*

Hn. *p*

C Tpt. *mf*

Tbn. *p* *mp* *pp*

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4 Vibes *mf* *p*

Harp *p*

Mila

fire earth wa - ter air

Vln. I *p*

Vln. II

Vla. *arco* *fp*

Vc. *arco* *mp* *pp*

Cb. *arco*

più mosso

air gradually to pitch

590

Fl. *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

A Cl. *ppp* *mf* *pp*

Bsn. *mp* *mf*

Hn. *p* *pp* *mf* *p* *pp*

C Tpt. *mf* *pp*

Tbn. *p* *mf* *mp* *p*

Perc. 1 Low Drone with mallets *pp*

Perc. 2 Woodblock H *mf* *pp*

Perc. 3 Sus. Cym. stick on bell *p* *pp*

Perc. 4 Vibes *pp*

Harp *mf* *pp*

Mila play-ing with the el-e-ments ma-gic, ma-king ma-gic

Vln. I *ppp* *ord. sul pont.*

Vln. II *ppp* *ord. sul pont.*

Vla. *ppp* *ord. sul pont.*

Vc. *mf* *arco* *ppp*

Cb. *mf* *ppp* *snap pizz.* *mf*

593

Fl. *pp* < *p* *pp* *p* *pp* *f* *2+3* **large wheel of fortune begins to turn**

Ob. *pp*

A Cl. *pp* *p* *f*

Bsn. *pp* *p* *f*

Hn. *p* *mf* *may approximate*

C Tpt. *p* *mf* *senza sord.* *may approximate*

Tbn. *p* *mf* *senza sord.* *may approximate*

Perc. 1

Perc. 2 *mf* *may approximate* Glock

Perc. 3 *f* *hard mallets* Mba

Perc. 4 *f*

Harp

Mother *f*
You are my son, you can do an - y-thing

Mila *f*
can I do it, do I dare?

Vln. I *pp* *pp* *ord.* *sul G* *sul D* *pizz.*

Vln. II *pp* *pp* *pizz.*

Vla. *pp* *ppp* *sul tasto to...*

Vc. *pp* *p* *sim.*

Cb. *pizz.* *arco* *pp* *p*

stringendo e crescendo

597

Fl. *p*

Ob. *p*

A Cl. *ppp*

Bsn. *p*

Hn.

C Tpt. *3*

Tbn. *3* *p*

Perc. 1

Perc. 2

Perc. 3 *pp*

Perc. 4 *pp*

Harp

Mila *p*
Yes,

Vln. I *pp* *arco sul tasto to...* *sul pont to...* *sul tasto*

Vln. II *pp* *arco sul tasto to...* *sul pont to...* *sul tasto*

Vla. *sul pont to...* *sul tasto to...*

Vc.

Cb.

601

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Bsn. *mp*

C Tpt.

Tbn. *mp*

Perc. 1 *Low Drone* *Amp. Cym.*

Perc. 2 *Tom hard mallets* *p*

Perc. 3

Perc. 4

Harp *mp* *mf*

Mila *8* yes, ma - ma, Yes

Vln. I *p*

Vln. II *sul pont.* *p*

Vla. *ord.* *mf*

Vc. *sim.* *pp* *mf*

Cb. *mf*

She kisses him goodbye.
He leaves.

605

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

mf

mf

ff

trill wildly

wide vibrato

608 *agitato, con forza*

Fl. *ff* To EH

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Perc. 1 *f* *with stick*

Perc. 2 *f* To Conch Shell

Perc. 3 *f* *martellato* *8va*

Perc. 4 *f* To Conch Shell

Harp

Mother *f* *fiercely, calling after him*
 But if you dare re - turn with - out my re - venge, I will kill my - self in front of your

Vln. I *ff* *incisive*

Vln. II *ff* *incisive*

Vla. *ff* *incisive*

Vc. *ff* *incisive*

Cb. *ff*

4/4 3/16 2/4 3/4 1/4

612

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 3 4 2 4

4 4 4 4 4

pp

p *mf* *mp*

straight mute

8va

ver - y eyes, I swear I will I swear.

p *p*

smear pitch (emphasize shifts)
2 3 2 1 2 3 2 sim.

smear pitch (emphasize shifts)
2 3 2 1 2 3 2 sim.

616 $\text{♩} = 92$

Fl. *p* *mf* *3 gl.*

E.H. *p* *mf* *5*

A Cl. *p* *mf*

Bsn. *mf*

Hn. *p* *pp* *mf*

C Tpt. *pp* *mf* *senza sord.*

Tbn. *pp* *mf*

Perc. 1 *p* *3* *3*

Perc. 2 *f* *Conch Shell*

Perc. 3 *f* *BD and Sus. Cym.*

Perc. 4 *f* *Conch Shell*

Harp *p*

Young Men T *f* *DAMARU DRUMS* *Young Men in Black (offstage) play Damaru Drums (hold up and rotate wrist)*

Young Men B *f* *DAMARU DRUMS*

Vln. I *pp* *ord.*

Vln. II *pp* *ord.*

Vla. *p* *sul pont.*

Vc. *mf* *3*

Cb. *mf*

Rolmo Cym. play like crash cymbals but hold horizontally

Blow strongly into shell (buzz lips), raise pitch at end of note. Try to obtain E - F. Continue similarly, independent of other Conch

Lights out on Mother. Wheel revolves. In sorcery school, the Sorcerer stands on Black Mountain. Sorcerer, spotlighted standing on a black rock center stage, leaning slightly forward like an eagle in flight, dressed in platform black boots and tight black uniform with black sleeves like wings, ending in comma shaped iridescent black and blue feathers. Sharp black talons project from his shins. His face is partially masked by a tall black helmet in the shape of an eagle's head, the beak wide open in mid-scream. Young men in black stand behind the Sorcerer. One of them is Mila.

accel. *Più mosso* ♩ = 108

Fl. *f*

E.H. *f* *mf* *mp*

A Cl. *f* *p*

Bsn. *f* *p*

Hn. *To Dungchen (longhorn)*

C Tpt. *To Dungchen (longhorn)*

Tbn. *To Dungchen (longhorn)*

Perc. 1 *mf*

Perc. 2

Perc. 3 *f* *Mba* *(hard mallets, omit some 16ths if needed)*

Perc. 4 *f* *Vibes* *(hard mallets, omit some 16ths as needed)* *(ossia: enter here)*

Harp *mf*

Young Men T

Young Men B

Vln. I *p* *mf* *p* *sul pont.*

Vln. II *p* *mf* *p* *sul pont.*

Vla. *p* *mf* *p* *sul pont.*

Vc. *p* *mf*

Cb. *pizz.* *mf*

54

624

Fl.

E.H.

A Cl.

Bsn.

p

624

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tom and Cym.

mf

54

624

Harp

Sorcerer

pp misterioso, emerging out of texture, breathe when needed, vocal overtones ad lib (ossia: tacit until m. 643)

yaw

624

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

54

627 5/4 3+2

Fl. *mp*

E.H. *mp*

A Cl. *p* *pp* *ppp*

Bsn. *p* *pp* *ppp*

Hn. *f* *Dungchen (long horn) blow hard, surge at end (ossia, play part on horn)*

Tbn. *f* *Dungchen (long horn) blow hard, surge at end (ossia, play part on tbn)*

Perc. 1 *f* *rotate wrist holding top cymbal to strike alternate edges of bottm cymbal*

Perc. 2 *f*

Perc. 3 *p*

Perc. 4 *p*

Harp

Sorcerer *f* *nasal, changing syllables from "ree" to "ru" ad lib to achieve overtones, if possible*

yaw ree - - - ru

Vln. I *mf* *pp* *waver pitch increasingly wildly*

Vln. II *mf* *pp* *waver pitch increasingly wildly*

Vla. *mf* *pp* *waver pitch increasingly wildly*

Vc. *mf* *pp* *waver pitch increasingly wildly*

Cb. *mf* *pp* *gliss to 3/4 flat, freely* *sim.*

630

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Sorcerer

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

B.D.

hard sticks

3/4 3/4 3/4 5/4 4/4

634 **To Picc.** **Optional repeat** **Picc.** *play 2nd time* *(trem.)*

Fl. *mf* *mf*

E.H. *mf* *mf* *(trem.)*

A Cl. *mf* *mf* *(trem.)*

Bsn. *mf* *mf* *(trem.)*

Hn. **To Horn** **Horn** *2nd x only* *mf* *(trem.)*

C Tpt. *mf* *(trem.)*

Tbn. **To TBN**

Perc. 1 *mf* *mf* *(trem.)*

Perc. 2

Perc. 3 *muffled* *f*

Perc. 4 **Anvil** *f*

Sorcerer

Vln. I *f* *p* *slow bend off* *p* *sul pont, flautando come sopra*

Vln. II *f* *p* *p*

Vla. *f* *pp* *3* *sul pont.*

Vc. *f* *mp* *2nd x only* *sul tasto to...* *sul pont to...* *sul tasto to...* *sul pont.*

Cb. *f* *mf* *p* *mf* *sul tasto to...* *sul pont. to...* *sul tasto to...* *sul pont. to...*

Meno mosso $\text{♩} = 80$

637

Picc.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

(trem.)

harmon mute

$p < mf$
w/motor
play near bridge for harmonics

Amplified Kalimba

pp

pp

mf

ppp

p

mf

f

mp

p

p

smear pitch

2 3 2 1 2 3

6

punta d'arco

2nd X only
col legno, ricochet
repeat figure freely

sul tasto

III (o)

sul tasto to...

sul pont. to...

sul tasto

sul pont.

3 6

(ossia: no harmonics,
alternate ord/pont for
fluid color change)

4 1

5

640 **Slowly** ♩ = 72 **accel. poco a poco**

Tbn. *f*

Perc. 1

Perc. 3 *mf* **B.D.** *mf* **Chinese Cym.** *ff*

Perc. 4 *ff* (bend off)

Vln. I (bend off)

Vln. II

Vla. *p* *col legno, ricochet repeat figure freely*

Vc. *p* *col legno, ricochet repeat figure freely*

Cb. *mf*

642 **Quasi-recit, conductor cues percussion** 2+3

C Tpt. *harmon mute*

Tbn.

Perc. 1

Perc. 3 *mf* *ff*

Perc. 4

Vln. I (bend off) *pizz.* *arco* *pp* (slide just before next note)

Vln. II *flautando, punta d'arco* *pp* *ord.* *sul G* *sul D* *p*

Vla. *ord.* *p* *pp* different strings *continue rapidly, at own pace, fading out*

Vc.

Cb. *p* (harmonic gl.)

644

Tbn. *p* *gl.*

Perc. 1

Perc. 2 *Ngà Drum* *large double sided drum*
strike wooden beater in sweet spot

Perc. 3 *ff*

Perc. 4

Sorcerer *mf* *(training the young men)*
freely, drum/cymbal punctuate each entrance

You are not you an - y more, you are but no - thing,

Vln. I

Vln. II *(wide vibrato)*
pp

Vla. *pp*
sul pont. smear (inexact) pitch
2 3 2 1 2 3

Vc. *pp*
smear (inexact) pitch
2 3 1 2 3

Cb. *pizz.*
f

p smear (inexact) pitch
2 3 1 2 3

p smear pitch sim.
2 3 1

646

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sorcerer

you are but no - one, you are my wea - pon, you are my

Vln. I *4*
1

Vln. II

Vla. *sul pont*
wide vibrato
slightly sul pont with rapid flautando
wide vibrato

Vc. *wide vibrato*
smear pitch sim.
2 3 1
p

Cb.

649

Tbn. *p* *mf*

Perc. 1

Perc. 3 *ppp* (Sus. Cym.) B.D. *p* (ossia: 8vb)

Sorcerer

Young Men T *pp* stone, whispered freely on, or offstage

Young Men B *pp* stone

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

3/4 accel

652

Hn. *pp*

Tbn. *p* *mp*

Perc. 3

Sorcerer

Young Men T

Young Men B

2+3

652

Vln. I *p* smear pitch (inexact pitch) exaggerate with crescendo

Vln. II *p* smear pitch (inexact pitch) exaggerate with crescendo

Vla. *p* smear pitch (inexact pitch) exaggerate with crescendo

Vc. *p* smear pitch (inexact pitch) exaggerate with crescendo

8va

2 3 2 1 2 3 2 1 2

655 *quasi-gl., ad lib.* **2** **3** **4** **4** **4** **4**

Picc. *mf* *quasi-gl., ad lib.* **Allegro intenso** ♩ = 96

Ob. *mf* *quasi-gl., ad lib.* **f**

A Cl. *mf* *quasi-gl., ad lib.* **f**

Bsn. *mf* **f**

Hn. *mf* **f**

C Tpt. **mf**

Tbn. *mf*

Perc. 1 **mf** **Rolmo Cym.**

Perc. 2 *mf*

Perc. 3 *mf*

Harp *f*

Sorcerer *mf* *(like an evil, industrial machine)*
 You are not you an - y-more, you are but noth - ing you are but

Young Men T

Young Men B

Vln. I *chromatic gl. ad lib*

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *fp*

658

Picc. 4/4 2/4 7/8 3/4

Ob.

A Cl. 7 mp

Bsn. mf 3

Hn. mf mp

C Tpt. p mf

Tbn. senza sord. mp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer *f*
no - one, you are my wea - pon, you are my stone, you are the flesh and the blood that I own

Vln. I trem. gl. *f* *p* 5

Vln. II trem. gl. *f* *p*

Vla. *f* *p* 6

Vc. trem. gl. *f* *p*

Cb. trem. gl. *f* *p*

661 **3**
4

Picc. *mf*

Ob. *mp* *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf* *f*
shake *cuivre*

C Tpt. *mf* *f*
senza sord. *shake* *cuivre*

Tbn. *mf* *f*
shake *cuivre*

Perc. 1

Perc. 2

Perc. 3 *f*
Mba hard mallets

Perc. 4

Harp *f*

Vln. I *mf* *fp*
gritty, at the frog

Vln. II *mf* *fp*
gritty, at the frog

Vla. *mf* *fp*
gritty, at the frog

Vc. *mf* *gritty, at the frog*

Cb. *mf* *pizz.*

5
8

663 3+2

Picc. *mf* grace on beat (trem.) To Flute

Ob. *mf* grace on beat (trem.)

A Cl. *fp* *fp* *mf* grace on beat (trem.)

Bsn. *fp* *fp* *mf*

Hn. *fp* *fp* *mf*

C Tpt. *fp* (trem.) grace on beat

Tbn. *fp* *fp* grace on beat

Perc. 1 *mp*

Perc. 2 hard mallets *mp*

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla. *f* *fp* grace on beat

Vc. *f* *fp* grace on beat

Cb. *f* *fp* grace on beat

5 3 2 4 3

672

Flute

Fl. *mf* 6

Ob. *mf* 5

A Cl. *mf* 6

Bsn.

Hn. *mf* *f* 6

C Tpt. *f* 3 3 3 6

Tbn. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mp* *mf*

Perc. 4

Harp *ff* *gl. in 3rds*

Sorcerer *f*

you are the flesh and the blood that I own

Vln. I *mf* *gritty, at the frog* *scratchy* *f* 3 3 3

Vln. II *mf* *gritty, at the frog* *scratchy* *f*

Vla. *mf* *scratchy* *f* *scratchy*

Vc. *mf* *scratchy* *f*

Cb. *mf* *scratchy* *f*

freely, out of time

674

A Cl. *mp*

Bsn. *p* *mp*

Hn. *p*

Tbn. *p*

Perc. 1 Amplified Kalimba *ppp* bowed

Perc. 2 *p*

Perc. 3 *p* *f* Slapstick

Perc. 4 *f*

Harp

Mila *mp* What does that mean?

Sorcerer con - cen - trate! con - cen - trate!

YOUNG MEN IN BLACK

Young Men T *mf* *pp* speaking to themselves, independently of the others
con - cen - trate, con - cen - trate, con - cen - trate,

Young Men B *mf* *pp*
con - cen - trate, con - cen - trate, con - cen - trate,

Vln. I *mp* *col legno battuto* *ord.* *pp*

Vln. II *mp* *col legno battuto* *ord.* *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

2/4

a tempo

677

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

any wood, metal or skin

6

fp

harmon mute

p

Gong

pp

f

mf

p

f

mf

p

f

At - ten - tion

Yes sir

Yes sir

ord.

mp

mf

mf

p

pizz.

f

mf

pizz.

arco

f

mf

arco

sul pont.

mf

p

pizz.

f

mf

arco

sul pont.

mf

p

f

mf

8va

681

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *fp* *mf* *fp*

mf *fp* *mf* *fp*

p *p*

pp *f*

mf *fp* *mf* *fp*

f *pp*

mp *strangely seductive*

pp *pizz.* *pp*

f *fp* *fp* *pp*

f *fp* *fp* *pp*

Thoughts are like

sul tasto to... *widen vibrato increasingly* *sul pont.*

sul tasto to... *widen vibrato increasingly* *sul pont.*

sul tasto to... *widen vibrato increasingly* *sul pont.*

sul pont. *fp* *fp* *pp*

f *fp* *fp* *pp*

pizz. *pp*

f *fp* *fp* *pp*

f *fp* *fp* *pp*

686

Fl. *flz.* *mp* To Picc.

Ob. *p*

A Cl. *p* *mp*

Bsn. *p* *f* *mp*

Hn. *f* *p*

C Tpt. *harmon mute* *p* *p*

Tbn. *f* *p* *f* *p*

Perc. 2 *p*

Perc. 3 *p* Snare

Perc. 4 *mf*

Harp

Mila *f* *pp* *mf* *mf*
 thoughts are like de-mons Fo - cus

Sorcerer *f* *pp* *mf*
 de-mons, Ah Fo - cus,

Young Men T *f* *mf*
 thoughts are like de-mons Fo - cus

Young Men B *f* *mf*
 thoughts are like de-mons Fo - cus

Vln. I *p* *pp*

Vln. II *mp* *pp* *arco*

Vla. *ord. non legato* *p* *scratchy* *mp* *pp* *arco*

Vc. *arco* *f* *pizz.* *p* *arco*

Cb. *f* *pizz.* *pizz.* *p*

690

Fl. 2/4 freely, out of time 2/4 a tempo 3/8 Picc. f 3/16 3/8

Ob. f f

A Cl. f

Bsn. mf f

Hn. pp mf senza sord. mf

C Tpt. senza sord. mf

Tbn. mf

Perc. 1 High Drone motor on bridge for harmonics 2/4 4/4 2/4 3/8 3/16 3/8

Perc. 2 Sizz. Cym. Any Wood, Metal or Skin f mf

Perc. 3 B.D. + Sus. Cym. mf

Perc. 4 mf

Harp palm on lowest notes for gong sound f mp

Mila Who do I hate?

Sorcerer fo-cus your will, think your thoughts of hate

Vln. I p fp

Vln. II sul pont. fp fp

Vla. f fp mf

Vc. f fp mf

Cb. f fp mf

696

Picc. *3* *3* *3* *4*

Ob. *3* *3* *3* *4*

A Cl. *3* *3* *3* *4*

Bsn. *3* *3* *3* *4*

Hn. *3* *3* *3* *4* *quasi-gl.* *mf* *pp*

C Tpt. *3* *3* *3* *4* *mf* *quasi-gl.* *pp*

Tbn. *3* *3* *3* *4* *mf* *pp*

Perc. 1 *3* *3* *3* *4*

Perc. 3 *3* *3* *3* *4*

Perc. 4 *3* *3* *3* *4*

Harp *mf* *p*

Mila *mf* Fo-cus, fo-cus, fo - cus your will, think your thoughts of

Young Men T *mf* Fo-cus, fo-cus, fo - cus your will, think your thoughts of

Young Men B *mf* Fo-cus, fo-cus, fo - cus yourwill, think your thoughts of

Vln. I *3* *3* *3* *4* *sul pont.* *mf* *pp*

Vln. II *3* *3* *3* *4* *sul pont.* *mf* *pp*

Vla. *3* *3* *3* *4* *sul pont.* *p* *mf* *mp* *pp*

Vc. *3* *3* *3* *4* *sul pont.* *p* *mf* *mp* *pp*

Cb. *3* *3* *3* *4* *col legno battuto* *p* *mp* *pp*

with great energy

701

Picc. *mf*³ *f* *mf* *f*

Ob. *mf* *f* *mf* *f*⁵

A Cl. *mf* *mf* *f* *mf* *f*⁷

Bsn. *mf* *mf*⁶ *f* *mf*

Hn. *f* *mf* *f* *mf* *quasi-gl., ad lib.*

C Tpt. *f* *mf* *f* *mf* *quasi-gl., ad lib.*

Tbn. *f* *mf* *f* *mf* *quasi-gl., ad lib.*

Perc. 1 *mf* *mf*

Perc. 2 *mf* *mf*

Perc. 3 *mf* *mf* *mf* *mf*

Perc. 4 *f*

Harp *f*

Mila *f*

Young Men T *f* hate

Young Men B *f* hate

Vln. I *mf* *f* *mf* *pizz.* *arco*

Vln. II *mf* *f* *mf* *scratchy* *pizz.* *scratchy*

Vla. *mf* *f* *mf* *pizz.* *scratchy arco*

Vc. *mf* *f* *mf* *scratchy* *mf*

Cb. *mf* *f* *p* *mf* *ord.*

*mf*³ *f* *mf* *f*

mf *f* *mf* *f*⁵

mf *mf* *f* *mf* *f*⁷

mf *mf*⁶ *f* *mf*

f *mf* *f* *mf* *quasi-gl., ad lib.*

f *mf* *f* *mf* *quasi-gl., ad lib.*

mf *mf*

mf *mf*

mf *mf* *mf* *mf*

f

f

f *mf* *pizz.* *arco*

mf *f* *mf* *scratchy* *pizz.* *scratchy*

mf *f* *mf* *pizz.* *scratchy arco*

mf *f* *mf* *scratchy* *mf*

mf *f* *p* *mf* *ord.*

*mf*³ *f* *mf* *f*

mf *f* *mf* *f*⁵

mf *mf* *f* *mf* *f*⁷

mf *mf*⁶ *f* *mf*

f *mf* *f* *mf* *quasi-gl., ad lib.*

f *mf* *f* *mf* *quasi-gl., ad lib.*

mf *mf*

mf *mf*

mf *mf* *mf* *mf*

f

f

f *mf* *pizz.* *arco*

mf *f* *mf* *scratchy* *pizz.* *scratchy*

mf *f* *mf* *pizz.* *scratchy arco*

mf *f* *mf* *scratchy* *mf*

mf *f* *p* *mf* *ord.*

*mf*³ *f* *mf* *f*

mf *f* *mf* *f*⁵

mf *mf* *f* *mf* *f*⁷

mf *mf*⁶ *f* *mf*

f *mf* *f* *mf* *quasi-gl., ad lib.*

f *mf* *f* *mf* *quasi-gl., ad lib.*

mf *mf*

mf *mf*

mf *mf* *mf* *mf*

f

f

f *mf* *pizz.* *arco*

mf *f* *mf* *scratchy* *pizz.* *scratchy*

mf *f* *mf* *pizz.* *scratchy arco*

mf *f* *mf* *scratchy* *mf*

mf *f* *p* *mf* *ord.*

*mf*³ *f* *mf* *f*

mf *f* *mf* *f*⁵

mf *mf* *f* *mf* *f*⁷

mf *mf*⁶ *f* *mf*

f *mf* *f* *mf* *quasi-gl., ad lib.*

f *mf* *f* *mf* *quasi-gl., ad lib.*

mf *mf*

mf *mf*

mf *mf* *mf* *mf*

f

f

f *mf* *pizz.* *arco*

mf *f* *mf* *scratchy* *pizz.* *scratchy*

mf *f* *mf* *pizz.* *scratchy arco*

mf *f* *mf* *scratchy* *mf*

mf *f* *p* *mf* *ord.*

*mf*³ *f* *mf* *f*

mf *f* *mf* *f*⁵

mf *mf* *f* *mf* *f*⁷

mf *mf*⁶ *f* *mf*

f *mf* *f* *mf* *quasi-gl., ad lib.*

f *mf* *f* *mf* *quasi-gl., ad lib.*

mf *mf*

mf *mf*

mf *mf* *mf* *mf*

f

f

f *mf* *pizz.* *arco*

mf *f* *mf* *scratchy* *pizz.* *scratchy*

mf *f* *mf* *pizz.* *scratchy arco*

mf *f* *mf* *scratchy* *mf*

mf *f* *p* *mf* *ord.*

704

Picc. *To Flute*

Ob.

A Cl. *quasi-gl., ad lib.* *p*

Bsn. *f* *p*

Hn. *mf* *pp*

C Tpt.

Tbn. *mf* *pp*

Perc. 2

Perc. 3 *mf* *rim* *pp*

Perc. 4 *Vibes* *f*

Harp *mf* *pp bis. (rapidly, ad lib.)* *mf*

Sorcerer *de -*

Vln. I *f* *f* *pizz.*

Vln. II *f* *f* *pizz.*

Vla. *f* *f* *flautando* *ppp*

Vc. *f* *pizz.* *pp*

Cb. *f* *pizz.* *pp*

2/4 4/4

706

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 3

Harp

Mila

Sorcerer

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

ppp

flautando

arco, non legato

arco

de - vour - ing de-mon, fire-breath-ing de-mon,

vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab - bing de - mon,

de - vour - ing de-mon, fire-breath-ing de-mon,

de - vour - ing de-mon, fire-breath-ing de-mon,

709 **Flute** *p* *f* *incisive* *chromatic bend off*

709 **Ob.** *p* *f* *chromatic bend off*

709 **A Cl.** *f* *chromatic bend off* *marcato*

709 **Bsn.** *f* *chromatic bend off* *marcato*

709 **Hn.** *f*

709 **C Tpt.** *f*

709 **Tbn.** *f*

709 **Perc. 1** **Rolmo Cym.** *f*

709 **Perc. 2** **Tom + Sizz. Cym.** *f*

709 **Perc. 3** *pp* *f* *muffle*

709 **Perc. 4** *f* **Slapstick**

709 **Harp** *f*

Mila
soar - ing de - mon, stab-bing de-mon

Young Men T
soar - ing de - mon, stab-bing de-mon

Young Men B
soar - ing de - mon, stab-bing de-mon

709 **Vln. I** *ff* *gritty, at the frog*

709 **Vln. II** *ff* *gritty, at the frog*

709 **Vla.** *ff* *gritty, at the frog*

709 **Vc.** *ff*

709 **Cb.** *f* *pizz.*

712

Fl.

A Cl.

Bsn. *like a heart-beat*
p

Hn. *712*
maestoso
mp

C Tpt. *maestoso*
mp

Tbn. *maestoso*
mp

Perc. 3 *like a heartbeat*
pppp

Perc. 4 *Vibes*
mp

Harp *712*
p — *mf*

Mila *p* — *mf*
Scor-pi-on sting-ing a-gain and a-gain and a-gain

Sorcerer *mf snarling*
Scor-pi-on sting-ing a-gain and a-gain and a-gain

Young Men T *p* — *mf*
Scor-pi-on sting-ing a-gain and a-gain and a-gain

Young Men B *p* — *mf*
Scor-pi-on sting-ing a-gain and a-gain and a-gain

Vln. I *712*
pp — *p* — *mf*

Vln. II *pp* — *p* — *mf*

Vla. *p* — *mf*

Vc. *play figure rapidly ad lib.*
ppp — *p* — *mf*
col legno battuto

Cb. *ppp* — *p* — *mf*

715

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *p* \leftarrow *mf*

Tbn. *pp* \rightarrow *mp* *harmon mute* *stem 1/2 out*

Perc. 1 *pp* **Amp. Plank**

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer *p almost whispered*
 The en-e-my, — you will know them by their pu - trid smell, the en-e-my

Young Men T *p*
 the en-e-my

Young Men B *p*
 the en-e-my

Vln. I *pp*

Vln. II *pp*

Vla. *col legno battuto* *f* \rightarrow *pp*

Vc. *f* \rightarrow *pp* *col legno battuto*

Cb. *ord.* *f* \rightarrow *p*

2/4 3/4

719

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mila

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/*4* *4*/*4* *2*/*4*

p *gl.* *p* *p* *mf* *mf* *p* *pizz.* *p* *p* *p* *p*

Who is the en-emy? the en-e-my,

we will know them by their pu - trid smell,

we will know them by their pu - trid smell,

pizz.

723

Fl. *quasi gl., ad lib.*

Ob. *quasi gl., ad lib.*

A Cl. *quasi gl., ad lib.*

Bsn. *mf*

Hn. *mf*

C Tpt. *senza sord.* *p* *mf*

Tbn. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *Crash Cym.* *l.v.*

Harp *f* *gl.*

Mila *p*
the en-e-my, Ah,

Sorcerer *p*
the en-e-my Ah

Young Men T *p*
the en-e-my Ah

Young Men B *p*
the en-e-my

Vln. I *mf* *scratchy* *3* *3*

Vln. II *mf* *arco scratchy* *3* *3* *pizz.* *p* *mf* *arco* *3* *3*

Vla. *mf* *arco scratchy* *3* *3* *pizz.* *p* *mf* *arco* *3* *3*

Vc. *mf* *ord.* *scratchy* *p* *mf*

Cb. *mf* *scratchy* *p* *mf*

Fl. 731

Ob.

A Cl.

Hn. 731 *p* \rightarrow *f* *pp* \rightarrow *f* *p* \rightarrow *mf*

C Tpt.

Tbn. *p* \rightarrow *f*

Perc. 1 731 Amp. Cym. with stick *mf*

Perc. 2

Perc. 3 731 B.D. on rim *pp*

Perc. 4

Harp

Sorcerer *mf*
List - en to them whine,

Vln. I 731

Vln. II *col legno battuto* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Cb. *fp*

736

Fl.

Ob.

A Cl.

Hn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

2/4

3/4

2/4

pp

f

p < mf

pp

Anvil

pp

736

See them crawl - ing in the mud and slime

mf

List - en to them

mf

List - en to them

736

sul pont.

pp

mp

ord. sul pont.

mp

sul pont.

mp

pp

as high as possible

740 *flz.*
mf
flz if possible, gritty sound

Fl.

Ob.

A Cl.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Sorcerer

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4 2/4 4/4

*mf*³ *mf* *mp*

(or any high note)

I'm crawl - ing in the

Lis - ten to them whine, See them crawl - ing in the mud and slime,

whine, See them crawl - ing in the mud and slime

whine, See them crawl - ing in the mud and slime mud and

sim. *sim.* *sim.*

744 *quasi-gl., ad lib.*

Fl. *mf f*

Ob. *mf f*

A Cl. *mf f*

Bsn. *mf f*

Hn. *mp mf f*

C Tpt. *mp f*

Tbn. *mf f*

Perc. 1 *Rolmo Cym. mf*

Perc. 2

Perc. 3 *Snare mf*

Perc. 4

Harp

gong sound: strike palm on lowest strings

Mila *fall off pitch f*

Sorcerer

Young Men T *f*

Young Men B *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *play figure freely mf*

Cb. *f pizz. mf*

any high pitch

any high pitch

6

mud and slime Kill them, kill them, an - ni - hi - late

mud and slime Kill them, kill them, an - ni - hi - late, an - ni - late

slime Kill them, kill them, an - ni - hi - late, an - ni - late

747

Fl. *p*

Ob. *p*

A Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

C Tpt. *p* *pp*

Tbn. *fp*

Perc. 2 *pp* Low Tom rim

Perc. 3 *f* *p* *pp*

Harp *pp* *mf*

Sorcerer *(ossia 8va)*
No rea-son they should be a-live

Young Men T *p*
An-i-mals, ver-min, an-i-mals, ver-min, no rea-son they should be a-live,

Young Men B *p*
An-i-mals, ver-min, an-i-mals, ver-min, no rea-son they should be a-live,

Vln. I *pizz.* *p sub.* *col legno*

Vln. II *pizz.* *p sub.* *pp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *sul pont.*

Vla. *p sub.* *f* *pp* *col legno*

Vc. *p sub.* *f* *pp* *col legno* *ord.*

Cb. *p sub.* *f* *pp* *col legno* *ord.*

751

Fl.

Ob. *pp* *mp*

A Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn.

Tbn.

Perc. 2 Sizz. Cym. *mf*

Perc. 3

Harp

Mila *p* *mf*
 an-i-mals, ver-min, an-i-mals, ver-min, no rea-son they should be a-live, suf-fo-cate, e-vis-cer-ate, a-

Young Men T *mf*
 an-i-mals, ver-min, an-i-mals, ver-min, no rea-son they should be a-live, suf-fo-cate, e-vis-cer-ate, a-

Young Men B *mf*
 an-i-mals, ver-min, an-i-mals, ver-min, no rea-son they should be a-live, suf-fo-cate, e-vis-cer-ate, a-

Vln. I *ord.* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

754

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *mf*

Tbn. *mf*³

Perc. 2 *f*

Perc. 3 *f*

Harp *ff*

Mila *ff*
ni - hil - ate, strang - u - late, stab!

Young Men T *ff*
ni - hil - ate, strang - u - late, stab!

Young Men B *ff*
ni - hil - ate, strang - u - late, stab!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

756

Fl. *ff* *quasi-gl., ad lib.*

Ob. *ff* *quasi-gl., ad lib.*

A Cl. *ff* *quasi-gl., ad lib.*

Bsn. *ff* *quasi-gl., ad lib.*

Hn. *ff*

C Tpt. *f* *ff*

Tbn. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *f* Tambourine

Harp *fff* *gl.*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

758

Fl.

Ob.

A Cl. *mf*

Bsn. *p* *ppp*

Hn. *p* *ppp*

C Tpt. *p* *ppp*

Tbn. *p* *ppp*

Perc. 1 *pp*

Perc. 2

Perc. 3 *soft mallets* *fff* *Pods* *ppp*

Perc. 4 *ppp*

Harp *fffzpp* *ppp* *bis., play figure rapidly ad lib.*

Sorcerer *ppp* *quiet, breathy and chant like*

Vln. I *ppp* *molto sul pont, rapid bowing, natural harmonics*

Vln. II *ppp* *sul pont. trem.*

Vla. *ppp* *sul pont. trem.*

Vc. *ppp* *sul pont. trem.* *decresc. last time*

Cb. *ppp*

Spring Tube *bow wire at top for raspy quiet tone, stay sotto voce*

De-mons and de - mons, thoughts are like de - mons

761

Fl.

Ob.

A Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Sorcerer

Young Men T

Young Men B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp (falsetto if possible)

pp quiet, breathy and chant-like

ppp quiet, breathy and chant-like

pp

pp

col legno battuto

pp

(m. 761 - 768 optional)

Ah, Ah

Kill-ing a-gain and a-gain and a-gain, de-

De-mons and de-mons, thoughts are like de-mons De-mons and de-mons, thoughts are like de-mons Kill-ing a-gain and a-gain and a-gain, de-

764 Picc. *ppp* *p*

A Cl. *p*

Bsn. *pp*

Perc. 1 *rim*

Perc. 3 *pp*

Harp *pp* *p*

Mila *(ossia: tacit until next entrance)* *mf*
 8 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab - bing de - mon, Kill-ing a - gain and a-gain and a-gain, de-

Sorcerer

Young Men T *mf*
 8 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab - bing de - mon, Kill-ing a - gain and a-gain and a-gain, de-

Young Men B *mf*
 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab - bing de - mon, Kill-ing a - gain and a-gain and a-gain, de-

Vln. I *pp*

Vln. II *pp* *p*

Vla. *col legno battuto* *p*

Vc. *p*

Cb. *col legno battuto*

767

Picc. *mp* 6 6 6 6

Ob. *p* *mp* 6 6 6 6

A Cl. *mp* 6 6 6 6

Bsn. *mp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp* *p*

Perc. 1

Perc. 3

Harp *mp* 6 6 6 6

Mila
 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab-bing de - mon,

Sorcerer

Young Men T
 8 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab-bing de - mon, scor-pi-ons, scor-pi-ons, sting - ing a-gain and a -

Young Men B
 vour - ing de - mon, fire - breath-ing de - mon, soar - ing de - mon, stab-bing de - mon, scor-pi-ons, scor-pi-ons, sting - ing a-gain and a -

Vln. I *p* *mp* 6 6 6 6

Vln. II *mp* 6 6 6 6

Vla. *ord.* *mp* 6 6 6 6

Vc. *ord.* *mp*

Cb. *ord.* *mp*

770

Picc. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. 1

Perc. 2 *p*
on drum head

Perc. 3 *mp*
Chinese Cym.

Perc. 4 *p*

Harp *mf*

Mila *f*
8 Scor - pi - ons, scor - pi - ons, sting - ing a - gain and a gain

Sorcerer *f*
8 Scor - pi - ons, scor - pi - ons, sting - ing a - gain and a gain and a - gain and a - gain and a -

Young Men T *f*
8 gain, and a - gain and a - gain and a -

Young Men B *f*
8 gain, and a - gain and a - gain and a -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

3/4 4/4

In the village, huge drone-like scorpions attack Uncle's house.

774 *quasi-gl., ad lib.*

Picc. *pp*

Ob. *quasi-gl., ad lib.*

Vill. S Maid *p*

Bsn. *quasi-gl., ad lib.* *ff*

Hn. *p*

C Tpt.

Tbn. *f*

Perc. 1 *sim.* *f*

Perc. 2 *Sizz. Cym.*

Perc. 3 *sffz*

Perc. 4 *Gong soft mallets* *ppp*

Harp *ff* *gl.* *ad lib.*

Mila kill, now I kill, now I kill, _____ *(hold as long as possible, or cut off as needed)*

Vln. I

Vln. II *p*

Vla. *fz*

Vc. *fz*

Cb. *ff*

777 *mf* *colla voce*

Picc.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 *ppp* Low Drone

Perc. 2 *ppp* Sizz. Cym. *soft mallets*

Perc. 3 *sfz*

Perc. 4

Harp *mf* *bis.* *ff* *8^{vb}*

Mila

Vill. S *MAID ff* *now I kill!* *(screams in alarm)*

Maid

Vln. I *fp*

Vln. II *fp* *waver pitch*

Vla. *fp* *waver pitch*

Vc. *fp*

Cb. *arco* *fff*

The roof caves in. On Black Mountain, lights out on Mila. In the village, clouds of dust. In the ruins, Villagers wander around dead bodies.

Lunga

779 *quasi gl., ad lib.* **ff**

Picc.

Ob. **fff** *quasi gl., ad lib.*

A Cl. **fff** *quasi-gl., ad lib.*

Bsn. **fff** *quasi-gl., ad lib.*

Hn. *fp*

C Tpt. *fp*

Tbn.

Perc. 1 *strike with mallet* **fff** *arco* *bow underside* *l.v.*

Perc. 2 **fff** *l.v.*

Perc. 3 *Sus. Cym.* *pp* **fff** *l.v.*

Perc. 4 **fff** *l.v.*

Harp *ad lib. multiple glisses, from high to low* *loco* **ff** **fff** *loud gong sound*

Mila

Vln. I **fff**

Vln. II **fff**

Vla. **fff**

Vc. **fff**

Cb. **fff**

3
4
3
4
3
4
3
4

782 **3** Adagio, dolente ♩ = 52 To Flute

Picc. *p*

Ob.

A Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* *con sord.*

C Tpt. *ppp* *cup mute*

Tbn. *ppp* *cup mute*

Perc. 4 Vibes *arco* *ppp*

Harp *pp*

Vill. A VILLAGERS *pp* very gently and quietly ,
Oh, _____

Vill. T *pp* very gently and quietly
Oh, _____

Vln. I *pp*

Vln. II *pp*

Vla. *sul tasto* *pp*

Vc.

Cb.

788

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 4

Harp

Vill. S
pp *very gently and quietly*
 Oh, _____ Oh, _____ the ra - di - ant bride, Oh, _____ the ra - di - ant groom,

Vill. A
 Oh, _____ Oh, _____ the ra - di - ant bride, Oh, _____ the ra - di - ant groom,

Vill. T
 Oh, _____ Oh, _____ the ra - di - ant bride, Oh, _____ the ra - di - ant groom,

Vill. B
pp
 Oh, _____ oh, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

794

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Harp

Vill. S

Vill. A

Vill. T

Vill. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Guests in their fin - 'ry, un - cle's fam' - ly, his chil-dren, and his grand - child-ren, thir-ty five dead, so much pain,

Guests in their fin - 'ry, un - cle's fam' - ly, his chil-dren, and his grand - child-ren, thir-ty five dead, so much pain,

Guests in their fin - 'ry, un - cle's fam' ly, his chil-dren, and his grant - child-ren, thir-ty five dead, so much pain,

Guests in their fin - 'ry, un - cle's fam' ly, his chil-dren, and his grant - child-ren, thir-ty five dead, so much pain,

pp

pp

pp

pp

pp

pp

Mother hooks her red scarf to the end of a long pole and waves it like Madame Lafarge rejoicing by the guillotine

798 **3** Flute *pp*

798 **4** Ob. *pp*

798 **3** A Cl. *pp*

798 **4** Bsn. *pp*

798 **3** Hn. *p* *pp*

798 **4** C Tpt. *p*

798 **4** Tbn. *p* *pp*

798 Harp

798 Mother *mf* (gratified by what has happened)
The gods are good to me, _____

798 **3** Vill. S *pp* covered sound, very quiet
Oh, _____

798 **4** Vill. A *pp*
Oh, _____

798 **4** Vill. T *pp*
Oh, _____

798 **4** Vill. B *pp*
Oh, _____

798 **3** Vln. I

798 **4** Vln. II

798 Vla.

798 Vc.

798 Cb.

803

Fl.

Ob.

A Cl.

Bsn.

Tbn.

Perc. 3

Harp

Mother

Vill. S

Vill. A

Vill. T

Vill. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

To EH

B.D.

ppp

pppp

p

pizz.

p

pp

pp

my son has killed for me. I have my re-venge.

Oh, Oh, Oh, Oh,

Oh, Oh,

oh, oh,

oh,

Declamatory, start slowly and gradually accel. to end of aria

♩ = 48

Fl. *trb* *mf* *trb* *mf* *trb* *mf* *trb* *mf* *E.H.*

E.H. *p*

A Cl. *p* *p* *p*

Bsn. *p* *p* *p*

Hn. *con sord.* *p* *mp*

C Tpt. *straight mute* *mf*

Tbn. *bucket mute* *p*

Perc. 1

Perc. 2 *Sizz. Cym.* *with stick* *pp*

Perc. 3 *Triangle* *with light metal rod* *p* *B.D.* *soft mallet* *pp*

Perc. 4 *Vibes* *soft sticks* *p*

Harp *mf*

Mother *mf*
 I was rich, I had eve-ry-thing, I had eve-ry - thing I wanted and needed When my jewels were sto-len__ I went

Vln. I *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

Vln. II *(trem.)* *mf* *mf* *mf* *pp*

Vla. *mf* *mf* *mf* *pp*

Vc. *mf* *mf* *mf* *pp*

C.B. *mf* *mf* *mf* *pp*

813 **2** **4** **2** pressing forward

Fl. *p*

E.H. *p* *mp* Solo

A Cl. *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *p* cup mute

C Tpt. *p*

Tbn.

Perc. 1

Perc. 2 Toms *mp*

Perc. 3 Snare brushes *mf* *p*

Perc. 4

Harp *p* *mf* Bartok pizz.

Mother *mp* smugly *3*
 on, and on, and on, dy-ing of hu-mi-li-a-tion but I sur-vived

Vln. I *pp* *gl. down slightly while playing trem.* *col legno battuto* *p*

Vln. II *pp* *gl. down slightly while playing trem.* *sul pont.* *pizz.* *gl.* *col legno battuto* *p*

Vla. *pp* *gl. down slightly while playing trem.* *sul pont.* *mp* *arco* *pp*

Vc. *pp* *mp* *gl.* *pizz.* *arco* *pp*

C.B. *pp* *p* *pp*

Aunt appears, distraught.

818

Fl.

E.H.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Aunt

Vln. I

Vln. II

Vla.

Vc.

C.B.

fp

pp

p

mf

f

quasi-gl.

p

mf

p

mf

mf

p

f

rim

p

mf

mf

mf

mf

mf

mf

mf

mf

mp triumphant, sneering

AUNT *f*

Why would I help you? You, who did noth-ing for me. I

Help, help!

pizz.

ord. arco

p

mf

ord. arco

p

mf

pizz.

arco

p

mf

arco

p

mf

p

mf

mf

822

Fl. *flz.*
mf

E.H.

A Cl. *mp*

Bsn. *p*

Hn. *p*

C Tpt. *Harmon mute, stem out 1/2*
mp

Tbn. *mp* *mf* *p*

Perc. 2 *p* *mf* *pp* *p*
Sizz. Cym. with stick Woodblocks Toms

Perc. 3 *mf* *mp*
B.D. Triangle

Perc. 4 *p* *mp*
Tambourine

Harp *f*

Mother *mf* *p*
begged and plead - ed You turned your back, now I turn mine, I am ce - le - brat - ing,
she is enjoying this

Vln. I *mp* *mf* *fp* *col legno battuto*
sul pont.

Vln. II *p* *mf* *fp* *col legno battuto*
sul pont.

Vla. *p* *mf* *fp* *col legno battuto*
sul pont.

Vc. *pizz.* *mp* *mf* *fp* *col legno battuto*
sul pont.

C.B. *p* *mf* *arco* *Solo*
mp

825
Fl. *f* ³
E.H. *mp*
A.Cl. *mp* ³ *p* *f* ³ *p*
Bsn. *mp* *f* ³ *p*
Hn. *p* *p*
C.Tpt.
Tbn. *p* *p*
Perc. 2
Perc. 3 B.D. *p* *mf* Snare wood
Perc. 4 Ratchet *mf*
Harp *p* *mf* *mp*
Mother *mf* I have my revenge *mf* *sprechstimme* You go to hell, dear
Aunt *f* Help, help!
Vln. I *ord.* *mp* *f* *sul pont.* *ord.*
Vln. II *ord.* *pp* *trem. gl.* *mp* *f* *sul pont.* *ord.*
Vla. *ord.* *p* *trem. gl.* *f* *sul pont.* *ord.*
Vc. *ord.* *p* *trem. gl.* *f* *sul pont.* *ord.*
C.B. *mf* *f* ³ *ord.* *mp*

♩ = 60

832

Fl. *pp* 5

A Cl. *pp* 5

Bsn. *pp* 5

Hn. *pp*

C Tpt. *p* *pp*

Perc. 1 *pp* *l.v.*

Perc. 2

Perc. 3 *ppp* *B.D. soft sticks*

Perc. 4 *f* *ppp* *soft sticks*

Harp *f* *pp*

Mother *p* *mp*
 have my re - venge Stop wail - ing, won't you? So you're dy - ing, don't make a scene

Aunt *f* (Aunt wails).
 Ah

Vln. I *ord.* *f* *p* *mp*

Vln. II *ord.* *f* *ppp* *sim.*

Vla. *f* *ppp* *arco* *sim.*

Vc. *f* *ppp* *sim.*

C.B. *ord.* *f*

keep pressing forward

This musical score page includes the following parts and markings:

- Fl.**: Treble clef, 836. Measure 4 contains a sixteenth-note triplet marked *p*.
- Ob.**: Treble clef, 836. Measure 2 contains a triplet marked *p*.
- A Cl.**: Treble clef, 836. Measure 1 contains a sixteenth-note triplet marked *pp*. Measure 4 contains a sixteenth-note triplet marked *p*.
- Bsn.**: Bass clef, 836. Measure 1 contains a sixteenth-note triplet marked *pp*.
- Hn.**: Bass clef, 836. Measure 1 contains a sixteenth-note triplet marked *pp*. Measure 2 contains a quarter note marked *pp*. Measure 3 contains a quarter note marked *pp*.
- C Tpt.**: Treble clef, 836. Measure 2 contains a quarter note marked *pp*. Measure 3 contains a quarter note marked *pp*.
- Tbn.**: Bass clef, 836. Measure 1 contains a quarter note marked *p* and a half note marked *mf*. Measure 2 contains a quarter note marked *pp*. Measure 3 contains a quarter note marked *fp*. Includes a "Harmon mute" instruction with a diagram.
- Perc. 1**: Percussion 1, 836. Measure 3 contains a quarter note.
- Perc. 2**: Percussion 2, 836. Measure 3 contains a quarter note marked *ppp*.
- Perc. 3**: Percussion 3, 836. Measure 4 contains three eighth-note triplets.
- Perc. 4**: Percussion 4, 836. Measure 1 contains a quarter note.
- Harp**: 836. Measure 1 contains a quarter note.
- Mother**: 836. Measure 1 contains a quarter note marked *mf*. Lyrics: "so you're bleed - ing are you? I bled for years, now I am". Includes triplet markings.
- Vln. I**: Treble clef, 836. Measure 1 contains a quarter note marked *pp*.
- Vln. II**: Treble clef, 836. Measure 1 contains a quarter note marked *pp*.
- Vla.**: Alto clef, 836. Measure 1 contains a quarter note marked *pp*.
- Vc.**: Bass clef, 836. Measure 1 contains a quarter note marked *pp*.
- C.B.**: Bass clef, 836. Measure 3 contains a quarter note marked *p*.

Più mosso,
quasi waltz (♩ = 69)

840

Fl. *mf*

Ob. *p*

A Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *pp* *p*

C Tpt. *pp* *p*

Tbn. *p*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Harp *mp* *mf*

Mother *f*
dom - i - nat - ing - I am dom-i-nat-ing now I have my re - venge I have won the bat - tle, —

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

C.B. *mp*

accel.

846

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

C.B.

p

mp

pp

straight mute

hit together lightly

Mba. hard mallets

pizz.

the crown is mine, I won the bat tle,

poco accel.

857

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mother

Vln. I

Vln. II

Vla.

Vc.

C.B.

senza sord.

pp

p

singer's choice

the crown is mine, in

866 (♩=♩)

Fl. *f*

Ob. *f*

A Cl. *f* *mp* *p*

Bsn. *f* *mp* *p*

Hn. *mf* *mp* *p*

C Tpt. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Snare brushes *p* Chinese Cym. brushes

Perc. 4 *pp*

Harp *f*

Mother
vi-gor-a - ting — in - vi-gor-a - ting, — in - vi-gor-a - ting, — tak - ing my re -

Vln. I *fp*

Vln. II *fp*

Vla. *fp* *mf*

Vc. *fp* *arco*

C.B. *fp*

Poco più mosso ♩ = 100

accel.

870

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Bsn. *pp* *mp*

Hn. *p*

C Tpt. *pp*

Tbn.

Perc. 1

Perc. 2

Perc. 3 *pp*

Perc. 4 *mp*

Harp *mf*

Mother
venge, tak - ing my re - venge re - venge, in -

Vln. I *pp subito* *mp*

Vln. II *pp subito*

Vla. *pp subito* *p* *arco*

Vc. *pizz.* *pp subito*

C.B. *pp subito*

876

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn.

Hn. *mp*

C Tpt. *mp* *p*

Tbn. *mp*

Perc. 1

Perc. 2

Perc. 3 *ppp* Sus. Cym.

Perc. 4 Vibes *pp*

Harp

Mother *mf*
 tox - i - cat - ing, when you're dec - i - mat - ing, in - tox - i - cat - ing, Oh, _____ in -

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

C.B. *mp*

A mad waltz, stringendo encore

878 *mf*

Fl.

Ob.

A Cl. *mf*

Bsn. *mf*

Hn.

C Tpt. *mp* *senza sord.*

Tbn. *mf*

Perc. 1 *mf* Rolmo Cym. play together like crash cymbal

Perc. 2 *mf* Any Wood, Metal or Skin wildly Sizz. Cym. *p*

Perc. 3 *mf* Snare *mp*

Perc. 4 *mf*

Harp *mf* *sonore* *gl.*

Mother *f*
 tox-i-cat-ing, when you're dec-i-mat-ing in-tox-i-cat-ing, there is

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

C.B. *mf*

agitato

colla voce

880

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *f* *senza sord.*

C Tpt. *f* *mf*

Tbn. *f*

Perc. 1 *mf*

Perc. 2 *mf* *pp* *mf* *pp* *mf* (Toms)

Perc. 3 *mf* *f*

Perc. 4 *f*

Harp *f* *gl.*

Mother *fp*
noth - ing there is

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

882 *colla voce*

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

Hn. 882 *snarling fp*

C Tpt. 882 *snarling fp*

Tbn. *ff* *fp* *ff*

Perc. 1 882 *ff*

Perc. 2 *fp* *fp* *fp* *any metal/skin* Tom/Sizz. Cym. *ff*

Perc. 3 *fp* *fp* *fp* *(tacit this measure if not enough time)*

Perc. 4 Ratchet *f*

Harp *ff*

Mother 882 *ff*
noth - ing noth - ing like re -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *marcatiss.*

C.B. *ff* *marcatiss.* *pizz.*

a tempo **accel.**

884

Fl. *p*

Ob. *mp*

A Cl. *p*

Bsn. *p*

Hn. *mp*

C Tpt. *mp*

Tbn. *p*

Perc. 1

Perc. 2 Sizz. Cym. *ppp*

Perc. 3 Mba. *hard mallets* *p*

Perc. 4

Harp

Mother *ff*
venge!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*
arco

C.B. *p*

886 *più mosso*

Fl. *f* *ff*

Ob. *f* *ff*

A Cl. *f* *ff*

Bsn. *f*

Hn. *f* *fp*

C Tpt. *f* *fp*

Tbn. *f*

Perc. 1 *f* *hold horizontally, with top cymbal strike one edge just before the other*

Perc. 2 *f* *hard mallets*

Perc. 3 *ff*

Perc. 4 *f* *Kanglin Tpt. loud blast, buzz lips*

Harp *f*

Mother *f*

re - venge!

MONKS

Monks TB *f*

Om Mani Pe-me Hung, Om Mani Pe-me Hung, Om Mani Pe-me Hung,

886

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

889

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 4

Harp

Mother

Monks TB

Vln. I

Vln. II

Vla.

Vc.

C.B.

5/4

4/4

5/4

fp

fp

fp

fp

(hold as long as possible)

Om Ma-ni Pe-me Hung, _____ Om Ma-ni Pe-me Hung,

5/4

4/4

5/4

891

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 4

Harp

Monks TB

Vln. I

Vln. II

Vla.

Vc.

C.B.

5/4 4/4 5/4

3 3 3 3

fp

fp

fp

fp

6 6 6 6

Om Ma-ni Pe-me Hung, Om Ma - ni Pe - me Hung,

893 5 4

Fl. 3 3 3 3 3

Ob. 3 3 3

A Cl. 3 3 3

Bsn. *mf*

Hn. *fp* *mf*

C Tpt. *fp*

Tbn. *fp* *mf*

Perc. 1 *mf*
play 1st X only

Perc. 2 *mf*
Vibes begin 2nd X if more time is needed

Perc. 4 *mf*

Harp 6 6 6 6 6 *mf*

Vill. S **VILLAGERS** *mf*
Ah

Vill. A *mf*
Ah

Monks TB *mf*
Om Ma - ni Pe - me Hung,

Vln. I 6 6 6 6 6 *mf*

Vln. II 6 6 6 6 6 *mf*

Vla. 6 6 6 6 *mf*

Vc. *mf*

C.B. *mf*

Optional repeats

repeat X times, decresc. last time

895

Fl. *mp* 6 6 3 6

Ob. *pp*

Bsn. *mp*

Hn. *p* 3

C Tpt. *p* 3

Tbn. *1st X only*

Perc. 1

Perc. 2 Glock *small, hard mallets* *mp*

Perc. 3 *Mba.* *8^{va}* *mp* 6 6 6 6

Perc. 4 *mp* 6 6 6 6

Harp *mp* 6 6 6 6

Vill. S *mp* Ah

Vill. A *mp* Ah

Monks TB *w/tenors mp* Om Ma - ni Pe - me Hung,

Vln. I *mp* 6 6 6 6

Vln. II *mp* 6 6 6 6

Vla. *mp*

Vc. *mp*

C.B. *mp*

897

Fl. *mf* *p* *1st time only*

Ob. *p* *1st time only*

A Cl. *mf* *p* *1st time only*

Bsn. *p* *1st time only*

Hn.

C Tpt.

Perc. 1 *Low Drone* *bow or motor*

Perc. 2 *p*

Perc. 3 *8va*

Perc. 4 *p*

Harp *p*

Vill. S *Ah*

Vill. A *Ah*

Monks TB *p* *Basses only*
 Om Ma - ni Pe - me Hung, Om Ma - ni Pe - me Hung,

Vln. I *p* *8va*

Vln. II *p*

Vla. *p*

Vc. *pizz.*

C.B. *pizz.*

899

Fl.

Ob.

A Cl.

Bsn.

Hn. *(omit tie 1st time) Solo*
mf

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 4

Harp *près de la table*
pp

Monks B
Om Ma - ni Pe - me Hung
(8^{va})

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

C.B.

Hypnotic, intense $\text{♩} = 80$

Lights out on Mother. Lights up on Black Mountain with Sorcerer, young men in black, and Mila.

Fl. 902 6/4 p

Ob. p

A Cl. ppp

Bsn. ppp

Hn. 902 p pp

C Tpt. p straight mute

Tbn. pp Cup mute

Perc. 1 902

Perc. 2

Perc. 3 $8va$ p

Perc. 4 Vibes arco pp

Harp 902 p

Vln. I 902 *continue figure ad lib. flautando* ppp niente ppp *sul tasto loco*

Vln. II 902 ppp niente ppp *sul tasto loco*

Vla. ppp *sul tasto*

Vc. pp

C.B. arco pp

904 Fl. *mp*

904 Ob. *mp*

A Cl. *mp* *mf*

Bsn. *mp*

904 Hn. *mp* 1/2+ 1/2+

C Tpt.

Tbn. *p* *mp*

904 Perc. 1

Perc. 2 Sizz. Cym. *soft stick* *mp* Glock *light, bright mallet* *p*

Perc. 3 *(8va)*

Perc. 4 *ord.* *ced.*

904 Harp

904 Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

C.B. *mp*

2
4

906

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

C.B.

mp

ppp

Amp. Cym.

Snare

f

f

f

f

f

f

f

f

f

f

f

ord. 3

ord. 3

ord. 3

ord.

ord.

2
4

2
4

2
4

2
4

2
4

2
4

2
4

*Light up on mother, still standing center
with red scarf and Black Mountain with Sorcerer,
young men in black and Mila.*

Più mosso ♩ = 92

908 *G.P.* 2 4 4

Fl.

Ob.

A Cl.

Bsn.

Hn. *Solo* *f*

C Tpt. *senza sord.* *f* *fp* *ff*

Tbn. *Solo* *f* *fp* *ff*

Perc. 1 *Low Drone* *soft stick* *mf*

Perc. 2 *Conch loud blast, buzz lips* *f*

Perc. 3 *B.D. wood* *f* *sfz*

Perc. 4 *Conch loud blast, buzz lips* *f*

Harp *f*

Mother 908 *goads Mila on from afar* *f*
I want more!

Vln. I 908 *ff* *sfz* *pizz.*

Vln. II *ff* *snap pizz.* *pizz.*

Vla. *ff* *snap pizz.* *pizz.*

Vc. *ff* *snap pizz.* *pizz.*

C.B. *ff*

più mosso encore

913

Fl. *fp* *p* ³

Ob. *Solo* *mf* *mf*

A Cl. *p* *mf*

Bsn. *mf*

Hn. *pp* *p*

C Tpt. *p*

Tbn. *senza sord.* *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Vibes* *omit if more time needed* *mp*

Harp

Mother
Give me more, Mi-la de-destroy the har-vest for me

Vln. I *sul pont.* *fp* *ord.* *p* ³

Vln. II *arco* *p* *p*

Vla. *arco* *p* *p*

Vc. *pizz.* *mf* *arco* *p* ⁶

C.B. *pizz.* *mf* *arco* *p* ⁶

frenetic

Più mosso ♩ = 100

Fl. 917 *f* *frenetic* *mf* *mf*

Ob. *f* *frenetic* *mf* *mf*

A Cl. *f* *frenetic* *mf* *mf*

Bsn. *f* *frenetic* *mf* *mf*

Hn. 917 *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2 917 *p* Glock *small, hard mallets* *mp* *mp*

Perc. 3 *mp* Mba. *hard sticks*

Perc. 4 *mp*

Harp 917 *p* *continue figure rapidly ad lib* *mp*

Vln. I 917 *mp* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

C.B. *mp*

stringendo

2+2+3

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Alto Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play complex rhythmic patterns. The percussion section (Perc. 1-4) features a 'Plank' effect and various rhythmic textures. The harp part is marked with a thick black line and an arrow, indicating a sustained or glissando effect. The score includes a 7/8 time signature with a '2+2+3' annotation, a change to 4/4 time, and a final 3/4 section. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte), with a 'stringendo' marking indicating a tempo increase. The page number 275 and the title 'MILA ACT I' are prominently displayed at the top.

Mila and Young Men in Black
chant and dance like monkeys in
a Monkey Dance

Più mosso, con forza (♩ = 108)

Fl. 921 **3/4** **4/4** *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *mf*

Hn. 921 *ff*

Tbn. *ff*

Perc. 1 **3/4** **4/4**

Perc. 2 Triangle *mf*

Perc. 3 Snare brushes *mf*

Harp 921 *f*

Sorcerer Sorcerer holds damaru (small double sided drum)
To play, hold up and shake wrist (powerful exhale, pronounced "Heh")
sprechstimme, glottal attack with strong abdominal contraction
f Ha Ha Ha Ha

Y. Men Mila YOUNG MEN IN BLACK AND MILA Young Men hold damaru (small double sided drums)
To play, hold up and shake wrist *f* Ha Ha Ha Ha

Vln. I 921 **3/4** **4/4** *f mp*

Vln. II *f mp*

Vla. *f mp*

Vc. *mf*

C.B. *mf*

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *mp* *fp*

C Tpt. *mp* *f*

Tbn. *fp* *mf*

Perc. 1 *p* *f*

Perc. 2 *p* *mf*

Perc. 3 *fp* *mf*

Perc. 4 *mf*

Harp *mf* gl.

Sorcerer *Damaru drums: hold up and shake*

Y. Men Mila *Damaru drums: hold up and shake*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f* pizz.

C.B. *fp* *f*

927

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Sorcerer

Y. Men
Mila

Vln. I

Vln. II

Vla.

Vc.

C.B.

fp

Ha Ha Ha Ha he e e e e e e e e e e e e e e e e

Ha Ha Ha Ha he e e e e e e e e e e e e e e e e

6

6

6

6

6

6

6

6

929

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Sorcerer

Y. Men Mila

Vln. I

Vln. II

Vla.

Vc.

C.B.

mp

mf

fp

p

mf

mf

mf

mf

gl.

gl.

quasi gl.

arco

mf

Drilbu Bell metal rod

Anvil

Damaru drums: hold up and shake

Hail!

Ha Ha Ha Ha

Ha Ha Ha Ha

932

Fl. *6*

Ob. *3*

A Cl. *3*

Bsn.

Hn. *932*

Tbn.

Perc. 1 *932*

Perc. 2

Perc. 3 *Snare*

Perc. 4

Harp *mf*

Sorcerer

Y. Men
Mila

Vln. I *932*

Vln. II

Vla.

Vc. *sim.*

C.B. *sim.*

quasi gl.

he e e e e e e e e e e e e e e Ha Ha Ha Ha

he e e e e e e e e e e e e e e Ha Ha Ha Ha

934

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn. *f*

Hn. *p*

C Tpt. *mp* *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3 *p* *fp* *p* *fp*

Perc. 4 *f* Tambourine

Harp *f* *ff* *8va* *loco*

Sorcerer

Y. Men Mila

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

he e e e e e e e e e e e e e e Ha *ff* Ha Ha Ha Ha

he e e e e e e e e e e e e e e Ha Ha Ha Ha

Mila travels away from Black Mountain

To Picc.

Fl. *mp*

Ob.

A Cl. *mp*

Bsn. *mp*

Hn. *p*

C Tpt. *pp*

Tbn. *mf*

Perc. 1 *ppp* *sim.*

Perc. 2

Perc. 3 *ppp*

Perc. 4 *ppp*

Harp

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *p*

Vc. *ppp* *p*

C.B.

On a hilltop above his village,
Mila tries to conjure a hail storm

Fl. 952

Ob.

A Cl. 3

Bsn. *ppp*

Hn. 952

C Tpt.

Tbn.

Perc. 1 952 Rolmo Cym. *soft stick L.v.*

Perc. 2 *hold drum up, ppp play with thin wooden stick (or Singing Bowl wood mallet) in "sweet" spot*

Perc. 3 B.D. wood *p*

Perc. 4 Gong *ppp*

Harp 952 *knock on soundboard, resonant*

Mila 8 Hail out, Hail, *p*

Vln. I 952 Solo *p*

Vln. II *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

C.B. *ppp*

5/4 4/4 5/4

a tempo

955

Picc. *mp* *pp* *bend off slightly*

Ob. *mp* *pp* *bend off slightly*

A Cl.

Bsn. *mp*

Hn. *pp* *lontano* *plunger mute*

Tbn. *pp*

Perc. 1 *l.v.*

Perc. 2

Perc. 3

Perc. 4 *Vibes*

Harp *mp*

Mila *mp*

Hail out, Hail,

Vln. I

Vln. II

Vla.

Vc. *p* *knock on wood, resonant*

C.B. *pizz.* *p*

958 *sim.*

Picc. *mp*

Ob. *mp* *sim.*

A Cl.

Bsn.

Hn. *pp* *straight mute*

C Tpt. *mp*

Tbn. *pp*

Perc. 1 *ppp* *L.v.*

Perc. 2

Perc. 3 *Sus. Cym.*

Perc. 4 *pp* *Chinese Cym. with Vibes mallet* *L.v.* *ppp*

Harp *mp* *mf* *p* *mf*

Mila
Hail out, Hail, Hail out, Hail,

Vln. I *knock on wood, resonant* *p* *sul tasto*

Vln. II *sul tasto*

Vla. *sul tasto*

Vc. *sul tasto*

C.B. *knock on wood, resonant* *p*

accel.

961

Picc.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

C.B.

Stones

mp

p

mf

p

mf

arco sul pont.

Hail out, Hail, De - vas - ta - tion

6

3

5

Più mosso ♩ = 132

stringendo *whistle tones over F#*

Picc. *mp* *pp* *pp*

Ob. *pp*

A Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. 1 *mf* *p* *Amp. Music Box* *pluck tines randomly, misterioso*

Perc. 2 *p* *Glock medium hard mallet*

Perc. 3 *p* *Triangle light beater*

Perc. 4 *pp* *Vibes secco*

Harp *mp* *p*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

C.B. *sul tasto* *pizz.* *p*

Mila scans the sky. Seeing no clouds, he invokes help of local spirits.

6/4 3/4

966 Picc. *p* *pp* 5

Ob. *p* *pp*

A Cl. *p* *pp* 6

Bsn. *p* *pp*

966 Hn. 6/4 3/4

C Tpt. *p* 6

Tbn. +

966 Perc. 1 *pp* Ting-sha Bell

Perc. 2 Sizz. Cym. tap Tom *pp* *pp*

Perc. 3 Mba. *pp* 6

Perc. 4 Singing Bowl *omit if more time needed*

966 Harp *pp* *p*

966 Vln. I *pp* 6/4 3/4

Vln. II *arco* 3 *pp* (sounding pitches) *pp*

Vla. *arco* *ppp*

Vc. *arco*

C.B. *arco* *pp*

973 *p* 6

Picc.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

973 *p* 3 + + +

straight mute

Perc. 1

973 *p* 3 5 *pp* 3

Woodblock H light stick

Perc. 2

973 *p* 6

Stones

Perc. 3

Perc. 4

Harp

973 *mf* pincé

Mila

trolls of the moun - tains, you spir-its of the clouds, trees, wind and rocks,

973 *ricochet* 3 *ord.* 3 3

Vln. I

973 *ricochet* 3 *ord.* 3 3

Vln. II

973 *ricochet* 3 *ord.*

Vla.

973 *ricochet* 3 *ord.*

Vc.

973 *ord.*

C.B.

pp *ord.* (sounding A-E harmonic) *sul pont.* *pp*

4/4 4/4 3/4 4/4

Picc. 976 **3/4** **4/4**

Ob.

A Cl.

Bsn.

Hn. 976 **3/4** **4/4**

Tbn.

Perc. 1 976 **3/4** **4/4**

Perc. 2 **3/4** **4/4**

Perc. 3 **3/4** **4/4**

Chinese Cym. *arco*

Perc. 4

Harp 976 **3/4** **4/4**

Mila *ord.* *mp*

please hear me, please hear me,

Vln. I 976 **3/4** **4/4**

ppp *p* *mp*

sul pont. *col legno ricochet* **3** **5**

Vln. II **3/4** **4/4**

ppp *p* *mp*

sul pont. *col legno ricochet* **3** **3** **5**

Vla. **3/4** **4/4**

p *mp*

sul pont. *ord.* *col legno ricochet* **3** **3** **5**

Vc. **3/4** **4/4**

p *mp*

C.B. **3/4** **4/4**

p *mp*

meno mosso, rubato, espressivo

979

Picc. *pp* *ppp* To Flute

Ob. *pp*

A Cl. *pp* *ppp*

Bsn. *pp*

Hn. *pp* *ppp* *cantabile* *p*

C Tpt. *pp* *ppp* *pp*

Tbn. *pp* *ppp* *pp*

Perc. 1 Amp. Kalimba with bow or motor across tines *pp*

Perc. 2 Glock *pp*

Perc. 3

Perc. 4 Ting-sha Bell *pp*

Harp *pp* bis. *ppp* *mf* *p* *près de la table*

Mila *p* pleading help me When I was a lit-tle boy, my fa-ther died, they

Vln. I *ord. sul pont. 6* *ppp*

Vln. II *ord. sul pont. 5* *ppp arco*

Vla. *pizz. 3* *ppp* *p*

Vc. *pizz. arco* *p* *pp* *ppp* *p*

C.B. *pp* *ppp*

983

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

C.B.

pp

p

espr.

espr.

ord.

pp

mp

pp

mp

pp

mp

pizz.

arco

p

mp

took eve-ry thing I treas-ured, ev-ry thing I cared a-bout, we were

987 $\text{♩} = \text{♩}$

Fl. Flute *slight bend off*
pp

Ob.

A Cl. *p* *slight bend off*
pp

Bsn. *slight bend off*
pp

Hn.

C Tpt.

Tbn. *pp* *p*

Perc. 1

Perc. 2 *soft sticks*
pp

Perc. 3 *p*
pp

Perc. 4 *Ratchet* *short, single cog*
mf

Harp *pp*

Mila *mp*
beat - en like dogs, we were starved, we were cold, we wore rags. My un - cle and my aunt treat - ed us like slaves,

Vln. I *pp*

Vln. II *mf* *sul pont.* *sim.*

Vla. *mf* *p* *sul pont.* *sim.*

Vc. *mf* *p* *sul pont.* *sim.*

C.B. *mf* *mp*

3/4 accel 3/8 3/4

Fl. *mf* 6 *mp* 5

Ob. *mf* *mp* 5

A Cl. *mp* 3

Bsn. *mp*

Hn. *sf* *sf*

C Tpt.

Tbn.

Perc. 1 *mf* 6 Stones Ting-sha Bell

Perc. 2 *p* Woodblock *mp* 5

Perc. 3

Perc. 4

Harp *mp* *pès de la table*

Mila *mf* spir - its lis - ten to me, please

Vln. I *mf* *pizz.* *p* *arco*

Vln. II *mf* *pizz.* *p* *arco sul pont.* *ord.* 7

Vla. *mf* *ord.* *p* *arco* 5

Vc. *mf* *ord.* *p* 3 5

C.B. *mf* *p*

Più mosso

993

Fl. *p* *fp*

Ob. *p* *mp* *pp* *p*

A Cl. *p* *mp* *pp* *p*

Bsn. *quasi gl.* *p* *mp* *pp* *p*

Hn. *p* *mp* *p* *pp*

C Tpt. *quasi gl.* *pp* *p*

Tbn. *p* *mf* *pp*

Perc. 1

Perc. 2 Sizz. Cym. *pp* *mf* *pp* *f*

Perc. 3 B.D. *pp* *mf* *pp* *f*

Perc. 4

Harp *mf* *knock on soundboard, resonant*

Mila *hear me!* *Help me!*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp* *ppp* *sul tasto 6*

C.B. *mfpp*

A wind rises. Thunder:

stringendo

997

Fl. *ppp*

A Cl. *ppp*

Bsn. *ppp*

Hn. 997

C Tpt. *pp*

Tbn. 997

Perc. 1 997

Perc. 2 *ppp* Toms hard mallets

Perc. 4 *ppp* Gong soft mallets

Harp 997 *ppp bis.*

Mila *mp*
 8 Ha Ha Hail Ha De - vas - ta - tion! Ha Hail Ha De - vas - ta - tion! Ha Ha

Vln. I 997 *pp* sul tasto

Vln. II *ppp* sul tasto

Vla. *ppp* sul tasto

Vc. *ppp*

C.B. *ppp* sul tasto

Fl. *1001* *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *1001* *mp* *f* *mf* *f*

C Tpt. *mp* *f* *mf* *f*

Tbn. *mp* *f* *mf* *f*

Perc. 1 *1001*

Perc. 2 *mf*

Perc. 3 *mp* *f* *mp* *f* *l.v.*

Perc. 4 *p* *mf*

Harp *1001*

Vln. I *1001*

Vln. II *1001*

Vla.

Vc.

C.B.

585

repeat X times with increasing intensity

Wails of distress, villagers scramble up the hill with torches.

1003

Fl. *ffp* *pp*

Ob. *ffp* *pp*

A Cl. *ffp* *pp*

Bsn. *ffp* *pp*

Hn. *ffp* *fp* *pp* *f*

C Tpt. *ff* *f*

Tbn. *ff* *pp*

Perc. 1 Spring Tube *f* move wire up and down at top of instrument bow wire at bottom end of tube

Perc. 2 *f* *ff* *marcatiss.*

Perc. 3 *f* *ff*

Perc. 4

Harp *f* *bis.* *ppp* *bis.*

Y. Men T *ff* Damaru drums (hold up and shake wrist)

Y. Men B *ff* Damaru drums (hold up and shake wrist)

Vln. I *ff* smear pitch wildly 2 3 1 2 3 1 smear pitch sim. *pp* sul pont.

Vln. II *ff* smear pitch wildly 6 2 3 1 2 3 smear pitch sim. 6 *pp* sul pont.

Vla. *ff* smear pitch wildly 5 2 3 1 2 3 smear pitch sim. 5 *pp* sul pont.

Vc. *ff* *pp* sul pont.

C.B. *ff* *pp* sul pont.

4 8 3 16 4 4

The cloud explodes. The village is destroyed. Mila is triumphant.

Incessant

1008

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2 *f*
Rainstick *furiously shake*

Perc. 4 *ff*
Slapstick

Harp *f*
gl. gl.

Mila *f*
(searing tone, hold as long as possible, coming into his power)
Yes!

Y. Men T

Y. Men B

Vln. I *mf* *ord.*

Vln. II *mf* *ord.*

Vla. *mf* *ord.*

Vc. *mf* *ord.*
col legno battuto, continue figure ad lib.
mp

C.B. *mf* *ord.*
col legno battuto, continue figure ad lib.
mp

Con forza $\text{♩} = 160$

1011

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 2

Perc. 3 *mf*
ord. *b*
Snare B.D. wood

Harp *fff* thunder effect, lowest strings rattle *f* ord.

Mila

Vill. SA *f*
Look Look

Vill. TB *f*
Look Look

Vln. I *f*

Vln. II *f* ord. *col legno battuto, continue figure ad lib.*

Vla. *mp* *f* ord.

Vc. *f* ord.

C.B. *f*

1014

Fl.

Ob.

A Cl.

Bsn.

1014

Hn.

C Tpt.

Tbn.

1014

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1014

Harp

Vill. SA

There he is!

Mi - la To - pa - ga

He de - stroyed the bar - ley,

Vill. TB

There he is!

Mi - la To - pa - ga

He de - stroyed the bar - ley,

1014

Vln. I

Vln. II

Vla.

Vc.

C.B.

Villagers throw stones at Mila. He runs away.

Feel in big "2"

1020

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f* like a cry

Perc. 1 Rolmo Cym. hit together like crash cymbals *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 Chinese Cym. *ff*

Harp *ff* hit bass strings

Vill. S Stone him! *ff* Mi - la To - pa - ga,

Vill. A Stone him! *ff* Mi - la To - pa - ga,

Vill. T Stone him! *ff* Mi - la To - pa - ga,

Vill. B Stone him! *ff* Mi - la To - pa - ga,

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff* marc.

1026

Fl. *mf* *f*

Ob. *mf* *f*

A Cl. *f*

Bsn. *f*

Hn. *ff* *cuivre*

C Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2

Perc. 3 *fp* *f*

Perc. 4

Harp

Vill. S *f*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. A *f*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. T *f*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. B *f*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

1029

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn. *mp*

Hn. *con sord.* *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 2 *brushes* *mf*

Perc. 3 *brushes* *mf*

Harp *gl.* *f*

Vill. S *mf* (calling after him)
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. A *mf*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. T *mf*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vill. B *mf*
Mi - la To - pa - ga, Mi - la To - pa - ga

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*



1033

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

C.B.

tap gong lightly with chopsticks
Gong

soft sticks
Mba.

tap lightly with chopsticks

bis.

pizz.

arco

pizz.

p *mp* *f* *pp* *p*

3 *6* *3* *3* *3* *6* *3* *3*

straight mute

plunger mute

sul pont. *ord.* *pizz.*

1042

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Bsn. *ppp*

Hn. *ppp*

C Tpt. *ppp*

Tbn.

Perc. 1 *soft stick* *l.v.* *ppp* *l.v.* *p* *press flume mallet down gong for harmonics*

Perc. 2

Perc. 3

Perc. 4 *arco* *l.v.* *l.v.*

Harp *pp* *Solo T.* *(do not play end note)* *p*

Vln. I *sul pont.* *sul tasto* *3* *pppp*

Vln. II *sul tasto* *3* *pppp*

Vla. *sul pont.* *sul tasto* *3* *pppp*

Vc. *sul tasto* *3* *pppp*

C.B. *ppp*

ANDREA CLEARFIELD



MILA, Great Sorcerer

Opera in 2 Acts

Libretto by

Jean-Claude van Itallie & Lois Walden

ACT II

FULL SCORE

**Angelfire Press (ASCAP)
Distributed by Black Tea Music, Sole Agent**

commissioned by Gene Kaufman and Terry Eder

MILA, GREAT SORCERER

ACT II

SCORE IN C

Libretto by JEAN-CLAUDE VAN ITALLIE and LOIS WALDEN

ANDREA CLEARFIELD, 2018

OVERTURE
Hypnotic, with forward motion ♩ = 72

Flute (Flute) *pp*

Oboe

A. Clarinet *pp*

Bassoon *pp*

Horn in F *Solo p*

Trumpet in C

Trombone

Percussion 1 *Low Drone with bow (ossia motor) pp*

Percussion 2

Percussion 3

Percussion 4 *Vibes pp*

Harp *p pp*
A, Bb, C#, D, Eb, F, G#,
♩. bis., repeat quietly, as fast as possible for indicated duration, fading out

Violin I

Violin II *ppp*

Viola *ppp*

Violincello *ppp*

Contrabass *ppp*

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This page of the musical score for MILA Act II, page 3, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section consists of four parts: Perc. 1 (drum set), Perc. 2 (Glockenspiel and Woodblock), Perc. 3 (Marimba), and Perc. 4 (Glockenspiel). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Harp is also present. The score is divided into two measures. The first measure features a complex rhythmic pattern with sixteenth notes and triplets, often beamed in groups of six. The second measure continues this pattern with some variations in dynamics and articulation. Key performance instructions include 'Harmon mute, stem 1/2 out' for the Horn and Trumpet, 'gl.' (glissando) for the Flute and Violin I, and 'sul pont.' (sul ponticello) for the Violin I. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The Harp has a 'come sopra' instruction in the second measure. The Percussion parts are clearly labeled with their respective instruments: Glock. + Woodblock, Glock., Woodblock, and Marimba.

This page of a musical score for MILA Act II, page 4, features a 6/4 time signature change in the middle. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), and Bassoon (Bsn.), each with sixteenth-note passages. The second system includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.), with dynamic markings such as *mf*, *p*, and *mfpp*. Percussion 1 (Perc. 1) has a solid black bar with an arrow. Percussion 2 (Perc. 2) uses a woodblock. Percussion 3 (Perc. 3) has a triplet of eighth notes. Percussion 4 (Perc. 4) has sixteenth-note passages. The third system includes Harp, which has a solid black bar with an arrow. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with dynamic markings like *mp*, *pp*, and *gl.* (glissando). A large '6/4' time signature is prominently displayed in the center of the page.

7

Fl. *mp* 3

Ob. *mp* 3

A Cl. *p* 3

Bsn.

Hn. *mf* *p* 3

C Tpt. *p* 3

Tbn. *mp*

Perc. 1

Perc. 2 (Glock) *p*

Perc. 3 Triangle *p*

Perc. 4

Harp *p* bis., come sopra 6

Vln. I *ord.* *p* 6

Vln. II *ord.* *p* 6

Vla. *p* 6

Vc. *p* 3

Cb. *p* 3

accel. e molto cresc.

Poco più mosso $\text{♩} = 86$

9

Fl. *mf* *pp*

Ob. *mf*

A Cl. *mf* *pp*

Bsn. *p* *mf* *pp*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *p* *f*

Perc. 1 *p* *f*

Perc. 2

Perc. 3 *ppp* *f*

Perc. 4 *p* *f*

Harp *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Rolmo Cym.
Hold cymbals horizontally, play opposite edges by shaking wrist holding top cymbal. For faster pitches play together

Sus. Cym.

B.D.

5 4 5 4 5 4

12

Fl. *p* 3 3 *bend*

Ob.

A Cl.

Bsn.

Hn. *con sord.* *pp*

C Tpt. *st. mute* *pp*

Tbn.

Perc. 1

Perc. 2

Perc. 3 *arco* *pp*

Perc. 4

Harp

Vln. I *pp* 6 6 6 6

Vln. II *pp*

Vla.

Vc.

Cb. *pp*

64

14

Fl. *p*

Ob. *p*

A Cl.

Bsn.

14

Hn. *mp* senza sord. +

C Tpt. *mp* senza sord. 3

Tbn. *p* *mp*

64

14

Perc. 1

Perc. 2

Perc. 3 *soft sticks* *p*

Perc. 4

64

14

Harp *Solo* *f*

14

Vln. I *mp* *espr.* 3

Vln. II *p* 6

Vla. *pp* *p* *mp* *espr.* 3

Vc. *mp* *espr.* 3

Cb. *mp*

64

This page of the musical score for MILA Act II, page 9, features a complex arrangement of instruments. The score is divided into three measures, each with a different time signature: 6/4, 2/4, and 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Vibraphone (Vibes). The score includes various musical notations such as dynamics (mp, mf, p), articulation (accents), and performance instructions like 'Red.' and 'Vibes'. The woodwinds and strings play melodic lines with triplets and sixteenth-note patterns, while the percussion provides a rhythmic accompaniment.

20

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *p* *mf* *mp*

C Tpt.

Tbn. *p* *mf* *mp*

Perc. 1

Perc. 2 Low Tom *p*

Perc. 3 Marimba *mp*

Perc. 4 *mp*

Harp

Vln. I *espr.* *mf*

Vln. II *espr.* *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

6

3 4 2 4

3 4 2 4

3 4 2 4

pressing forward

23

Fl. *mp* *flz.* *(ossia flz.)*

Ob. *mp* *flz. (if possible)*

A Cl. *mp* *flz.* *(ossia flz.)*

Bsn. *mp* *flz. (if possible)* *(ossia flz.)*

Hn. *fp*

C Tpt.

Tbn. *fp*

Perc. 1 *p*

Perc. 2 *mp*

Perc. 3 *mf* *fp*

Perc. 4 *mf* *fp*

Harp *mp*

Vln. I *fp*

Vln. II *fp*

Vla. *p*

Vc. *fp*

Cb. *fp*

26

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

28
Fl. *p* 3 3 3 6 6

Ob. 3 3 3 3 6

A Cl. 3 3 3 3 6

Bsn. 3 3 3 3 3 3 3 3

28
Hn. *p* 3 3 3 3 6

C Tpt. *mf* 3 3 5

Tbn.

28
Perc. 1 *p* 3 3 3 3 6

Perc. 2 *p* 3 3 3 3 6

Perc. 3 *p* 3 3 3 3 6
Sus. Cym.

Perc. 4

Harp *gl.*

28
Vln. I 6

Vln. II 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6

Vc. 6

Cb. 3 3 3 3 3 3 3

Broadly ♩ = 76

calando

30

Fl. *f* *p*

Ob. *f* *p*

A Cl. *f* *p* Solo *espr.* 6

Bsn. *f* *p*

Hn. *f* *mf* *ppp*

C Tpt. *f* *mf*

Tbn. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Marimba *pp*

Perc. 4

Harp *f* *non arp.* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Slowly

Più mosso, sudden interruption
♩ = 96

34

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf* *quasi-gl.* 6

C Tpt. *mf*

Tbn. *p* *dolciss.* 3 3 3 *mf* *gl.*

Perc. 1

Perc. 2 *mf* B.D.

Perc. 3 *mf*

Perc. 4

Harp *pp* *mf* *gl.*

Vln. I *arco* *pp* 3 3 *fall off pitch*

Vln. II *pizz.* *pp* *arco* 3 3 *fall off pitch*

Vla. *pizz.* *pp* 3 3 *arco* *fall off pitch*

Vc. *pp* *p* *espr.* *pizz.* *mf*

Cb. *pp* *arco* *mfp* *mfp*

Presto ♩ = 112

39

Fl. *fp* *ff* *mf*

Ob. *fp* *ff mf*

A Cl. *fp* *ff* *mf*

Bsn. *fp* *mf*

Hn. *fp* *ff* *mf*

C Tpt. *fp* *ff*

Tbn. *fp* *ff* *mf*

Perc. 1

Perc. 2 Woodblock *f*

Perc. 3 Triangle *p* *f*

Perc. 4 Flexatone *f*

Harp *f* *ff* *mf*

Vln. I *fp* *ff* *fp*

Vln. II *fp* *ff* *fp*

Vla. *fp* *ff*

Vc. *fp* *ff*

Cb. *fp* *ff*

sul pont.

arco sul pont.

gl.

39

2/4

4/4

6

3

3

42
Fl.
Ob.
A Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.

fp
mf
fp
fp
fp
ord.
ord.
ord.
ord.
fp

5
4
5
4
5
4
5
4

Meno mosso ♩ = 100

44 5/4 4/4 3/4 4/4

Fl. *mp*

Ob.

A Cl.

Bsn. *f*

Hn. *mf* *bend off pitch* *Solo f*

C Tpt. *f*

Tbn. *mf* *f*

Perc. 1 *f* *strike edge*

Perc. 2 *f* *strike edge*

Perc. 3 *f* *strike edge*

Perc. 4 *f* *Vibes*

Harp *sfz* *f* *l.v.* *sim.*

Vln. I *mf* *ff* *pp*

Vln. II *mf* *ff* *pp*

Vla. *mf* *ff* *pp*

Vc. *mf* *ff* *pp*

Cb. *mf* *ff* *pp*

49 **Meno mosso encore** ♩ = 72 **To Picc.** **pressing forward**

Fl. **6/4** **4/4**

Ob. *mp* < *mp* <

A Cl. *espr.* *p* < *mp*

Bsn. *p* *mp* *cantabile* 3

Hn. **6/4** **4/4** *pp*

C Tpt. **6/4** **4/4**

Tbn. **6/4** **4/4**

Perc. 1 **6/4** **4/4**

Perc. 2 *pp* *ppp*

Perc. 3 *pp* *ppp*

Perc. 4 *pp* *ppp*

Harp *pp* *ppp*

Vln. I **6/4** **4/4** *ppp* *mp* <

Vln. II **6/4** **4/4** *mp* <

Vla. *pp* *mp*

Vc. *p* *mp* *espr.* 3

Cb. *p* *espr.*

55

Picc. *mp* Picc.

Ob.

A Cl.

Bsn. *mp*

Hn. *mp espr.*

C Tpt. *p*

Tbn. *p*

Perc. 1 Tingsha Bells *p*

Perc. 2

Perc. 3 Triangle *p*

Perc. 4

Harp *p*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

5 4 3 4 4

59

Picc. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2 *mp* Glock.

Perc. 3

Perc. 4 *mf* Vibes

Harp *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

calando **Meno mosso, misterioso** ♩ = 80

61 Picc. *f* *p*

Ob. *f*

A Cl. *f* [To Bs. Cl.]

Bsn. *f*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

61 Perc. 1 [Gong] *ppp* *mf*

Perc. 2 *ppp*

Perc. 3 [B.D. muffled] *pp*

Perc. 4 *p* *arco*

61 Harp *f* *mp* *p* *hypnotic* *Solo*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *ppp* *gl.*

Vc. *f* *p*

Cb. *f* *pizz.* *p*

65 Picc. *To Alto Flute* **optional repeat**

Ob. *pp*

A Cl.

Bsn. *p*

65 Hn. *con sord.* *p* *1st x only*

C Tpt. *Whisper mute* *p* *2nd time only* *ppp*

Tbn. *cup mute* *p* *1st time only*

65 Perc. 1

Perc. 2

Perc. 3

Perc. 4 *ord.* *arco* *ord.*

65 Harp

ppp *slow gl.*

65 Vln. I *sul pont.* *1st time only*

Vln. II *sul pont.* *1st time only*

Vla. *gl.* *con sord.* *slow gl.*

Vc. *con sord.* *slow gl.*

Cb. *arco* *() (sounding pitch)* *pp* *ppp* *1st time only*

Back at Black Mountain,
Mila is alone, traumatized.

Meno mosso ♩ = 69

69

A. Flt.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bs. Cl. Solo *pp*

Amp. Cym. Solo *arco pp* Use rosin, bow cymbal from the underside, creating friction, achieving harmonics.

(gliss. to each note, tempo rubato, ad lib figure through measure) senza sord. *pp*

palm on lowest strings gong-like *pp* 8^{vb}

bend pitch down with pedal *p*

ppp

ppp

ppp

con sord. pizz. *pp*

74

A. Flt.

Ob.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp *arcc* (bow both notes)

pp *8^{va}*

ppp *slow glis. bis. ad lib*

8^{vb}

ord. con sord.

ppp

con sord.

ppp

ppp

arco

bend off

gl.

gl.

Harmon

ppp

halting, in deep pain,
quasi sprechstimme

p

My

77

A. Flt.

Ob.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

Low Drone

scrape wound strings with fingernail, increasing in intensity

Gong

bend pitch down with pedal

pp

p

pppp

gl.

pp

ppp

5

head, my head, no legs, no arms, my bo - dy has for - got - ten me, I

80

A. Flt. Alto Flute
air

Ob.

B \flat Bs.Cl. *mf* *p*

Bsn.

Hn. *sim.* + o + o + o + o *pp*

C Tpt.

Tbn. *pp*

Perc. 1 *f* dampen at end of measure \oplus Amp. Cym. Solo arco Use rosin, bow cymbal from the underside, creating friction, achieving harmonics. *pp*

Perc. 2

Perc. 3

Perc. 4 *f*

Harp *ppp* slow gl. between tuning pin and tuning peg *p* bend pitch down with pedal

Mila *fall off*
kill, I maim,

Vln. I

Vln. II

Vla. *p* col legno battuto: strike several low strings together over the fingerboard for percussive sound

Vc.

Cb. *pizz.* *pp*

85

A. Flt. *change to key clicks with air, repeat this figure randomly, becoming more sparce, decresc. key clicks only*

Ob. *key clicks, play this figure randomly, with space in between each gesture* **p**

B^b Bs. Cl.

Bsn. *key clicks, play this figure randomly, with space in between each gesture*

Hn.

C Tpt.

Tbn. **p**

Perc. 1 **Low Drone**

Perc. 2 **pp**

Harp **pp** *make scratching sounds on these strings sparcelly and randomly* **p** *bend pitch down with pedal*

Mila *lost my mind, lost my way, want to die, want to kill, kill*

Vln. I *col legno battuto: strike several low strings together over the fingerboard for percussive sound* **p**

Vln. II **p**

Vla. **ppp** *arco slow gl.*

Vc. **p**

Cb. **p** *pizz.*

3/4 4/4 3/4 4/4

88 *air* *p* *f* *jet whistle*

A. Flt.

Ob.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

88 *scrape wound strings with fingernail, increasing in intensity* *dampen on beat 3*

Perc. 1

Sizz. Cym.

88 *pppp*

Perc. 2

Perc. 3

88 *arco* *pp* *dampen beat 3 l.v.*

Perc. 4

Harp

88 *slow bis., come sopra* *pp*

Mila

88 *f* *pp*

you, kill e-very-one, kill me too, my soul is dead,

Vln. I

88 *punta d'arco* *pp*

Vln. II

sul pont. div. *pp* *sul pont.*

Vla.

arco ord. *slow gl.* *ppp*

Vc.

arco *ppp*

Cb.

91 *air*

A. Flt. *pp*

Ob.

B^b Bs.Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn. *pp* *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila I live in hell

Vln. I *col legno battuto come sopra* *p*

Vln. II *col legno battuto come sopra* *p*

Vla. *col legno battuto come sopra* *p*

Vc. *sul pont. ppp* *slow gl.* *col legno battuto come sopra* *p*

Cb. *mp* *p*

93 *air* *jet whistle* , *change to quiet air*

A. Flt. *p* *f* *mp*

Ob.

B^b Bs.Cl. *mf* *f*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 *mp* *ppp* **Low Drone** *tap this figure or similar on wood, sparsely and randomly*

Perc. 2

Perc. 3

Perc. 4

Harp *make scratching sounds on this string, ad lib* *low cluster, gong sound*

Mila *f* **he screeches**
 I should be dead I'm a mon - ster, I am a mon - ster

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *col legno, ricochet repeat figure freely* *ppp*

Cb. *3*

Sorcerer enters

rubato, colla voce

95 *key clicks, come sopra* *p*

A. Flt.

Ob. *key clicks, come sopra* *p*

B^b Bs.Cl. *ord.* *p*

Bsn. *key clicks, come sopra* *p*

Hn. *pp*

C Tpt. *pp* *(Whisper mute) play figure anywhere in the measure*

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Damaru drum* *hold up and shake wrist* *f*

Harp *scratching sounds on these 2 pitches ad lib*

Mila *I'm a mon - ster, I am a mon-ster*

Vln. I *col legno, ricochet repeat figure freely* *ppp*

Vln. II *col legno, ricochet repeat figure freely* *ppp*

Vla. *col legno, ricochet repeat figure freely* *ppp* *col legno battuto come sopra* *p*

Vc. *col legno battuto come sopra* *p*

Cb.

103 **Lento** ♩ = 60

3
4

A. Flt. *pp*

Ob. *pp*

B^b Bs.Cl. *pp*

Bsn. *pp*

Hn. *pp* *con sord.*

C Tpt. *senza sord.*

Tbn. *pp*

Amplified Cymbal

Perc. 1 *arco* *bow underside, come sopra*

Perc. 2

Perc. 4 *Gong* *achieve harmonics by using rubber mallet or super ball around edge*

Harp *p*

Mila *mf*
I'm a mon - ster, I am a mon - ster

Sorcerer *p*
How can I do what I do, why do I

Vln. I *sul pont.*

Vln. II *sul pont.* *pp* *gentle bend off pitch*

Vla. *senza sord.* *col legno, ricochet repeat figure freely* *pp*

Vc. *col legno, ricochet repeat figure freely* *pp*

Cb. *senza sord.* *col legno, ricochet repeat figure freely* *pp* *pizz.* *ppp*

110

A. Flt. *p* 5

Ob. *p* 5

B^b Bs.Cl. *p* 5

Bsn. *p* 5

Hn. 110

C Tpt. *p* 5

Tbn. *p* 5

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 110

Sorcerer

walk a - way — but I can - not walk a - way, I am the gen - er - al, I am in charge, I can -

Vln. I *p*

Vln. II *p*

Vla. *senza sord.* *p*

Vc. *senza sord.*

Cb.

Marpa and Damema are each dreaming.
Each in a dream sees Mila approaching.

rit.

134

A. Flt.

E.H.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Harp

Damema

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

falsetto

p hushed

High Drone

Great Trans-la-tor, may-be I can live a - gain.

I dream I see a

A tempo (♩ = 60)

140

A. Flt.

E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

pp

Perc. 1

with bow or motor

Perc. 2

Glock.

Perc. 3

Marimba

Sus. Cymbal

Perc. 4

Vibes

pp

Harp

140

p

Damema

boy

walk - ing down a road,

that wind - ing road, he's

3

Marpa

I dream I see a boy

walk - ing down a road

140

Vln. I

Vln. II

Vla.

Vc.

Cb.

As he walks, Mila looks up at the stars.

148

A. Flt.

E.H.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Harp

Damema

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

p

p

gold - en boy — who is that gold - en boy? who

In a val - ley — fac - ing north where there lives — my

he's com - ing here he's on his way, he's on his way — on his

Lights out on Marpa and Damema. It's dawn. Mila walks through a wide beautiful field ready to be plowed.

Poco più mosso ♩=84

non. vib.

161

A. Flt. *pp*

Ob. *To Ob.*

B♭ Bs. Cl. *pp*

Bsn.

Hn. *con sord.* *p*

C Tpt. *Harmon* *p*

Tbn.

Perc. 1 *Amp. Kalimba* *pp* scroll motor slowly and horizontally along middle of metal tines

Perc. 4 *p*

Harp *mp*

Damema
boy?

Mila
day

Marpa
day

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

A. Flt. *pp*

Ob.

B \flat Bs.Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. 3 *mf* *3*

Perc. 4 *5*

Harp *p*

Mila *non. vib.* *trailing off...*
 seed And so we sow the bar - ley seed, my fa - v'rite...

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp*

Moderato ♩. = 100

12
16

12
16

12
16

12
16

171 To Fl.

A. Flt. *ppp*

Ob.

B^b Bs.Cl.

Bsn. *ppp*

Hn.

C Tpt. *ppp*

Tbn.

171 High Drone *with bow or motor*

Perc. 1

171 Sizz. Cym. *soft stick*

Perc. 2 *pp*

171 Singing Bowl

Perc. 3 *p*

Perc. 4 *mf* *mp* *p*

171 *f* *mf* *p* *mf* *Solo*

Harp

171

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

a tempo **a tempo**

177

Fl.

Ob.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Saddle Bells

Perc. 2

shake

Perc. 3

Tambourine

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

arco

p

Marpa's voice from off-stage,
calling to the yak pulling his plow,

183

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn. *senza sord.*
p

C Tpt. *mp*

Tbn. *mp*

Perc. 1

Perc. 2

Perc. 3 *Marimba*
p

Perc. 4 *Vibes*
p

Harp

Marpa *mp*
Keep mo - vin', keep mo - vin', get up, get up, get up, — keep

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *strum (down/up)*
sim.

Vc. *pizz.*

Cb. *pizz.*
p

Marpa enters guiding his plow.

187

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

p

mf *ff*

arco

strum (down/up) *sim.*

I'm look - ing for the great

mo - vin', keep mo-vin', keep mo - vin', get up

191

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glock.

p

fp

mf

pp

ppp

arco

Mar - pa, do you know him? Plow my bar - ley field and I'll tell you what you need to

Mila takes up the plow. Marpa slips away.
Light out on Mila. In his farm house,
surrounded by his students, monks, Marpa
hurriedly wipes his face, slips on his high lama's
robe and hat, and sits on his many-cushioned throne.

195 Flute *p*

Ob. *p*

B^b Bs.Cl.

Bsn.

Hn. *fp*

C Tpt. *p*

Tbn. *fp*

Perc. 1

Perc. 2 Saddle Bells

Perc. 3 Marimba *p*

Perc. 4 *arco* *p*

Harp

Mila *p*
bar-ley field

Marpa

Vln. I *know*

Vln. II *sul pont.* *undulate pitch with wide vibrato* *sim.*

Vla. *smear pitch using different fingers (4,3,2,1)* *mp* *sim.* *pp*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

199 **optional repeat**

Fl. *mp*

Ob.

B \flat Bs.Cl. *mp*

Bsn. *p*

Hn. *fp*

C Tpt. *fp*

Tbn. *fp*

Perc. 1 *p* **Drilbu Bell** ring bell

Perc. 2 *sim.*

Perc. 3

Perc. 4

Harp *mp*

Vln. I *pizz.* *arco sul pont.* *fp* *pizz.* *arco*

Vln. II *ord.* *sul pont.* *pp* *pp* *mp* *pp* *ord.*

Vla. *mp* *sim.* *pp* *pp* *mp* *pp*

Vc.

Cb.

optional repeat

Fl. *pp* *ppp*

Ob. *pp*

B^b Bs.Cl. *pp*

Bsn. *pp*

Hn. *pp* senza sord.

C Tpt. *pp* senza sord.

Tbn. *pp* (tie over 2nd X)

Perc. 1

Perc. 2 *mf* *f* Conch Shell 2nd time only blow into shell

Perc. 3 *pp* Singing Bowl 2nd time only

Perc. 4 *mf* *f* Conch Shell 2nd time only blow into shell

Harp *ppp*

MONKS Monks ring Drilbu Bells

Monks T *mf* *pp* Oh Great

Monks B *mf* *pp* Oh Great

Vln. I *ppp* sul pont. ord. *pp* *ppp*

Vln. II *ppp* sul pont. ord. (tie over 2nd X)

Vla. *ppp* *pp* (tie over 2nd X)

Vc. *pp* *ppp*

Cb. *ppp*

208

Fl. *p* *pp* freely 4 8 12 16

Ob. *p* 3

B \flat Bs.Cl. *pp*

Bsn.

Hn. 4 8 12 16

C Tpt. 4 8 12 16

Tbn. 4 8 12 16

Perc. 3 B.D. *mp* *pp* *ppp*

Harp *p* *pp* 4 8 12 16

Marpa *p* declamatory (to the audience) My dia-mond in the rough

Monks T Mas-ter, Show me the Way

Monks B Mas-ter, Show me the Way

Vln. I *pp* *pizz. strum* *pp* *pizz. strum* 4 8 12 16

Vln. II *pp* *pp* *pp*

Vla. *p* *pizz. strum* *pp*

Vc. *arco* *pp* *arco* *pizz. strum*

Cb. *pp*

216

Fl. 12 6 12 15 12

Ob. 16 16 16 16 16

B^b Bs.Cl. 12 6 12 15 12

Bsn. 16 16 16 16 16

Hn. 12 6 12 15 12

C Tpt. 16 16 16 16 16

Tbn. 16 16 16 16 16

Perc. 1 Amp. Cym. arco p

Perc. 2 Drilbu Bell p

Perc. 3

Perc. 4 Conch Shell blow mp

Harp 12 6 12 15 12

Marpa 16 16 16 16 16

Vln. I 12 6 12 15 12

Vln. II 16 16 16 16 16

Vla. 12 6 12 15 12

Vc. 16 16 16 16 16

Cb. 16 16 16 16 16

pp

colla voce

con sord.

mf

pp

cup mute

pp

cup mute

pp

pp

p

p

mp

p

pizz.

now the work be - gins, but I have to be care - ful not to cut and po - lish too fast

Damema lets in Mila.
Seeing Marpa enthroned,
surrounded by his monks,
Mila is confused.

Quickly, surprised ♩ = 92

There's a knock at the door.

220

Fl.

Ob.

B \flat Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Woodblock

Solo with stick

mf

mf

mf

mf

mf

mf

mf

mf

mf

He has come.

You, is that you?

The far-mer in the bar - ley field?

knock on wood

pizz. strum

arco

arco

arco

arco

224 **4** **3** **2** **4** *Slowly*

Fl. *pp* *p*

Ob.

B^b Bs.Cl.

Bsn. *p*

Hn. *pp* *senza sord.*

C Tpt. *pp* *senza sord.*

Tbn. *pp* *senza sord.*

Perc. 1

Perc. 2

Perc. 3 *p* *Marimba*

Harp

Mila *8*
 Are you Mar - pa? You're Mar-pa, you?

Monks T *8* *p reverent*
 Mar - pa the Great Trans - la - tor

Monks B *p reverent*
 Mar - pa the Great Trans - la - tor

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

229 *Stunned, Mila bows.*

Fl. *pp*

Ob. *pp*

B^b Bs.Cl. *pp*

Bsn. *pp*

Hn. *con sord.*

C Tpt. *Harmon mute, stem 1/2 out* *p*

Tbn. *Harmon mute, stem 1/2 out* *p*

Perc. 1 *Amp. Kalimba* *stroke quickly across tines* *p*

Perc. 2 *Singing Bowl* *strike edge* *p*

Perc. 3 *Singing Bowl* *pp*

Perc. 4 *Keys* *shake* *p*

Harp *p*

Mila *pp* Will you teach me? Will you teach me now? *p* I have no-thing

Marpa *mf* You have

Vln. I

Vln. II

Vla.

Vc. *con sord.* *p*

Cb.

Marpa makes a gesture meaning money. *freely*

senza sord.

3 3

234

Fl.

Perc. 1

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Amp. Kalimba scroll fan on metal for continuous sound

p

p

I am a Sor-cer-er.

some - thing. E - very one has some-thing to give, so what can you do?

gl.

mf

237 *A tempo* ♩=86

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 3

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Stones strike stones together

p

p

mf

f

mp

Oh, so you are a sor-cer - er, — so great sor-cer - er, — build — me a

gl.

Marpa leads Mila outside.

Marpa points to some large gray stones.

240

Fl. *pp*

Ob. *pp*

B^b Bs.Cl.

Bsn. *pp*

Hn. *senza sord.* *p*

C Tpt.

Tbn. *p*

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4 *p*

Harp *mp*

Marpa *mf*

house Build me a house, a

Vln. I

Vln. II *mf*

Vla. *pizz.* *p*

Vc. *senza sord.* *p* *sul pont.*

Cb. *p*

Marpa leaves.
Mila hauls stones.
The work is hard.

243

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

Solo

gl. between notes

slow bend

mp

quasi-gliss

waver pitch widely

pizz.

round house, I want a round house.

rit.

Meno mosso, plodding ♩=♩ (♩=50)

247

Fl.

Ob.

B♭ Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

pp

gl.

steady

mp

p

quiet knock on wood

p steady

p

3

5

3

3

3

250

Fl.

mp

Ob.

B^b Bs.Cl.

Bsn.

250

Hn.

C Tpt.

Tbn.

250

Perc. 1

Perc. 2

Perc. 3

Perc. 4

250

Harp

250

Bass

p without inflection

Monks B

Stones mo - ving stones mov - ing stones, one stone at a time Stones mo - ving stones mov - ing stones, one stone at a time

250

Vln. I

Vln. II

Vla.

Vc.

Cb.

252

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Monks Bar.

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

st. mute

p

mp without inflection

Stones, how - e - ver long it takes

Stones mo - ving stones mov - ing stones, one stone ³ at a time

Stones mo - ving stones mov - ing stones, one stone ³ at a time

(optional repeat)

254

Fl.

Ob.

B^b Bs.Cl.

Bsn.

C Tpt.

254

Perc. 1

2 Stones

Perc. 2

Perc. 3

Perc. 4

254

Harp

Monks T2

Monks Bar.

Monks B

254

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *sul G*

mp without inflection

col legno battuto

stay a - wake

Stones, how - e - ver long it takes
Stones mo - ving stones mov - ing stones, one stone at a time
Stones mo - ving stones mov - ing stones, one stone³ at a time
stones — stones

256

Fl.

Ob.

B \flat Bs.Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Monks T1

Monks T2

Monks Bar.

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

stones how - e - ver long it takes
 Stones mo - ving stones mov - ing stones, one stone ³at a time
 stones mo - ving stones mov - ing stones, one stone ³at a time
 stones

stay a - lert, you'll sur - vive,
 Stones mo - ving stones mov - ing stones, one stone ³at a time
 stones

arco sul G
pp

col legno battuto
p

last time only
p

258

Fl.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Monks T1

Monks T2

Monks Bar.

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

senza sord.

p

may ad lib offbeats, faster durations

mp *without inflection*

build - ing, keep build - ing, keep -

Stones stay a - wake you'll sur - vive

Stones, how - e - ver long it takes

Stones mo - ving stones mov - ing stones, one stone ₃ at a time Stones mo - ving stones mov - ing stones, one stone ₃ at a time

stones stones stones stones

p

260

Fl.

Ob.

Hn. *con sord.*
p

C Tpt.

Tbn. *st. mute*
p

Perc. 1
3 *7*

Perc. 2

Perc. 3
3

Perc. 4
3

Monks T1
8
build - ing, keep

Monks T2
8
Stones stay a - lert, you'll sur - vive

Monks Bar.
Stones, how - e - ver long it takes
Stones mo - ving stones mov - ing stones, one stone *3* at a time

Monks B
stones stones stones stones

Vln. I
3

Vln. II
3

Vla. *col legno battuto*
p
3

Vc.

Cb.

260

5

262

Fl.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Monks T1

Monks T2

Monks Bar.

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

A - no-ther stone, — Oh no, not a - no-ther stone, —

build - ing, keep build - ing, keep

what - e - ver needs build - ing, stay a - wake you'll sur - vive,

Stones, how - e - ver long it takes

Stones mo - ving stones mov - ing stones, one stone ₃ at a time Stones mo - ving stones mov - ing stones, one stone ₃ at a time

stones stones stones stones

ord. 2nd x 8va

mp

ord. 2nd x 8va

mp

ord.

mp

264

Fl. *pp*

Ob. *p*

B^b Bs. Cl. *pp*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p* *senza sord.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp *mf gl. f*
set all flats

Mila

Monks T1

Monks T2

Monks Bar.

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

A - no - ther stone, — Oh no, oh no

build - ing, keep mov - ing stones

e - ver needs build - ing, — stay a - lert, you'll sur - vive

Stones, how - e - ver long it takes
Stones mo - ving stones mov - ing stones, one stone at a time

stones — stones stones — stones

Marpa lurches in, playing drunk, pretending he made a mistake, interrupting the Mila and Monks music at any point.

266 **Un poco pesante, più mosso** (♩ = 108)

Fl.

Ob. *mp*

B♭ Bs.Cl.

Bsn. *mp*

Hn. *mp*
Harmon mute, stem 1/2 out

C Tpt. *mp*

Tbn.

Perc. 1 *pp*
Rolmo Cym. play together

Perc. 2 Low Tom *mf* muffle

Perc. 3 Marimba *mf* < *fp* >

Perc. 4

Harp *p*

Marpa *f* exaggerate glissandi
Oh no, no, no, no, no, a round house, did I say I want-ed a round house, a

Vln. I *p* *ricochet* 3 *ord.* 3 *ricochet* 3 *ord.* 5

Vln. II *p* *ricochet* 3 *ord.* 3 *ricochet* 3 *ord.* 5

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *col legno battuto* *p* *arco ord.*

270

Fl. *mf*

Ob.

B^b Bs.Cl. *mp*

Bsn. *mp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp* Harmon mute

Perc. 1 *pp*

Perc. 2 *mf*

Perc. 3 Snare brushes *pp*

Perc. 4

Harp

Marpa round house oh no oh no, *slow gl*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *arco*

Vc. *mf*

Cb. *mf* *pizz.*

272

Fl. *mp* *meno mosso*

Ob.

B \flat Bs.Cl.

Bsn.

Hn.

C Tpt. *pp* *mp* *stem out 1/2*

Tbn. *pp* *mp*

Perc. 1 *ppp*

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa *mp*
over emphasize consonants
 Oh Great Sor-cer-er I want a

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Cb. *arco* *p*

A tempo (♩ = 60)

275

Fl.

Ob.

B♭ Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

sffz

turn note into laughter

continue laughing ad lib

pizz.

arco

Marimba

cres-cent shaped house, — Ah a cres-cent shaped house ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Musical score for MILA Act II, page 81. The score is divided into four systems of five measures each. The first measure of each system is marked with a large '3' and a '4' over it, indicating a 3/4 time signature change. The second measure of each system is marked with a large '4' and a '4' over it, indicating a 4/4 time signature change.

System 1:
Measures 1-5. Flute and Oboe are silent. Bassoon and Bass Clarinet play *mp* eighth notes. Bassoon has *mf* accents. Horns play *p* notes. Trombones play *f* notes with *martellato, biting* articulation. Percussion 1 and 3 play *mp* rhythms. Percussion 2 has *mf* accents. Percussion 4 has *p* notes. Harp plays *mp* accompaniment. Sorcerer and Monks (T and B) sing. Text: "Marpa lurches out. Mila hauls stones again." "Stones, Stones, stones, stones" (Monks). "You are my weapon, you are my stone," (Sorcerer).

System 2:
Measures 6-10. Flute and Oboe are silent. Percussion 1 has *p* notes. Percussion 2 has *mf* accents and *sim. p* notes. Percussion 3 has *p* notes. Percussion 4 has *p* notes. Harp has *f secco* notes. Sorcerer and Monks continue singing. Text: "Stones, stones, stones, stones" (Monks).

System 3:
Measures 11-15. Flute and Oboe are silent. Percussion 1 has *p* notes. Percussion 2 has *sim. p* notes. Percussion 3 has *p* notes. Percussion 4 has *p* notes. Harp has *f secco* notes. Sorcerer and Monks continue singing. Text: "Stones, stones, stones, stones" (Monks).

System 4:
Measures 16-20. Flute and Oboe are silent. Percussion 1 has *p* notes. Percussion 2 has *sim. p* notes. Percussion 3 has *p* notes. Percussion 4 has *p* notes. Harp has *f secco* notes. Sorcerer and Monks continue singing. Text: "Stones, stones, stones, stones" (Monks).

Annotations:
- Marpa lurches out. Mila hauls stones again.
- Mila painfully relives his time at Black Mountain. He remembers the Sorcerer training him to kill.
- Stones strike stones, obtain 2 pitches
- Low Tom (muffled) hard mallet (muffled)
- Anvil
- at the frog
- 8^{vb}

288 Sorcerer and Black Mountain fade out

Fl.

Ob.

B \flat Bs.Cl. To Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 3

Perc. 4

Harp

Mila *mf* *tormented by his memories, and his embodiment of the Sorcerer*
 How long can this go on, and on, and on, and on? and

Monks TB *mp*
 How e - ver long it takes. How

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *mf*

optional repeat, Mila, increasingly exhausted, ad lib sprechstimme

292

Fl. *mp*

Ob. *mp*

A Cl.

Bsn. *mp*

Hn. *mp* senza sord.

C Tpt.

Tbn.

Perc. 1

Perc. 2 *sfz*

Perc. 3

Perc. 4 *strike sticks together*

Harp

Mila

Monks TB

Vln. I *mf* *marcato*

Vln. II *mf* *marcato*

Vla. *mf*

Vc. *mf*

Cb.

on and on and on? How long can this go on, and on, and *cut off*

e - ver long it takes. How e - ver long it takes. How e - ver long it takes. How

Marpa returns, again pretending he has made a mistake. Interrupting.

Poco più mosso, scherzando ♩ = 100

3+4

295

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

sfz

sfz

mp

mp

mf

mf

f

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

Player's Choice - any wood or metal

Marimba

Harmon mute, stem in

on, and on, and on, interrupting again

Oh no no no no no, no, Oh

299 *rit.* *a tempo* 3+4

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

299 *sf* *p* *pp* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

299 *gl.* *dampen sim.* *p*

Harp

Marpa

Great Sor- cer - er, A cres - cent shaped house, ha ha ha did I say, a cres-cent shaped house, a

299

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *arco* *mf*

306 **a tempo** **stringendo, agitato**

Fl. *mp* *3*

Ob. *mp* *6*

A Cl. *mp* *6*

Bsn. *mp*

Hn. *mp* *st. mute*

C Tpt. *p* *mp* *st. mute*

Tbn. *mp* *st. mute*

Perc. 1 *p* *3* **Tingsha Bells**

Perc. 2

Perc. 3 *ppp* *brushes*

Perc. 4 *pp*

Harp *p* *mp*

Marpa *pp* *mp* *take time, exaggerate the triangular shape, sprechstimme*
 Sor-cer-er, build me a tri-ang-u-lar house a tri-an-gu-lar house

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *arco* *pizz.* *arco* *p*

p *mp*

This page of the musical score for MILA Act II, page 91, covers measures 320 to 322. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in C (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1-4 (Perc. 1-4), Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flute (Fl.):** Features a complex melodic line with sixteenth-note patterns and slurs, starting at measure 320.
- Oboe (Ob.):** Enters in measure 321 with a melodic line, including sixteenth-note runs and slurs.
- Clarinet (A Cl.):** Plays a melodic line with sixteenth-note patterns and slurs, starting at measure 320.
- Trumpet (C Tpt.):** Features a melodic line with slurs and a dynamic marking of *ff* (fortissimo) in measure 321.
- Percussion (Perc.):** Percussion 1 has a rhythmic pattern of eighth notes. Percussion 2 includes a *Low Tom* and a *pp* (pianissimo) dynamic marking. Percussion 3 has a rhythmic pattern of eighth notes.
- Harp:** Features a melodic line with a dynamic marking of *mp* (mezzo-piano) and a *gl.* (glissando) marking in measure 322.
- String Section (Vln. I, Vln. II, Vla., Vc., Cb.):** The strings play a melodic line with slurs and triplets (marked with '3').

323

Fl. *sfz*

Ob. *sfz*

A Cl. *mf*

Bsn. *mf*

Hn. *ff*

C Tpt. *ff*
senza sord.

Tbn. *mf* *p*

Perc. 1 *ff*

Perc. 2 *mf* with wood

Perc. 3 *mf* B.D. with wood

Perc. 4

Harp *mf* *8va*

Mila *f*
I'm

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

326

Fl. *mf*

Ob.

A Cl. *p*

Bsn. *p*

Hn. *mp*

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Mila
8 cursed, I'm damned

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mila remembers the roof of Uncle's house crashing to the ground. Screams from inside.

Uncle's house and the screams fade out.

329

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *mf* *f*

Tbn. *p* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf*

Harp *f* *gl.*

Mila

Vill. SA *f* Ah

Vill. TB *f* Ah

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Rolmo Cym.

quickly rotate wrist holding top cymbal to strike alternate edges

VILLAGERS

Screams from inside the house (offstage, series of random "ah's")

Screams from inside the house (offstage, series of random "ah's")

332 **To Picc.**

6/4 broadly

To Bs. Cl.

f *mf*

332 *mf* *p*

soft mallets *ppp*

332 *loco* *gl.* *pp*

332 *espr.* *mf* *p*

espr. *mf* *p*

espr. *mf* *p*

f *mf*

mf

Grave ♩ = 56

Lento ♩ = 60

3
4

Picc.

Ob.

B^b Bs. Cl. *Solo* *p* *mp*

Bsn.

Perc. 1 2 Stones *pp*

Perc. 2 2 Stones *pp*

Perc. 3 2 Stones *pp*

Perc. 4 Vibes *pp*

Harp *Solo* *p*

Mila *p*
8
What I have done, can't be un done

Vill. S *pp* offstage voices
Oh

Vill. A *pp*
Oh

Monks T *p*
8
One stone at a time,

Monks B *p* double 8vb if possible
One stone at a time,

Vln. I *ppp*

Vln. II *ppp*

Vc. *pp*

3
4

3
4

343 Picc. *pp* Picc.

Ob. *pp* To E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt. *st. mute* *pp* *dolciss.*

Tbn. *st. mute* *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Perc. 4 *pp*

Harp

Mila
8 Can't, _____ be un - done can't _____ be un-done

Vill. SA *pp*
Oh, _____ Oh, _____ Oh, _____ Oh, _____

Monks TB
build - ing hous - es, build - ing hous - es, build - ing, build - ing,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* *p*

Marpa returns, again pretending he has made a mistake. Interrupting.

Scherzando ♩ = 66

349

Picc. *p*

E.H.

B♭ Bs.Cl.

Bsn. *mf*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 3 Snare sticks *ppp* < *p* *ppp*

Harp

Mila

Marpa *f*
Oh no, no, no, no, no no, no

Monks T *8*
build-ing, build - ing, build-ing

Monks B
build-ing, build - ing, build-ing

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pp* *pizz.* *p*

Vc. *mp*

Cb. *pizz.* *mf*

359

Picc. 

E.H. 

B^b Bs.Cl. 

Bsn. 

Hn. 

C Tpt. 

Tbn. 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Harp 

Marpa 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

364 *accel.*

Picc.

E.H.

B \flat Bs.Cl. *p*

Bsn.

Hn. *con sord.* *mp*

C Tpt.

Tbn. *cup mute* *mp*

Perc. 1

Perc. 2

Perc. 3 *pp*

Perc. 4

Harp

Marpa
an - gu - lar house, did I say a tri - an - gu - lar

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

Raucous $\text{♩} = 72$

369

Picc.

E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

house, I must have been out of my mind!

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *arco*

mp

373

Picc.

E.H.

B♭ Bs.Cl.

Bsn.

373

Hn.

C Tpt.

Tbn.

373

Perc. 1

Perc. 2

Perc. 3

Perc. 4

373

Harp

Marpa

E - v'ry - one knows

373

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

377

Picc.

E.H.

B♭ Bs.Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.H.

p

mf

pp

a tri - an - gu - lar house is bad, bad,

383

Picc. *Agitato* ♩ = 70

E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3 *fp*

Perc. 4

Harp

Mila *f* (*frustrated, angry*)
 Make up your mind sir, make up your mind

Marpa
 bad, bad, bad, bad, bad, bad, luck

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

387 **grave, slow** **5** *freely* **4** *broadly* **To Flute** **colla voce**

Picc. *p* *mf*

E.H. *p* *mf*

B^b Bs.Cl. *pp* *mf*

Bsn. *Solo* *pp* *mf* *pp* *mf*

Hn. 387 *con sord.* *pp* *pp* *pp* *con sord.*

C Tpt. *pp* *pp* *pp*

Tbn. *st. mute* *pp* *pp* *pp*

Perc. 1

Perc. 2

Perc. 3 **B.D.** *ppp* **Sus. Cymbal** *arco*

Perc. 4 **Vibes** *arco* *p*

Harp *p* *p* *mp*

Marpa *mp* *mf* *f* *lunga*
 I have made up my mind. Oh, Great Sor-cer-er, I want a square house, build me a square house

Vln. I *pp* *mf*

Vln. II *mf*

Vla. *pp* *mf* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

393 **3** **4** **Labored** ♩ = 72 Marpa leaves. Mila hauls stones again.

Fl. *p*

E.H. *p*

B^b Bs.Cl. *p*

Bsn. *p*

Hn. *espr.* *mf* *pp* *pp*

C Tpt. *p* *pp*

Tbn. *pp*

Perc. 1

Perc. 2 Woodblock *mp*

Perc. 3 Stones *p*

Perc. 4

Harp *p*

Monks T MONKS *p* One stone at a

Vln. I *mp*

Vln. II

Vla. *sul tasto* *p*

Vc. *espr.* *mp* *knock on wood* *p*

Cb. *pizz.* *p*

400

Fl.

B \flat Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Monks T

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

mp

mf

p

espr.

pizz.

time, build - ing hous - es, tear - ing them down, One stone at a

It is - n't fair

MONKS

One stone at a

406

Fl.

E.H.

B^b Bs.Cl.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Monks T

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

Stones

time, build - ing hous - es, tear - ing them down,

time, build - ing hous - es, tear - ing them down,

It is - n't fair

422 *Solo*

Harp *p*
ord.

Mila *mf*
I can - not move a -

Vill. A *p*
Ah Ah

Monks T *p*
One stone at a time, build - - - ing hous - es,

Monks B *p*
Keep mo - ving stones, how - e - ver long it takes, keep mov - ing stones, how - e - ver long, how - e - ver

426

Tbn. *p*

Perc. 1 *f*

Perc. 4 *f*

Harp

Mila
no - ther stone, — I can - not move a - no - ther stone,

Vill. S **VILLAGERS** *p*
Ah

Vill. A Ah,

Monks T *p*
tear - ing them down, how - e - ver long, it takes, — you'll sur -

Monks B *p*
long it takes, keep mov - ing stones, how - e - ver long, how - e - ver long, it takes, — you'll sur -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *p*

430

Fl. *p*

Ob. *p*

B♭ Bs. Cl. *p*

Bsn. *p*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *mf*

Perc. 1

Perc. 4

Harp *f*

Mila

why, why sur - vive, why sur - vive? Why sur - vive? *f*

Vill. S *mf* Ah *f*

Vill. A *mf* Ah, Ah *f*

Monks T *mf* vive, you'll sur - vive *f*

Monks B *mf* vive, you'll sur - vive *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *arco* *f*

444 *rit.* **Presto** ♩ = 108 *bend off*

Fl. *f* *bend off*

Ob. *f*

B♭ Bs.Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt.

Tbn. *slow gl.*

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *Rattle* *mf*

Harp *mf*

Mila *f* (*exasperated*)
You! _____ sir! You! _____ You, You,

Marpa *lunga, ad lib, dramatic*
told you to build a square house?

Vln. I *arco* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Mila drops the stone. Marpa leaves.
Mila goes back to work.
A gong sounds from the house.

rit.

450

Fl.

Ob.

B^b Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

Solo *espr.*

p *mf* ³

con sord.

ppp

pp *mf*

Amp. Cym.

arco
bow underside of cymbal for harmonics

Gong

p

ppp

ppp

ppp

pizz. ³

p

and then what will you do?

455 **A tempo, heavy** ♩ = 76-80

Monks file into the house

Fl. —

Ob. —

B^b Bs. Cl. *mf* To Cl.

Bsn. *mf*

Hn. *mf* *senza sord.* *p*

C Tpt. —

Tbn. *mf*

Perc. 1 —

Perc. 3 B.D. *mf*

Perc. 4 Anvil *f*

Harp *mf* *p*

Monks B MONKS Bass *p*
Build - ing and build - ing and

Vln. I —

Vln. II *pp*

Vla. *mf*

Vc. *mf*

Cb. *mf* *arco*

458

Fl. *mp*

Ob.

Bsn.

Hn. *pp*

C Tpt. *mfpp* *st. mute*

Tbn. *p* *st. mute*

Perc. 2

Perc. 3 *pp*

Perc. 4 *p* *hard mallets* *Vibes*

Harp *pp* *p*

Monks T2 *p* *T2*

Monks B

Vln. I *p*

Vln. II *flutey* *sul D* *sul G* *p*

Vla. *p*

Vc. *p*

Cb. *p*

Build - ing and build - ing what - e - ver needs build - ing,
 build - ing and build - ing and build - ing and build - ing and Build - ing and build - ing,

461

Fl. *mf*

Ob. *mp*

Bsn. *mf*

Hn. *p*

C Tpt. *p*

Tbn.

Perc. 2 2 Stones

Perc. 3 Marimba hard mallets *mf*

Perc. 4

Harp

Monks T1 *p*
 build - ing and build - ing what - e - ver needs build - ing

Monks T2
 Build - ing and build - ing what - e - ver needs build - ing,

Monks Bar. *p*
 Stones, keep mo - ving stones,

Monks B
 build - ing and build - ing, build - ing and build - ing and

Vln. I *(flutey) sul D*

Vln. II *sul G*

Vla.

Vc.

Cb.

463

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Monks T1

Monks T2

Monks Bar.

Monks B

Vln. II

Vla.

Vc.

Cb.

p

mf

build-ing and build-ing what-e-ver needs build-ing

Build - ing and build - ing what - e - ver needs build - ing,

Stones, keep mo - ving stones, Stones, keep mo - ving

build - ing and build - ing, Om ma-ni pad-me Om Stones

466

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Monks T1

Monks T2

Monks Bar.

Monks B

Vla.

Vc.

Cb.

p

To E.H.

pp

pp

pp

Gong

mp

Drilbu Bell ring bell

pp

pp

pp

pp

pp

pp

pp

pp

build - ing and build - ing what - e - ver needs build - ing

e - ver needs build - ing,

stones,

Stones, keep mo - ving stones,

Om ma - ni pad - me Om

Stones

pp

pp

pp

The monks are in the farmhouse where Marpa is about to give teachings.

469

Fl. *pp*

E.H.

A Cl. *pp*

Bsn. *pp*

Hn. *pp con sord.*

C Tpt.

Tbn.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 Triangle *light beater* *pp*

Perc. 4 *pp*

Harp

Monks T *pp (from inside the house)*

Monks B *pp*

Vln. I *sul D*

Vln. II *sul G*

Vla. *ppp*

Vc.

Cb.

Oh Great Mast - er, o - pen my

Oh Great Mast - er, o - pen my

3/4 4/4 4/4 3/4

Damema enters the courtyard where Mila is hauling stones.

473

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

473

Perc. 1

Perc. 3

Perc. 4

473

Harp

Monks T

Monks B

473

Vln. I

Vln. II

Vla.

Vc.

Rolmo Cym. *play horizontally, rotate wrist of top cymbal*

Mba. *soft sticks*

pp sempre

mp

mp

pizz.

mp

heart, show me the way

heart, show me the way

mp

pizz.

mp

487 **poco meno mosso** **a tempo**

A Cl. *pp*

Bsn.

C Tpt. *senza sord. dolciss.* *p* *Solo*

Harp 487 *p*

Damema *mp*
fore _____ I _____ am going to help you, _____ You _____

Monks T *ppp*
_____ Oh _____ Great _____ Mas - ter, _____ o - pen _____ my _____

Monks B *ppp*
(inside the farmhouse) Om, Om, Oh _____ Great _____ Mas - ter, _____ o - pen _____ my _____
sul tasto

Vla. *sul tasto*

Vc. *sul tasto*

Cb. *sul tasto*

492

Harp

Damema *mf*
_____ poor, _____ poor _____ boy _____ My _____

Monks T
heart _____ Oh _____ Great _____ Mas - ter, _____ show me the _____

Monks B
heart _____ Oh _____ Great _____ Mas - ter, _____ show me the _____

Vln. I 492 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ord. espr. p*

Cb. *pp*

496

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Damema

Monks T

Monks B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cup mute
dolciss.

p

taking a large turquoise from around her neck.

fa - ther gave me — this pre - cious stone, now I give it to you

way

way

O - pen my

ord.

mp

ord.

mp

ord.

mp

mp

ord.

mp

Lights out on the courtyard. In the house monks bow before Marpa.

A tempo ♩ = 76

504

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Damema

Mila

Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

(con sord.)

p

Glock.

p

Singing Bowl with chopstick or triangle beater

pp

3

freely

He can - not re - fuse you. _

MONKS *p* (inside the house)

Oh Great Mas - ter, o - pen my

accel.

meno mosso, freely

513

Fl.

E.H.

B^b Bs.Cl.

Bsn. *mf*

Hn. *p*

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3 *mf* Marimba

Perc. 4 *mf* B.D. *ppp*

Harp *mf*

Mila *mp*

Marpa *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

way

(to Mila, recognizing his wife's jewel)

From Ma-ma Da-me-ma —

Where did you get this pre-cious jewel?

Oh Great Sor-cer-er, —

slower **stringendo**

520

Fl.

E.H.

B^b Bs.Cl.

Bsn. *pp* *mf* 6

Hn. *mp*

C Tpt.

Tbn. *pp*

Perc. 1

Perc. 2 Toms *muffle* *mf*

Perc. 3 B.D. *mf*

Perc. 4

Harp *mp* *mf* 3 3 3 3

Mila *f* (*furious*)
I am not rea - dy! You are a li - ar,

Marpa *mp*
You are not rea - dy

Vln. I *sul tasto* 6 *ppp*

Vln. II *sul tasto* 6 *ppp*

Vla. *pp*

Vc. *sul tasto* 6 *ppp*

Cb. *pp* *ppp*

Marpa chases Mila with a stick.

522

Fl.

E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila shouts to the monks.

Mila

you are no - thing but a fraud! He is no - thing but a fraud.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Più mosso $\text{♩} = 96$

Mila, terrified, jumps out the window into the courtyard.

Slowly

Fl. pp

E.H.

B^b Bs.Cl. f pp

Bsn. f pp

Hn. mf *bend off* *st. mute* pp

C Tpt. pp

Tbn. mf f

Perc. 1

Perc. 2 High Tom f

Perc. 3 Sus. Cymbal f

Perc. 4 Slapstick ff

Harp pp

Marpa f *(to the audience: revealing his true feelings about Mila)* p

Get out, get out! **MONKS** f This boy

Oh Great Mas-ter Oh Great Mas-ter

Oh Great Mas-ter Oh Great Mas-ter

Vln. I mf *ord. 3*

Vln. II mf *ord. 3*

Vla. mf f pp *ord. 3*

Vc. mf f pp *ord.*

Cb. mf f *ord.*

3

528 **Poco meno mosso** ♩ = 60

Fl. *p* *mp*

E.H. *espr.* *p*

B^b Bs.Cl. *mp*

Bsn. *p*

Hn. *pp*

C Tpt.

Tbn. *st. mute* *p*

Perc. 1

Perc. 2

Perc. 3 **Marimba** *pp*

Perc. 4

Harp *p*

Marpa

will be a shin-ing sun, I am po-lish-ing a jew-el a

Vln. I *p*

Vln. II

Vla. *pizz.* *p*

Vc. *p*

Cb. *p*

5
4

532

Fl. *p* *pp*

E.H. *p*

B \flat Bs.Cl. *p*

Bsn. *mf*

532

Hn.

Tbn.

532

Perc. 1

Perc. 2

Perc. 3 *pp*

Perc. 4

532

Harp

532

Marpa

dia-mond in the rough, it is al - most time, po-lished, he will be a

532

Vln. I *p*

Vln. II

Vla. *p*

Vc.

Cb.

5
4

5
4

Marpa goes to the door of the farm house. He observes Mila who takes a knife from his pocket, intending to kill himself.

stringendo, molto agitato

FL. 539 **2** **3** **5**
 4 8 4
 E.H.
 B^b Bs.Cl. **2** **3** **5**
 4 8 4
 Bsn.

Hn. 539 **2** **3** **5**
 4 8 4
 C Tpt. **2** **3** **5**
 4 8 4
 Tbn. **2** **3** **5**
 4 8 4

Perc. 1 539 **2** **3** **5**
 4 8 4
 Perc. 2 **2** **3** **5**
 4 8 4
 Perc. 3 **2** **3** **5**
 4 8 4
 Perc. 4 **2** **3** **5**
 4 8 4

Harp 539 **2** **3** **5**
 4 8 4

Mila 539 **2** **3** **5**
 4 8 4
 no more, no more, why go on a - ny

Vln. I 539 **2** **3** **5**
 4 8 4
 Vln. II **2** **3** **5**
 4 8 4
 Vla. **2** **3** **5**
 4 8 4
 Vc. **2** **3** **5**
 4 8 4
 Cb. **2** **3** **5**
 4 8 4

Più mosso, with urgency ♩=92

Marpa rushes into the courtyard.

542 Fl. 6/4 4/4

542 E.H. 6/4 4/4

542 B♭ Bs.Cl. *p sfz sfz sfz*

542 Bsn. *p sfz sfz sfz*

542 Hn. *fp*

542 C Tpt. *p mf*

542 Tbn. *p quasi-gl. mf ff*

542 Perc. 1 *Gong hard mallets*

542 Perc. 2 *Low Tom pp mf*

542 Perc. 3 *Snare p* *snare on B.D.*

542 Perc. 4

542 Harp

542 Mila more I can't go on a - ny more.

542 Vln. I *mp mf*

542 Vln. II *mp mf*

542 Vla. *mp mf*

542 Vc. *mp mf*

542 Cb. *p mp mf*

544

Fl. *mf* *ossia flz.* *ff*

E.H. *mf* *ff*

B^b Bs.Cl. *sfz* *mf* *ff*

Bsn. *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

Hn. *fp* *mf* *quasi-gl.*

C Tpt. *fp*

Tbn. *mf* *ff* *mf*

Perc. 1 *p* Amp. Cym. (*ossia Rolmo*)

Perc. 2 *mp*

Perc. 3 *p* Sus. Cymbal

Harp

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Presto **Meno mosso** ♩ = 72

547

Fl.

E.H.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Reo.

MARPA

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

Solo

p

To Oboe

ff

ff

ff

fpp

Gong

ppp

ff

ff

ff

Singing Bowl

p

f

mp

ff

pp

pp

pp

Solo
espr.

p

ff

mp

If you kill your-self, you kill the world.

554

Fl. *pp* *ppp* **6/4** *Marpa embraces Mila.*

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

554

Perc. 1 *p* *ppp* **6/4**

Perc. 2 *p* *ppp* **6/4**

Perc. 3 *p* *ppp* **6/4**

Perc. 4 *p arco* *ppp*

Harp *ppp*

Mila *p* *ppp* **6/4**

Marpa *ppp* *tenderly, sotto voce* *p* **6/4**

What shall I do now?
My son My heart son. Now we be-

554

Vln. I *ppp* **6/4**

Vln. II *ppp* **6/4**

Vla. *ppp* **6/4**

Vc. *ppp* **6/4**

Cb.

561 Adagio, spacious ♩ = 60

Fl.

Ob. *p*

B^b Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn. *pp* *st. mute*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila *p* (*weeping for joy*)
 8 now I be - gin, *p* how to list-en

Marpa *gently*
 gin. I will teach you how to list-en

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *espr.* *p*

Cb. *pp* *p*

freely

a tempo

567

Fl. *pp*

Ob.

B \flat Bs.Cl. *pp*

Bsn. *p* *pp*

Hn. *pp* *pp* *senza sord. espr.*

C Tpt.

Tbn. *pp*

Perc. 1

Perc. 2 *pp* Glock.

Perc. 3

Perc. 4 *ord.* *p* *pp* *ppp*

Harp *p* *pp*

Marpa *p*

Be-tween this and that there's a si-lent song that's sing-ing,

Vln. I *sul tasto* *ppp* *pp* *pp* *p*

Vln. II *sul tasto* *ppp* *pp* *pp* *p*

Vla. *sul tasto* *ppp* *pp* *p*

Vc. *pp* *pp* *pp* *espr.* *p*

Cb. *pp* *pp*

573

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

mp

port.

espr.

Gong

ri - sing moon grows thin and fat

there is no-thing wrong with that at

Poco più mosso, gently flowing ♩ = 66 - 69

580

Fl. *mp* *p* *gently* 5 6

Ob. *mp* *p*

B^b Bs.Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *p*

C Tpt.

Tbn. *p*

Perc. 1 Tingsha Bells *p*

Perc. 2

Perc. 3 Triangle *p*

Perc. 4 Gong *pp*

Harp *mp*

Marpa *mp* *gently*

all. Green leaves blow-ing in the sum - mer rain

Vln. I *mp*

Vln. II *mp*

Vla. *pp* 6

Vc. *mp* *pp*

Cb. *mp* *pp*

584

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

pp

Whisper mute

pp

p

Gong

pp

p

mf

mp

mf

turn to yel-low — co - lours — in the fall — Mour - ners wail and

poco accel.

poco rit.

poco meno mosso

589

Fl.

Ob.

B^b Bs.Cl.

Bsn.

pp

mp

p

p

589

Hn.

C Tpt.

Tbn.

pp

p

589

Perc. 1

Perc. 3

Perc. 4

Marimba

fz

589

Harp

p

589

Marpa

p

howl, new born ba-bies cry³ and cry, lis-ten to their sound, lis-ten to the still-ness

589

Vln. I

Vln. II

Vla.

Vc.

Cb.

espr.

p

p

p

p

p

A tempo (♩ = 60)

594

Fl. *p*

Ob.

B♭ Bs.Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt.

Tbn.

Perc. 1 Tubular Bell *mp*

Perc. 2

Perc. 3 Triangle *p* Marimba *p*

Perc. 4 *ppp*

Harp *p*

Mila *pp* *lunga*
list-en to the still-ness, all a - round

Marpa *pp* *sotto voce* *lunga* *ossia 8vb*
list-en to the still-ness, all a - round. In the dark of night dawns the quiet light of

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* *pizz.* *arco* *pizz.* *arco* *pizz.*

600

Fl. *pp*

Ob. *pp*

B^b Bs.Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn.

Perc. 1

Perc. 2 *ppp* Sizz. Cym. *p*

Perc. 3

Perc. 4 *p*

Harp *mp*

Marpa *mp* (falsetto possible)

morn - ing Be - tween thought and dream the day is born a - gain

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

Cb. *p* *arco*

rit. a tempo poco rit. (rubato) a tempo rit. a tempo

604

Fl. *p*

Ob. *Solo mp* *p* *pp*

B \flat Bs.Cl. *pp*

Bsn. *pp*

Hn. *p*

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3 *soft mallets p*

Perc. 4

Harp *p*

Marpa *p tenderly*

Snow-flakes kiss the fal-low fields,

Vln. I

Vln. II

Vla.

Vc.

Cb.

608

Fl. *(trem.)*

Ob. *p*

B^b Bs.Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt.

Tbn.

Perc. 1 *p* Tubular Bell

Perc. 2

Perc. 3

Perc. 4 *pp*

Harp *mp*

Marpa *mp*
wind is whis - pering to you

Vln. I

Vln. II *p*

Vla. *pp*

Vc. *pizz. p*

Cb. *p*

611 *rit.*

Fl. *pp* *ppp*

Ob.

B^b Bs.Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Hn. *pp* *ppp*

C Tpt. *pp*

Tbn. *pp*

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4 Gong *ppp*

Harp *pp*

Mila *p* *pp* *lunga*
 lis - ten to their sound, lis - ten to the still - ness

Marpa *pp* *lunga*
 lis - ten to their sound, lis - ten to the still - ness all a -

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *arco*

Cb.

615 *slowly* *bend off into air*

Fl. *pp*

Ob. *pp*

B^b Bs.Cl. *pp*

Bsn. *pp* *mfpp* *con sord.*

Perc. 1 *Amplified Music Box* *stroke with fingers quickly across tines*

Perc. 2 *Glock.* *p*

Perc. 3 *Triangle* *light beater* *p*

Perc. 4 *Vibes* *pp*

Harp *f*

Marpa

Vill. S *round* *VILLAGERS* *chorus offstage* *pp* Oh

Vill. A *pp* Oh

Monks T *ppp* *whispered* lis - ten lis - ten

Monks B *ppp* *whispered* lis - ten lis - ten

Vln. I *pp* *sul D* *ppp* *pp*

Vln. II *pp* *ppp* *pp*

Vla. *pp* *Solo espr.* *ppp* *sul pont.* *pp*

Vc. *mp*

Cb. *ppp*

618 *bend off into air*

Fl. *3*

Ob.

Bsn.

Hn. *p*

C Tpt.

Perc. 1

Perc. 2

Perc. 3 *3*

Perc. 4

Harp

Vill. S
Oh

Vill. A
Oh

Monks T
lis - ten, lis - ten, lis - ten, lis - ten

Monks B
lis - ten, lis - ten, lis - ten, lis - ten

Vln. I *ppp* *3*

Vln. II *ppp* *3*

Vla. *sul pont.* *ppp* *3*

Vc.

Cb. *pizz.* *(like a heartbeat)*

ppp

621 *bend off into air* *bend off into air*

Fl. *ppp*

Ob. *pp* (1st time only)

B^b Bs.Cl. *p*

Bsn. *p*

Hn. *pp* *1st X only*

C Tpt. *p*

Tbn. *pp*

Perc. 1 Tubular Bell *p*

Perc. 2 Singing Bowl *rub around edge for sustained sound, ossia: strike edge randomly and gently*

Perc. 3 B.D. *soft mallets* *p*

Perc. 4 *pp*

Harp *ppp* *tap rhythm on wood* *pp* *loco*

Vill. S *ppp*

Vill. A *ppp*

Monks T *whisper freely and randomly independent of the others fade al niente*

Monks B *whisper freely and randomly independent of the others fade al niente*

Vln. I *3*

Vln. II *ord., flutey* *sul G and D natural harmonics*

Vla. *sul pont.* (touch 3) *freely, at own pace*

Vc. *ppp*

Cb. *tap heartbeat rhythm quietly on wood, fade out* *ppp*

624 *Solo*

Fl.

Ob.

B^b Bs.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

624 **Singing Bowl** *rub around edge for sustained sound, ossia: strike edge randomly and gently*

Perc. 1

Perc. 2

Perc. 3 **Singing Bowl** *rub around edge for sustained sound, ossia: strike edge randomly and gently*

Perc. 4 *arco* **Singing Bowl** *rub around edge for sustained sound, ossia: strike edge randomly and gently*

624 *ppp* *8va - - loco*

Harp

624

Vln. I

Vln. II *fade out last time*

Vla. *fade out last time*

Vc. *tap heartbeat rhythm quietly on wood, fade out* *ppp*

Cb.

633

Fl. *mf*

Ob. *mf*

A Cl. *mf* *fp* *mf*

Bsn. *mf* *fp* *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. 1 Drilbu Bell *mf*

Perc. 2 *pp*

Perc. 3

Perc. 4

Harp

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *arco*

Poco meno mosso ♩ = 80

635

Fl. *pp*

Ob.

A Cl. *pp*

Bsn. *pp*

Hn. *mf*

C Tpt. *mf* *st. mute* *pp*

Tbn. *mf*

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4 *soft sticks* *p* *Xeo.* *ppp*

Harp *mp*

Mother *offstage, dolente* *p* Ah

Vln. I *mf* *sul tasto* *ppp*

Vln. II *mf* *sul tasto* *ppp*

Vla. *mf* *arco* *sul tasto* *ppp*

Vc. *mf* *sul tasto* *ppp*

Cb. *mf* *ppp*

This page of a musical score for MILA ACT II, page 162, covers measures 638 to 641. The score is arranged for a full orchestra and a vocal soloist, Mother. The instruments and parts included are:

- Flute (Fl.):** Measures 638-641, starting with a *pp* dynamic and playing a melodic line with triplets.
- Oboe (Ob.):** Measures 638-641, mostly silent with rests.
- Alto Clarinet (A Cl.):** Measures 638-641, playing a melodic line with triplets, starting with a *pp* dynamic.
- Bassoon (Bsn.):** Measures 638-641, playing a melodic line with triplets, starting with a *pp* dynamic.
- Horn (Hn.):** Measures 638-641, mostly silent with rests.
- Cornet (C Tpt.):** Measures 638-641, playing a simple melodic line starting with a *pp* dynamic.
- Trumpet (Tbn.):** Measures 638-641, mostly silent with rests.
- Percussion 1 (Perc. 1):** Measures 638-641, mostly silent with rests.
- Percussion 2 (Perc. 2):** Measures 638-641, playing a rhythmic pattern on the Marimba with soft mallets.
- Percussion 3 (Perc. 3):** Measures 638-641, playing a rhythmic pattern with triplets, starting with a *pp* dynamic.
- Percussion 4 (Perc. 4):** Measures 638-641, playing a rhythmic pattern with triplets.
- Harp:** Measures 638-641, playing arpeggiated chords with triplets, starting with a *p* dynamic and ending with a *pp* dynamic.
- Mother:** Measures 638-641, vocal line with the text "Ah" in measure 640.
- Violin I (Vln. I):** Measures 638-641, playing a rhythmic pattern with triplets.
- Violin II (Vln. II):** Measures 638-641, playing a sustained chord with tremolos.
- Viola (Vla.):** Measures 638-641, playing a rhythmic pattern with triplets.
- Violoncello (Vc.):** Measures 638-641, playing a rhythmic pattern with triplets.
- Contrabass (Cb.):** Measures 638-641, playing a rhythmic pattern with triplets.

a tempo

a tempo

In his dream, he walks by a field.

Fl.
Ob.
A Cl.
Bsn.

Hn.
C Tpt.
Tbn.

con sord.
pp

st. mute
pp

Perc. 1

Gong
soft mallet
ppp
l.v.

Perc. 2

Perc. 3

Sus. Cym.
arco
pp

Perc. 4

Harp

pp
Solo

Mila

p

I dream I dream I come home to my vil-lage our

Vln. I

Vln. II

Vla.

pp
sul pont.

Vc.

Cb.

(sounding pitch)
pp ghostly

64

64

64

64

rit.

In his dream, Mila stands in front of his house.

a tempo

648

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

field that nour-ished me day af - ter day a tan gle of weeds I dream, the

poco rit.

Lento ♩. = 46

Solo

Fl. 655

A Cl. 655

Bsn. 655

Hn. 655

C Tpt. 655

Tbn. 655

Perc. 1 655

Perc. 2 655

Perc. 3 655

Perc. 4 655

Harp 655

Mother 655

Mila 655

Vln. I 655

Vln. II 655

Vla. 655

Vc. 655

Cb. 655

Gong

Tingsha Bells

Glock

B.D. soft mallet dampen

Vibes arco

l.v.

take time, out of tempo

Ah

Bones

con sord.

ppp

con sord.

ppp

pizz. strum con sord.

pp con sord. pizz.

ppp

659

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

st. mute

pp

pp

pp

ppp

sim.

sim.

arco

in a cor - ner, some bones, my moth - er's bones,

Più mosso ♩ = 92

Mila awakens. He runs and throws himself at Marpa's feet

662

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

4/4

pp

ppp

mp

mf

con sord.

pp

pp

pp

arco

pp

pp

pp

665

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

so?

Am I dream - ing?

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

p

pp

6

3

6

6

6

6

6

6

Poco più mosso

Mila bows to Marpa and Damema. They embrace him. Mila walks away down the road. He turns back to bow to Marpa and Damema before finally disappearing.

668

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gong

Sus. Cym.

arco

soft mallets

senza sord.

pp

p

mp

espr.

12/8

Mila stands by a field (real field)

This page contains the musical score for MILA ACT II, page 171. The score is written for a full orchestra and includes the following instruments:

- Flute (Fl.):** Features triplet patterns in measures 671-674.
- Oboe (Ob.):** Plays a melodic line with a *p* dynamic marking in measures 673-674.
- Clarinet (A Cl.):** Features triplet patterns in measures 671-674.
- Bassoon (Bsn.):** Plays a melodic line with a *p* dynamic marking in measures 673-674.
- Horn (Hn.):** Provides harmonic support with sustained notes.
- Trumpet (C Tpt.):** Provides harmonic support with sustained notes.
- Trombone (Tbn.):** Provides harmonic support with sustained notes.
- Percussion (Perc. 1-4):** Perc. 1 and 2 are silent. Perc. 3 and 4 play rhythmic patterns, with Perc. 3 including *l.v.* markings.
- Harp:** Plays arpeggiated chords in measures 671-674.
- Violin (Vln. I & II):** Vln. I plays a melodic line with a *p* dynamic marking. Vln. II plays a tremolo effect.
- Viola (Vla.):** Plays a melodic line with a *p* dynamic marking.
- Violoncello (Vc.):** Plays a melodic line.
- Contrabass (Cb.):** Plays a melodic line.

Large black oval symbols are placed at the beginning and end of measures 671, 672, 673, and 674, likely indicating a specific performance technique or recording cue.

674 *accel.* *più mosso*

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn.

Hn. *mp*

C Tpt.

Tbn. *p*

Perc. 1

Perc. 2 *p* Low Tom

Perc. 3

Perc. 4 *arco* *ord.* *p*

Harp *mf*

Mila *mf* *f*
 A tan - gle of weeds, I wish I were dream - ing

Vln. I *pp sub.* *mp* *mf*

Vln. II *pp sub.* *mp* *mf*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp*

681

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

des - o - late - - I wish I were dream - ing.

con sord.

st. mute

breathy, falsetto hold as long as possible decres. (oboe continues pitch)

ppp

ppp

12
12
12

12/8 *Lento* (♩ = 46)

Fl. *pp*

Ob.

A Cl. *Solo mp*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3 *B.D. soft mallets pp*

Perc. 4 *arco pp*

Harp *p*

Mila *(may hold longer) p*
bones my moth-er's bones in my

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp*

3/4

Fl. *più mosso* $\text{♩} = \text{♩}$

Harp *mf*

Mother *mp* *(offstage) pp*
Ah

Mila
hand. When she was a - live I was young, when she was a - live, I ran a - way from

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *sul tasto*

Vc. *ppp* *sul tasto*

Harp

Mother
My own, My own beau-ti - ful boy,

Mila
home, now I am home my moth-er's bones in my

Vln. I

Vln. II

Vla.

Vc.

691

Perc. 3 *Marimba* *p*

Harp

Mother *mp*
My own beau-ti-ful boy, my own my own

Mila *hand.*
When she was a-live, I was young,

Vln. I *sul tasto* *pp*

Vln. II

Vla.

Vc. *6*

Cb.

693

Hn. *senza sord.* *espr.* *mp*

Perc. 3 *6*

Harp *pp*

Mother
my beau-ti-ful boy, my

Mila *8*
when she was a-live I ran a-way from home now I am home,

Vln. I *5*

Vln. II

Vla.

Vc. *6*

Cb.

695

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

12/8

695

mf

B.D. dampen

mp

espr.

beau - ti - ful boy, my

own

mf

my moth - er's bones in my hand her bones

ord.

mf

ord.

mf

ord.

mf

ord.

mf

mf

mf

rit.

meno mosso

697

Fl. *p*

Ob. *ppp*

A Cl.

Bsn. *mf* *p* *pp*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp *p Solo* 6 6 6

Mother *mp* *p* *al niente*
My own beau - ti - ful boy, my own _____

Mila *p* *mp* 3 3 3
I will go to the moun - tain, _____ with a heart full of

Vln. I

Vln. II *mp*

Vla. *mp* *p*

Vc. *mp* *p* *pp*

Cb. *mp* *p*

4/4 3/4

rit.

700

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

6/4

12/8

mp

p

ppp

ppp

ppp

con sord.

6

6

3

3

3

3

3

sor - row, — I will sit on the moun - tain till I know how to live my life

3/4

6/4

12/8

15

15

(overblow)

708

Fl. *p* 3 3

A Cl. *p* 3 3

Bsn. *p* 3 3

Hn. 708 *pp*

C Tpt.

Tbn.

Perc. 1 708

Perc. 2 *p* 3 3

Perc. 3

Perc. 4 *ord.* *p* 3 3

Harp 708 *p*

Vill. S 708

Vill. A

Vill. T 8 *whispered, offstage*

Vill. TB

Monks TB

lis - ten, lis - ten,

708

Vln. I 3 3 *pp*

Vln. II 3 3 *pp*

Vla. *col legno battuto, over fingerboard for woody sound* *sf* *pp*

Vc. *col legno battuto, over the fingerboard for woody sound* *sf* *pp*

Cb.

(overblow)

712

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vill. TB
Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

sf

pp

start together as written,
continue whispering at own pace

lis - ten, lis - ten

bend into air

716

Fl. *ppp*

Ob.

A Cl. *ppp*

Bsn. *3/4 flat* *gl.* *ppp*

Hn. 716

C Tpt.

Tbn.

716

Perc. 1 *pp* Tingsha Bells

Perc. 2 *pp* Woodblock

Perc. 3 *pp* Stones

Perc. 4

Harp

Gong *pp* *make slow wide circles with flume mallets achieving harmonics*

Vill. TB

Monks TB

lis - ten, lis - ten,

716

Vln. I *sul pont.* *waver pitch* *sul pont.*

Vln. II *sul pont.* *waver pitch* *sul pont.*

Vla. *sul pont.* *waver pitch* *waver pitch*

Vc.

Cb.

come sopra, continue whispering freely

change to air sound, bend off

Gong solo

718

Fl.

repeat this figure ad lib during gong solo
waver pitch microtonally, start slowly and accel.

E.H. *pp* *slow bend (if possible)*

A Cl.

slow bend (if possible)

Bsn. *pp*

Hn.

C Tpt. *p* Harmon mute, stem half out

Tbn. *p* Harmon mute, stem half out

Perc. 1 *Solo, ad lib, harmonics, bowing, tapping and rolling*

Perc. 2

Perc. 3 *Marimba* *p*

Perc. 4

Harp

Vll. TB
Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *p*

721 **pressing forward**

Fl. *pp* *mp*

E.H.

A Cl. *waver pitch* *flz. (if possible)* *pp*

Bsn. *pp*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 2 *Stones* *pp* 3 5

Perc. 3 *pp* 3

Perc. 4 *Stones* *pp* 3

Harp *p* *mp*

Vln. I *rapid fingering to "smear" pitch* *mp* *pp* *pizz. strum* *mp*

Vln. II *rapid fingering to "smear" pitch* *mp* *pp* *pizz strum*

Vla. *mp* (trem.)

Vc. *p* *gl.* *gl.* *II*

Cb. *arco*

3/4 4/4

Agitato ♩ = 72

727

Fl. *p*

E.H.

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp *mf* *mp*

Mila *mf*

De - mon_ in your blood red dress why are you taunt-ing me? In the mid-dle of my rev - er - ie let me go

Vln. I *mf*

Vln. II *mf* *pp* *sul tasto*

Vla. *mf* *pp* *sul tasto*

Vc. *mf* *pizz.*

Cb. *pizz.*

729 **freely** **a tempo**

Fl. *pp*

E.H. *mf* *Solo bend, sneering* *p*

A Cl. *mf* *bend off pitch* *fp* *p*

Bsn. *mf* *p*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp* *cup mute*

Harp *p*

Red **RED DEMON** *She laughs*
 ha ha ha ha ha ha

Mila *mp*
 I am on-ly an old man who was walk-ing in the moon-light

Vln. I *mf* *ord.* *pizz strum* *p* *arco* *p*

Vln. II *mf* *pizz strum* *p* *arco* *p*

Vla. *mf* *pizz strum* *p* *arco* *p*

Vc. *mp* *arco* *espr.* *mf* *3* *p* *gl.*

Cb. *p* *pizz.* *arco* *gl.*

take time, colla voce a tempo

732

Fl. *mf* *p*

E.H. *mf* *p*

A Cl. *Solo* *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Tbn. *mf*

Perc. 1 Rolmo Cymbals *mp* hold up one cymbal strike edge with soft mallet l.v.

Perc. 2

Perc. 3 Marimba *mf*

Harp *mp*

Red *mf* *mp* *mf* *seductively*

Mila *mf* so why have you cap-tured me? How could I, on - ly an il-

Vln. I *pizz. strum* *mf* *arco* *mp* *pizz. strum* *p*

Vln. II *pizz. strum* *mf* *arco* *mp*

Vla. *mp* *(on the string)*

Vc. *pizz. strum* *mf* *arco* *mp* *pizz. strum* *p*

Cb. *mf* *mp* *p*

2/4

735

Fl. **2** **3** **4** *Presto* **Broadly (quasi maestoso)**

E.H. **4** **4** **4** *p*

A Cl. **4** **4** **4** *p*

Bsn. **4** **4** **4**

Hn. **2** **3** **4** *p* *mp*

C Tpt. **4** **4** **4** *mp*

Tbn. **4** **4** **4** *p* *mp*

Perc. 1 **2** **3** **4**

Perc. 2 **4** **4** **4**

Perc. 3 **4** **4** **4** *p*

Perc. 4 **4** **4** **4**

Harp **4** **4** **4** *p* *p*

Red **4** **4** **4** *f* *mf* **Broadly (quasi maestoso)**

lu - sion have cap - tured a hu - man? Oh, Great Sor - cer - er, if you had not been a - fraid a ghost might sud - den - ly ap -

Vln. I **2** **3** **4** *arco* *p* *pizz* *pizz. strum* *pp*

Vln. II **4** **4** **4** *p* *pizz* *pp* *hymn-like* *arco*

Vla. **4** **4** **4** *p* *pp* *hymn-like*

Vc. **4** **4** **4** *arco* *pp* *hymn-like*

Cb. **4** **4** **4** *pp*

743

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 2

Perc. 3

Perc. 4

Harp

Red

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

lush, quasi cabaret

slight port. up

pizz

p

pizz.

pizz.

way to your cold and lonely mountain top to taunt you?

6/4 3/4 2/4 4/4

Agitato ♩ = 82

accel.

746

Fl. *fp*

E.H.

A Cl. *fp* *grace on the beat* *Solo* *mf* 3 6 3

Bsn. *fp* *mp* 3 3

Hn.

C Tpt.

Tbn.

Perc. 2

Perc. 3 Marimba *mf*

Perc. 4

Harp *mf*

Mila *mf* *pulls away* 3
 No de-mon no,— you came here a-mong the shad-ows to tor - ture me

Vln. I *p* *arco*

Vln. II *p*

Vla. *arco* *pp* *pizz* *p* *arco* 3 3

Vc. *arco* *pp* *pizz.* *p* *pizz.* *arco* 3 3

Cb. *p* *arco* 3

749 **Slower** *mf* *fp* **To Picc.** **rubato** **rit.** **3** **4** **4** **A tempo** ♩ = 69

Fl. *mf* *fp* *Solo espr.* *mf* *pp*

E.H. *mf* *pp*

A Cl. *fp*

Bsn. *mf*

Hn. 749 *senza sord.* *p*

C Tpt. *senza sord.* *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3 *mp*

Perc. 4 *p* *ppp*

Harp 749 *f* *mp*

Red 749 *mf* *dramatic* **rit.** **A tempo** ♩ = 69 *p*
 No Great Sor-cer-er, no You

Vln. I 749 *pp* *dolciss.*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *pp* *sul A*

Cb. *mf* *pp*

754

Harp

p

754 *bel canto, she weaves a spell over him*

Red

came here to-night to pray, you came here to-night to watch the clouds roll by the moon, you were so

Vln. I

Vln. II

Vla.

Vc.

Cb.

757

Bsn.

Hn.

C Tpt.

Tbn.

espr.

p

mp

pp

3

4

4

Perc. 4

change ped. with harmony

p

pp

757

Harp

mp bring out

757

Red

proud, you had fi - nally left the world be - hind you were

mp

he is transfixed

757

Vln. I

Vln. II

Vla.

Vc.

Cb.

espr.

p

mp

mp

pp

pp

3

4

4

760

Fl.

E.H.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Red

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

mf

p

mf

port.

mf

mp change color

cer - tain you could live a - lone a - mong the stars. I watched your

mf

mf

mf

mf

mf

mf

Picc. *mp* *6* *largamente* *rit.* *p*

E.H. *mp* *p*

A Cl. *fp* *fp* *fp* *p*

Bsn. *fp* *fp* *fp*

Hn. *mf*

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3 *f* *6* *Marimba*

Perc. 4 *pp*

Harp *p* *mf*

Red *p* *mf*
 face for a long,-long time did I like you? did I want you, I don't know

Vln. I *mf* *gritty, at the frog* *p*

Vln. II *mf* *gritty, at the frog* *p*

Vla. *mp* *mf* *gritty, at the frog* *p*

Vc. *p* *mf* *p*

Cb. *p*

5/4

5 **4** **maestoso**

766 Picc. *mf* *p*

766 E.H. *mf* *p* *mp* *To Oboe*

A Cl. *f* *mp* *mp*

766 Bsn. *mf* *p* *mp*

766 Hn. *mf*

766 C Tpt. *mf* *mp*

766 Tbn. *mf* *mp*

Perc. 1

Perc. 2

Perc. 3

766 Harp *f*

766 Red *ff* (sexy)
I have held you, I have had you

766 Vln. I *f* *ord.* *sul pont, flautando*

766 Vln. II *f* *ord.* *p* *3*

Vla. *f* *ord.*

Vc. *f* *ord.* *pizz.*

766 Cb. *f*

4 **4**

MILA ACT II

She lets go the lasso, releasing Mila.
She vanishes.

Gong solo

To Bs Cl.

Gong

Solo, come sopra

Glock

Windchimes

l.v. gentle stroke

Solo

8va

p as quietly as possible

pizz

arco

mp

ppp

pizz

arco

ppp

pizz

arco

ppp

mp

arco

mp

pizz.

arco

pizz.

mp

pp

The wheel revolves. Time passes -- night and day, seasons, storms...
Mila meditates.

MILA ACT II

Trance-like ♩ = 60 (Picc.) (overblow)

772

Picc. *pp*

Ob. *pp*

Bsn. *pp*

Hn. *pp* con sord.

C Tpt. *pp* cup mute

Perc. 1

Perc. 2 Low Tom Woodblock stick Low Tom with woodblock mallet *pp*

Perc. 3 Marimba Triangle Marimba *pp*

Perc. 4 arco ord. *pp*

Harp

Vill. S *pp* offstage

Vill. A *pp* Ah offstage

Vill. T *pp* Ah offstage

Vill. TB Monks TB whispered, begin together; then repeat at own pace

lis - ten, lis - ten, waver pitch

Vln. I *ppp* sul pont. waver pitch bend off pitch

Vln. II *ppp* sul pont. waver pitch bend off pitch

Vla. *ppp* sul pont. waver pitch bend off pitch

Vc. *fp* sul pont. bend off *ppp*

6
4

6
4

6
4

6
4

6
4

776

Picc. *(overblow)* *(bend off)*

Ob.

B^b Bs. Cl. *pp* *Bs Clar.*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Perc. 2 *Woodblock* *Tom* *Woodblock*

Perc. 3

Perc. 4

Harp

Vill. S

Vill. A

Vill. T

Vill. TB
Monks TB

lis - ten, lis - ten, *come sopra*

Vln. I *(smear pitch, emphasize shifts)*

Vln. II *sim.* *gliss. down, to approximate pitch*

Vla. *pp*

Vc. *arco*

Cb. *ppp*

778 **6/4** **molto accel.**

Picc. *p* **3**

Ob. *p* **3**

B^b Bs. Cl. *pp* **5**

Bsn. *pp* **3** **7**

Hn. **6/4**

C Tpt. **6/4**

Tbn. *pp* *Harmon*

Perc. 1 *pp* **3** *Stones*

Perc. 2 *p* *Low Tom*

Perc. 3 **6/4**

Perc. 4 *pp* **3** *Vibes*

Harp

Vill. TB
Monks TB *come sopra*

lis - ten, lis - ten *waver pitch* *sul pont.*

Vln. I *"smear" (inexact) pitch, if possible, with alternating fingers (i.e. 2,3,2,1,2,3,2...)* *sim.* *sul tasto to...* *sul pont to...* *sul tasto* *sul pont.* **3**

Vln. II *pp* *gl.* *sul pont.* **3**

Vla. *pp* *gl.*

Vc. *"smear" (inexact) pitch, if possible, with alternating fingers* *sim.* **2 3 2 1 2 3 2**

780

Picc. *pp* *mp* *finger rapid tremelo and overblow come sopra*

Ob. *3*

B^b Bs. Cl.

Bsn. *mp* *5*

Hn.

C Tpt.

Tbn. *pp* *mp* *pp* *mp*

Perc. 1 *5* *3* *5* *3*

Perc. 2

Perc. 3 *pp* *3*

Perc. 4 *3* *6*

Harp

Vln. I *3* *sf* *col legno battuto, over fingerboard for woody sound* *3* *sf* *3* *sf*

Vln. II *3* *sf* *3* *sf* *3* *sf*

Vla. *mp* *3* *sul pont.*

Vc. *mp* *3* *col legno*

Cb. *pp* *mp* *sul pont.*

Stones

3 Men in Black (robbers) arrive at Mila's cave.

783

Picc. *mp* *mf*

Ob. *pp* *mf*

B^b Bs. Cl. *secco* *p* *mf*

Bsn. *p* *mf*

Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mf*

Perc. 1 *mp*
Rolmo Cymbals
play together like crash cymbals
Any Wood/Metal/Skin

Perc. 2 *mf*

Perc. 3

Perc. 4

Harp *mp*

Vln. I *p* *sul pont.* *bend off*

Vln. II *ord.* *mp* *col legno, ricochet* *p*

Vla. *pizz.* *arco* *pizz.*

Vc. *pizz.* *mp* *p*

Cb. *pizz.* *mp* *mf*

786

Picc. *mf*

Ob. *mf*

B^b Bs. Cl. *mf*

Bsn. *mf*

Hn. *mf* senza sord. *f*

C Tpt. *mp* *mf* *gl.*

Tbn. *mf* *gl.*

Perc. 1

Perc. 2 Wood Block *mp* *f*

Perc. 3 incisive *mf*

Perc. 4 Slapstick *f*

Harp *pp* bis.

Vln. I *sharply* *off the string* *col legno, ricochet* *p*

Vln. II *ord.* *sharply* *off the string* *col legno, ricochet* *p*

Vla. *arco* *mf* *col legno, ricochet* *p*

Vc. *arco sul pont.* *pizz.* *mf* *mp* *f*

Cb. *col legno* *arco* *pizz.* *mf* *mp* *f*

788

Picc. *f*

Ob. *f*

B^b Bs. Cl. *f*

Bsn. *f*

Hn. *mf* *f*

C Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Perc. 1 *f* rimshot

Perc. 2 *ff* Any Wood/Metal/Skin

Perc. 3 *f*

Perc. 4 *ff*

Harp *p* *ff* *8va* *gl.*

Vln. I *mf* *mp* *f* *mf*

Vln. II *mf* *off the string* *f* *mf*

Vla. *pizz* *arco sul pont.* *pp* *pizz* *arco* *mf*

Vc. *mf* *arco sul pont.* *mf*

Cb. *mf* *sul pont.* *gl.* *pizz.* *arco ord.* *mf* *f*

3
4

3
4

3
4

3
4

790

Picc. *mf*

Ob. *mf* *p*

B^b Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *con sord.*

C Tpt. *pp* *mf* *Harmon mute, stem half out*

Tbn. *mf* *Harmon mute, stem half out*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

FIRST MAN IN BLACK/ROBBER

Men/Black *mf*
Are you a ghost?

Vln. I

Vln. II *pizz* *mf*

Vla. *pizz* *mf*

Vc. *pizz.* *mf* *arco*

Cb. *arco* *mf*

3/4 4/4 4/4

Two of the robbers enter the cave.
The youngest stays outside.

793

Picc. *p* *mf* 6 6

Ob. *mf* 3 3

B^b Bs. Cl. *p* *mf* 5

Bsn. *mf*

Hn. *mp* *mf*

C Tpt. *mf* 3 3

Tbn. *mf*

Perc. 2 Guiro *f* Low Tom *mf* 3

Perc. 3 *f* 3 3

Harp *f* *8va* *bis.*

Mila **MILA** *p* 3
I am a man

Men/Black *mf* 3
An e-vil spir-it? Where is your food?

Vln. I *mf*

Vln. II *arco* 3 3 3 3 *mf*

Vla. *arco* *mf*

Vc. *pizz.* *arco* 3

Cb. *pizz.* *arco* 3

5
4
5
4
5
4
5
4
5
4
5
4

796 **5** **4** **freely** **4**

Picc. *mf*

Ob.

B^b Bs. Cl. *mf*

Bsn. *mf*

Hn. *mp* *p* *pp* *p*

C Tpt. **5** **4**

Tbn. **4**

Perc. 1

Perc. 2 **5** **4** *mf* *6*

Perc. 3

Perc. 4 **4** *mf* *Anvil*

Harp

Young Robber *p* **YOUNGEST MAN IN BLACK/ROBBER**
You live here on the moun-tain top

Vln. I *pizz* *p* *3* *3*

Vln. II *3* *non legato* *pizz* *p* *3*

Vla. *3*

Vc. *gl. off pitch*

Cb. *pizz gl.* *p* *arco*

212

animato

slower

802 *mp*

Picc.

Ob.

B^b Bs. Cl. *mp*

Bsn. *pp*

Hn. *pp* *mf*
Harmon mute, stem half out

C Tpt. *pp* *mf*
Harmon mute, stem half out

Tbn. *pp* *mf* *pp* *mf* *pp*

Perc. 1

Perc. 2 Glock *mp*

Perc. 3

Harp *mp*

Mila *p*
Why do you steal my son?

Young Robber *mf*
You can fly? Can you show me how to fly? Will you teach me how to list - en?

Vln. I *pp* *mf* *pp*

Vln. II *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb. *pp*

804

Picc. *pp*

Ob. *p*

B^b Bs. Cl. *pp*

Bsn. *pp*

Hn. *pp* *senza sord. dolce*

C Tpt.

Tbn. *mp* *ppp*

Perc. 1

Perc. 2

Harp

Mila *p* Hun - gry? You are hun - gry for some-thing you do not know

Young Robber *p* I am hun - gry Will you teach me? *mp*

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp* *espr.* *pp*

Cb. *ppp*

hurried

poco meno mosso, prayer-like

Picc. 808

Ob. 808

B^b Bs. Cl. 808

Bsn. 808

Hn. 808

C Tpt. 808

Perc. 1 808

Perc. 2 Glock

Perc. 3 Marimba

Perc. 4 Gong
Vibes

Harp 808

Mila
You have be - gun a great jour-ney. Now we be-gin How e-ver long it takes, be pa-tient.

Young Robber
How long will it take?

Vln. I 808

Vln. II 808

Vla. 808

Vc. 808

Cb. 808

soft mallet, strike gently in center
pp

soft mallet, strike gently in center
pp

8va optional through m. 813.

dolciss.

Tempo changes: 2/4, 4/4

Dynamics: *p*, *pp*, *mp*, *espr.*

From inside the cave we hear rummaging.
Mila, amused, calls out.

A tempo ♩ = 80

colla voce

814

Picc. *p* *mf*

Ob. *mf*

B^b Bs. Cl. *pp* *mf*

Bsn. *f*

Hn. *ppp*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Perc. 2 Woodblock Toms *pp* *mf*

Perc. 3 *pp*

Perc. 4 *pp*

Harp *pp*

Mila *mf*
O-pen your heart. Go deep in-side. if you

Vln. I *pizz* *p*

Vln. II *pizz* *p*

Vla. *pizz.*

Vc. *pizz.*

Cb. *p* *arco sul pont.* *mf*

6/4 3/4

818

Picc. *p* *mf*

Ob. *p*

B^b Bs. Cl.

Bsn. *p* *f* *mf*

Hn. *mp* *mf*

C Tpt. *mf* *senza sord.*

Tbn. *mf*

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4

Harp *mf*

Mila
 find an-y-thing in there please let me know! ha ha ha ha ha ha ha ha
arco

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *arco*

Cb. *ord.*

più mosso

Mila laughs and laughs.
The men leave.

Gong players move to their stations around the theater

Picc. *flz.* *f*

Ob. *f* *mp* *mf* *mp* *f*

B^b Bs. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. *f*

C Tpt.

Tbn. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *ff*

Perc. 4 *mf*

Harp *f*

Mila
ha ha ha ha

Vln. I *pizz* *arco* *pizz* *arco*

Vln. II *pizz* *arco* *pizz* *arco*

Vla. *f*

Vc. *f*

Cb. *mf*

Gong solo

Slowly, steady ♩ = 60

Mila meditates. Wheel revolves slowly.

6
4

Picc. 823 *p*

Ob.

B^b Bs. Cl.

Bsn.

Hn. 823 *con sord.* *pp* *p*

C Tpt. *cup mute* *pp*

Tbn.

6
4

Perc. 1 823 *Gong or any Amplified Percussion Solo* *Solo, sim. m. 705* *pp* *arco* *arco*

Perc. 2 *Glock* *pp* *Woodblock*

Perc. 3 *Sus. Cym.* *arco*

Perc. 4 *Vibes* *arco* *pp* *ord.* *p*

6
4

Harp 823 *mf*

Vill. TB Monks TB *pp* *whisper together, continue at own pace*

lis - ten, lis - ten,

Vln. I 823 *sul pont. waver pitch* *ppp* *sim.* *ord.*

Vln. II *sul pont. waver pitch* *ppp* *sim.*

Vla.

Vc. *pp*

Cb. *pp*

6
4

828 **6/4** To Fl.

Picc. *waver pitch microtonally, start slowly and accel.*

Ob. *pp*

B^b Bs. Cl. *p* To Cl. *waver pitch microtonally, start slowly and accel.*

Bsn. *p* *pp*

Hn. *pp* *p*

C Tpt. *p*

Tbn. *p*

Perc. 1 *arco*

Perc. 2 *arco*

Perc. 3 *arco* Marimba *p* *ord.*

Perc. 4 *arco* *p*

Harp *p* *pp* *p* *pp*

Vill. TB
Monks TB *come sopra*

Vln. I *sul pont.* *ord.* *pp* *3* *pizz* *sul pont.*

Vln. II *ord.* *pp* *3* *sul pont.*

Vla. *col legno battuto, over fingerboard for woody sound* *sf* *3* *pp* *ord.* *p*

Vc. *col legno battuto, over the fingerboard for woody sound* *sf* *3* *pp* *3* *p*

Cb. *p*

833

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

gl.

p

mp

pp

ppp

pp

Amplified Kalimba

draw fan motor slowly across tines horizontally, an inch from the bridge

repeat x times

This page of the musical score covers measures 835 to 847. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- A Cl.**: Alto Clarinet, rests throughout.
- Bsn.**: Bassoon, plays a melodic line in measures 835-836, then rests.
- Hn.**: Horn, plays a single note in measure 835, then rests.
- C Tpt.**: Cornet Trumpet, rests throughout.
- Tbn.**: Trombone, rests in measure 835, then plays a melodic line in measures 836-837, ending with a "bend off" instruction.
- Perc. 1**: Percussion 1, rests throughout.
- Perc. 2**: Percussion 2, plays a rhythmic pattern with triplets and quintuplets in measure 835, then rests.
- Perc. 3**: Percussion 3, plays a rhythmic pattern in measure 835, then rests.
- Perc. 4**: Percussion 4, plays a rhythmic pattern in measure 835, then rests.
- Harp**: Harp, plays arpeggiated chords in measures 835-837, marked with "gl." (glissando).
- Vln. I**: Violin I, plays a melodic line with accents in measures 835-837.
- Vln. II**: Violin II, plays a melodic line with accents in measures 835-837.
- Vla.**: Viola, plays a melodic line with accents in measures 835-837.
- Vc.**: Violoncello, plays a melodic line with accents in measures 835-837.
- Cb.**: Contrabass, rests throughout.

Dynamic markings include *pp* (pianissimo) for the Bassoon, Horn, Trombone, Percussion 2, Violoncello, and Contrabass. Performance instructions include "1st time only" for Percussion 2, Percussion 3, Viola, Violoncello, and Contrabass, and "Glock" for Percussion 2.

A sudden blast from a Tibetan horn disrupts his meditation.

poco agitato

Flute

838

Fl. *p* *mf*

Ob. *p* *mf*

A Cl.

Bsn. *p* *mf*

Hn. *senza sord.* *mp* *mf*

C Tpt. *senza sord.* *mp* *p*

Tbn. *f* *senza sord. (glisses)* *p* *mf* *f*

Perc. 1 *f*

Perc. 2 *f* *loud blast* *sim.*

Perc. 3 *p* *f*

Perc. 4 *arco*

Harp *bis.* *pp* *f* *f*

Vln. I *p* *pp* *sul pont, flautando* *waver pitch* *pp*

Vln. II *f* *pizz* *arco* *touch 3 (open string)* *p*

Vla. *pizz.* *arco* *2 3 2 1 2 3* *6*

Vc. *f* *arco*

Cb. *f* *pizz.* *mf* *f*

Spring Tube
pull black top section away, exposing the string bow in the exposed string area vigorously

224

842

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

mf

pp

pppp

sim.

Spring tube, erratic, loud sounds ad lib.

very sporadic, short, blasts ad lib

(growl)

Kanglin (Tibetan trumpet) loud horn blast

(Tibetan trumpet, loud horn blast)

waver pitch

smear pitch

smear pitch

smear pitch

smear pitch

pizz

sul pont.

sul pont. flautando

slightly sul pont with rapid flautando

sul pont. slightly sul pont with rapid flautando

slow bend off

3 2 1 2 3

6

3

6

3

6

3

3
4

accel.

4
4

3
4

4
4

3
4

4
4

Musical score for MILA ACT II, page 225, measures 845-855. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The second system includes Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 845-855 are marked with a dynamic of *mf*. At measure 856, there is a tempo change to 3/4 time and a dynamic change to *f*. The tempo is marked as *accel.* and the dynamic remains *f*. The score includes various performance instructions such as *erratic sounds, come sopra* for Perc. 1, *very sporadic, short, blasts ad lib* for Perc. 4, and *gritty, at the frog* for the strings. The score concludes at measure 859 with a final dynamic of *f*.

Five masked bird-like deities - red, blue, yellow, green and white - invade Mila's cave, squawking loudly, crowding and taunting him..

847

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz (if possible)

dirty

growl

flz (if possible)

growl

ff (exasperated)

De - mons stop-it, stop it!

sffz

sul pont.

mf

sul pont.

mf

ricochet

ricochet

sffz

1st X play as written
2nd X improvise ad lib on figure,
raucously.

Demons pay him no attention. They make loud inarticulate
sounds, accompanied by occasional startling
Tibetan horns, drums, cymbals

Mila turns his back, trying
to ignore the demons

Più mosso ♩ = 92

stringendo

Make one random high obnoxious sound (player's choice) in each measure

Make one random obnoxious extreme register sound (player's choice) in each measure

Make one random obnoxious extreme register sound (player's choice) in each measure

Make one random low obnoxious sound (player's choice) in each measure

Make one random low pitched
raucous sound in each measure on
any low F, A or Eb using Harmon mute

Make 2 or 3 random loud "gong"
sounds with palm on lowest strings
anywhere in this passage.

squawks, growls,
grunts ad lib

f

Aghhh, aghhh.

squawks, growls,
grunts ad lib

f

(trying to meditate)
Aghhh, aghhh.

mp

Om ma-ni pe-me hung,

f

squawks, growls,
grunts ad lib

f

Aghhh, aghhh.

squawks, growls,
grunts ad lib

f

Aghhh,

f

Aghhh, aghhh

gritty, at the frog

fp

gritty, at the frog

fp

heavy

sim.

849

Fl. **ff**

Ob. **ff**

A Cl. **ff**

Bsn. **ff**

Hn. **ff** dirty

C Tpt. **ff** dirty

Tbn. **ff** dirty

Perc. 2 **mf** Wood block with wood **f**

Perc. 3 **mf** Damaru drum hold up, shake wrist **f**

Harp

Red

Green

Mila

Yellow

Blue

Vla. **ff** very gritty

Vc. **ff** very gritty

Cb. **ff** very gritty

demons continue low inarticulate sounds, grunts and squawks until Green Demon cuts Mila off

Fl. *f*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Make one random short low pitched raucous sound in each measure on any low F, A or Eb. Stopped or half stopped.

Make one random low pitched raucous sound in each measure on any low F, A or Eb using Harmon mute

Hn.

C Tpt.

Tbn.

Rolmo Cymbals play together like crash cymbals

Perc. 1 *p*

Perc. 2 *mf* **Dungchen**

Perc. 3 *p* **Sus. Cym. wood** **B.D.** **Kanglin**

Perc. 4 *mf*

Harp *mf*

Red *f* Aghhh, aghhh. aghhh. Aghhh, aghhh.

Green Aghhh, aghhh. *mf* Aghhh, aghhh.

Mila *f* squawks, growls, grunts ad lib. Om ma-ni pe-me hung, Om ma-ni pe-me hung, om ma-ni pe-me hung, (chanting as fast as possible, out of time)

White *f* Aghhh, aghhh. aghhh. Aghhh, aghhh.

Yellow aghhh Aghhh, aghhh Aghhh, aghhh.

Blue Aghhh, aghhh aghhh aghhh Aghhh,

Make one random short loud trill, molto sul pont, in each measure, any high pitch

Make one random short loud trill, molto sul pont, in each measure, any high pitch

Vln. I

Vln. II

Vla. *fp*

Vc. *fp*

Cb. *fp*

MILA ACT II

(optional repeat)

Più mosso $\text{♩} = 116$

857

Fl.

Ob.

A Cl.

Bsn.

857

Hn.

C Tpt.

Tbn.

857

Perc. 1

Perc. 3

857

Red

Green

Mila

White

Yellow

Blue

caustic, mocking, cuts him off

screaming

ff

ff

ff

ff

ff

ff

857

Vln. I

Vln. II

Vla.

Vc.

Cb.

34343434

freely

Più mosso encore ♩ = 120

Meno mosso, maestoso

859

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn. *sfz*

Hn. *f* *p* *mf* *gl. +*

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 2 *Dungchen* short horn blast *Guiro*

Perc. 3 *Snare* *f* rim shot *mp*

Perc. 4 *Vibes* *f*

Harp

any low cluster *sfz*

Green

Blah

Mila *f* (grandly) I for-give you

Vln. I *mp* sul pont. *pizz*

Vln. II *mp* sul pont. *pizz*

Vla. *mp* sul pont. *pizz*

Vc. *mp* sul pont. *p*

Cb. *f* *sffz* *arco* *mp*

Allegro scherzando ♩ = 100

accel to...

863

Fl. *mf* *p*

Ob. *mf* *p*

A Cl. *mf* *f* *p* *f*

Bsn. *mf* *p*

Hn. *mf* *f*

C Tpt. *f* *f* *shake*

Tbn. *mf* *f*

Perc. 1

Perc. 2 Toms *p*

Perc. 3 Marimba *p*

Perc. 4 Flexatone *f*

Harp

Vln. I *arco* *mf* *p*

Vln. II *arco* *mf* *p*

Vla. *arco* *mf* *p*

Vc. *mf*

Cb. *f*

865

Fl. *flz.* *mf*

Ob. *mf*

A Cl. *flz.* *mf*

Bsn. *mf*

Hn. *shake* *mf*

C Tpt. *shake* *mf*

Tbn. *mf*

Perc. 2 *Vibraslap*

Perc. 4 *Kanglin* *short blast* *mf*

Harp

Green *mf* *witchy*
 Ha ha ha I knew you would say some-thing ho-ly like that, Ho-ly men al-ways talk junk

Vln. I *gl.*

Vln. II *gl.*

Vla. *gl.* *pizz.* 3

Vc. *p* *arco* *pizz.* 3 *mf*

Cb. *pizz.* *mf*

869

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Green

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

arco

Sus. Cym.

Snare

Bla - bid - dy, bla-bid - dy, bla-bid - dy, Blah, don't drink don't smoke don't gossip don't hate don't kill the yak don't cheat at cards don't

872

Fl. *fp* *mf* 3 *take time*

Ob. *fp*

A Cl. *fp*

Bsn. *mp* *fp* *mf*

Hn. *mp* *shake* *p* *rip* *mf*

C Tpt. *mp* *shake*

Tbn. *mp* *shake*

Perc. 1

Perc. 3 *fp* *p* *mf*

Perc. 4 *mf* *p*

Harp

Green
lie don't steal, Bla-bid-dy, bla-bid-dy, bla-bid-dy Blah, Ho-ly men al-ways talk

Vln. I *mp* *arco* *mf* 3

Vln. II *mp* *arco* *mf* *gl.*

Vla. *mp* *arco* *mf* *pizz.* 3

Vc. *mp* *mf* *pizz.* 3

Cb. *mp* *mf* *pizz.* 3

2 3
4 4

875 **3** rit. **6** **12** Poco meno mosso, with a strange lilt

Fl. **4**

Ob. *mf*

A Cl. *p*

Bsn. *p*

Hn. 875 *pp* (gliss to each note) *p*

C Tpt. *pp* Harmon mute *p*

Tbn. *pp* Harmon mute (gliss to each note) *p*

Perc. 2 **3**

Perc. 3 **4** Marimba *mp*

Perc. 4 **8**

Harp 875 *mp* slow arp.

Green **4** # junk *mp* Of course they know it all, they're

Vln. I 875 *p* **3**

Vln. II **4** *p* **12**

Vla. *p* arco *p* arco

Vc. *p* arco *pizz.*

Cb. *p* *slow gl.*

878 *legato*
 Fl. *p*

Ob. *p*

A Cl. *gl.*

Bsn. *gl.*

878 *1/2 +*
 Hn. *gl.* *p*

C Tpt. *p*

Tbn. *gl.* *p*

878
 Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4

878
 Harp *p*

Green *languid*
 la - zy cra - zy do they cook or clean or work in the field do they have ba - bies? —

878 *slow gl.*
 Vln. I *pp*

Vln. II *slow gl.* *pp*

Vla. *slow gl.* *pp*

Vc. *arco slow gl.* *pp*

Cb. *pp*

881

Fl.

Ob.

A Cl. *bend*

Bsn. *mf* *pp*

Hn. *mp* *gl.* *1/2 +* *mp* *p* *mp*

C Tpt. *mp*

Tbn. *mp* *gl.* *p* *mp*

Perc. 2

Perc. 3 *pp* *Snare brushes* *Sus. Cym.* *ad lib slow swing rhythm on cymbal and snare*

Perc. 4

Harp

Green *f* *mp*
 No! they sit a-round all day, they're la - zy craz - y they sit a-round all night sing-ing

Vln. I *pp*

Vln. II *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pizz.* *arco* *pp*

Tempo I ♩ = 100

accel.

885

Fl. *f flz. (if possible)*

Ob. *f*

A Cl. *p*

Bsn. *mf* *p* *mf* *sfz* *sfz*

Hn. *pp* *mf* *mf* *senza sord. flz.*

C Tpt. *pp*

Tbn. *pp* *mf* *mf*

Perc. 2 *any metal*

Perc. 3 *B.D.* *mp* *p* *any skin* *Marimba* *mf* *3* *3*

Perc. 4 *Gong* *p* *Ratchet* *sfz* *sfz*

Harp *p*

Green *mf* *molto vibrato, quasi dramatic* *f furioso*
 Aum, Aum, Aum, Aum, Aum, — They beg and preach don't curse don't fart, im - pos-si - ble, im - pos-si - ble, don't

Vln. I *mp* *pizz* *p*

Vln. II *mp* *p* *pizz*

Vla. *mp* *p* *pizz* *f* *arco sul pont.*

Vc. *mp* *p* *pizz.* *f* *arco sul pont.*

Cb. *mp* *p* *pizz.* *f*

begin slowly and accel. to...

889

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Green

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

p

sfz

pp

arco

arco sul pont.

ord.

any metal

any skin

fart, im - pos-si - ble! _ They beg and preach don't curse don't fart don't drink don't smoke don't gos-sip don't hate don't

892

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *p* *f* *p* *gl.*

C Tpt. *f* *p*

Tbn. *p* *f* *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Green
kill the yak don't cheat at cards don't lie don't steal,

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *mp*

6/4

4/4

6/4

4/4

6/4

4/4

6/4

4/4

6/4

4/4

6/4

4/4

894 Presto

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

894

Hn. *p* *mp* *mf*

C Tpt.

Tbn. *p* *mp* *mf*

Perc. 2

Perc. 3 *p* *mf*

Perc. 4

894

Harp

Green *pizz*
Bla - bid - dy, bla - bid - dy, bla - bid - dy bla - bid - dy, Blah Blah

894

Vln. I *pizz* *p*

Vln. II *pizz*

Vla. *pizz*

Vc. *pizz.* *arco* *mf*

Cb. *p* *mf*

Più mosso ♩ = 116

chromatic gl. ad lib

*Demons laugh,
Mila chases them.*

Fl. *ff* *chromatic gl. ad lib*

Ob. *ff* *chromatic gl. ad lib*

A Cl. *ff* *chromatic gl. ad lib*

Bsn. *f* *chromatic gl. ad lib*

Hn. *f* *chromatic gl. ad lib* *senza sord. loud blast*

C Tpt. *f* *senza sord.*

Tbn. *f* *senza sord.*

Perc. 2 *f* *loud blast* *Dungchen*

Perc. 3 *f* *loud blast* *Kanglin*

Perc. 4 *f* *loud blast* *Kanglin*

Harp *f* *gl.*

Red *f* *8^{ub}*

Green *ff* *Ho-ly men al-ways talk junk!*

Mila *f* *Om ma-ni pad-me hung, Om ma-ni pad-me hung,*

White *f* *Ho-ly men al-ways talk junk rant-ing and ra-ving*

Yellow *f* *Ho-ly men al-ways talk junk with-out a-ny mean-ing*

Blue *f* *Ho-ly men al-ways talk junk rant-ing and ra-ving*

Vla. *f* *sul pont.*

Vc. *f* *sul pont.*

Cb. *f* *sul pont.* *sfz*

3X becoming more raucous

accel.

900

Fl. *mp* *mf*

Ob. *mp*

A Cl. *mp* *mf*

Bsn. *mf*

Tbn. *f*

Perc. 1 Spring Tube *arco* *f*

Perc. 2

Perc. 3 Snare, Rute *ad lib* *mf*

Perc. 4

Red *laughter out of time, ad lib* *enter 2nd X*

Green *laughter out of time, ad lib* without a - ny mean - ing

Mila Om ma - ni pe - me hung,

White junk, junk, junk

Yellow *laughter out of time, ad lib* without a - ny mean - ing

Blue *laughter out of time, ad lib* rant - ing and rav - ing

Vln. I *p* *mp* *scratchy*

Vln. II *p* *mp* *scratchy*

Vla. *p* *mp* *scratchy*

Vc. *p* *mp* *ord. scratchy*

Cb. *ord.* *mp* *scratchy*

Repeat X times

Repeat X times

Demons squawk,
easily escape Mila

902

Fl. *mf* 3 3 3 3 6 6 6 6

Ob. *p* 6 6 *mf* 3 3 3 3

A Cl. 6 6 6 6

Bsn. 6 6 6 6

Hn. *f* 3 *ff* 3

C Tpt. *ff*

Tbn. *f* *ff* *f* (may omit)

Perc. 1

Perc. 2

Perc. 3 *f* B.D. *f*

Perc. 4

soloists may ad lib ornaments and squawk occasionally

Red *tr* ha ha ha ha ha ha ha ha *tr* ha ha ha ha ha ha ha ha

Green 3 bla - bid - dy, bla - bid - dy, bla - bid - dy, ha ha ha ha 3 bla - bid - dy, bla - bid - dy, bla - bid - dy, ha ha ha ha

Mila 8 Om ma - ni pe - me hung,

White rant - ing and ra - ving,

Yellow 3 with - out a - ny mean - ing 3 rant - ing and rav - ing and rant - ing and rav - ing and

Blue 3 rant - ing and rav - ing junk, junk 3 rant - ing and rav - ing and rant - ing and rav - ing and

Vln. I *mf* 6 6 6 6

Vln. II *mf* 6 6 6 6

Vla. *mf* 3 3 3 3

Vc. *mf* 3 3 3 3

Cb. *mf* 3 3

An exhausted Mila falls to the ground.
Demons threaten and encircle him.

Agitato ♩=126

904

Fl. *f* 3 3

Ob. *f* 3 3

A Cl. *f* 3 3

Bsn. *f* 3 3

Hn. *fp* *ff* *loud blasts*

C Tpt. *loud and dirty* *f*

Tbn. *loud blasts* *fp*

Perc. 1 *f* *loud blast*

Perc. 2 *f*

Perc. 3 *mf* *ad lib on rhythm*

Perc. 4 *loud blast* *f*

Harp *f* *gl.* *8vb*

Mila *ff* *b_x*
Get out!

White *ff*
You get out!

Vln. I *f* *marcatiss.* 3 3

Vln. II *f* 3 3

Vla. *f* 3 3

Vc. *f*

Cb. *f*

907

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Red

Green

White

Yellow

Blue

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Now I kill, now I kill, now I kill, now I
 Now I kill, now I kill, now I kill, now I
 Now I kill, now I kill, now I kill, now I
 Now I kill, now I kill, now I kill, now I
 Now I kill, now I kill, now I kill, now I

Option to repeat this bar ad lib, increasing intensity and resonance

The demons are about to pounce on Mila. Mila suddenly changes the dynamic. The frenzy stops. A silence.

910

Fl. *ff* 3 3 3

Ob. *ff* 3 3

A Cl. *ff* 3 3

Bsn. 3 6 *repeating as fast as possible, ossia flz.*

Hn. *p* 3 6 *fff*

C Tpt. *p* 3 6 *fff*

Tbn. *p* 3 6 *fff*

Perc. 1 *pp* *fff*

Perc. 2 *ff* *wild blasts ad lib* *molto cresc.* *L.v.* *fff*

Perc. 3 *ffz* *B.D.* *Sus. Cym.* *p* 6 *molto cresc.* *fff*

Perc. 4 *ff* *wild blasts ad lib* *L.v.* *fff*

Harp *ff wildly* *L.v.*

Red *kill!*

Green *kill!*

White *kill!*

Yellow *kill!*

Blue *kill!*

Vln. I *p* 3 6 *fff*

Vln. II *p* 3 6 *fff*

Vla. *arco* *p* 3 6 *fff*

Vc. *p* 3 6 *highest note* *fff*

Cb. *arco* *p* 3 6 *fff*

Lunga, wait until resonance fades

Meno mosso ♩ = 60

912

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

912 *let sound ring*

Conch Shell
exhale long quiet
smooth air
through shell

pppp

912 *let sound ring*

Conch Shell
exhale long quiet
smooth air
through shell

pppp

912 *pp*

912 *He comes out of demon circle*

p

8 *very still* Wait, wait You're here, I'm here, come sit with me.

ppp *very still*

ppp

ppp *very still*

ppp

919

Fl. *pp*

Ob.

A Cl. *pp*

Bsn. *Solo legato ppp* *pp*

Perc. 1 *pp* Tingsha Bells

Perc. 2 *pp* Glock

Perc. 3 *pp* Triangle

Perc. 4 *pp* Vibes

Harp *pp* *arp top to bottom pp*

Mila *8* *He sits*
 Let's have a pot of tea You ghosts are wel - come, I am

Vln. I

Vln. II

Vla.

Vc. *pizz.* *pp* *arco* *ppp*

Cb.

3/4

4/4

923

Fl.

Ob.

A Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

sul tasto

sul tasto

grate-ful you are here, I have some net-tles I have wa - ter — Let's have a pot of tea

926

Fl. *p*

Ob.

A Cl. *pp* *ppp*

Bsn. *p*

Hn. *st. mute espr.* *pp* *con sord.*

C Tpt. *pp*

Perc. 1

Perc. 2

Perc. 3 Marimba *p* *ppp*

Perc. 4 *arco*

Harp *pp*

Mila
I can-not kill you I know you will not leave me be I can-not ig-nore you

Vln. I

Vln. II

Vla.

Vc.

Cb.

Più mosso ♩ = 72

Demons turn away, remove their masks. They turn back facing us. Red is Mother, White is Father, Green is Aunt, Blue is Sorcerer, Yellow is Uncle.

931

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Perc. 1 **Low Drone** with motorized fan (ossia bow) *pp*

Perc. 2 *mp*

Perc. 3 **Stones** *p* 3 3 5

Perc. 4 **Gong** *pp* **Glock**

Harp *pp* 3 3 3

Mila
8 Let's have a pot of tea

Vln. I *pp* sul pont. waver pitch sim.

Vln. II *pp* sul pont. waver pitch sim.

Vla. *pp* sul pont.

Vc. *pp* sul pont.

Cb. *pp*

934

Fl. *mp* 6

Ob.

A Cl. *mp* 6

Bsn. *mp* 6

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 *p* 3

Perc. 3 *Sus. Cym. with hand* 3 6

Perc. 4

Harp

Vln. I *ord.* 3 *sul pont.* *waver pitch* *ord.*

Vln. II *ord.* 3 *sul pont.* *waver pitch*

Vla. *pp* 3 5 *ppp* *sul tasto to...* *sul pont to...* *sul tasto*

Vc. 3 5

Cb. *pp*

936

Fl. *p* 3 3 *mp* 6

Ob. *p* 3 3 3

A Cl. *p* 3 3 *mp* 6

Bsn. *mp* 6 6 *p* 3 3 3 3

Hn. *pp*

C Tpt. *pp* *cup mute*

Tbn. *pp* *cup mute*

Perc. 1 Rolmo Cymbal *strike edge with soft mallet* *p*

Perc. 2 Low Tom *p*

Perc. 3 6

Perc. 4 Stones 3 3 6

Harp

Vln. I *slightly sul pont with rapid flautando* *ord.* *bend off* *sul pont.*

Vln. II *ord.* 3 *sul pont. smear pitch* 2 3 2 1 2 3 *bend off* *ord.* 3 *leggiero sul pont.* 2 3 2 1 2 3

Vla. *slightly sul pont with rapid flautando*

Vc. *pp*

Cb.

940

Fl.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Aunt

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

Stones

Woodblock

Sus. Cym.

B.D.

pp

p

mp

fp

senza sord.

punto d'arco

ord.

sul pont.

lis - ten to me, lis - ten to me

Thun - der sum - mer

lis - ten to me, lis - ten to me

Thun - der sum - mer

942

Ob.

A Cl.

Bsn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Aunt

Mila

Father

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rolmo Cymbal *hold up, play cymbal with soft mallet*

p

p

p

mp

lis - ten to me,

rain,

rain,

lis - ten to me,

calls a qui - et

calls a qui - et

944

Fl. *p*

Ob. *pp*

A Cl. *p*

Bsn. *p*

Hn. *p*

Tbn. *p*

Perc. 1
Gong (strike center with B.D. mallet) *pp*

Perc. 2
Low Tom *p* soft mallets Sizz. Cym. *pp*

Perc. 3

Mother
calls a qui - et sum - mer eve -

Aunt
sum - mer eve - ning, green leaves turn to yel - low co - lours

Mila
sum - mer eve - ning, green leaves blowing in the sum - mer rain turn to yel - low

Father
lis - ten to me, green leaves blowing in the sum - mer rain turn to yel - low

Uncle
mf green leaves turn to

Sorcerer
mf lis - ten, lis - ten,

Vln. I

Vln. II

Vla.

Vc.

Cb.

947

Fl.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Aunt

Mila

Father

Uncle

Sorcerer

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

Gong

ning

mour - ners wail and cry,

in the fall, in the fall, mourn - ers wail and

co - lours in the fall, mourn - ers wail and cry,

co - lours in the fall, mourn - ers wail and cry,

yel - low co - lours in the fall, mourn - ers wail, and cry,

lis - ten, lis - ten lis - ten, lis -

950

Fl.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother

Aunt

Mila

Father

Uncle

Sorcerer

Vln. I

Vln. II

Vla.

Vc.

Cb.

new - born ba - by cries for you

cry, new - born ba - by cries for you,

new - born ba - by cries for you

new - born ba - by cries for you

new - born ba - by cries for you

new - born ba - by cries for you

ten, lis - - - ten,

mf

mf

mf

952

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. 1 *p* *l.v.*

Perc. 2 *p* *l.v.*

Perc. 3 *ppp*

Perc. 4 *p* *l.v.*

Harp *mf*

Mother *mf* *p* *pp*
lis - ten, Why not lis - ten to the sound? Lis - ten to the still - ness

Aunt *mf* *p* *pp*
list - en Why not lis - ten to the sound? Lis - ten to the still - ness

Mila *mf* *p* *pp*
list - en Why not lis - ten to the sound? Lis - ten to the still - ness all a-

Father *mf* *p* *pp*
lis - ten Why not lis - ten to the sound? Lis - ten to the still - ness

Uncle *mf* *p* *pp*
lis - ten Why not lis - ten to the sound? Lis - ten to the still - ness

Sorcerer *mf* *p* *pp*
lis - ten, Why not lis - ten to the sound? Lis - ten to the still - ness

Vc. *mf*

Cb. *mf*

A tempo ♩ - 69 Marpa and Damema appear on a cloud.

957

Fl.

Ob.

A Cl.

Bsn.

Perc. 3

Perc. 4

Harp

Mila

Young Robber

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle *light beater*

Vibes

pp *p* *pp* *ppp*

round. I will

Will you ³ show me the way?

12
8

$\text{♩} = \text{♩} = 69$

960

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 3

Perc. 4

Harp

Damema

Mila

Marpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

con sord.

st. mute

p

pp

p

mp

And al-ways be blessed

show you

May you be blessed

Chorus of Villagers, Chorus of Monks and Youngest Robber enter

963

Fl. *p*

Ob.

A Cl. *p*

Bsn.

Hn.

Tbn.

Perc. 1 *Gong*

Perc. 2 *Toms* *mp* *hard mallets*

Perc. 3 *Marimba* *mp* *hard sticks*

Perc. 4 *p* *hard sticks*

Harp

Damema

VILLAGERS

Vill. S *mp*
Man on the moun-tain top, — what do you know do you see, —

Vill. A *mp*
Man on the moun-tain top, — what do you know do you see

Vill. T *mp* *(detached)*
man on the moun-tain, what do you know do you see do you know do you

Vill. TB *mp* *(detached)*
man on the moun-tain, what do you know do you see do you know do you

Vln. I *p*

Vln. II *leggiero, off the string* *p*

Vla. *p*

Cb. *p*

966

Fl. *mp*

Ob.

A Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vill. S

Vill. A
what do you know do you see do you know do you see do you know do you see do you know will you

Vill. T
sim.
see do you know do you see do you know do you

Vill. TB
sim.
see do you know do you see do you know do you

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

968 *mf*

Fl. *mf*

Ob. *mp*

A Cl. *mf*

Bsn. *mp*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Harp *f*

Vill. S *mf*

show me, — teach me, — teach me, — teach me to see

Vill. A *mf*

show me, — teach me, — teach me, — teach me to see

Vill. T *mf*

see you know do you see do you know do you see you know do you see do you know do you see
(ossia all Bases on high pitch)

Vill. TB *mf*

Monks TB *mf*

see do you know do you see do you know do you see

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *f*

Cb. *f*

971

Fl. *mfp*

A Cl. *mfp*

Bsn. *mfp*

Hn. *mfp*

C Tpt. *mfp*

Tbn. *mfp*

Perc. 3

Perc. 4

Harp

Vill. S

Vill. A *mf* (tenors may double)
Man on the moun - tain top, —

Vill. T

Vill. TB
Monks TB

Vln. I

Vln. II

Vla. *mfp*

Vc. *mfp*

Cb. *mfp*

975

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *fp*

Perc. 3

Harp

Vill. S *mf*
Man on the moun - tain top, how can I free my mind

Vill. A
How can I free my mind, how can I free my mind

Vill. T *mf*
How can I free my mind,

Vill. TB
Monks TB *mf*
Man on the moun - tain top, free my mind,

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

979

Fl. *f*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc. 1 *Rolmo Cym.*

Perc. 2 *Glock* *f*

Perc. 3 *f*

Perc. 4 *f*

Harp *f*

Vill. S *f*

Vill. A *f*

Vill. T *f*

Vill. TB *f*

Monks TB *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

free my mind

Give us your blessing

Give us your blessing

Give us your blessing

983

Fl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Harp *mf*

Vill. S

Vill. A

Vill. T

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Meno mosso $\text{♩} = 72$
2+3

987

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drilbu Bell ring *p*

Tingsha Bells strike one bell with light triangle beater *pp* sempre

Glock *pp* sempre

B.D. Solo *p* *mfpp*

Sus. Cym. soft mallet *pp*

Gong *pp* *mp* *pp*

Vibes arco *pp*

ppp arco

ppp

ppp

ppp

ppp

p subito

12 5 7

991

Fl.

Ob.

A Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

arco

ord.

pp sempre

p

quiet, spacious, with a profound and mysterious power, like the beginning

ppp

sul A

ppp

7/8 5/8 3/4 7/8 2/4

7/8 5/8 3/4 7/8 2/4

7/8 5/8 3/4 7/8 2/4

7/8 5/8 3/4 7/8 2/4

991

I whom you see, a

ppp

995

Fl. *pp* *ppp* *non vib.*

Ob.

A Cl.

Bsn. *pp*

Hn. *con sord.* *ppp*

Perc. 1

Perc. 2

Perc. 3 *B.D.* *soft mallet* *Sus. Cym.* *pp*

Perc. 4

Harp

Mila
man named Mi - la, A son of the

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pizz.*

Cb.

Fl. *ppp*

Ob.

A Cl.

Bsn. *pp*

Hn.

Tbn. *ppp* *con sord.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila
gold - en ea - gle. A babe.

Vln. I

Vln. II *ppp* *sul tasto*

Vla. *ppp* *sul tasto*

Vc.

Cb.

7/8 3/4 7/8 4/4

1003

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

I grew wings and feath - ers, a man I live in a

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

arco sul tasto

pp

pp

1007

Fl.

Ob.

A Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

st. mute

pp

ppp

ppp

ord.

pp

p

high moun-tain cave on this cold and lone-ly peak.

freely

1011

Fl. *p* 5

Ob.

A Cl. *ppp* *p* 5

Bsn. *ppp*

Hn. *pp*

C Tpt.

Tbn.

Perc. 1

Perc. 2 Glock *arco* *ord. 3*

Perc. 4 *ppp arco*

Harp *mf*

Mila 8 3 3
I choose not to fear. I wel-come you all, I am grate-ful you are here.

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc. *ppp*

Cb. *ppp*

A tempo $\text{♩} = 80$

leggiero

1014

Fl. *ppp*

Ob. *ppp* 3

A Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn.

Perc. 1 *pp* Gong *soft mallet* l.v.

Perc. 2

Perc. 3 *p* Singing Bowl *soft mallet*

Perc. 4

Harp

Mila *p* legato, floating 3
I fly _____ in the

Vln. I *ppp* II.

Vln. II *pp* *leggiero*

Vla. *pp* ord. (sounding pitches above)

Vc. *fp*

Cb.

1017

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Singing Bowl

ord.

pp

Harp

Mila

sky, the sky is high and wide.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

1020

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn. *mp*

Hn. *pp* *senza sord.*

C Tpt.

Tbn.

Perc. 1 *sim.*

Perc. 2 *p* Low Tom soft mallet

Perc. 3

Perc. 4

Harp

Mila *8*
I do not fear, I fly like the

Vln. I II. *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb. *mp*

1023

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

ea - gle flies

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

1025

Fl.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mila

Young Robber

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Give me your bles - sing

Ah,

senza sord.

1027

Fl.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother Damema

Aunt

Mila

Young Robber

Father Uncle

Sorcerer Marpa

Vill. SA

Vill. T Monks T

Vill. TB Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf resonant

p

p

p

p

p

p

p

p

Shine your light,

Shine your light,

Ah,

Ah,

Shine your light,

Shine your light, light

Shine your light,

Shine your light,

Shine your light, light

p

p

p

1030

Fl.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Mother Damema

Aunt

Mila

Young Robber

Father Uncle

Sorcerer Marpa

Vill. SA

Vill. T Monks T

Vill. TB Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

B.D.

mf

light the way

light the way

Ah Ah

light the way

light the way

light the way,

light the way

light the way,

1034

Fl. *mp*

Ob. *mp*

A Cl. *mp*

Bsn.

Hn. *mp*

C Tpt.

Tbn. *mp*

Perc. 1

Perc. 3

Harp

Mother Damema
 bless ing, You shine like the

Aunt
 You shine like the

Mila
 Shine your

Young Robber
 Shine your

Father Uncle
 Shine your

Sorcerer Marpa
 Shine your

Vill. S
 bless ing, You shine like the

Vill. A
 You shine like the

Vill. T Monks T
 Shine your

Vill. TB Monks TB
 Shine your

Vln. I

Vln. II

Vla.

Vc. Cb.

1036

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. 1 *mf*

Perc. 3 *mf*

Harp

Mother Damema *mf*
sun, the sun

Aunt *mf*
sun, the sun

Mila Y. Robber *mf*
light Shine your

Father Uncle *mf*
light Shine your

Sorcerer Marpa *mf*
light, your light, shine,

Vill. S *mf*
sun, the sun

Vill. A *mf*
sun, the sun

Vill. T Monks T *mf*
light Shine your

Vill. TB Monks TB *mf*
light, your light, shine,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Percussion III leaves stage to go to Gong station

1038

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Mother Damema
will melt your

Aunt
will melt

Mila Y. Robber
light your

Father Uncle
light your

Sorcerer Marpa
shine your light

Vill. S
will melt your

Vill. A
will melt

Vill. T Monks T
light your

Vill. TB Monks TB
shine your light

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1042

Ob. 6

A Cl. *mf* 6

Bsn.

Hn. 1042 *f*

C Tpt.

Tbn.

Perc. 1 1042

Mother Damema 1042

Aunt

Mila 8

Young Robber 8

Father Uncle

Sorcerer Marpa

Vill. S 1042

Vill. A

Vill. T Monks T 8

Vill. TB Monks TB

Vln. I 1042 *mf* 6

Vln. II *mf* 6

Vla. *mf* 6

Vc. *mf* 6

Cb. *f*

way, a way, a

way, a - way, a -

light shine your light

light shine your light

light shine your light

light shine your light

way, shine your light,

way, a way, a

way, a - way, a -

shine your light

light, shine your light,

1044

Fl.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Harp

Mother Damema

Aunt

Mila Y. Robber

Father Uncle

Sorcerer Marpa

Vill. S

Vill. A

Vill. T Monks T

Vill. TB Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

way, what a beau - ti - ful

way, what a beau - ti - ful

shine your light

shine your light

shine your light

way, what a beau - ti - ful

way, what a beau - ti - ful

shine your light

shine your light

mf

f

Fl. *f* 1046 6

Ob. *f* 6

A Cl. *f* 6

Bsn. *f*

Hn. *f* 1046

C Tpt. *f*

Tbn. *f*

Perc. 1 *f* 1046 Low Drone with motorized fan or bow

Harp *f* 1046 6

Mother Damema *f* 1046 8

Aunt *f* day light the

Mila Y. Robber *f* shine your light,

Father Uncle *f* shine your light,

Sorcerer Marpa *f* shine your light

Vill. S *f* 1046 8

Vill. A *f* day light the

Vill. T Monks T *f* shine shine your your light,

Vill. TB Monks TB *f* shine light

Vln. I *ff* 1046 6

Vln. II *ff* 6

Vla. *ff* 6

Vc. *ff*

Cb. *ff* 1046

1050 \flat \circ

Fl. mp

Ob. mp

A Cl. mp 6 6 6 6

Bsn. mp

C Tpt. mp

Tbn. mp

Perc. 1

Harp mp δ^{va}

Mother Damema mf light shine

Aunt mf light shine

Mila Y. Robber mf light the way shine your

Father Uncle mf light the way shine shine your your

Sorcerer mf light the way shine your

Marpa mf light the way shine your

Vill. S mf light shine

Vill. A mf light shine

Vill. T Monks T mf light the way shine your

Vill. TB Monks TB mf light the way shine your

Vln. I mp continue figure rapidly ad lib. 6 6 6 6

Vln. II mp continue figure rapidly ad lib. 6 6 6 6 sim.

Vla. mp 6 6 6 6

Vc. mp

Cb. mp 3 3 3 3

1053

Fl.

A Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Harp

Mother Damema

Aunt

Mila Y. Robber

Father Uncle

Sorcerer

Marpa

Vill. S

Vill. A

Vill. T Monks T

Vill. TB Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

light

shine your light

bell-like

8va

6

3

1058

Fl. *p*

Ob. *p*

Bsn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1 Glock (share w/Perc. 2) repeat rapidly, ad lib

Harp *p*

Mother Damema *p* shine

Aunt *p* shine

Father shine your light

Uncle shine your light

Sorcerer shine your light

Marpa shine your light

Vill. S *p* shine

Vill. A *p* shine

Vill. T shine your light

Monks T shine your light

Vill. TB shine your light

Monks TB shine your light

Vln. I *ord.* sul tasto

Vln. II *ord.* sul tasto

Vla. sul tasto

Vc. sul tasto

Cb. *p*

1060

Ob. *p* 6 6 6 6

A Cl. *p* 3 3

Bsn. *mp* 6 6 6 6

Hn. 1060

Harp 1060 *mp* 3 3 3 3

Mother Damema 1060

Aunt 1060

Father *p* light the way

Uncle Sorcerer *p* light the way

Marpa 1060 *p* light the way

Vill. S 1060

Vill. A 1060

Vill. T Monks T *p* light the way

Vill. TB Monks TB *p* light the way

Vln. I 1060 *sul pont.* *p* *ord.*

Vln. II 1060 *sul pont.* *p* *ord.* (bend off)

Vla. 1060

Vc. 1060

Cb. 1060 3 3 3 3

1062

Fl.

Ob.

A Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Harp

Vill. T
Monks T

Vill. TB
Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

3
4

p

mp

p

repeat rapidly, ad lib

may add altos

pp

shine

pp

shine

Picc. *repeat figure as rapidly as possible, ad lib.*

Ob. *repeat figure as rapidly as possible, ad lib.*

A Cl. *repeat figure as rapidly as possible, ad lib.*

Bsn. *repeat figure as rapidly as possible, ad lib.*

White light.

Hn.

C Tpt.

Tbn.

Perc. 1 *repeat rapidly, ad lib*

Perc. 2

Perc. 3

Perc. 4

Harp

Vill. T
Monks T

Vill. TB
Monks TB

light the way

light the way

Vln. I *ord.*

Vln. II *ord.*

Vla.

Vc.

Cb.

sul pont.

(optional repeat)

1069

Picc. *pp* $\overset{3}{\curvearrowright}$

Ob. $\overset{3}{\curvearrowright}$

A Cl. *pp* $\overset{3}{\curvearrowright}$

Bsn. $\overset{3}{\curvearrowright}$ *pp* $\overset{3}{\curvearrowright}$

1069

Hn. $\overset{3}{\curvearrowright}$

C Tpt. *st. mute* *pp* $\overset{3}{\curvearrowright}$

Tbn. $\overset{3}{\curvearrowright}$ *pp*

2nd time only

Perc. 2 OFFSTAGE GONG *soft mallet* *pp*

Perc. 3 OFFSTAGE GONG *soft mallet* *pp*

Perc. 4 OFFSTAGE GONG *soft mallet* *pp*

1069

Harp *pp* $\overset{3}{\curvearrowright}$

MONKS only

Monks T *pp* $\overset{3}{\curvearrowright}$
je tsun Mi - la - re - pa la chak tsal lo, je - tsun Mi - la - re - pa

Vill. TB *pp* $\overset{3}{\curvearrowright}$
je tsun Mi - la - re - pa la chak stal lo, je - tsun Mi - la - re - pa

Monks TB *pp* $\overset{3}{\curvearrowright}$
je tsun Mi - la - re - pa la chak stal lo, je - tsun Mi - la - re - pa

1069

Vln. I *ord.* $\overset{3}{\curvearrowright}$

Vln. II *ord.* $\overset{3}{\curvearrowright}$ (bend off)

Vla. $\overset{3}{\curvearrowright}$

Vc. $\overset{3}{\curvearrowright}$

Cb. $\overset{3}{\curvearrowright}$

1072 *repeat figure as rapidly as possible, ad lib.*

Picc. *repeat figure as rapidly as possible, ad lib.*

Ob.

A Cl. *p* *pp*

Bsn. *pp*

C Tpt. *pp*

Tbn.

4/4

3/4

1072 **Glock** *repeat rapidly, ad lib*

Perc. 1 *p*

Perc. 2 *play first time, play all measures during repeat* *ppp*

Perc. 3 *play first time, play all measures during repeat* *ppp*

Perc. 4 *play first time, play all measures during repeat* *ppp*

4/4

3/4

1072

Harp

(8^{vb})

Monks T

8 la chak tsal lo

Vill. TB

Monks TB

la chak tsal lo

1072 *sul pont.*

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. 6

Vc. 6

Cb. 3

4/4

3/4

1074 (optional repeat)

Picc. *3*

Ob.

A Cl.

Bsn.

Perc. 2 *3*

Perc. 3 *4*

Perc. 4 *3*

Harp

Monks T
je tsun Mi - la - re - pa la chak tsal lo, je-tsun Mi - la - re - pa

Vill. TB
Monks TB
je tsun Mi - la - re - pa la chak tsal lo, je-tsun Mi - la - re - pa

Vln. I *ord.* *pp* *mp*

Vln. II *ord.* *pp* *mp* (bend off)

Vla. *pp*

Vc.

Cb. *pp*

repeat figure as rapidly as possible, ad lib.

1077

Picc.

Ob.

A Cl.

Bsn.

repeat figure as rapidly as possible, ad lib.

p

1077

repeat rapidly, ad lib

Perc. 1

p

Perc. 2

Perc. 3

ppp

Perc. 4

1077

Harp

Monks T

8

la chak tsal lo, je - tsun Mi - la - re - pa la chak tsal lo,

Vill. TB
Monks TB

la chak tsal lo, je - tsun Mi - la - re - pa la chak tsal lo,

1077

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

ppp

Cb.

ppp

1080 *quiet tongue pizz.*

Picc. *pp*

Ob. *pp* \langle 3 \rangle

A Cl.

Bsn.

1080 Gong

Perc. 1 *ppp*

Perc. 2

Perc. 3

Perc. 4

Monks T
je-tsun Mi-la - re - pa la chak tsal lo, je-tsun Mi-la - re - pa la chak tsal lo, je-tsun Mi-la - re - pa

Vill. TB
Monks TB
je-tsun Mi-la - re - pa la chak tsal lo, je tsun Mi - la - re - pa

1080

Vln. I

Vln. II

Vla.

Vc.

Cb.

1085

Picc.

Ob.

A Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Monks T

Vill. TB
Monks TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

la chak tsal lo

la chak tsal lo, je tsun Mi - la -

pp

punta d'arco

Monk's chant is slowly overtaken by 4-6 gongs, placed around the theater. The players are instructed to pass the gong sound from one to the next, immersing the audience in moving vibration.

repeat X times

repeat X times

Picc.

Ob.

A Cl.

Bsn.

*Gongs pass figure from 1 - 4 X times. Perc. 1 plays figure. As Perc I decresc. Perc. II begins. As Perc II decresc. Perc. III begins. As Perc. III decresc., Perc. IV begins. At conductor's cue, all Percussionists begin m. 1093 together.

Together, each time more crescendo. On conductor's cue, stop, let gongs fade and begin m. 1094 harmonics.

firmly press rubber mallets around in a slow, wide circle and then down vertically for harmonics ad lib

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Vill. TB

Monks TB

re - pa la chak tsal lo,

1st time only fall off pitch

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

decresc. last time

*If there are more than 4 gong players, pass figure to consecutive players, repeating X times ad lib. Proceed to tutti at m. 1093 at conductor's cue