



**A** a Tempo

The musical score is arranged in a standard orchestral format. It includes the following parts and markings:

- Fl.**: Flute, *mf*, *To Piccolo*
- S. Sax.**: Soprano Saxophone, *mf*
- Cl. (B<sub>♭</sub>)**: Clarinet in B-flat, *mf*
- Perc.**: Percussion, *mf*, *L.V. sempre*, *Tabular Bells*
- Bell Pl.**: Bell Plate, *p sempre*, *To be played by Chorus Member*
- Gong**: Gong, *p sempre*, *To be played by Chorus Member*
- Anv.**: Anvil, *p sempre*, *To be played by Chorus Member*
- T.T.**: Tom Tom, *p sempre*, *To be played by Chorus Member*
- B. Dr.**: Bass Drum, *p sempre*, *To be played by Chorus Member*
- Hp.**: Harp
- Pno.**: Piano, *To Celesta*
- CARD.**: Card
- S 1**: Soprano 1, *mf*
- S 2**: Soprano 2, *mf*
- M**: Mezzo-soprano, *mf*
- T**: Tenor, *mf*
- B**: Bass, *mf*
- Vln 1**: Violin 1, *mf*
- Vln 2**: Violin 2, *mf*
- Vla**: Viola, *mf*
- Vc**: Violoncello, *mf*
- Cb**: Contrabasso, *mf*

The score is divided into measures 9 through 16. The time signature changes from 3/4 to 2/2 at the beginning of measure 10. The key signature is one flat (B-flat major / D minor).

**B**

Picc. *Piccolo*  $\sharp C$   
*pp*  $\text{—————}$  *mp*

S. Sax.

Cl. (B $\flat$ )

Perc. *Crotales (bowed)*  
 $\sharp C$   
*pp*  $\text{—————}$  *mp*

Bell Pl.

Gong

Anv.

T.T.

B. Dr.

17 18 19 20 21 22 23 24

Hp.

Pno.

CARD.

S 1 *mp*  
 Ar - qui - te - nens at de - cem gra - di - bus, de - cem gra - di - bus.

S 2

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

17 18 19 20 21 22 23 24

C

Picc. *Piccolo* *pp* *mp* *To Flute*

S. Sax.

Cl. (B $\flat$ ) *mp*

Perc. *Crotales (bowed)* *pp* *mp*

Bell Pl. *mp sempre*

Gong *mp sempre*

Anv. *mp sempre*

T.T. *mp sempre*

B. Dr. *mp sempre*

25 26 27 28 29 30 31 32

Hp.

Pno. *Celesta* *mf*

CARD. *Sagittarius* *at seventeen degrees,* *Seventeen degrees. Aligned forty six,*

S 1 *mp* In So - le est Ca - pri - corn, quad - ra - tus. Cae -

S 2 In So - le est Ca - pri - corn, quad - ra - tus.

M

T

B

Vln 1 *pizz*

Vln 2 *pizz*

Vla *pizz*

Vc *pizz*

Cb *pizz*

25 26 27 28 29 30 31 32

D

Fl. *mp* *mf* *mp* *mf* *f*

S. Sax. *mp* *mf* *mp* *mf* *f*

Cl. (B.) *mp* *mf* *mp* *mf* *f*

Perc. Cymbal Roll *p* *fff*

Bell Pl.

Gong

Anv.

T.T.

B. Dr.

33 34 35 36 37 38 39 40

Hp. *f*

Cel. *f*

CARD. and thirty eight casting shadow over Pisces. The sun is Capricorn at nine degrees. At nine degrees, Capricorn. Corresponding to malign disease. The moon is nineteen degrees. Capricorn,

S 1 lum som-ni - a, et lu - cis ar - gen - te - ae. *dim.*

S 2 som-ni - a, et lu - cis ar - gen - te - ae. *dim.*

M

T

B

Vln 1 *f* arco

Vln 2 *f* arco

Vla *f* arco

Vc *f* arco

Cb *f* arco

33 34 35 36 37 38 39 40

E

F

Fl.

S. Sax.

Cl. (B.)

Perc. *Tabular Bells*  
*L.V. sempre*  
*mp* *Crotales (bowed)*  
*#8:*  
*pp* *mp*

Bell Pl. *mp sempre*

Gong *mp sempre*

Anv. *mp sempre*

T.T. *mp sempre*

B. Dr. *mp sempre*

41 42 43 44 45 46 47 48

Hp.

Cel.

CARD. *The sky dreams. A silver light shines in the darker nights. In darker nights, Forty seven. Mercury at eleven Capricorn Which means at eleven...*

S 1

S 2

M *mp*  
In - noc - ti - bus ni - gri - or cae - lum quod san - gui - nat.

T *mp*  
In noc - ti bus ni - gri or.

B *mp*  
Quad - ra - gin - ta sep - tem.

Vln 1 *p* *mf* *simile*

Vln 2 *p* *mf* *simile*

Vla *p* *mf* *simile*

Vc *p* *mf* *simile*

Cb *LH pizz*

41 42 43 44 45 46 47 48

G

Fl. *mf* *diminuendo al niente* *pp*

S. Sax. *mf* *diminuendo al niente* *pp*

Cl. (B $\flat$ ) *mf* *diminuendo al niente* *pp*

Perc.

Bell Pl.

Gong

Anv.

T.T.

B. Dr.

49 50 51 52 53 54 55 56

Hp. *mp*

Cel. *mp*

CARD. *Capricorn. As heaven bleeds, nineteen in the horologe according to the Babylon. Twenty three...Orison. Marking the curve of Capricorn. Name it epsilon. Venus. Twenty eight degrees. Scorpio*

S 1 *diminuendo al niente* *pp*  
Tres. O - ra - ti - o. Ep - si - lon um - bra,

S 2 *diminuendo al niente* *pp*  
Tres. O - ra - ti - o. Ep - si - lon um - bra,

M *diminuendo al niente* *pp*  
Vi - gin - ti. O - ra - ti - o. Ep - si - lon um - bra,

T *pp*  
Ep - si - lon um - bra,

B

Vln 1 *p* *mp* *mp*

Vln 2 *p* *mp* *mp*

Vla *p* *mp* *mp*

Vc *p* *mp*

Cb

49 50 51 52 53 54 55 56

H

Fl. *cresc. poco a poco* *mf cresc. poco a poco*

S. Sax. *cresc. poco a poco* *mf cresc. poco a poco*

Cl. (B.) *cresc. poco a poco* *mf cresc. poco a poco*

Perc. *Crotales (bowed)*  
*pp* *mp*

Bell Pl. *mp sempre*

Gong *mp sempre*

Anv. *mp sempre*

T.T. *mp sempre*

B. Dr. *mp sempre* *crescendo* *mf*

57 58 59 60 61 62 63 64

Hp.

Cel.

CARD. *Twenty eight degrees...* *Mars twenty-three in Aquarius. Jupiter eight degrees in Virgo. Epsilon. Casts long shade through agitation in the clouds.* *My Saturn is in Aries.*

S 1 *mf cresc. poco a poco*

S 2 *mf cresc. poco a poco*

M *mf cresc. poco a poco*

T *mf cresc. poco a poco*

B *mf cresc. poco a poco*

Vln 1 *cresc. poco a poco*

Vln 2 *cresc. poco a poco*

Vla *cresc. poco a poco*

Vc *pizz* *mf* *pizz* *arco* *cresc. poco a poco*

Cb *mf* *arco* *cresc. poco a poco*

57 58 59 60 61 62 63 64



I

Fl. *f* *f*

S. Sax. *f* *f* *p*

Cl. (B.) *f* *f* *p*

Perc. *mf* *mf*

Bell Pl.

Gong

Anv.

T.T.

B. Dr. *mp* *mf sempre*

Hp. 65 66 67 68 69 70 71 72

Cel. 65 66 67 68 69 70 71 72

CARD. Orbs spin in time. Yes. But I must take care. So many other horoscopes can make the slightest change. So many might. As a bat's wing flutters candlelight. Plunging earth into darkness. Change all, change all. Good ladies. Wise gentlemen. There is but one.

S 1 *f* *p*  
in me - a sit Ar - ies in or - bi - bus nent. No - mi - ne.

S 2 *f* *p*  
in me - a sit Ar - ies in or - bi - bus nent. No - mi - ne.

M *f* *p*  
in me - a sit Ar - ies in or - bi - bus nent. No - mi - ne.

T *f* *p*  
in me - a sit Ar - ies in or - bi - bus nent. No - mi - ne.

B *f* *p*  
in me - a sit Ar - ies in or - bi - bus nent. No - mi - ne.

Vln 1 *ff* *p*

Vln 2 *ff* *p*

Vla *ff* *p*

Vc *ff* *p*

Cb *ff* *p*

65 66 67 68 69 70 71 72

J

Fl. *p crescendo* *mf cresc. poco a poco*

S. Sax. *mp cresc. poco a poco* *mf cresc. poco a poco*

Cl. (B.) *mp cresc. poco a poco* *mf cresc. poco a poco*

Perc. Vibes (soft mallets) *mp cresc. poco a poco* *mf cresc. poco a poco*

Bell Pl.

Gong

Anv.

T.T.

B. Dr.

73 74 75 76 77 78 79 80

Hp. *mf cresc. poco a poco*

Cel. *To Piano* *Piano* *p crescendo* *mp* *cresc. poco a poco*

CARD. *chasm of difference between you and I I know the day. The very day on which I shall die.*

S 1 *mp cresc. poco a poco*  
In no - vemgra - dus. Gra

S 2 *mp cresc. poco a poco*  
In no - vemgra - dus. Gra

M *mp cresc. poco a poco*  
In no - vemgra - dus. Gra

T *mp cresc. poco a poco*  
Gra dus. Gra

B *mp cresc. poco a poco*  
Gra dus. Gra

Vln 1 *p crescendo* *mf cresc. poco a poco*

Vln 2 *p crescendo* *mf cresc. poco a poco*

Vla *mf* *cresc. poco a poco*

Vc *pizz* *arco* *mf cresc. poco a poco*

Cb *pizz* *arco* *mf cresc. poco a poco*

73 74 75 76 77 78 79 80

Musical score for 'BIOGRAPHICA I HOROSCOPE'. The score is arranged in a system with multiple staves. The instruments listed on the left are: Fl. (Flute), S. Sax. (Soprano Saxophone), Cl. (B.) (Clarinet in B-flat), Perc. (Percussion), Bell Pl. (Bell Plate), Gong, Anv. (Anvil), T.T. (Tom Tom), B. Dr. (Bass Drum), Hp. (Harp), Pno. (Piano), CARD. (Chamber Orchestra), S 1 (Soprano 1), S 2 (Soprano 2), M (Mezzo-soprano), T (Tenor), B (Bass), Vln 1 (Violin 1), Vln 2 (Violin 2), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). The score is divided into three measures, numbered 81, 82, and 83. The time signature changes from 1/2 to 3/2 between measures 81 and 82. The dynamic marking *ff* (fortissimo) is used throughout. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

BIOGRAPHICA

Concert SCORE  
Duration 06:30 approx.

II. THE BIRTH

Mary Finsterer

Cardano  
*I should have been a monster*

♩ = 73

CARDANO

Violin 1  
con sord.  
*p* *sim.*

Violin 2  
con sord.  
*p* *sim.*

Viola d'Amore  
solo  
*mp*

Violoncello  
con sord.  
*p* *sim.*

Contrabass

1 2 3 4 5 6

CARD.

Vln 1  
*p* *mf* *mp*

Vln 2  
*p* *mf* *p*

Vla. dam.  
*mf*

Vc  
*p* *mf*

Cb

7 8 9 10 11 12

I ought to have been a monster. Indeed I was so near it. I came forth, literally torn from my wother's womb. Almost

CARD.

Vln 1

Vln 2

Vla. dam.

Vc

Cb

13 14 15 16 17 18

dead. Hair black and curly. Full of portent. I was revived in a bath of warm wine. Five carbuncles erupted on my face. In the shape of a cross. I should have been a monster. And yet, I survived.

CARD.

Vln 1

Vln 2

Vla. dam.

Vc

Cb

19 20 21 22 23 24

senza sord.

senza sord.

non vib.

pp

senza sord.

# II. THE BIRTH

Cardano's Mother

*In Anno Domini*

♩ = 84 fragile

Alto Flute

Soprano Sax.

Clarinet (B $\flat$ )

Vibraphone

Percussion

Harp

Celesta / Piano

Cardano's mother (Soprano 1)

Violin 1

Violin 2

Viola d'Amore

Violoncello

Contrabass

148 149 150 151 152 153

148 149 150 151 152 153

*pp* *Ped. sempre*

*p*  
Db C# B# | E# F# G# A#

*p*

*pizz.* *pp* *arco* *delicatissimo* *pp* *pizz.* *pp*

*alla punta, sul tasto* *ppp* *pp* *ppp* *pp* *ppp* *pp*

*dim poco a poco al niente*  
*sul tasto* *mp*

A

The musical score consists of ten staves. The top three staves are for woodwinds: A. Fl., S. Sax., and Cl. (B $\flat$ ). The Percussion staff includes a snare drum and a cymbal. The Harp (Hp.) staff has two parts. The Celesta/Piano (Cel./Pno.) staff has two parts. The vocal line (S1) includes the lyrics: "In an - no do - mi - ni fif - teen hun - dred,". The Violin 1 (Vln 1) and Violin 2 (Vln 2) staves feature delicate textures. The Viola da Gamba (Vla. dam.) and Violoncello (Vc) staves provide harmonic support. The Contrabass (Cb) staff is at the bottom. The score is marked with various dynamics and performance instructions such as *arco*, *pp*, *delicatissimo*, *ppp*, and *alla punta, sul tasto, molto vib.*. The time signature changes from 4/4 to 3/4 at measure 155. Measure numbers 154, 155, 156, 157, 158, and 159 are printed below the staves.

A. Fl.

S. Sax.

Cl. (B♭)

Perc.

160 161 162 163 164 165

Hp.

Cel. / Pno.

S1  
— pes - ti - lence was in Mi - lan. — It tum - bled through lanes, plucked out of air

Vln 1

Vln 2

Vla. dam.  
*ppp* *pp* arco *ppp* *pp* *ppp* *pp*

Vc

Cb

160 161 162 163 164 165

Detailed description: This page of a musical score covers measures 160 to 165. The vocal line (S1) features the lyrics: "pes - ti - lence was in Mi - lan. — It tum - bled through lanes, plucked out of air". The instrumental parts include A. Fl., S. Sax., Cl. (B♭), Perc., Hp., Cel. / Pno., Vln 1, Vln 2, Vla. dam. (with dynamics *ppp*, *pp* arco, *ppp*, *pp*, *ppp*, *pp*), Vc, and Cb. The score is written in a standard musical notation with a key signature of one flat and a common time signature.



A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

166 167 168 169 170 171

Hp.

Cel. / Pno.

S1  
the old, the young, the weak, then all in the midst of this in - vi - si - ble op -

Vln 1  
*dim. al niente*

Vln 2  
*dim. al niente*

Vla. dam.  
*ppp* *pp* *ppp* *pp* *ppp*

Vc

Cb

166 167 168 169 170 171

Detailed description: This page of a musical score covers measures 166 to 171. The top section includes staves for A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., and Hp. The Hp. part shows a melodic line in the right hand and a bass line in the left hand, with a trill in measure 168. The middle section features a vocal line (S1) with lyrics: "the old, the young, the weak, then all in the midst of this in - vi - si - ble op -". The bottom section includes staves for Vln 1, Vln 2, Vla. dam., Vc, and Cb. The Vln 1 and 2 parts have a dynamic marking of *dim. al niente*. The Vla. dam. part has dynamic markings of *ppp*, *pp*, *ppp*, *pp*, and *ppp* across measures 166-170. The Vc and Cb parts provide a bass line. Measure numbers 166-171 are printed below the respective staves.

**B** **C**

A. Fl.

S. Sax.

Cl. (B♭)

Perc.

Hp.

Cel. / Pno.

S1

Vln 1

Vln 2

Vla. dam.

Vc

Cb

172 173 174 175 176 177

172 173 174 175 176 177

*pp* *delicatissimo* *pp* *delicatissimo* *pp*

Vibraphone *p*

*p*

*p*

*f* *pizz.* *p* *pizz.* *p*

*pp* *f* *p*

*f* *p*

- pres - sor, I fell with child. In an - no do - mi - ni

*pp* *f* *p*

8

D

A. Fl. *mp* *mf* *mp* *mf* *pp*

S. Sax.

Cl. (B $\flat$ )

Perc.

178 179 180 181 182 183

Hp.

D $\sharp$  D $\flat$

Cel. / Pno.

S1  
fif - teen hun - dred I left my three chil - dern and took to the plains. To the plains, to

Vln 1 *arco* *mp* *mf* *mp* *mf* *pizz.*

Vln 2 *arco*

Vla. dam. *pizz.* *mp* *mf* *mp* *mf* *p*

Vc

Cb

178 179 180 181 182 *p* 183

E

A. Fl. *pp* *pp* *pp* *pp* *pp* *pp*

S. Sax. *dim. al niente*

Cl. (Bb) *dim. al niente*

Perc.

184 185 186 187 188 189

Hp. *D $\sharp$*  *D $\flat$*  *D $\sharp$*

Cel. / Pno.

S1  
where the air streams free<sup>3</sup> they were to fol - low me to Pa - via where I lay<sup>3</sup> in

Vln 1

Vln 2

Vla. dam.

Vc

Cb

184 185 186 187 188 189

F

The musical score consists of the following parts:

- A. Fl.**: Flute part, starting with *pp* dynamics and crescendo markings.
- S. Sax.**: Saxophone part, with *pp* dynamics and crescendo markings.
- Cl. (B♭)**: Clarinet part, with *p* dynamics.
- Perc.**: Percussion part, with *pp* dynamics.
- Hp.**: Harp part, with *pp* dynamics and a *E♭* marking.
- Cel. / Pno.**: Celesta/Piano part, with *mp* dynamics and the instruction "let ring".
- S1**: Soloist part, with lyrics: "ex - hile wait - ing... In an - no do - mi - ni". Dynamics include *mf* and a triplet of 3 notes.
- Vln 1**: Violin 1 part, with *pp* dynamics and "Con sord." marking.
- Vln 2**: Violin 2 part, with *pp* dynamics.
- Vla. dam.**: Viola da gamba part, with *p* dynamics.
- Vc**: Violoncello part, with *pp* dynamics and "pizz." marking.
- Cb**: Contrabasso part, with *pp* dynamics and "pizz." marking.

Measures 190, 191, 192, 193, 194, 195 are indicated at the bottom of the score.

A. Fl. *pp* G H

S. Sax. *pp*

Cl. (Bb)

Perc.

196 197 198 199 200 201

Hp.

Cel. / Pno.

S1  
fif - teen hun - dred, in Pa vi - a I hid the plague. Full and round

Vln 1

Vln 2

Vla. dam.

Vc

Cb

196 197 198 199 200 201

I

A. Fl. *pp*

S. Sax. *pp*

Cl. (B $\flat$ )

Perc.

202 203 204 205 206 207

Hp.

Cel. / Pno.

S1  
— with child — three let - ters came for me. Your first - born, — your joy<sup>3</sup> — is dead. — Your

Vln 1

Vln 2

Vla. dam.

Vc

Cb

202 203 204 205 206 207

Detailed description: This page contains a musical score for measures 202 through 207. The score is arranged in a system with multiple staves. The instruments listed on the left are A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., S1, Vln 1, Vln 2, Vla. dam., Vc, and Cb. The A. Fl. and S. Sax. parts are marked *pp* and feature a crescendo hairpin. The Perc. part has a complex rhythmic pattern. The Hp. part has a bass line with notes G $\sharp$  and G $\flat$ . The S1 part has lyrics: "— with child — three let - ters came for me. Your first - born, — your joy<sup>3</sup> — is dead. — Your". The Vln 1 and Vln 2 parts have a similar rhythmic pattern. The Vla. dam., Vc, and Cb parts have a simple bass line. The measures are numbered 202 through 207 at the bottom of the page.

J

A. Fl. *pp*

S. Sax. *pp*

Cl. (B♭)

Perc.

208 209 210 211 212 213

Hp.

Cel. / Pno.

S1  
mid - dle one, your joy, is dead. Your young - est, your joy *freely*

Vln 1

Vln 2 *ppp dim. al niente*

Vla. dam.

Vc

Cb

208 209 210 211 212 213



K

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

S1

Vln 1

Vln 2

Vla. dam.

Vc

Cb

214 215 216 217 218 219

is dead. And a lone a dark - ness welled in - side of me.

*freely*

D $\sharp$  C $\flat$  B $\natural$  | E $\flat$  F $\sharp$  G $\sharp$  A $\flat$

4/4 3/4

L

A. Fl. *pp* *p* *pp* *p*

S. Sax. *pp* *p* *pp*

Cl. (B $\flat$ ) *pp* *p* *pp* *p*

Perc. (with voice) *pp*

Hp. *pp* Ped. sempre cresc. poco a poco *p*

Cel. / Pno. (with voice) *crescendo* *f* *agitato* *pp*

S1  
Take this thing, this mon - ster this spawn of death, this vile tu - mor

Vln 1 ord *delicatissimo* *p*

Vln 2 *delicatissimo* *p*

Vla. dam. *p*

Vc *p*

Cb *pizz.* *mp*

220 221 222 223 224 225

M N

A. Fl. *pp* *p* *pp* *p* *pp* *p*

S. Sax. *pp* *p* *pp* *pp* *p* *pp*

Cl. (B $\flat$ ) *pp* *p* *pp* *p* *pp* *p*

Perc. 3

226 227 228 229 230 231

Hp.

Cel. / Pno. 3

S1 eat - ing my womb. The price was too high. Rip this toad from me.

Vln 1

Vln 2

Vla. dam.

Vc

Cb 8

226 227 228 229 230 231

o

A. Fl. *pp* *p*

S. Sax. *p* *pp* *p* *pp* *p*

Cl. (B $\flat$ ) *pp* *p* *pp* *p*

Perc.

232 233 234 235 236 237

Hp.

Cel. / Pno. *dim.* *pp*

S1  
If I am to lose them, I want no thought of a child.

Vln 1 *dim. al niente*

Vln 2 *dim. al niente*

Vla. dam. *dim. al niente*

Vc *dim. al niente*

Cb

232 233 234 235 *pp* 236 237



Q

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

S1

Vln 1

Vln 2

Vla. dam.

Vc

Cb

244 245 246 247 248 249

sticks

D# C# B# | E# F# G# A#

Rue of the field, with vi - ne - gar

*pp* *mp*

2/4 3/4

**R** **S**

A. Fl. *pp* *p* *pp* *p*

S. Sax. *pp* *p* *pp* *pp* *p*

Cl. (B $\flat$ ) *pp* *p* *pp* *p* *pp* *p*

Perc. *pp*

Hp. G $\flat$  F $\sharp$  G $\sharp$  F $\sharp$

Cel. / Pno.

S1 Bring me Carrot wild, yeast,

Vln 1 *delicatissimo* *p*

Vln 2 *delicatissimo* *p*

Vla. dam.

Vc *pizz.* *mp*

Cb *pizz.* *mp*

250 251 252 253 254 255





T

A. Fl. *pp* *p*

S. Sax. *pp* *p* *pp* *p*

Cl. (B $\flat$ ) *pp* *p*

Perc.

262 263 264 265 266 267

Hp. D# C# B $\flat$  | E $\sharp$  F# G# A#

Cel. / Pno.

S1 Purge me! Take,

Vln 1 *dim. al niente*

Vln 2 *dim. al niente*

Vla. dam.

Vc

Cb

262 263 264 265 266 267

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

268 *ppp* 269 270 271 272 273

Cymbal (wool mallets)

Hp.

268 *p* 269 270 271 272 273

Cel. / Pno.

S1

take this thing. Please, take

Vln 1

vib., un po' *mp*

Vln 2

*delicatissimo* *p*

Vla. dam.

*alla punta, sul tasto* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vc

*delicatissimo* *p*

Cb

arco *delicatissimo* *p*

268 *p* 269 270 271 272 273

Detailed description: This page of a musical score covers measures 268 to 273. The score is arranged in a multi-staff format. At the top, woodwinds (A. Fl., S. Sax., Cl. (B $\flat$ )) and Percussion are mostly silent, with Percussion playing a cymbal with wool mallets from measure 269 onwards. The Harp (Hp.) plays a simple accompaniment starting in measure 269. The strings (Vln 1, Vln 2, Vla. dam., Vc, Cb) provide a rich texture. The first violin (Vln 1) has a melodic line with vibrato. The second violin (Vln 2) plays a rhythmic accompaniment. The viola (Vla. dam.) plays a complex, tremulous accompaniment. The cello (Vc) and double bass (Cb) provide a steady bass line. A vocal line (S1) enters in measure 268 with the lyrics "take this thing. Please, take". The score includes various dynamic markings such as *ppp*, *p*, *mp*, and *pp*, as well as performance instructions like *delicatissimo*, *vib., un po'*, and *arco*.

U

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

274 275 276 277 278 279

L.V.

Hp.

274 275 276 277 278 279

Cel. / Pno.

S1

this thing. Help me.

Vln 1

Vln 2

Vla. dam.

274 275 276 277 278 279

Vc

Cb

274 275 276 277 278 279

*delicatissimo*  
*p*

*dim. a niente*

*pp*

*alla punta, sul tasto, molto vib.*

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc. *Vibraphone*  
*pp Ped. sempre*

280 281 282 283 284 285

Hp.

Cel. / Pno.  
*pp Ped. sempre*

S1  
Help me.

Vln 1  
*pp*  
*alla punta, sul tasto, molto vib.*

Vln 2  
*pp*  
*alla punta, sul tasto, molto vib.*

Vla. dam.

Vc  
*pp*  
*alla punta, sul tasto, molto vib.*

Cb  
*pp*  
*alla punta, sul tasto, molto vib.*

280 281 282 *pp* 283 284 285

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

286 287 288

Hp.

Cel. / Pno.

S1

Vln 1

Vln 2

Vla. dam.

Vc

Cb

286 287 288

*dim. al niente*

*dim. al niente*

*dim. al niente*

*dim. al niente*

*dim. al niente*

8

Detailed description: This page of a musical score covers measures 286, 287, and 288. The instruments listed on the left are A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., S1, Vln 1, Vln 2, Vla. dam., Vc, and Cb. The woodwind parts (A. Fl., S. Sax., Cl. (B $\flat$ )) are mostly silent, with notes appearing in measure 288. The Percussion part has a rhythmic pattern in measure 286. The Piano part (Hp.) has a melodic line in measure 286. The strings (S1, Vln 1, Vln 2, Vla. dam., Vc, Cb) all play a sustained note in measure 286, which then changes in measure 287 and 288. The instruction *dim. al niente* is written above the string parts. A rehearsal mark '8' is located at the beginning of the Cb part.

BIOGRAPHICA

Concert SCORE

Duration 02:30 approx.

III. KNOWABLE MACAHINE

Mary Finsterer

♩ = 84

Flute *non vib.*  
*pp cresc. poco a poco*

Baritone Sax → *flz.*  
*pp crescendo poco a poco*  
*ff*

Bass Clarinet → *flz.*  
*pp crescendo poco a poco*  
*ff*

Tubular Bells

Percussion *f*  
*let ring*

Harp *let ring*  
*p cresc. poco a poco*

Celesta *let ring*  
*p cresc. poco a poco*

CARDANO

Violin 1 *sul pont, non vib.*  
*pp cresc. poco a poco*

Violin 2 *sul pont, non vib.*  
*pp cresc. poco a poco*

Viola *sul pont, non vib.*  
*pp cresc. poco a poco*

Violoncello → *trem. sul pont.*  
*pp crescendo poco a poco*  
→ *molto trem. sul pont.*  
*ff*

Contrabass → *trem. sul pont.*  
*ppp crescendo poco a poco*  
→ *molto trem. sul pont.*  
*ff*

1 2 3 4 5 6

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, starting with a long note in measure 7, marked *molto vib.* with an arrow pointing to the note.
- B. Sx.** (Bassoon): Bass clef, rests throughout.
- B♭ Cl.** (Clarinet in B-flat): Bass clef, rests throughout. Includes the instruction *To Clarinet Bb*.
- Unlabeled Treble Staff**: Treble clef, contains a complex melodic line with many triplets and sixteenth notes.
- Hp.** (Harp): Grand staff (treble and bass clefs), starts with a sixteenth-note figure in measure 7, marked *f*.
- Cel.** (Cello): Grand staff (treble and bass clefs), starts with a sixteenth-note figure in measure 7, marked *f*. Includes the instruction *To Piano*.
- CARD.** (Cardioid Microphone): Treble clef, rests throughout.
- Vln 1** (Violin 1): Treble clef, long note in measure 7, marked *sul pont. molto vib.* with an arrow.
- Vln 2** (Violin 2): Treble clef, long note in measure 7, marked *sul pont. molto vib.* with an arrow.
- Vla** (Viola): Treble clef, long note in measure 7, marked *sul pont. molto vib.* with an arrow.
- Vc** (Violoncello): Bass clef, rests throughout.
- Cb** (Contrabasso): Bass clef, rests throughout.

7

8

9

10

11

12

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 13-14 have a whole note rest with a *ff* dynamic marking. Measures 15-18 are also whole note rests.
- S. Sx. (Saxophone) and B♭ Cl. (Clarinet):** All measures (13-18) are whole note rests.
- Perc. (Percussion):** Measures 13-14 feature a triplet of eighth notes on a treble clef staff. Measures 15-18 are whole note rests.
- Hp. (Harp):** All measures (13-18) are whole note rests.
- Cel. (Cello):** All measures (13-18) are whole note rests.
- CARD. (Card):** All measures (13-18) are whole note rests.
- Vln 1 (Violin 1):** Measures 13-14 have a whole note rest with a *ff* dynamic. Measures 15-18 play a melodic line starting with a *p* dynamic, marked *molto vib.*, and ending with a *simile* dynamic.
- Vln 2 (Violin 2):** Measures 13-14 have a whole note rest with a *ff* dynamic. Measures 15-18 play a melodic line similar to Vln 1, starting with a *p* dynamic, marked *molto vib.*, and ending with a *simile* dynamic.
- Vla (Viola):** Measures 13-14 have a whole note rest with a *ff* dynamic. Measures 15-18 play a chordal accompaniment starting with a *p* dynamic, marked *molto vib.*, and ending with a *simile* dynamic.
- Vc (Violoncello) and Cb (Contrabass):** Measures 13-14 have a whole note rest. Measures 15-18 play a chordal accompaniment similar to the Viola, starting with a *p* dynamic, marked *molto vib.*, and ending with a *simile* dynamic.

Measure numbers 13, 14, 15, 16, 17, and 18 are printed below their respective staves.



C

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

19

20

21

22

23

24



E

The musical score is arranged in systems for the following instruments and parts:

- Fl.** (Flute): Rests throughout the section.
- S. Sx.** (Soprano Saxophone): Rests throughout the section.
- B $\flat$  Cl.** (B-flat Clarinet): Rests throughout the section.
- Perc.** (Percussion): Rests until measure 35, then plays a *Tam tam* sound with a *f* dynamic.
- Hp.** (Harp): Rests until measure 32, then plays a melodic line with a *mf* dynamic.
- Cel.** (Celesta): Rests until measure 32, then plays a melodic line with a *mf* dynamic.
- CARD.** (Cardinal): Vocal line with the lyrics "There is a system a vast machine." starting in measure 36.
- Vln 1 & 2** (Violins): Play sustained chords, starting in measure 32 with a *mp* dynamic and reaching *f* by measure 33. In measure 37, they play *mp* with the instruction *sul pont, molto vib.*
- Vla.** (Viola): Plays a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Plays a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabass): Plays a rhythmic accompaniment of eighth notes.

Measure numbers 31 through 37 are indicated at the bottom of the page.



G

Musical score for measures 44-49. The score includes parts for Flute (Fl.), Saxophone (S. Sx.), Clarinet Bb, Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The Flute, Saxophone, and Clarinet parts feature dynamics of *mp*, *f*, and *simile*. The Percussion part has a dynamic of *f*. The Harp and Piano parts have a dynamic of *f*. The Violin 1, Violin 2, and Viola parts have dynamics of *mp* and *f*, with *simile* markings. The Violoncello and Contrabass parts have a dynamic of *f*. The CARD part contains the lyrics: "Sometimes it slows, it stops. Think you that your feelings. Your disappointments your magnificences. Your quiet private thoughts. Your".

44

45

46

47

48

49

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- S. Sax.** (Soprano Saxophone): Bass clef, rhythmic accompaniment.
- B $\flat$  Cl.** (Bass Clarinet): Treble clef, melodic line with slurs and accents.
- Perc.** (Percussion): Two staves, one with a treble clef and one with a percussion clef. Includes a dynamic marking *f*.
- Hp.** (Harp): Grand staff (treble and bass clefs), arpeggiated accompaniment.
- Pno.** (Piano): Grand staff (treble and bass clefs), arpeggiated accompaniment.
- CARD.** (Vocal): Treble clef, lyrics: "impetuosities. Your inadvertent bumping into an old friend in the street. Your maladies. Your fits of temper. Your moments of".
- Vln 1** (Violin 1): Treble clef, melodic line with slurs.
- Vln 2** (Violin 2): Treble clef, melodic line with slurs.
- Vla** (Viola): Treble clef, melodic line with slurs.
- Vc** (Violoncello): Bass clef, arpeggiated accompaniment.
- Cb** (Contrabass): Bass clef, rhythmic accompaniment.

Measure numbers 50, 51, 52, 53, 54, and 55 are indicated at the bottom of the score.

**I**

Fl. *mp* *f* *simile*

S. Sax. *mf* *simile*

B $\flat$  Cl. *mp* *f* *simile*

Perc. *f*

Hp.

Pno.

CARD. joy. Think you, they are all so important. They can resist the forces and pulls of spheres as vast as the orbs in the heavens?

Vln 1 *mp* *f* *simile*

Vln 2 *mp* *f* *simile*

Vla *mp* *f* *simile*

Vc

Cb

56 57 58 59 60 61

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

62 63 64 65 66 67

*mp*

*f*

Think you that? Think you that? God's creation goes forever. Minute creations within eternities. Contradictions. Paradoxes.

The musical score is arranged in a system with ten staves. The top three staves are for Flute (Fl.), Saxophone (S. Sx.), and Clarinet in B-flat (B $\flat$  Cl.). The next two staves are for Percussion (Perc) and Harp (Hp.). The following two staves are for Piano (Pno.). The seventh staff is for a vocal line (CARD.) with the lyrics: "Think you that? Think you that? God's creation goes forever. Minute creations within eternities. Contradictions. Paradoxes." The bottom four staves are for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc). The Double Bass (Cb) is on the final staff. The score is numbered 62 to 67 at the bottom. Dynamic markings include *mp* and *f*.



**K**

Fl. *mp* *f* *simile*

S. Sx. *mf* *simile*

B $\flat$  Cl. *mp* *f* *simile*

Perc *f*

Hp.

Pno.

CARD. Events unknowable. Glories unseeable. Applications for which this machine (I tap here my brain), can never adapt. Think you,

Vln 1 *mp* *f* *simile*

Vln 2 *mp* *f* *simile*

Vla *mp* *f* *simile*

Vc

Cb

68 69 70 71 72 73

Detailed description: This page of a musical score, titled 'III KNOWABLE MACHINE', features a variety of instruments. The woodwind section includes Flute (Fl.), Saxophone (S. Sx.), and Clarinet in B-flat (B $\flat$  Cl.), each with dynamics ranging from mezzo-piano (mp) to forte (f) and a 'simile' instruction. The percussion (Perc) part is marked forte (f). The keyboard section consists of Harpsichord (Hp.) and Piano (Pno.). A vocal soloist, labeled 'CARD.', has a line of lyrics: 'Events unknowable. Glories unseeable. Applications for which this machine (I tap here my brain), can never adapt. Think you,'. The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb), with dynamics and 'simile' markings. The score is numbered 68 through 73 at the bottom.

L

Fl. *fp*

S. Sax.

B $\flat$  Cl.

Perc *f*

Hp.

Pno.

CARD. sweating pissing desiring dying. Think you little human, that you are greater than the stars?

Vln 1 *mf* *ff*

Vln 2 *mf* *ff* *mp*

Vla *mf* *ff* *mp*

Vc *mp*

Cb

74

75

76

77

78

79

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

80 81 82 83 84 85

*p crescendo poco a poco*

*mf*

*mp*

*mf*

*simile*

*mf*

*mp*

*mf*

*simile*

*mf*

*mp*

*mf*

*simile*

N

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

*mp* *mf* *pp* *simile*

86 87 88 89 90 91

Detailed description: This page of a musical score covers measures 86 to 91. The score is arranged in a standard orchestral layout. At the top, a box labeled 'N' is present. The instruments listed on the left are Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), Card (CARD.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Measures 86-88 show various instruments with rests or simple rhythmic patterns. Measure 89 features a dynamic marking of *pp* for the Violin 1 part. Measure 90 has a *simile* marking. Measure 91 continues the patterns. At the bottom, there are dynamic markings: *mp* (mezzo-piano) from measure 86 to 87, *mf* (mezzo-forte) from measure 88 to 89, and *simile* (simile) from measure 90 to 91. The measure numbers 86, 87, 88, 89, 90, and 91 are printed below their respective staves.

Musical score for measures 92-96. The score includes staves for Flute (Fl.), Saxophone (S. Sx.), Clarinet (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), CARD., Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The CARD. staff contains the instruction "Directly into Scene 4 THE CURE" in a box. The Vln 1 staff has a melodic line starting in measure 92 with a dynamic marking of *f*. The other instruments have rests in all measures.

92 93 94 95 96

# BIOGRAPHICA

Concert SCORE  
Duration 10:40

## IV. THE CURE

♩ = 84 *triste*

The score is for a 3/2 time piece in a minor key, marked *triste* with a tempo of 84 beats per minute. The instrumentation includes Flute, Baritone Sax, Clarinet in B, Vibes, Percussion, Harp, Celesta, and a vocal ensemble consisting of CARDANO, S1 Doctor, S2 Doctor, MS Doctor, T Cassanate, and B Archbishop. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play a somber, atmospheric accompaniment. The vocalists have a long, sustained note in the first measure, which then fades out. The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

Flute *mp*

Baritone Sax *mp*

Clarinet in B *mp*

Vibes

Percussion *mp*

Harp *mp*

Celesta *mf*

ARCHBISHOP HAMILTON lies in bed. His physician, CASSANATE, and other DOCTORS attend to him.

CARDANO

S1 Doctor

S2 Doctor

MS Doctor

T Cassanate

B Archbishop

Violin 1

Violin 2 *mp*

Viola *mp*

Violoncello *mp*

Contrabass *mp*

*dim poco a poco al niente*

1 2 3 4 5 6



Fl. *ftz.*  
*p*

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
The end nears. Not to day per-haps. Not to -

S2 Doc  
The end nears. His Grace wors - ens his breath la - bours.

M Doc

T Cass.

B Arch.

Vln 1  
*pizz*  
*mp*

Vln 2  
*pizz*  
*mp*

Vla  
*pizz*  
*mp*

Vc  
*pizz*  
*mp*

Cb

13

14

15

16

17

18



**B**

Fl.

B. Sx.

B♭ Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
mor - row per-haps but it comes... The end

S2 Doc  
The end

M Doc  
Pre - pare the sac - ra - ments. The end

T Cass.

B Arch.

Vln 1

Vln 2

Vla  
arco

Vc  
arco

Cb

19

20

21

22

23

24

C

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts with a *p* dynamic, playing a melodic line with eighth-note patterns.
- B. Sx.** (Bassoon): Remains silent throughout this section.
- B $\flat$  Cl.** (Bass Clarinet): Plays a rhythmic accompaniment of eighth notes, also starting with a *p* dynamic.
- Perc.** (Percussion): Provides harmonic support with chords in the right hand and rests in the left hand.
- Hp.** (Harp): Provides harmonic support with chords in the right hand and rests in the left hand.
- Cel.** (Celesta): Plays a rhythmic accompaniment of eighth notes.
- CARD.** (Cardioid Microphone): Remains silent.
- S1 Doc.** (Soprano 1): Sings "nears... ..is... ..near." with a *p* dynamic.
- S2 Doc.** (Soprano 2): Sings "nears... The... end..." with a *p* dynamic.
- M Doc.** (Mezzo-Soprano): Sings "nears..."
- T Cass.** (Tenor Cass): Sings "Has... he... been... bled?" with a *mp* dynamic.
- B Arch.** (Bassoon): Remains silent.
- Vln 1.** (Violin 1): Plays an *arco* accompaniment of eighth notes.
- Vln 2.** (Violin 2): Remains silent.
- Vla.** (Viola): Provides harmonic support with sustained notes.
- Vc.** (Violoncello): Provides harmonic support with sustained notes.
- Cb.** (Cello): Provides harmonic support with sustained notes.

25

26

27

28

29

30

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page: Fl., B. Sx., B♭ Cl., Perc., Hp., Cel., CARD., S1 Doc, S2 Doc, M Doc, T Cass., B Arch., Vln 1, Vln 2, Vla, Vc, and Cb. The score spans measures 31 to 36. The vocal parts (S1 Doc, S2 Doc, M Doc) include lyrics: "Bleed and bleed and bleed and bleed." and "We have done nothing but bleed and bleed." The instrumental parts include various textures, such as the woodwinds and strings playing rhythmic patterns, and the harp playing chords. The score includes dynamic markings such as *p*, *cresc. poco a poco*, and *mp*, as well as performance instructions like *arco sautillé* and *spiccato*.

31

32

33

34

35

36

**D**

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc *mf*  
Bleed and bleed.

S2 Doc *mf*  
Bleed and bleed.

M Doc *mf*  
Bleed and bleed.

T Cass. *mf*  
Bleed and bleed.

B Arch.

Vln 1

Vln 2

Vla

Vc *pizz* *arco* *pizz* *arco*

Cb *arco*

Pre - pare the sa - cra -

37

38

39

40

41

42

E

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and vocalists included are:

- Fl. (Flute)
- B. Sx. (Bass Saxophone)
- B♭ Cl. (B-flat Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Celesta)
- CARD. (Cardioid Microphone)
- S1 Doc (Soprano 1)
- S2 Doc (Soprano 2)
- M Doc (Mezzo-soprano)
- T Cass. (Tenor Cassiope)
- B Arch. (Bass Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Cello)

The score spans measures 43 to 48. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics: "A mis - a - lign - ment of the hu - mours, his bile is high." The instrumental parts feature complex rhythmic patterns, including sixteenth-note runs in the Flute and Clarinet, and dense textures in the strings and keyboard instruments.

43

44

45

46

47

48

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- B. Sx. (Bass Saxophone)
- B $\flat$  Cl. (Bass Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Cello)
- CARD. (Cardioid Microphone)
- S1 Doc (Soprano 1)
- S2 Doc (Soprano 2)
- M Doc (Mezzo Soprano)
- T Cass. (Tenor Cassette)
- B Arch. (Bass Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) contain the following lyrics:

In - deed A - men.....

All pro-ceeds from the soul.

The end is near....

49

50

51

52

53

54

F

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Bass Saxophone, B♭ Clarinet), Percussion, Harp, and Cello/Double Bass. Below these are the vocal parts for S1 Doc, S2 Doc, M Doc, and T Cass. The bottom section includes the string ensemble (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The score spans six measures, with measure numbers 55 through 60 indicated at the bottom. A dynamic marking of *mf* (mezzo-forte) is present in the vocal parts starting at measure 57. The lyrics 'A - men.' are written under the vocal staves.

55

56

57

58

59

60

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc  
Pre - pare the sa - cra ments.

T Cass.  
Food for the jour - ney. Vi - a - ti - cum, vi - a - ti cum.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

61

62

63

64

65

66



**G**

Fl.

B. Sx.

B♭ Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
Vi - a - ti - cum. Sub - ve - ni - te Sanc - ti Dei. oc - cur -

S2 Doc  
Vi - a - ti - cum. Sub - ve - ni - te Sanc - ti Dei. oc - cur -

M Doc  
Vi - a - ti - cum. Sub - ve - ni - te Sanc - ti Dei. oc - cur - ri - te

T Cass.  
Vi - a - ti - cum. Sub - ve - ni - te Sanc - ti Dei. oc - cur - ri - te

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

67

68

69

70

71

72

H

The musical score is arranged in a multi-staff format. The instruments and vocalists are listed on the left side of the page:

- Fl.
- B. Sx.
- B $\flat$  Cl.
- Perc
- Hp.
- Cel.
- CARD.
- S1 Doc
- S2 Doc
- M Doc
- T Cass.
- B Arch.
- Vln 1
- Vln 2
- Vla
- Vc
- Cb

The score includes lyrics for the vocal parts, such as "ri - te An - ge - lus Do - mi - ni An - ge - li de - du - cant te". The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) are written in treble clef with lyrics underneath. The instrumental parts are written in their respective clefs. The score is divided into measures, with measure numbers 73, 74, 75, 76, 77, and 78 indicated at the bottom.

73

74

75

76

77

78

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
An - ge - li de - du - cant te

S2 Doc  
An - ge - li de - du - cant te

M Doc  
An - ge - li de - du - cant te Su - sci-pien - tes a - ni mam e - jus.

T Cass.  
An - ge - li de - du - cant te Of - fer - en - tes eam in con-

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

79

80

81

82

83

84

J

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- B. Sx. (Bassoon)
- B♭ Cl. (Bass Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Cello)
- CARD. (Cardioid Microphone)
- S1 Doc (Soprano 1)
- S2 Doc (Soprano 2)
- M Doc (Mezzo-soprano)
- T Cass. (Tenor Cassero)
- B Arch. (Bassoon)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

The score spans measures 85 to 90. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics in Latin: "spec - tu Al - tis - si - mi. Al - tis - si - mi, al - tis - si - mi." The instrumental parts include complex rhythmic patterns, particularly in the woodwinds and strings.

85

86

87

88

89

90

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- B. Sx. (Bass Saxophone)
- B $\flat$  Cl. (B-flat Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Cello)
- CARD. (Cardioid Microphone)
- S1 Doc (Vocalist 1)
- S2 Doc (Vocalist 2)
- M Doc (Vocalist 3)
- T Cass. (Tenor Saxophone)
- B Arch. (Bass Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score spans measures 91 to 96. The time signature changes from 1/2 to 2/2 at the beginning of measure 92. The lyrics for the vocalists are:

S1 Doc: Sanc - ti De - i.

S2 Doc: Sanc - ti De - i.

M Doc: Sub - ve - ni - te Sanc - ti De - i.

T Cass.: Sub - ve - ni - te Sanc - ti De - i.

91

92

93

94

95

96

K

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page: Fl., B. Sx., B♭ Cl., Perc., Hp., Cel., CARD., S1 Doc, S2 Doc, M Doc, T Cass., B Arch., Vln 1, Vln 2, Vla, Vc, and Cb. The score spans measures 97 to 102. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) enter in measure 100 with the lyrics: "An - ge - li, An - ge - li, de - du - cant te. An - ge - li de - du -". The instrumental parts include woodwinds (Fl., B. Sx., B♭ Cl.), percussion, strings (Vln 1, Vln 2, Vla, Vc, Cb), and harp. The woodwinds and strings play rhythmic patterns, while the harp provides harmonic support. The vocalists perform a choral-style passage with lyrics in Latin.

97

98

99

100

101

102

The musical score is arranged in a multi-staff format. The instruments and vocalists are listed on the left side of the page:

- Fl.
- B. Sx.
- B $\flat$  Cl.
- Perc
- Hp.
- Cel.
- CARD.
- S1 Doc
- S2 Doc
- M Doc
- T Cass.
- B Arch.
- Vln 1
- Vln 2
- Vla
- Vc
- Cb

The score spans five measures, numbered 103 to 108 at the bottom. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) include lyrics: "ge - li, An - ge - li de - du - cant te. An - ge - li, li, An - ge - li de - du - cant te. An - ge - li, cant te. An - ge - li de - du - cant te. An - ge - li de - du - cant te. cant te. An - ge - li de - du - cant te. An - ge - li de - du - cant te." The instrumental parts include woodwinds, strings, and percussion.

103

104

105

106

107

108

**L** **M**

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

(indicating CARDANO)

T Cass.  
Note! His Grace declines with the waxing of each moon, and re - cu - per - ates with each moon's wan - ing.

B Arch.

Vln 1  
*un po' vib.*  
*p*

Vln 2  
*un po' vib.*  
*p*

Vla

Vc

Cb

109 110 111 112 113



Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

— Note: The dis - ease pro-ceeds from a brain too cold. — Note: — The in-flam - ma-tion in his lungs, when loos-ened by — spas-mo-dic coughs, —

*mp*

*p*

*un po 'vib.*

*mp*

*p*

*un po 'vib.*

*mp*

*p*

*un po 'vib.*

*mp*

*p*

*un po 'vib.*

*mp*

*p*

*un po 'vib.*

*mp*

*p*

*un po 'vib.*

*mp*

114

115

116

117

118

N

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

set-tles in the brain. Note: You Sir, who have tra - velled so ve - ry far; you Sir who have cured ma -

*molto vib.*

*pp*

*un po 'vib.*

*p*

*mp*

*pp*

*un po 'vib.*

*p*

*mp*

*pp*

*un po 'vib.*

*p*

*mp*

*pp*

*un po 'vib.*

*p*

*mp*

119

120

121

122

123

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.
- B. Sx.
- B $\flat$  Cl.
- Perc (with a snare drum line below the main staff)
- Hp. (with a bass line below the main staff)
- Cel. (with a bass line below the main staff)
- CARD.
- S1 Doc
- S2 Doc
- M Doc
- T Cass. (with lyrics: "ny, Join us, I beg you. What is your diagnosis?")
- B Arch.
- Vln 1 (with dynamics: *mp*, *pp*, *mp*, *pp*, *mp*)
- Vln 2 (with dynamics: *mp*, *pp*, *mp*, *p*, *mp*)
- Vla (with dynamics: *mp*, *p*, *mp*, *p*, *mp*)
- Vc (with dynamics: *mp*, *p*, *mp*, *p*, *mp*)
- Cb

The score is divided into measures 124 through 128. The time signature changes from 2/2 to 3/4 and back to 2/2. The vocal line in the T Cass. part includes the lyrics: "ny, Join us, I beg you. What is your diagnosis?"

124

125

126

127

128

**O**

The musical score is for the piece 'O' from 'IV THE CURE'. It is written in 3/4 time and consists of 132 measures. The score includes parts for Flute (Fl.), Bass Saxophone (B. Sx.), Bass Clarinet (Bb Cl.), Percussion (Perc), Harp (Hp.), Cello (Cel.), Card (CARD.), Soprano 1 (S1 Doc), Soprano 2 (S2 Doc), Mezzo (M Doc), Tenor (T Cass.), Bass (B Arch.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The vocal parts (S1 Doc, S2 Doc, M Doc) have the lyrics: 'You Sir, who have tra - velled so ve - ry — far; — you Sir — who have cured ma -'. The score features dynamic markings such as *pp*, *p*, *mp*, and *molto vib.* across various instruments. The piece is divided into four measures, with measure numbers 129, 130, 131, and 132 indicated at the bottom.

129

130

131

132

P

Fl. *mp* *molto vib.* *pp* *mp* *pp* *mp* *pp*

B. Sx. Soprano Saxophone *pp*

B♭ Cl. *mp* *un po' vib.* *p* *mp* *p* *mp* *p*

Perc Vibes

Hp.

Cel.

CARD. What course have you taken?

S1 Doc - ny, Join us, we beg you. Join us! We have poured oils in the

S2 Doc - ny, Join us, we beg you. Join us! We have applied ice,

M Doc - ny, Join us, we beg you. Join us! We have applied ice,

T Cass. We have applied ice,

B Arch.

Vln 1 *mp* *molto vib.* *pp* *mp* *molto vib.* *pp* *mp* *molto vib.* *pp*

Vln 2 *mp* *un po' vib.* *p* *mp* *un po' vib.* *p* *mp* *un po' vib.* *p*

Vla *mp* *un po' vib.* *p* *mp* *un po' vib.* *p* *mp* *un po' vib.* *p*

Vc *mp* *un po' vib.* *p* *mp* *un po' vib.* *p* *mp* *un po' vib.* *p*

Cb *mp* *p* *mp* *p* *mp* *p* *mp* *un po' vib.* *p*

133

134

135

136

137

138

Fl. *mp* *pp* *mp* *pp* *mp* *pp*

S. Sx. *mp* *pp* *mp* *pp* *mp* *pp*

B♭ Cl. *mp* *p* *mp* *p* *mp* *p*

Perc

Hp.

Cel.

CARD.

S1 Doc  
ear, placed— pep - per— in the— nose. Leech - es to points. An - kle and wrist.

S2 Doc  
— to the tem - ples. Made a— poul-tice— of hys - sop, thyme, ma - ri - gold— and colts -

M Doc  
— to the tem - ples. Leech - es to points. An - kle and wrist.

T Cass.  
— to the tem - ples. Leech - es to points. An - kle and wrist.

B Arch.

Vln 1 *mp* *pp* *mp* *pp* *mp* *pp* *molto vib.*

Vln 2 *mp* *p* *mp* *p* *mp* *p* *molto vib.*

Vla *mp* *p* *mp* *p* *mp* *p* *molto vib.*

Vc *mp* *p* *mp* *p* *mp* *p* *molto vib.*

Cb *mp* *p* *mp* *p* *mp* *p* *molto vib.*

139

140

141

142

143

144

Q

Fl. *mp*

S. Sx. *mp*

B $\flat$  Cl. *mp*

Perc

Hp.

Cel.

CARD. *To what effect?*

S1 Doc  
that — share his Gra - ce's ly - ing spot.

S2 Doc  
foot. — It dis-lodged ma - ny crawl - ing crea - tures...

M Doc  
It dis-lodged ma - ny crawl - ing crea - tures... that share his Gra - ce's ly - ing spot.

T Cass.

B Arch.

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc *mp*

Cb *mp*

145

146

147

148

149

150

**R**

**S**

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B $\flat$  Cl.), Percussion (Perc.), Harp (Hp.), Cello (Cel.), Card (CARD.), Soprano 1 (S1 Doc), Soprano 2 (S2 Doc), Mezzo (M Doc), Tenor (T Cass.), Bass (B Arch.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is divided into measures 151 through 156. The vocal parts (CARD, S1 Doc, S2 Doc, M Doc, T Cass., B Arch.) contain lyrics. The instrumental parts (Fl., S. Sx., B $\flat$  Cl., Perc., Hp., Cel., Vln 1, Vln 2, Vla, Vc, Cb) are mostly silent, with some activity in the Harp and Cello parts.

Gentlemen, Gentlemen. First of all we must bring the temperature down. But that is not what ails him, no. He grows weaker and does not eat.

We o - pined that too much

151

152

153

154

155

156



Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

food will on - ly feed the dis - ease and not the bo - dy.

No. He must be strengthened. He must eat plain but

Detailed description: This is a page of a musical score for the piece 'IV THE CURE' from the album 'BIOGRAPHICA'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Saxophone (S. Sx.), Clarinet in B-flat (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Cello (Cel.), Card (CARD.), Soprano 1 (S1 Doc), Soprano 2 (S2 Doc), Mezzo-soprano (M Doc), Tenor Cassinette (T Cass.), Bass (B Arch.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is divided into measures numbered 157 through 162. The vocal parts (CARD., S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics written below them. The lyrics for the Tenor Cassinette part are 'food will on - ly feed the dis - ease and not the bo - dy.' The lyrics for the CARD. part are 'No. He must be strengthened. He must eat plain but'. The musical notation includes various notes, rests, and dynamic markings. The time signature is 2/2, and the key signature has one sharp (F#).

157

158

159

160

161

162

T

The musical score is arranged in a system with 13 staves. The instruments and vocalists are: Fl., S. Sx., B $\flat$  Cl., Perc., Hp., Cel., CARD., S1 Doc, S2 Doc, M Doc, T Cass., B Arch., Vln 1, Vln 2, Vla, Vc, and Cb. The score is divided into measures 163 through 168. The time signature changes from 1/2 to 5/16 at measure 163, then to 2/2 at measure 164, and finally to 1/8 at measure 166. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics starting at measure 167. The lyrics are: "sturdy fare the flesh of creatures that creep. The frog and the snail. And he must be slept on his side." followed by "This is some I -" repeated for each vocal part.

163

164

165

166

167

168



U

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B♭ Cl. (B-flat Clarinet)
- Perc (Percussion): Includes Marimba and Drums.
- Hp. (Harp)
- Cel. (Celesta)
- CARD. (Cardinal): Includes lyrics: "inhales minute malignancies, irritants, which corrupt his lungs. Can you not see? He lies in a bath of dust. The napery on which his cheek lies may be starched clean. But the mattress below"
- S1 Doc (Soprano 1)
- S2 Doc (Soprano 2)
- M Doc (Mezzo Soprano)
- T Cass. (Tenor)
- B Arch. (Bass)
- Vln 1 (Violin 1): Includes markings *spiccato* and *mf*.
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Cello)

The score spans measures 175 to 180. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line (CARD.) is present in measures 175-180. The string section (Vln 1, Vln 2, Vla, Vc, Cb) has specific markings in measures 176-180.

175

176

177

178

179

180

Fl. *p cresc. poco a poco*

Perc

Hp.

Cel.

CARD. seethes with a universe of beasts unseen.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

181

182

183

184

185

186

V

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.**: Flute part with triplet figures in measures 187-188 and a single note in 189.
- S. Sax.**: Saxophone part, mostly rests.
- B♭ Cl.**: Clarinet part, mostly rests.
- Perc.**: Percussion part with triplet figures in measures 187-188 and a single note in 189.
- Hp.**: Harp part with triplet figures in measures 187-188 and a single note in 189.
- Cel.**: Cello part with triplet figures in measures 187-188 and a single note in 189.
- CARD.**: Vocal line with lyrics: "A feather bed is a city of disease spewing forth particulate refugees that sojourn in His Grace's lungs. That".
- S1 Doc.**: Drum 1 part, mostly rests.
- S2 Doc.**: Drum 2 part, mostly rests.
- M Doc.**: Drum 3 part, mostly rests.
- T Cass.**: Tom Cymbal part, mostly rests.
- B Arch.**: Basses part, mostly rests.
- Vln 1**: Violin 1 part with triplet figures in measures 187-188 and a single note in 189, then *sul pont.* in 191.
- Vln 2**: Violin 2 part with triplet figures in measures 187-188 and a single note in 189, then *sul pont.* in 191.
- Vla**: Viola part with triplet figures in measures 187-188 and a single note in 189, then *sul pont.* in 191.
- Vc**: Violoncello part with triplet figures in measures 187-188 and a single note in 189.
- Cb**: Double Bass part, mostly rests.

The score is divided into measures 187, 188, 189, 190, 191, and 192. The time signature changes from 3/4 to 2/4 at the start of measure 189.

187

188

189

190

191

192

The musical score is arranged in a system of staves. The instruments and parts are as follows:

- Fl.** (Flute): Rests for the first five measures, then plays a triplet of eighth notes in the sixth measure.
- S. Sax.** (Soprano Saxophone): Rests for the first five measures, then plays a triplet of eighth notes in the sixth measure.
- B♭ Cl.** (Bass Clarinet): Rests for all six measures.
- Perc.** (Percussion): Plays a triplet of eighth notes in every measure.
- Hp.** (Harp): Plays a triplet of eighth notes in every measure.
- Cel.** (Cello): Plays a triplet of eighth notes in every measure.
- CARD.** (Cardinal): A vocal line with lyrics: "audible wheeze is a war within. Take away all feather beds. Fashion him a cushion, a new one every day, stuffed with weeds of the sea (dried of course). Strip all sheets. Heave from the chamber".
- S1 Doc.** (Soprano 1): Rests for all six measures.
- S2 Doc.** (Soprano 2): Rests for all six measures.
- M Doc.** (Mezzo Soprano): Rests for all six measures.
- T Cass.** (Tenor): Rests for all six measures.
- B Arch.** (Bass): Rests for all six measures.
- Vln 1** (Violin 1): Rests for the first two measures, then plays a triplet of eighth notes in measures 3-6.
- Vln 2** (Violin 2): Rests for the first two measures, then plays a triplet of eighth notes in measures 3-6.
- Vla** (Viola): Rests for the first two measures, then plays a triplet of eighth notes in measures 3-6.
- Vc** (Violoncello): Plays a sustained chord in the first two measures, then a triplet of eighth notes in measures 3-6.
- Cb** (Contrabass): Plays a sustained chord in the first two measures, then a triplet of eighth notes in measures 3-6.

193

194

195

196

197

198

Fl.

S. Sax.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD. any reservoir or barn housing tiny pestilential things, the curtains, the bolsters, the straw on the floor.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc sul pont.

Cb sul pont.

199 200 201 202 203 204



The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Saxophone (S. Sax.), Clarinet (B♭ Cl.), Percussion (Perc.), Harp (Hp.), and Cello (Cel.). The middle section includes Card, S1 Doc, S2 Doc, M Doc, T Cass., and B Arch. The bottom section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cb (Cello/Double Bass), and Cb (Cello/Double Bass). The score features a complex rhythmic pattern with many triplets and slurs. The key signature changes from one flat to two flats between measures 206 and 207. The bottom two staves (Cb) show a bass line with chords and single notes.

205

206

207

208

209

210

W

The musical score is arranged in a multi-staff format. The instruments and vocalists are listed on the left side of the page:

- Fl.
- S. Sx.
- B♭ Cl.
- Perc
- Hp.
- Cel.
- CARD.
- S1 Doc
- S2 Doc
- M Doc
- T Cass.
- B Arch.
- Vln 1
- Vln 2
- Vla
- Vc
- Cb

The score consists of 12 measures, numbered 211 to 216 at the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamics include *f* (forte) and *mp* (mezzo-piano). A 'W' symbol is placed above the first measure of the Flute staff. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics starting from measure 215: "Non - sense," "like. - sense," "Non - sense," and "Non - sense," respectively.

211

212

213

214

215

216

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B♭ Cl. (B-flat Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Cello)
- CARD. (Cardinals)
- S1 Doc (Doctor 1)
- S2 Doc (Doctor 2)
- M Doc (Doctor 3)
- T Cass. (Tenor Cassin)
- B Arch. (Bass Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score consists of six measures, numbered 217 to 222 at the bottom. The time signature is 3/4. The key signature has one flat (B-flat). The vocal parts (CARD., S1 Doc, S2 Doc, M Doc, T Cass.) have lyrics: "The patient needs no more: It is the room about him that must be cured." and "non - sense!". The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes.

217

218

219

220

221

222

X

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sax. (Soprano Saxophone)
- B♭ Cl. (Bass Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Cel. (Cello)
- CARD. (Card)
- S1 Doc (Vocal 1)
- S2 Doc (Vocal 2)
- M Doc (Vocal 3)
- T Cass. (Tenor Cassin)
- B Arch. (Bass Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score spans measures 223 to 227. The vocal parts (S1 Doc, S2 Doc, M Doc, T Cass.) contain the following lyrics:

S1 Doc: Please, time is dire!

S2 Doc: Our ec - cen - tric

M Doc: (Silent)

T Cass.: Please Sir, waste not. Time is dire. Please Sir,

223

224

225

226

227

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

Time

Time!

Lat - in friend is al - most child - like!

waste not.

228

229

230

231

232

Y

Fl.

S. Sax.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

233 234 235 236 237

Fl.

B. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
dire. Time is dire.

S2 Doc  
dire. Time is dire.

M Doc  
Sir. Please Sir, time is dire.

T Cass.  
Sir. Please Sir, time is dire.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

238

239

240

241

242

**Z**

♩ = 84

Fl.

S. Sx. Soprano Saxophone

B♭ Cl.

Perc *mp*

Bass Drum *p cresc. poco a poco*

Hp. *mp*

Cel. *mf* To Piano

CARD.

S1 Doc

S2 Doc

M Doc

T Cass. *f* I beg Your Grace,

B Arch. No! Do as he says!

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc *mp* molto vib.

Cb *mp* molto vib.

243

244

245

246

247

248

249



AA

Fl. *p* *cresc. poco a poco*

S. Sx. *mp* *cresc. poco a poco*

B $\flat$  Cl. *p* *cresc. poco a poco*

Perc  
Toms (3)

Hp. *mf* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*  
*mp* *cresc. poco a poco*

CARD.

S1 Doc

S2 Doc

M Doc

T Cass. this mat-ter is de - li - cate!

B Arch.

Vln 1 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Vln 2 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Vla *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Vc sul pont, molto trem. *mf* *cresc. poco a poco*

Cb sul pont, molto trem. *mf* *cresc. poco a poco*

250

251

252



**BB**

♩ = 156

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Starts with a rest, then enters in measure 265 with a melodic line marked *dolce* and *p*.
- S. Sx.** (Soprano Saxophone): Remains silent throughout.
- B♭ Cl.** (Bass Clarinet): Starts with a rest, then enters in measure 265 with a melodic line marked *dolce* and *p*.
- Perc.** (Percussion): Includes *Crotales (sticks)* and *Bell Tree* (marked 14).
- Hp.** (Harp): Remains silent throughout.
- Pno.** (Piano): Provides harmonic accompaniment with chords and moving lines.
- CARD.** (Cardioid Microphone): Remains silent throughout.
- S1 Doc.** (Soprano 1): Remains silent throughout.
- S2 Doc.** (Soprano 2): Enters in measure 265 with the lyrics "Gra - ti - as au - tem De -".
- M Doc.** (Mezzo-Soprano): Enters in measure 265 with the lyrics "Glo - ri - a in ex - cel - sis. Be - ne - dic - tus De - us in An - ge - lus".
- T Cass.** (Tenor/Cassidy): Remains silent throughout.
- B Arch.** (Bass Arch): Remains silent throughout.
- Vln 1** (Violin 1): Remains silent throughout.
- Vln 2** (Violin 2): Remains silent throughout.
- Vla** (Viola): Remains silent throughout.
- Vc** (Violoncello): Remains silent throughout.
- Cb** (Cello): Enters in measure 265 with a low melodic line marked *8va*.

261

262

263

264

265

266

267

CC

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B♭ Cl. (B-flat Clarinet)
- Perc. (Percussion)
- Hp. (Harp)
- Pno. (Piano)
- CARD. (Cardinals)
- S1 Doc (Soprano 1)
- S2 Doc (Soprano 2)
- M Doc (Mezzo-soprano)
- T Cass. (Tenor/Cassette)
- B Arch. (Bass/Arch)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Cello)

Lyrics for the vocal parts:

S1 Doc: Gra - ti - as au -

S2 Doc: o. Be - ne - dic - tus De - us in An - ge - lus suis. Gra - ti - as au -

M Doc: suis. Gra - ti - as au - tem De - o Be - ne - dic - tus De - us

T Cass.: De - us mag - nus, et

268 269 270 271 272 273 274

*Ritardando*

**GP**

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S1 Doc

S2 Doc

M Doc

T Cass.

B Arch.

Vln 1

Vln 2

Vla

Vc

Cb

To Vibes

To Celesta

tem De - o et an - ge - lis e - i - us.

tem De - o et an - ge - lis e - i - us.

in An - ge - lus suis. Gra - ti - as au - tem De - o et an - ge - lis e - i - us.

ge - nus. De - us mag - nus, et ge - nus.

*p* Et sal - vi fac - ti - sunt. Gra - ti - us

275

276

277

278

279

280

281

DD

♩ = 127

Fl.

S. Sx.

B♭ Cl. *mp*

Perc  
Vibes *mp*

Hp. *mp*

Cel. *mp*

CARD. CARDANO is elevated, as if ascending to heaven.  
Money, gold. Delirium.

S1 Doc *mp cresc. poco a poco*  
Bring - er of air. Mas - ter Car - dan!

S2 Doc *mp cresc. poco a poco*  
Mast - er Car - dan, bring - er of air. Mas - ter Car - dan!

M Doc *mp cresc. poco a poco*  
Mast - er Car - dan, bring - er of air. Mas - ter Car - dan!

T Cass. *mp cresc. poco a poco*  
Mast - er Car - dan, bring - er of air. Mas - ter Car - dan!

B Arch.

Vln 1 *mp cresc. poco a poco*

Vln 2

Vla

Vc

Cb

282

283

284

285

286

287

EE

The musical score is arranged in a multi-staff format. The top section includes woodwinds (Flute, Saxophone, Bass Clarinet), Percussion, Harp, and Cello. The middle section features vocalists: S1 Doc, S2 Doc, M Doc, T Cass., and B Arch. The bottom section includes strings (Violin 1, Violin 2, Viola, Violoncello) and Contrabass. The score is divided into measures 288 through 293. A dynamic marking of *mf* is present in several parts. The vocalists have lyrics: "Bring - er of air! Mas - ter Car - dan! Bring - er of air!".

288

289

290

291

292

293

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel.

CARD.

S1 Doc  
Mas - ter Car - dan! Bring - er of air! Mas - ter Car - dan!

S2 Doc  
Mas - ter Car - dan! Bring - er of air! Mas - ter Car - dan!

M Doc  
Mas - ter Car - dan bring - er of air! Mas - ter Car - dan

T Cass.  
Mas - ter Car - dan bring - er of air! Mas - ter Car - dan

B Arch.  
Mas - ter Car - dan bring - er of air! Mas - ter Car - dan

Vln 1

Vln 2

Vla

Vc

Cb

294

295

296

297

298

299



*accelerando*  $\text{♩} = 133$  (approx.) *rall.*

Fl.

S. Sax.

B $\flat$  Cl.

Perc

Vibes with bows (2)

Bell Tree

Hp.

Cel.

CARD.

S1 Doc

Bring - er air!

S2 Doc

Bring - er air!

M Doc

bring - er of air! Mas - ter Car - dan!

T Cass.

bring - er of air! Mas - ter Car - dan!

B Arch.

bring - er of air! Mas - ter Car - dan!

Vln 1

Vln 2

Vla

Vc

Cb

300 301 302 303 304 305

**FF**

$\text{♩} = 42$

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a quarter note followed by rests.
- S. Sax.:** Saxophone part, starting with a quarter note followed by rests.
- B♭ Cl.:** Clarinet part, starting with a quarter note followed by rests.
- Perc:** Percussion part, featuring a snare drum line with a <sup>14</sup> marking and a crotale line with *lv.* markings.
- Hp.:** Harp part, starting with a quarter note followed by rests.
- Cel.:** Cello part, starting with a quarter note followed by rests.
- CARD.:** Cardan part, with a box labeled "Darkness." above the staff.
- S1 Doc:** Soloist 1 part, starting with a half note followed by rests.
- S2 Doc:** Soloist 2 part, starting with a half note followed by rests.
- M Doc:** Musician part, starting with a half note followed by rests.
- T Cass.:** Trombone part, starting with a half note followed by rests.
- B Arch.:** Bass part, starting with a half note followed by rests.
- Vln 1:** Violin 1 part, starting with a quarter note followed by rests.
- Vln 2:** Violin 2 part, starting with a quarter note followed by rests.
- Vla:** Viola part, starting with a quarter note followed by rests.
- Vc:** Violoncello part, starting with a quarter note followed by rests.
- Cb:** Contrabass part, starting with a quarter note followed by rests.

306

307

308

309

310

311

312

# CARDANO

on the subject of  
FAME

## IV THE CURE

313  $\text{♩} = 42$  319

Flute *flz.*  
*pp < p simile* *pp* *p* *pp*

Soprano Sax

Clarinet in B $\flat$

Percussion  
Vibes with bows (2) *lv.* *lv.*

Harp *pp*

Celesta / Piano *pp*

CARDANO

Violin 1 *p* *pizz.* *mp* *p* *mp arco*

Violin 2 *p* *pizz.* *mp* *p* *mp pizz.*

Viola *p* *pizz.* *mp* *p* *mp*

Violoncello *con sord.* *pp < p simile* *pp* *p* *pp* *senza sord.* *mp*

Contrabass *8va* *p* *mp* *p*

313 314 315 316 317 318 319

324

Fl. *flz.*  
*p* *pp*

S. Sax. *mp* *p* *mp* *p* *mp*

B $\flat$  Cl. *pp*

Perc. *l.v.* *l.v.* *l.v.*

Hp.

Cel./Pno.

CARD.

Vln 1 *mf* *mp* *mf* *p* *mp*

Vln 2 *pp* *arco* *pizz.*

Vla. *pp*

Vc. *pizz.*

Cb. *mp* *p*

320 321 322 323 324 325 326

329

Fl. *p* *pp* *mp*

S. Sax. *p* *mp* *p* *mp*

B♭ Cl. *p* *mp*

Perc. *l.v.* *l.v.*

Hp.

Cel./ Pno.

CARD. Even when very small I understood without any doubt that life is twofold: the material existence common to beasts and plants, and that existence which is peculiar to someone eager for glory and high endeavour. In the former

Vln 1 *p* *mp* *p* *mf*

Vln 2 *p* *pp* *pizz.* *mp*

Vla *p* *mp*

Vc *p* *mp* *arco*

Cb *p* *mp*

327

328

329

330

331

332

333

336

Fl. *mp* *p* *mp*

S. Sax. *mp* *p* *mp* *pp*

B♭ Cl. *mp* *p* *mp*

Perc. *l.v.* *b♭*

Hp.

Cel./Pno.

CARD. nature always failed me. My desires ever ungranted. For the latter I had nothing. Neither resources. Nor power. Nor firm health. Nor strength. Nor family. Nor any special devotion to labour. I had no special knowledge of

Vln 1 *mp* *p*

Vln 2 *mp* *p* *mp* *pp*

Vla *mp* *p* *mp*

Vc *mp* *p* *mp*

Cb *mp* *p* *mp*

334

335

336

337

338

339

340



Fl. *p* *mp* *pp* *ord.* *mp*

S. Sax. *flz.* *mp* *pp* *mp* *simile* *p* *ord.* *mf*

B♭ Cl. *flz.* *pp* *mp* *simile* *p* *ord.* *mp*

Perc. *l.v.* *l.v.*

Hp. *pp*

Cel./ Pno. *pp*

CARD. chased it. I grasp fame. I take fame in my arms. I pummel fame. I drink it and pass it through my vitals. I hold it in my palm. I write letters to distant fame. I whisper to fame on a pillow at night. I follow it down dark streets.

Vln 1 *p* *mp* *pp* *mf*

Vln 2 *mp* *pp* *mp* *p* *mp*

Vla. *pp* *mp* *simile* *mp*

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

Cb. *p* *mp*

348

349

350

351

352

353

354



358

Fl.

S. Sax.

B $\flat$  Cl.

Perc

Hp.

Cel./ Pno.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

*mp*

*pp*

*mp*

*mf*

*mf pizz.*

*mf*

*mp*

*l.v.*

*l.v.*

I rub it into my skin. I find it in the scrawlings of madmen on walls. I find it in locks in devices. In machines. In notional systems. In the sea. In the storm. In the fire. In the stone. And yet, I care not whether the present

355 356 357 358 359 360 361

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.**: Flute, starting with a *p* dynamic, moving to *mp* and *pp*.
- S. Sax.**: Soprano Saxophone, starting with a *p* dynamic, moving to *mp*.
- B♭ Cl.**: Bass Clarinet, starting with a *p* dynamic, moving to *pp*.
- Perc.**: Percussion, marked *l.v.* (left hand).
- Hp.**: Harp, with a treble and bass clef.
- Cel./Pno.**: Celesta/Piano, with a treble and bass clef.
- CARD.**: Vocal line with lyrics: "knows my name. No no no. My name is for the ages. I want no-one to know the name Cardano now beyond myself. But as ripples on a pond. Let that name quietly spread and return as a roar."
- Vln 1**: Violin 1, starting with a *p* dynamic, moving to *mp* and *pp*.
- Vln 2**: Violin 2, starting with a *p* dynamic, moving to *pp*.
- Vla**: Viola, starting with a *p* dynamic, moving to *pp*.
- Vc**: Violoncello, starting with a *p* dynamic, moving to *pp pizz.*
- Cb**: Contrabass, starting with a *p* dynamic, moving to *pp*.

362

363

364

365

BIOGRAPHICA

Concert SCORE  
Duration 06:00 approx.

V. THE DEMISE OF CHIARA

Mary Finsterer

♩ = 96 grave

Flute

Soprano Sax

Clarinet in B<sub>♭</sub>

Percussion

Tom tom  
*p* < *mp*

Bass Drum  
*p*

Harp

Celesta / Piano

Piano  
*maestoso*  
*mp*

*con pedale*

8<sup>vb</sup>-----'

CARDANO

S2 Chiara

Violin 1

Violin 2

Viola

Violoncello

Contrabass

1 2 3 4 5

The musical score is arranged in a system with the following instruments and parts:

- Fl.:** Flute part, mostly rests.
- S. Sx.:** Saxophone part, mostly rests.
- B<sup>b</sup> Cl.:** Bass Clarinet part, mostly rests.
- Perc:** Percussion part with dynamic markings *p* and *mp* and accents.
- Hp.:** Harp part with a *sub* marking and a dashed line.
- Cel. / Pno.:** Cello/Piano part with chords.
- CARD.:** Card part, mostly rests.
- S2 Chiara:** S2 Chiara part, mostly rests.
- Vln 1:** Violin 1 part, mostly rests.
- Vln 2:** Violin 2 part, mostly rests.
- Vla:** Viola part, mostly rests.
- Vc:** Violoncello part, mostly rests.
- Cb:** Contrabass part, mostly rests.

The score is numbered at the bottom with measures 6, 7, 8, 9, and 10.

Musical score for 'V. THE DEMISE'. The score is arranged in systems for various instruments. The instruments listed on the left are: Fl. (Flute), S. Sx. (Soprano Saxophone), B<sup>b</sup> Cl. (B-flat Clarinet), Perc. (Percussion), Hp. (Harp), Cel. / Pno. (Cello/Piano), CARD. (Cardinal), S2 Chiara (Soprano 2 Chiara), Vln 1 (Violin 1), Vln 2 (Violin 2), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). The score spans measures 11 to 15. The Percussion part includes dynamic markings *p* and *mp* with hairpins. The Harp part includes an 8<sup>va</sup> (8va) marking. The Cello/Piano part shows chordal accompaniment. The string parts (Vln 1, Vln 2, Vla, Vc, Cb) are mostly silent, indicated by rests.

A

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

*p*  $\leftarrow$  *mp*

*p*  $\leftarrow$  *mp*

*p*  $\leftarrow$  *mp*

*g<sup>nb</sup>*-----

*g<sup>nb</sup>*-----

Papules. Nodules. Rose tending to purple. Rising in the dainty parts. And on the softest skin.

*mp*

16 17 18 19 20

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

21 22 23 24 25

*p*  $\leftarrow$  *mp*

*p*  $\leftarrow$  *mp*

8 $\flat$

8 $\flat$

8 $\flat$

mp

Eight weeks since the infection.

Detailed description: This is a page of a musical score for 'V. THE DEMISE' from the work 'BIOGRAPHICA'. The score is arranged in a system of staves. From top to bottom, the staves are: Flute (Fl.), Soprano Saxophone (S. Sx.), Bass Clarinet (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Cello/Double Bass (Cel. / Pno.), CARD. (likely a vocal part), S2 Chiara (likely a vocal part), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score covers measures 21 to 25. The Percussion part has two dynamic markings: *p*  $\leftarrow$  *mp* in measures 22 and 24. The Harp part has an 8 $\flat$  marking in measures 21, 22, and 24. The Cello/Double Bass part has a melodic line in measure 23 starting with a *mp* dynamic. The CARD. part has a vocal line in measure 25 with the text 'Eight weeks since the infection.' above it. The Violoncello and Contrabass parts have a long, sustained note in measure 23, with a *mp* dynamic marking for the Cello. The Violin 1 and Violin 2 parts are mostly silent, with some notes in measure 25. The Flute, Soprano Saxophone, Bass Clarinet, and Harp parts are mostly silent, with some notes in measure 25. The Cello/Double Bass part has a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand. The Percussion part has a steady accompaniment of quarter notes. The Harp part has a steady accompaniment of quarter notes. The CARD. and S2 Chiara parts are mostly silent, with some notes in measure 25. The Violin 1 and Violin 2 parts are mostly silent, with some notes in measure 25. The Viola part is mostly silent, with some notes in measure 25. The Violoncello and Contrabass parts have a long, sustained note in measure 23, with a *mp* dynamic marking for the Cello. The Violin 1 and Violin 2 parts are mostly silent, with some notes in measure 25. The Viola part is mostly silent, with some notes in measure 25. The Violoncello and Contrabass parts have a long, sustained note in measure 23, with a *mp* dynamic marking for the Cello. The Violin 1 and Violin 2 parts are mostly silent, with some notes in measure 25. The Viola part is mostly silent, with some notes in measure 25. The Violoncello and Contrabass parts have a long, sustained note in measure 23, with a *mp* dynamic marking for the Cello.

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

*p*  $\leftarrow$  *mp*

*p*  $\leftarrow$  *mp*

*p*  $\leftarrow$  *mp*

*cresc. poco a poco*

8 $\flat$ -----

8 $\flat$ ----- *cresc. poco a poco*

The skin rises as a continent, expelling a foreign army. Great wars erupt below the surface. Fought by tiny armies. Some vicious beast has entered her through a game of love and

26

27 *p*

28

29 *mp*

30





Fl.

S. Sax.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

36 37 38 39 40

*p*  $\leftarrow$  *mp*

*mf*

*mf*

8<sup>vb</sup>-----

8<sup>vb</sup>-----

Nodes of the lymph swelling

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD. as balloons. Mucous from every orifice. Salt to taste of course. Warm, salacious.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

41 42 43 44 45

♩ = 192 C

Fl. *ppp* *crescendo poco a poco* *mp* *diminuendo al niente*

S. Sx. *ppp* *crescendo poco a poco* *mp* *diminuendo al niente*

B $\flat$  Cl. *ppp* *crescendo poco a poco* *mp* *diminuendo al niente*

Perc

Hp.  $D\flat$  C B | E F G A  $G\sharp$

Cel. / Pno.

CARD.

S2 Chiara *ppp* *crescendo poco a poco* *mp*  
Fa - ther!

Vln 1 *subito mp* *al niente*

Vln 2

Vla

Vc

Cb

46 47 48 49 50

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute): Rests throughout.
- S. Sx. (Soprano Saxophone) and Bb Cl. (B-flat Clarinet): Both play a melodic line starting on a whole note G4 (with a flat) in measure 51, which is marked *pp*. The line continues through measures 52 and 53, ending with a half note G4 in measure 54.
- Perc. (Percussion): Rests throughout.
- Hp. (Harpsichord): Features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chords are indicated in measures 54 and 55: B# (B major) and F# (F# major) in measure 54, and D# (D major) in measure 55.
- Cel. / Pno. (Celesta / Piano): Rests throughout.
- CARD. (Cardinal): Rests throughout.
- S2 Chiara (Soprano 2, Chiara): Sings the vocal line. The lyrics "Fa" and "ther!" are written below the notes in measures 51 and 54 respectively. The line is marked *pp*.
- Vln 1 (Violin 1): Rests throughout.
- Vln 2 (Violin 2): Rests throughout.
- Vla (Viola): Rests throughout.
- Vc (Violoncello): Plays a melodic line starting in measure 55, marked *mp*.
- Cb (Contrabasso): Rests throughout.

Measure numbers 51, 52, 53, 54, and 55 are printed at the bottom of the page.

The musical score is arranged in a system of staves. At the top, a box labeled 'D' indicates a dynamic change. The Flute (Fl.) part begins with a *pp* dynamic and a crescendo leading to a *p* dynamic. The Saxophone (S. Sx.) and Clarinet in B-flat (B $\flat$  Cl.) parts have long, sustained notes. The Percussion (Perc) part includes a Glockenspiel. The Harp (Hp.) part features a melodic line with chordal accompaniment, with chords labeled C# A# and D $\flat$  G#. The Cello/Double Bass (Cel./Pno.) part has a melodic line. The vocal line (S2 Chiara) has lyrics: 'Fa - ther, so'. The Violin 1 (Vln 1) and Violin 2 (Vln 2) parts are silent. The Viola (Vla) part is silent. The Violoncello (Vc) part has a melodic line starting with a *p* dynamic. The Contrabass (Cb) part is silent. The measure numbers 56, 57, 58, 59, and 60 are printed below the staves.

The musical score consists of the following parts:

- Fl.**: Flute, with a melodic line in measures 61-62 and rests thereafter.
- S. Sx.**: Soprano Saxophone, with a melodic line in measures 61-62 and rests thereafter.
- B<sup>b</sup> Cl.**: Bass Clarinet, with a melodic line in measures 61-62 and rests thereafter.
- Perc.**: Percussion, with a rhythmic pattern of eighth notes in measures 61-65.
- Hp.**: Harp, with a complex arpeggiated accompaniment in measures 61-65, including chord markings  $D^{\sharp}$  and  $G^{\sharp}$ .
- Cel. / Pno.**: Cello/Piano, with a melodic line in measures 61-65.
- CARD.**: Chorus, with lyrics: "The spawned seed of lust. Symmetry in pink designs upon the breasts. Yes on the soles. And palms as well. These continents of red."
- S2 Chiara**: Soprano 2, with lyrics: "heat - ed!"
- Vln 1**: Violin 1, with a sustained note in measure 62.
- Vln 2**: Violin 2, with a sustained note in measure 62.
- Vla**: Viola, with a melodic line in measures 63-65.
- Vc**: Violoncello, with a melodic line in measures 63-65.
- Cb**: Contrabass, with a sustained note in measure 65.

Measures 61, 62, 63, 64, and 65 are indicated at the bottom of the score.

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

E

*pp*

*p*

C $\sharp$  A $\sharp$

C $\sharp$  A $\sharp$

D $\flat$  G $\sharp$

Upon the skin turn maculopapular. The spawned seed of lust. Symmetry in pink designs upon the breasts. Yes on the soles. And palms as well. These continents of red. Upon the skin turn

So hot with -

66 67 68 69 70



Fl.

S. Sx.

B<sup>b</sup> Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

71 72 73 74 75

maculopapular. The spawned seed of lust. Symmetry in pink designs upon the

in!

*mp*

*mp*

*mp*

*mp*

D<sup>♯</sup> G<sup>♯</sup> D<sup>♯</sup>

Detailed description: This page of a musical score covers measures 71 to 75. The instruments listed on the left are Flute (Fl.), Soprano Saxophone (S. Sx.), Bass Clarinet (B<sup>b</sup> Cl.), Percussion (Perc), Harp (Hp.), Cello/Piano (Cel. / Pno.), Chorus (CARD.), Soprano 2 (S2 Chiara), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score includes vocal lines for CARD. and S2 Chiara with lyrics: 'maculopapular.' and 'in!' in measure 71; 'The spawned seed of lust. Symmetry in pink designs upon the' in measure 74. The Harp part features a melodic line with chords D<sup>♯</sup>, G<sup>♯</sup>, and D<sup>♯</sup> indicated in measures 73-75. Dynamic markings of *mp* (mezzo-piano) are present in measures 72, 73, 74, and 75 for the strings and harp. The percussion part shows rhythmic patterns in measures 71-75. The woodwinds (Fl., S. Sx., B<sup>b</sup> Cl.) have melodic lines in measures 71-72 and are silent in the following measures.

F

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

76 77 78 79 80

Later pustulate and form vusuvia of malign secretions. Lesions on the moister parts. Condyloma latum. All seething with infection. The bloodstream a sewer now. The kidneys blacken and shrivel.

Shall —

*mp*

Chords: C# A# C# A# D# G#

Fl. *pp* *p*

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD. The eyes flicker and flit, as if afeared. Yes, my child. We all shall die.

S2 Chiara I die? Shall I die?

Vln 1 *p* *mp* *p* *mf* *mp*

Vln 2 *mp* *mp*

Vla

Vc

Cb

81 82 83 84 85

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

Vln 1

Vln 2

Vla

Vc

Cb

86 87 88 89 90

**G**

*pp* *p*

*mp* *crescendo*

You nev - er

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, playing sustained chords with dynamics *pp* and *p*.
- S. Sx.** (Soprano Saxophone): Treble clef, playing sustained notes.
- B<sup>b</sup> Cl.** (B-flat Clarinet): Treble clef, playing sustained notes.
- Perc.** (Percussion): Two staves, mostly silent.
- Hp.** (Harp): Grand staff, playing arpeggiated figures with chord markings *D#*, *G#*, and *D#*.
- Cel. / Pno.** (Celesta/Piano): Grand staff, playing rhythmic patterns.
- CARD.** (Cardinal): Treble clef, mostly silent.
- S2 Chiara** (Soprano 2 Chiara): Treble clef, vocal line with lyrics: "cared! No love...".
- Vln 1** (Violin 1): Treble clef, playing sustained notes with dynamics *mf* and *mp*.
- Vln 2** (Violin 2): Treble clef, playing sustained notes with dynamic *mf*.
- Vla** (Viola): Bass clef, mostly silent.
- Vc** (Violoncello): Bass clef, mostly silent.
- Cb** (Contrabasso): Bass clef, mostly silent.

The score is divided into five measures, numbered 91 to 95 at the bottom.

J

♩ = 192

Musical score for 'V. THE DEMISE' featuring various instruments and a vocal line. The score is in 3/4 time with a tempo of 192. The instruments listed are Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B<sup>b</sup> Cl.), Percussion (Perc), Harp (Hp.), Cello/Piano (Cel./ Pno.), Card (CARD.), Soprano 2 (S2 Chiara), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The vocal line for S2 Chiara includes lyrics: 'for me...'. The score spans measures 96 to 100. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as 192. The score includes various musical notations such as rests, notes, and dynamics like *mp* and *freely*.

**K**

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B $\flat$  Cl. (B-flat Clarinet)
- Perc (Percussion)
- Hp. (Harp)
- Cel. / Pno. (Celesta / Piano)
- CARD. (Cardinal)
- S2 Chiara (Soprano 2 Chiara)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

The score spans measures 101 to 108. The vocal line for S2 Chiara includes the lyrics: "You could not see".

M

Fl.

S. Sx.

B<sup>b</sup> Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

I \_\_\_\_\_ walked \_\_\_\_\_ the streets. \_\_\_\_\_ You \_\_\_\_\_ could not see \_\_\_\_\_ me, \_\_\_\_\_

Vln 1

Vln 2

Vla

Vc

Cb

109 110 111 112 113 114 115 116



O

Fl.

S. Sax.

B<sup>b</sup> Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara

— or hear — me! — Fa — ther, —

Vln 1

Vln 2

Vla

Vc

Cb

117 118 119 120 121 122 123 124

Fl.

S. Sax.

B $\flat$  Cl.

Perc

Hp.

Cel. / Pno.

CARD.

S2 Chiara  
where are you?

Vln 1

Vln 2

Vla

Vc

Cb

125 126 127 128 129 130 131

ARIA TO FOLLOW:  
YOUR DUSK IS NEAR

# Vb. THE DEMISE OF CHIARA

Mary Finsterer

Chiara  
*Your Dusk is Near*

♩ = 132

The score is for a concert piece in 3/4 time, marked with a tempo of 132 beats per minute. The instruments and their parts are as follows:

- Alto Flute:** Rests throughout the entire passage.
- Soprano Sax:** Rests throughout the entire passage.
- Clarinet (B♭):** Rests throughout the entire passage.
- Vibraphone:** Rests throughout the entire passage.
- Harp:** Rests throughout the entire passage.
- Piano:** Rests throughout the entire passage.
- Chiara Soprano 2:** Rests throughout the entire passage.
- Violin 1:** Plays a series of dotted half notes starting at measure 133, marked *p*.
- Violin 2:** Rests until measure 135, then plays a melodic line starting with a dotted half note marked *mp*, followed by a quarter note and an eighth note.
- Viola:** Rests throughout the entire passage.
- Violoncello:** Rests until measure 139, then plays a series of dotted half notes marked *mp*.
- Contrabass:** Rests throughout the entire passage.

133      134      135      136      137      138      139      140      141

A

Musical score for measures 142-150. The score includes parts for A. Fl., S. Sax., Cl. (B $\flat$ ), Vib., Hp., Pno., Chiara S 2, Vln 1, Vln 2, Vla, Vc, and Cb. The time signature changes from 2/4 to 3/4 at measure 143. The piano part (Hp.) has a melodic line starting at measure 144 with the instruction "let ring, always" and a dynamic marking of *mp*. The string parts (Vln 1, Vln 2, Vla, Vc) have sustained notes with a dynamic marking of *mp* starting at measure 149.

142 143 144 145 146 147 148 149 150

**B**

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara  
S 2

Vln 1

Vln 2

Vla

Vc

Cb

151 152 153 154 155 156 157 158 159

C

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara S 2

Vln 1

Vln 2

Vla

Vc

Cb

Vibes – soft mallets

*mp* sustain pedal

*mp* *crescendo* *mf*

160 161 162 163 164 165 166 167 168

**D**

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara  
S 2

Vln 1

Vln 2

Vla

Vc

Cb

*With Soprano*

*dim. poco a poco*

*mp*

*mp*

Slow dance.....

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

169 170 171 172 173 174 175 176 177

E

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara  
S 2

Vln 1

Vln 2

Vla

Vc

Cb

*mp* *crescendo*

*mp*

A slow dance is mine.

178 179 180 181 182 183 184 185 186



**F**  
un po 'vibrato

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara  
S 2

Vln 1

Vln 2

Vla

Vc

Cb

*mf*

*dim. poco a poco*

*mp*

*p*

*pp*

In spheres of time... Com - ets

187 188 189 190 191 192 193 194 195

G

A. Fl. *mp* *p* *mp*

S. Sax. *mp* *p* *mp*

Cl. (B $\flat$ ) *mp* *crescendo*

Vib.

Hp. *mp* *crescendo*

Pno. *crescendo* *p* *p* *crescendo*

Chiara S 2  
fly in - to e - ter - nal light.

Vln 1

Vln 2

Vla

Vc

Cb

196 197 198 199 200 201 202 203 204

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Hp.

Pno.

Chiara  
S 2

Vln 1

Vln 2

Vla

Vc

Cb

*p* *mp* *p*

*p* *mp* *p*

*mf* *dim. poco a poco* *mp* *crescendo*

*mf* *dim. poco a poco* *mp* *crescendo*

*mp* *dim. poco a poco* *p* *crescendo*

Think you that, you shine more bright - ly

205

206

207

208

209

210

211

212

213

**H**

A. Fl. *mp* *p*

S. Sax. *mp* *p*

Cl. (B $\flat$ ) *mf* *dim. poco a poco* *mp*

Vib.

Hp. *mf* *dim. poco a poco* *mp*

Pno. *mp* *dim. poco a poco* *p*

Chiara  
S 2  
than the stars. Your dusk is

Vln 1

Vln 2

Vla

Vc

Cb

214 215 216 217 218 219 220 221 222

A. Fl. *mp* *dim poco a poco al niente*

S. Sax. *mp* *dim poco a poco al niente*

Cl. (B $\flat$ )

Vib.

Cymbal *pp*

Hp.

Pno.

Chiara S 2 near.

Vln 1

Vln 2

Vla

Vc

Cb

223 224 225 226 227 228 229 230

♩ = 116 *delicatissimo*

**A**

Piccolo

Soprano Sax.

Bass Clarinet

Glockenspiel

Percussion

Electro Acoustic

Harp

Celesta

Piano

CARDANO

Chiara S2

Violin 1

Violin 2

Viola

Violoncello

Contrabass

CARDANO observes the stars.  
His small daughter, CHIARA, sits by him.

*pp cresc. poco a poco*

1

2

3

4

5

6

Picc.

S. Sax.

B. Cl.

Glock.

Perc.

EA

Harp

Pno.

CARD.

Chiara S2

Vln 1

Vln 2

Vla

Vc

Cb

7 8 9 10 11 12

*mp* *dim poco a poco* *pp*

**B**

Picc.

S. Sax. *pp cresc. poco a poco* *mp dim poco a poco*

B. Cl.

Glock.

Perc.

EA

Hp. *pp cresc. poco a poco* *mp*

Pno.

CARD.

Chiara S2

Vln 1

Vln 2

Vla

Vc

Cb

13 14 15 16 17 18



C

Picc.

S. Sax. *pp* *pp cresc. poco a poco*

B. Cl.

Glock.

Perc.

EA

Hp. *dim poco a poco* *pp* *pp cresc. poco a poco*

Pno.

CARD.

Chiara S2 *dolce, child-like* *pp* What are \_\_\_\_\_

Vln 1 *Con sord.* *pp*

Vln 2

Vla

Vc

Cb

19 20 21 22 23 24

Picc.

S. Sax. *mp dim poco a poco pp*

B. Cl. *p cresc. poco a poco*

Glock.

Perc.

EA

Hp. *mp dim poco a poco*

Pno.

CARD. *p dim poco a poco*

Chiara S2 *p dim poco a poco*  
they Fa ther.

Vln 1

Vln 2

Vla

Vc *p cresc. poco a poco*

Cb *p cresc. poco a poco*

25 26 27 28 29 30

D

**Picc.** *pp*

**S. Sax.** *pp cresc. poco a poco*

**B. Cl.** *mp* *dim poco a poco al niente*

**Glock.**

**Perc.**

**EA**

**Hp.** *pp* *pp* *cresc. poco a poco*

**Pno.** *p* *Celesta*

**CARD.** *vast globes of fire and light Vaster than the mind of you or I. They are stars.*

**Chiara S2** *And they are*

**Vln 1** *Con sord.* *mp* *sul pont.* *ord.* *mp*

**Vln 2** *Con sord.* *mp* *sul pont.* *ord.* *mp*

**Vla** *Con sord.* *mp* *sul pont.* *ord.* *mp*

**Vc** *mp* *dim poco a poco al niente*

**Cb** *mp* *dim poco a poco al niente*

31 32 33 34 35 36

Picc.

S. Sax. *mp* *dim poco a poco* *pp*

B. Cl.

Glock.

Perc.

EA

Hp. *mp* *dim poco a poco* *pp*

Pno.

CARD. Very far. So far they may not be reached. This is not known. Although there is an answer. It is just an answer we can never reach. But the sky is thick

Chiara S2 *spoken* far? And how many are there?

Vln 1 *Senza sord.* *ppp*

Vln 2 *Senza sord.* *ppp*

Vla *Senza sord.* *ppp*

Vc

Cb

37

38

39

40

41

42

E

Picc.

S. Sax. *pp cresc. poco a poco* *mp dim poco a poco* *pp*

Cl. (B $\flat$ )

Glock.

Perc.

EA

Hp.

Pno. *Piano* *pp cresc. poco a poco* *p*

CARD. *and dense. A wrestling ocean of stars. Millions, maybe more.* *The way they move.*

Chiara S2 *pp* each star cares for me? *spoken* Me?

Vln 1 *pp*

Vln 2 *pp*

Vla *p* *dim poco a poco al niente*

Vc *p* *dim poco a poco al niente*

Cb *p* *dim poco a poco al niente*

43

44

45

46

47

48

F

**Picc.** *p*

**S. Sax.** *pp cresc. poco a poco*

**Cl. (B $\flat$ )** *p cresc. poco a poco* *mp* *dim poco a poco al niente*

**Glock.**

**Perc.**

**EA**

**Hp.** *pp cresc. poco a poco*

**Pno.** *dim poco a poco* *pp*

**CARD.** Through space and time. Describe the tangled web of a life. Even those stars.

**Chiara S2** *spoken* Even the stars that are never seen, because they are so far away?

**Vln 1** *mp* *pp* *mp* *sul pont.*

**Vln 2** *pp* *mp* *sul pont.*

**Vla** *pp* *mp* *sul pont.*

**Vc** *p cresc. poco a poco* *mp* *dim poco a poco al niente* *pp cresc. poco a poco* *mp*

**Cb** *p cresc. poco a poco* *mp* *dim poco a poco al niente* *pp cresc. poco a poco* *mp*

49 50 51 52 53 54

Even the stars that are not yet born. Even the stars that died. Before mortal men could map their journeys. All of them. Revolve and travel. They have their reasons. They influence many thing that we may never know. And they,

55 56 57 58 59 60

G

Picc. *pp*

S. Sax. *pp cresc. poco a poco* *mp dim poco a poco*

Cl. (B $\flat$ )

Glock.

Perc.

EA

Hp. *pp* *pp cresc. poco a poco* *mp*

Pno. *pp cresc. poco a poco* *p*

CARD. in their elegant dance, match our petty problems here below. In a dream. In a dream we might dwell on a star.

Chiara S2 *spoken*  
Could I live on a star?

Vln 1 *pp*

Vln 2 *pp*

Vla

Vc *p* *cresc. poco a poco* *mp* *dim poco a poco al niente*

Cb *p* *cresc. poco a poco* *mp* *dim poco a poco al niente*

61

62

63

64

65

66



Flute

Picc. *p cresc. poco a poco mp dim poco a poco al niente*

S. Sax. *pp p cresc. poco a poco mp dim poco a poco al niente*

Cl. (B $\flat$ ) *p cresc. poco a poco mp dim poco a poco al niente*

Glock.

Perc.

EA

Hp. *dim poco a poco pp*

Pno. *dim poco a poco pp*

CARD. *In a dream. In a dream we might dwell on a star.*

Chiara S2 *spoken*  
*Could I live on a star?*

Vln 1 *p cresc. poco a poco mp dim poco a poco al niente*

Vln 2 *p cresc. poco a poco mp dim poco a poco al niente*

Vla *p cresc. poco a poco mp dim poco a poco al niente*

Vc *p cresc. poco a poco mp dim poco a poco al niente*

Cb *p cresc. poco a poco mp dim poco a poco al niente*

67

68

69

70

71

72

Fl.

S. Sax.

Cl. (B $\flat$ )

Glock.

Perc.

EA

*dim poco a poco al niente*

Hp.

Pno.

CARD.

Chiara S2

Vln 1

Vln 2

Vla

Vc

Cb

73

74



Fl. *pp* *p*

S. Sax. *pp* *p*

B $\flat$  Cl.

Gong *pp sempre*  
to be played by a woodwind player

Drums *mp dim poco a poco*

EA

Hp.

Pno.

CARD. I have gambled at dice. Every year. Every day. With the

Vln 1 *con sord. sul tasto ppp p p ppp*

Vln 2 *con sord. sul tasto ppp p p ppp*

Vla *con sord. sul tasto ppp p ppp*

Vc *p mp*

Cb

9 10 11 12 13 14 15 16



The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Saxophone (S. Sax.), Clarinet in B-flat (B $\flat$  Cl.), Gong, Drums, Electric Acoustic (EA), Harp (Hp.), Piano (Pno.), and a vocal line (CARD.). Below the vocal line are the string staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score spans measures 25 to 32. The vocal line includes the lyrics: "They know who they are. A lack of organisation in my affairs. The realisation that I was despised by many. My own morbid nature. And a graceless idleness that springs from all of these... I was". Dynamic markings include *pp*, *p*, *ppp*, and *mp*. Performance instructions include slurs and accents. The Drums staff features complex rhythmic patterns with '5' and '\*' markings. The Pno. staff has a '\*' marking above a chord in measure 28. The Vc and Cb staves have a '\*' marking above a chord in measure 28.

Fl. *pp* *p*

S. Sax. *pp* *p*

B $\flat$  Cl. *pp* *p*

Gong

Drums *mp dim poco a poco*

EA

Hp.

Pno.

CARD. in Venice. It was the birthday of the Blessed Virgin. I had been gambling with some men of a certain type. I lost nearly everything the previous day. I lost the rest that day. I had turned myself

Vln 1 *ppp* *p* *ppp*

Vln 2 *ppp* *p* *ppp*

Vla *ppp* *p* *ppp*

Vc *p* *mp*

Cb *p* *mp*

33 34 35 36 37 38 39 40

Fl. *pp* *p*

S. Sax. *pp* *p*

B $\flat$  Cl.

Gong

Drums *pp cresc. poco a poco*

EA

Hp.

Pno.

CARD. inside out. How was this happening? The systems were wrong. I was counting cards, to a level beyond humans. They were substituting Cards. But I could not see how. I had razors in my cuffs.

Vln 1 *ppp* *p* *p*

Vln 2 *ppp* *p* *p*

Vla *ppp* *p* *p*

Vc *p* *mp*

Cb

41 42 43 44 45 46 47 48



Fl. *pp* *p*

S. Sax. *pp* *p*

B $\flat$  Cl.

Gong

Drums

EA

Hp.

Pno.

CARD. I ripped open one man's face. Another, I sliced his eyebrow off. Slit his nostrils. Blood splattered on the coins on the notes. Begging for their lives. They thought I would open their jugulars.

Vln 1 *ppp* *ppp*

Vln 2 *ppp* *ppp*

Vla *ppp* *ppp*

Vc *p* *mp*

Cb

49

50

51

52

53

54

55

56

Fl.

S. Sax.

B $\flat$  Cl.

Gong

Drums

EA

Hp.

Pno.

CARD.

Vln 1

Vln 2

Vla

Vc

Cb

*pp*

*p*

*mp*

*ppp*

*mp dim poco a poco*

With magic. I was out into the street. All night I evaded men. Gangs of them. It was pitch dark. Voices. And hands I pitched into a canal, and would have drowned had not a passing gondola.

57 58 59 60 61 62 63 64

Detailed description: This is a page of a musical score for a piece titled 'BIOGRAPHICA VIIa. GAMBLING'. The score is arranged in a standard orchestral format with multiple staves. At the top, the instruments listed are Flute (Fl.), Soprano Saxophone (S. Sax.), B-flat Clarinet (B $\flat$  Cl.), Gong, Drums, Electric Acoustic (EA), Harp (Hp.), Piano (Pno.), and a vocal line (CARD.). The vocal line contains the lyrics: 'With magic. I was out into the street. All night I evaded men. Gangs of them. It was pitch dark. Voices. And hands I pitched into a canal, and would have drowned had not a passing gondola.' The musical notation includes various dynamics such as *pp*, *p*, *mp*, and *ppp*, as well as performance instructions like 'dim poco a poco'. The score is numbered at the bottom with measures 57 through 64. The page number '8' is centered at the bottom.

Fl. *pp* *p*

S. Sax. *pp* *p*

B $\flat$  Cl. *pp* *p*

Gong

Drums *pp cresc. poco a poco*

EA

Hp.

Pno.

CARD. Heard my cries. I was hauled in. And it was he, the gambler whose face I had slashed some hours earlier. He was a senator. He gave me clothes. Got me to Padua. Cheaters. Card counters.

Vln 1 *ppp* *p* *ppp* *p* senza sord.

Vln 2 *ppp* *p* *ppp* *p* senza sord.

Vla *ppp* *p* *ppp* *p* senza sord.

Vc *p* *mp*

Cb *p* *mp*

65 66 67 68 69 70 71 72

Fl. *pp* *p* *pp*

S. Sax. *pp* *p*

B♭ Cl. *pp* *p* To Bass Clarinet

Gong *ppp*

Drums *mp dim poco a poco*

EA

Hp.

Pno.

CARD. Those slashed some hours earlier. He was a senator. He gave me clothes. Got me to Padua. Cheaters. Card counters.

Vln 1

Vln 2

Vla

Vc *p* *mp* *p*

Cb *p* *mp*

73 74 75 76 77 78 79 80

Fl. *p* *ppp* *cresc. poco a poco*

S. Sax. *pp* *p* *ppp* *cresc. poco a poco*

B. Cl. Bass Clarinet *pp* *cresc. poco a poco*

Gong

Drums *5* *5* *5* *pp* *cresc. poco a poco*  
*diminuendo poco a poco al niente*

EA

Hp. *diminuendo poco a poco al niente*

Pno. *diminuendo poco a poco al niente*

CARD. Those who battle fate in the dark. We are brothers.

Vln 1 *pp* *cresc. poco a poco*

Vln 2 *pp* *cresc. poco a poco*

Vla *pp* *cresc. poco a poco*

Vc *mp* *pp* *cresc. poco a poco*

Cb *pp* *cresc. poco a poco*

81 82 83 84 85 86 87 88

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.**: Flute, treble clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- S. Sax.**: Soprano Saxophone, treble clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- B. Cl.**: Bass Clarinet, bass clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- Gong**: Gong, bass clef, with a whole rest in all measures.
- Drums**: Drums, percussion clef, playing a rhythmic pattern with a dynamic marking of *mp* at the end of measure 92.
- EA**: Electric Acoustic guitar, percussion clef, with a whole rest in all measures.
- Hp.**: Harp, grand staff (treble and bass clefs), with whole rests in all measures.
- Pno.**: Piano, grand staff (treble and bass clefs), with whole rests in all measures.
- CARD.**: Cardano, percussion clef, with a whole rest in all measures.
- Vln 1**: Violin 1, treble clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- Vln 2**: Violin 2, treble clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- Vla**: Viola, alto clef (C-clef), playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- Vc**: Violoncello, bass clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.
- Cb**: Contrabasso, bass clef, playing a melodic line with a dynamic marking of *mp* at the end of measure 92.

The score is divided into four measures: 89, 90, 91, and 92. The dynamic marking *mp* (mezzo-piano) is indicated at the end of measure 92 for the Fl., S. Sax., B. Cl., Vln 1, Vln 2, Vla, Vc, and Cb parts.

VIIb. AURIOTOMY

♩. = 64 (♩ = 192) *nervoso*

A

Alto Flute

Soprano Sax.

Clarinet (B $\flat$ )

Gongs

Percussion

Electro Acoustic

Harp

Celesta

Celesta

Cardano and Aldo:  
The conversation is whispered to avoid overhearing.

CARDANO

Soprano 1

Soprano 2

Mezzo Soprano

ALDO (Tenor)

Baritone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Cymbal Scrape

*ff*

*spoken*

*mf* *supplicare*

*pp* *crescendo* *f* *Molto Vib.* *arco*

...and so I must hear it Aldo, from your lips.  
...I must hear you say it.

It is all lies Father... Fath

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Gongs

Perc.

EA

Hp.

Cel.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

er, it's all lies. It's all lies!

That's not what I want to hear from you. I want to hear you confess! I gave you everything, Aldo. No one can accuse...

*mute* *p* *cresc. poco a poco* *Molto Vib.* *p* *8va*

11 12 13 14 15 16 17 18 19 20



**B**

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Gongs

Perc.

EA

Hp.

Cel.

CARD. *(interrupted by Aldo)* no one can accuse of anything else. But the time has come. I have been living with a hood over my face.

S 1 *mp supplicare*  
Please be - lieve!

S 2 *mp supplicare*  
Please be - lieve!

M *mp supplicare*  
Please be - lieve!

ALDO *mf*  
(T) Fath - er, it's all lies. Please be - lieve!

B

Vln 1

Vln 2

Vla

Vc

Cb *pizz* *col legno* *pizz* *col legno*

21 22 23 24 25 26 27 28 29 30

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Gongs

Perc.

EA

Hp.

Cel.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

and it must come off. I must stare at you, stare into the sun, even if I blind myself. Tell me, come! We have always loved each other. Tell me. Come!

*pp* *crescendo* *Loco* *pp* *crescendo* *Molto Vib.*

*pizz* *col legno*

31 32 33 34 35 36 37 38 39 40

C

A. Fl. *p* *cresc.* *mf* *mp* *cresc.* → Flz

S. Sax. *p* *cresc.* *mf* *mp* *cresc.* → Flz

Cl. (B $\flat$ ) *p* *cresc.* *mf* *mp* *cresc.* → Flz

Gongs

Perc.

EA

Hp.

Cel.

CARD. Remember the tree which you climbed, come tell me,

S 1 *mp* you must know he is true.

S 2 *mp* Know he is true.

M *mp* He is true.

ALDO (T) *mf* Fath er, you must know I am true.

B

Vln 1 *f* *p* *cresc. poco a poco*

Vln 2 *f* arco pizz. arco pizz. arco pizz. arco

Vla arco pizz. arco pizz. arco pizz. arco

Vc pizz. col legno pizz. col legno pizz.

Cb pizz. Bartok pizz. pizz. Bartok pizz. pizz.

41 42 43 44 45 46 47 48 49 50

D

A. Fl. *mf* *p* *cresc.* *mf* *mp* → Flz

S. Sax. *mf* *p* *cresc.* *mf* *mp* → Flz

Cl. (B $\flat$ ) *mf* *p* *cresc.* *mf* *mp* → Flz

Gongs

Perc.

EA

Hp.

Cel.

CARD. remember that tree and you clambered so high you could not descend yes? And so I must hear it Aldo, from your lips, I must hear you say, from your lips. And your father carried you down

S 1 *mp* it's all lies... he is

S 2 *mp* Lies! he is

M *mp* He is

ALDO (T) *mf* Fath - er, it's all lies. I am true!

B

Vln 1 *mp* *pp* *8va* *sul tasto*

Vln 2 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

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

Vc *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno*

Cb *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.* *Bartok pizz.* *pizz.*

51 52 53 54 55 56 57 58 59 60

E

A. Fl. *cresc.* *mf* *p* *cresc.* *mf* *mp*

S. Sax. *cresc.* *mf* *p* *cresc.* *mf* *mp*

Cl. (B $\flat$ ) *cresc.* *mf* *p* *cresc.* *mf*

Gongs

Perc.

EA  
"I must hear you Aldo. I must hear you say it."

Hp.

Cel.

CARD.  
to earth? Tell me why now why you must thieve from your father!

S 1  
true... it's your son, Al

S 2  
true... it's your son, Al

M  
true... Al do!

ALDO (T)  
Fath - er, it's your son, Al do!

B

Vln 1

Vln 2  
arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Vla  
arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Vc  
col legno pizz. col legno pizz. col legno pizz.

Cb  
Bartok pizz. pizz. Bartok pizz. pizz. Bartok pizz. pizz.

F

♩ = 222

A. Fl. *cresc.* *mf* Flz

S. Sax. *cresc.* *mf* Flz

Cl. (B $\flat$ ) *mp* *cresc.* *mf* Flz

Gongs *ff* Gongs

Perc.

EA 'From your lips, I must hear it Aldo. Say it.'

Hp. *ff*

Cel. *To Piano* *Piano* *ff*

CARD. Aldo has his ears cropped. He falls to his knees.

S 1 do!

S 2 do!

M

ALDO (T)

B

Vln 1 *arco* *pizz.* *arco* *pizz.* *Loco* *senza mute*

Vln 2 *arco* *pizz.* *arco* *pizz.*

Vla *arco* *pizz.* *arco* *pizz.* *Molto Vib. Non Trem.* *mp*

Vc *pizz.* *Molto Vib. Non Trem.* *mp*

Cb *pizz.* *mp*

71

72

73

74

75

76

77

78

79

80

G

agitato

A. Fl. *pp* *mp* *pp* *pp* *mp* *pp*

S. Sax. *pp* *mp* *pp* *pp* *mp* *pp*

Cl. (B $\flat$ ) *pp* *mp* *pp* *pp* *mp* *pp*

Gongs Marimba (Hot Rods) *mf* *mp* *mf*

Perc.

EA Roulette wheel

Hp.

Pno.

CARD. *callously, with repressed rage* He was the useless one. Always was.

S 1

S 2

M

ALDO (T)

B

Vln 1 *pizz* *ff* *col legno*

Vln 2 *pizz* *ff* *col legno*

Vla *Molto Trem.* *fff* *mf sempre* *sul pont.*

Vc *Molto Vib. Non Trem.* *fff* *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *Molto Vib. Non Trem.* *fff* *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

81 82 83 84 85 86 87 88 89 90

H

A. Fl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

S. Sax. *pp* *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Cl. (B $\flat$ ) *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp*

Mrb. *mf* *mp* *mf* *mf*

Perc.

EA

Hp.

Pno.

CARD. From his birth... Mars was in the wrong quarter. Venus, his moon, all wrong.

S 1

S 2

M

ALDO (T) *agitato f* You—

B

Vln 1 *pizz* *col legno* *pizz* *col legno*

Vln 2 *pizz* *col legno* *pizz* *col legno*

Vla *sul tasto* *sul pont.*

Vc *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

*mp* *cresc. poco a poco* *fff*

91 92 93 94 95 96 97 98 99 100



A. Fl. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

S. Sax. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Cl. (B $\flat$ ) *mp* *pp* *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Mrb. *mp* *mf* *mf* *mp* *mf*

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T)  
 — made — me — in - to this! — You — cheat - ed — me, — de - ceived — me, — could

B

Vln 1 *pizz* *col legno* *pizz*

Vln 2 *pizz* *col legno* *pizz*

Vla *sul tasto* *sul pont.*

Vc *Molto Vib. Non Trem.* *Trem.* *Molto Trem.* *Molto Vib. Non Trem.*

Cb *mp* *cresc. poco a poco* *fff* *mp*

101 102 103 104 105 106 107 108 109 110

A. Fl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

S. Sax. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Cl. (B $\flat$ ) *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Mrb. *mf* *mp* *mf* *mf* *mp*

Perc.

EA

Hp.

Pno.

CARD. Whether a fortune or rubbish...

S 1

S 2

M

ALDO (T) you not fore see with all your stars?

B

Vln 1 *col legno* *pizz* *col legno*

Vln 2 *col legno* *pizz* *col legno*

Vla *> sul tasto*

Vc *cresc. poco a poco* *Trem.* *Molto Trem.* *fff* *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.*

Cb *cresc. poco a poco* *Trem.* *Molto Trem.* *fff* *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.*

111 112 113 114 115 116 117 118 119 120

I

A. Fl. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

S. Sax. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Cl. (B $\flat$ ) *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Mrb. *mf* *mf* *mp* *mf*

Perc.

EA Roulette wheel (slowing down)

Hp.

Pno.

CARD. he would have it. for he was addicted to theft. Thievery was his fate.

S 1

S 2

M

ALDO (T) Where is your gift of proph - e - cy, can

B

Vln 1 *pizz* *col legno*

Vln 2 *pizz* *col legno*

Vla *sul pont.* *sul tasto*

Vc *Molto Trem.* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *Molto Trem.* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

*mp cresc. poco a poco* *fff*

121 122 123 124 125 126 127 128 129 130

J

A. Fl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

S. Sax. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Cl. (B $\flat$ ) *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Mrb. *mf* *mp* *mf* *mf* *mp*

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T) *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

B

Vln 1 *pizz* *col legno* *pizz* *col legno*

Vln 2 *pizz* *col legno* *pizz* *col legno*

Vla *sul pont.*

Vc *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

131 132 133 134 135 136 137 138 139 140

K

A. Fl. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

S. Sax. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Cl. (B $\flat$ ) *mp* *pp* *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Mrb. *mf* *mf* *mp* *mf*

Perc.

EA

Hp.

Pno.

CARD. And who is Cardano to stand in the way of fate? And so I must

S 1

S 2

M

ALDO (T) see? You made me. You made me in

B

Vln 1 *pizz* *col legno* *pizz*

Vln 2 *pizz* *col legno* *pizz*

Vla *sul tasto* *sul pont.*

Vc *Molto Vib. Non Trem.* *Trem.* *Molto Trem.* *Molto Vib. Non Trem.*

Cb *mp cresc. poco a poco* *fff* *Molto Trem.* *mp*

141 142 143 144 145 146 147 148 149 150

L

A. Fl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

S. Sax. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Cl. (B $\flat$ ) *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Mrb. *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Perc.

EA

Hp.

Pno.

CARD. hear it Aldo. (Cardano studies his hands.) From your lips, I must hear you say it. The Truth, Aldo.

S 1 Your lips! Truth!

S 2 Your lips! Truth!

M Your lips! Truth!

ALDO (T) your image! Fa ther! Truth!

B Truth!

Vln 1 *col legno* *pizz* *col legno*

Vln 2 *col legno* *pizz* *col legno*

Vla *sul tasto*

Vc *cresc. poco a poco* Trem. *Molto Trem.* *fff* *Molto Vib. Non Trem.* Trem. *mp* *cresc. poco a poco*

Cb *cresc. poco a poco* Trem. *Molto Trem.* *fff* *Molto Vib. Non Trem.* Trem. *mp* *cresc. poco a poco*

151 152 153 154 155 156 157 158 159 160

M

To Flute

A. Fl. *pp* *pp* *f* *p* *p* *f* *p* *fff*

S. Sax. *pp* *mp* *pp* *p* *f* *p* *f* *p* *fff*

Cl. (B $\flat$ ) *mp* *pp* *p* *f* *p*

Mrb. *mp* *mf* *mf* *mp* *mf*

Perc.

EA

Hp.

Pno.

CARD.

S 1 Say it! Al do! *ff*

S 2 Say it! Al do! *ff*

M Say it! Al do! *ff*

ALDO (T) *f espressivo* If

B Say it! Al do! *ff*

Vln 1 *pizz* *col legno* *sul tasto*

Vln 2 *pizz* *col legno* *sul tasto*

Vla *sul pont.*

Vc *Molto Trem.* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *Molto Trem.* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

*fff* *mp cresc. poco a poco* *fff* *fff*

161 162 163 164 165 166 167 168 169 170







A. Fl.

S. Sax.

B. Cl.

Vib.

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

*cresc. poco a poco* **fff**

**pp** *cresc. poco a poco*

*mf* **f** *mf* **f**

*mf* **f** *mf* **f**

o - ther man.

*sul tasto* *sul pont.* *sul tasto*

*sul tasto* *sul pont.* *sul tasto*

*sul tasto* *sul pont.* *sul tasto*

→ Molto Trem. **fff** → Molto Trem.

Molto Vib. Non Trem. → Trem. **mp** *cresc. poco a poco* → Trem.

**mp** *cresc. poco a poco*

191 192 193 194 195 196 197 198 199 200



**P** **Q**

A. Fl.

S. Sax.

B. Cl.

Vib.

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

*pp cresc. poco a poco* *fff*

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

*mp* *cresc. poco a poco* *fff*

*mp* *cresc. poco a poco* *fff*

Stars! Stars! Stars! Stars! Stars! Stars!

211 212 213 214 215 216 217 218 219 220

R

Flute

A. Fl. *mf*

S. Sax. *mf*

B. Cl.

Vib. *f*

Perc. *pp cresc. poco a poco fff*

EA

Hp. *mf f mf f*

Pno. *mf f mf f*

CARD.

S 1 *f* Truth!

S 2 *f* Truth!

M *f* Truth!

ALDO (T) Truth! The Truth!

B Truth!

Vln 1 *sul tasto sul pont. sul tasto*

Vln 2 *sul tasto sul pont. sul tasto*

Vla *sul tasto sul pont. sul tasto*

Vc *Molto Vib. Non Trem. Trem. Molto Trem.*

Cb *mp cresc. poco a poco fff*

221 222 223 224 225 226 227 228 229 230

S

Fl.

S. Sax.

B. Cl.

Vib.

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

*mf* *p* *mf*

*mf* *p* *mf*

*pp cresc. poco a poco*

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*Molto Vib. Non Trem.* → *Trem.* → *Molto Trem.*

*Molto Vib. Non Trem.* → *Trem.* → *Molto Trem.*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

231 232 233 234 235 236 237 238 239 240

**T**

Fl. *mf* *mp* *mf* *simile*

S. Sax. *mf* *mp* *mf* *simile*

B. Cl.

Vib.

Perc. *fff* *pp* *cresc. poco a poco* *fff*

EA

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

CARD. *Cardano is now dispassionate and removed. His speech is slow, deliberate and pondering. When you reach... a certain age...*

S 1 With

S 2 With

M With

ALDO (T)

B

Vln 1 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vln 2 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vla *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vc *fff* *Molto Vib. Non Trem.* *cresc. poco a poco* *mp* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.* *fff*

Cb *fff* *mp* *cresc. poco a poco* *Trem.* *Molto Trem.* *fff*

241 242 243 244 245 246 247 248 249 250

U

Fl. *pp* *cresc. poco a poco* *fff* *mf* → Flz

S. Sax. *pp* *cresc. poco a poco* *fff* *mf* → Flz

B. Cl. *cresc. poco a poco* *fff* → Flz

Vib.

Perc. *pp* *cresc. poco a poco* *ff* To Tubular Bells

EA

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

CARD. the past is a trunk crammed with useless souvenirs, from cities you've forgotten...

S 1 *v* All

S 2 *v* All

M *v* All

ALDO (T) Speak the Truth!

B Speak the Thruth!

Vln 1 *>* sul tasto *>* sul pont. *>* sul tasto

Vln 2 *>* sul tasto *>* sul pont. *>* sul tasto

Vla *>* sul tasto *>* sul pont. *>* sul tasto

Vc *Molto Vib. Non Trem.* → Trem. → Molto Trem. *mp* *cresc. poco a poco* *fff*

Cb *mp* *cresc. poco a poco* *fff*

251 252 253 254 255 256 257 258 259 260



V

*accelerando poco a poco*

Fl. *Flz*

S. Sax. *mp cresc. poco a poco* *fff* *mf* *mp* *mf* *mp*

B. Cl.

Vib. *Tabular Bells* *fff* *Vibes*

Perc. *pp cresc. poco a poco* *fff*

EA

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

CARD. *And the future?* *A thimble containing...* *Air*

S 1 (All) your Stars

S 2 (All) your Stars

M (All) your Stars

ALDO (T)

B

Vln 1 *sul pont.* *sul tasto* *sul pont.*

Vln 2 *sul pont.* *sul tasto* *sul pont.*

Vla *sul pont.* *sul tasto* *sul pont.*

Vc *Molto Vib. Non Trem.* *mp* *cresc. poco a poco* *fff* *Trem.* *Molto Trem.*

Cb *Molto Vib. Non Trem.* *mp* *cresc. poco a poco* *fff* *Trem.* *Molto Trem.*

261 262 263 264 265 266 267 268 269 270

Fl. *mf* *mp* *mf* *mp* *fff* Flz

S. Sax. *mf* *mp* *mf* *mp* *fff* Flz

B. Cl. *ff*

Vib.

Perc. *pp* *cresc. poco a poco*

EA

Hp.

Pno. *mf* *f* *mf* *f*

CARD. When you are this age, you might look back. Learning...

S 1 All your stars!

S 2 All your stars!

M All your stars!

ALDO (T) Speak the truth!

B Speak the truth!

Vln 1 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vln 2 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vla *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vc *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *mp* *cresc. poco a poco* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

271 272 273 274 275 276 277 278 279 280

W

Fl. *f* *mp* *crescendo* *fff* *f* *mp*

S. Sax. *f* *mp* *crescendo* *fff* *f* *mp*

B. Cl. *f* *mp* *crescendo* *fff* *f* *mp*

Vib.

Perc. *fff* *pp* *cresc. poco a poco* *fff*

EA

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

CARD. Is graffito smeared on a window pane. Knowledge...

S 1 your stars, your stars,

S 2 your stars, your stars,

M your stars, your stars,

ALDO (T) your stars,

B

Vln 1 *sul tasto* *sul pont.* *sul tasto*

Vln 2 *sul tasto* *sul pont.* *sul tasto*

Vla *sul tasto* *sul pont.* *sul tasto*

Vc *fff* *mp* *cresc. poco a poco* *fff* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

Cb *fff* *mp* *cresc. poco a poco* *fff* *Molto Vib. Non Trem.* *Trem.* *Molto Trem.*

281 282 283 284 285 286 287 288 289 290

X

Y

8va

Fl.

S. Sax.

B. Cl.

Vib.

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO (T)

B

Vln 1

Vln 2

Vla

Vc

Cb

*f* *mp* *cresc. poco a poco* *f*

*pp cresc. poco a poco* *fff*

*mf* *f* *mf* *f*

Is idle whistling to keep the dread silence at bay. The Big Machine...

Your (Your) (Your) (Your) Your

*mp* *cresc. poco a poco* *fff* *mp*

Molto Vib. Non Trem. Trem. Molto Trem. Molto Vib. Non Trem.

*mp* *cresc. poco a poco* *fff* *mp*

291 292 293 294 295 296 297 298 299 300

♩ = 240

Fl. *mp* *cresc. poco a poco* *f*

S. Sax. *mp* *cresc. poco a poco* *f*

B. Cl. *mp* *cresc. poco a poco* *f*

Vib. *To Gongs*

Perc. *pp cresc. poco a poco* *fff* *pp*

EA

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

CARD. loves... a laugh. And it occurred in a constellation.

S 1 stars! Ve - ri - tas!

S 2 stars! Ve - ri - tas!

M stars! Ve - ri - tas!

ALDO (T) stars! Ve - ri -

B

Vln 1 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vln 2 *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vla *sul tasto* *sul pont.* *sul tasto* *sul pont.*

Vc *cresc. poco a poco* *Trem.* *Molto Trem.* *Molto Vib. Non Trem.* *mp* *cresc. poco a poco* *Trem.*

Cb *cresc. poco a poco* *Trem.* *Molto Trem.* *Molto Vib. Non Trem.* *mp* *cresc. poco a poco* *Trem.*

301 302 303 304 305 306 307 308 309 310

Z

a Tempo

♩ = 112 *rallentando*

Fl. *8va*

S. Sax. *fff*

B. Cl. *fff*

Vib. *mp* Gongs

Perc. *cresc. poco a poco* *fff*

EA

Hp. *mf* *f*

Pno. *mf* *f*

CARD. Far from me. Too far to see. To feel. To hear.

S 1

S 2

M

ALDO (T) *tas!*

B. *Ve - ri - tas!*

Vln 1 *Molto Trem.* *fff* *sul tasto 8va*

Vln 2 *Molto Trem.* *fff* *sul tasto 8va*

Vla *Molto Trem.* *fff* *sul tasto 8va*

Vc *Molto Trem.* *fff*

Cb *Molto Trem.* *fff*

311 312 313 314 315 316 317 318 319 320

Fl.

S. Sax.

B. Cl.

Vib.

Perc.

EA

Hp.

Pno.

CARD.

S 1

S 2

M

ALDO  
(T)

B

Vln 1

Vln 2

Vla

Vc

Cb

321 322 323 324 325 326 327

♩=96

Flute

Baritone Sax

Clarinet in B $\flat$

Vibraphone

Percussion

Electro Acoustic

Harp

Piano

CARDANO

Violin 1

Violin 2

Viola d'Amore

Violoncello

Contrabass

Dreamy wash of sound.

bowed

*p*

*p*

*pp*  $\rightarrow$  *p*

1 2 3 4 5 6 7 8





**B**

Fl.

B. Sx.

B $\flat$  Cl.

Vibes

Perc.

EA

Hp.

Pno.

CARD.

Vln 1

Vln 2

Vla. dam.

Vc

Cb

17 18 19 20 21 22 23 24

*breathy*

*pp*

*p*

*pp*

We have no choice but to live cheerfully. These things are good: Rest. Self-restraint.

8<sup>va</sup>

Fl. *dim al niente* *p* *dim al niente*

B. Sx. *pp* *p* *pp*

B♭ Cl.

Vibes

Perc.

EA

Hp.

Pno.

CARD. Orderliness. Serenity. Modesty. Change. Silliness. The theatre. Meeting a friend in the street. Having a month off the wine. Wine. Sleep. Food.

Vln 1

Vln 2

Vla. dam. *p* *dim poco a poco al niente*

Vc

Cb

25 26 27 28 29 30 31 32

C

Fl.

B. Sx.

B $\flat$  Cl.

Vibes

Perc.

EA

Hp.

Pno.

CARD. Riding. Sailing. Walking. Keeping up with events. Contemplation. Education. Piety. Sex. Feasting. Revelling in memory. Water. Fire. Music.

Vln 1

Vln 2

Vla. dam.

Vc

Cb

33 34 35 36 37 38 39 40

D

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

B. Sx. *pp*

B $\flat$  Cl. *dim poco a poco al niente*

Vibes

Perc.

EA

Hp.

Pno.

CARD. Being curious about the world. Long conversations. Telling tall stories. History. Being free. Little birds. Puppies. Cats.

Vln 1

Vln 2 *8va*

Vla. dam. *sul tasto* *pp*

Vc *dim poco a poco al niente*

Cb

41 42 43 44 45 46 47 48

Fl. *p* *dim al niente* *pp* *p* *p*

B. Sx. *pp* *p* *pp* *p* *dim al niente*

B<sup>b</sup> Cl.

Vibes

Perc.

EA

Hp. *pp*

Pno.

CARD. Knowing you will die.

Vln 1

Vln 2

Vla. dam. *p* *pp*

Vc

Cb

49 50 51 52 53 54 55 56

Fl. *pp* *dim al niente*

B. Sx.

B $\flat$  Cl.

Vibes

Perc.

EA

Hp. *pp*

Pno. *ppp*

CARD.

Vln 1 *8va*

Vln 2 *8va*

Vla. dam. *p* *dim poco a poco al niente*

Vc

Cb

57 58 59 60 61 62 63 64

Musical score for measures 65-72. The score includes parts for Flute (Fl.), Bassoon (B. Sx.), Bass Clarinet (B♭ Cl.), Vibraphone (Vibes), Percussion (Perc.), Electric Acoustic (EA), Harp (Hp.), Piano (Pno.), Card (CARD.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola da Gamba (Vla. dam.), Violoncello (Vc), and Contrabass (Cb). The Harp part begins with a *ppp* dynamic marking. The Piano part features complex chordal textures. The Vibraphone part has melodic lines with slurs and accents. The Percussion part has a steady rhythmic pattern. The Electric Acoustic part has a rhythmic pattern of eighth notes. The Card part has a steady rhythmic pattern. The Violin and Viola da Gamba parts are mostly silent. The Violoncello and Contrabass parts are mostly silent.



BIOGRAPHICA

Concert SCORE

Duration 05:00 approx.

VIII. LOCK OF COMBINATIONS

Mary Finsterer

$\text{♩} = 230$  *giubilante*

Alto Flute

Soprano Sax.

Bass Clarinet

Vibraphone

Percussion

Electro Acoustic

Harp

Celesta

Soprano 1

Soprano 2

Mezzo Soprano

Tenor

Baritone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Mechanical sounds, roulette wheels spinning.

Cymbal Roll

Solo

*ppp* *crescendo poco a poco*

1 2 3 4 5 6 7 8 9 10 11 12 13

**A**  $\text{♩} = 96$

ftz.  
*mp*

S. Sax.

B $\flat$  Cl. *mp* ftz.

Vibes (soft mallets)  
*mp* sustain pedal *sempre*

Perc.

EA

Hp.

Cel. *mp* The asterisk indicates the beginning of the pitch and rhythmic cycle.

S 1

S 2

M

T

B

Vln 1

Vln 2 *pizz.*  $\text{♯}$  *f*

Vla *pizz.*  $\text{♯}$  *f*

Vc *Solo* *f*

Cb

14 15 16 17 18 19 20

**B**

A musical score for a section titled 'B'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: A. Fl., S. Sax., B $\flat$  Cl., Vibes, Perc., EA, Hp., Cel., S 1, S 2, M, T, B, Vln 1, Vln 2, Vla, Vc, and Cb. The score spans seven measures, numbered 21 to 27 at the bottom. The woodwinds (A. Fl., S. Sax., B $\flat$  Cl.) and strings (Vln 1, Vln 2, Vla, Vc, Cb) have active parts, while the percussion (Perc.) and EA staves are mostly silent. The vocal parts (S 1, S 2, M, T, B) are also silent. The key signature has one sharp (F#) and the time signature is 4/4.

[ C ]

A. Fl. *to Flute*

S. Sax.

B $\flat$  Cl. *To Bass Clarinet*

Vibes

Perc.

EA

Hp.

Cel.

S 1

S 2 *mf*  
This in - ven - tion,

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

28 29 30 31 32 33 34

D

A. Fl.

S. Sax.

B. Cl.

Vibes

Perc.

EA

Hp.

Cel.

S 1

S 2

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

35 36 37 38 39 40 41

*mf*  
With pre - ci - sion of de -

*mf*  
this in - ven - tion com - bines the mys - try of num - bers.

*mf*  
this in - ven - tion com - bines the mys - try of num - bers.

Detailed description: This is a page of a musical score for the piece 'Lock of Combinations' from the 'Biographica' series. The score is for measures 35 through 41. It features a variety of instruments: A. Fl., S. Sax., B. Cl., Vibes, Perc., EA, Hp., Cel., S 1, S 2, M, T, B, Vln 1, Vln 2, Vla, Vc, and Cb. The vocal parts (S 1, S 2, M) have lyrics: 'this in - ven - tion com - bines the mys - try of num - bers.' and 'With pre - ci - sion of de -'. A dynamic marking of *mf* is present. The score includes complex rhythmic patterns and chordal textures across the instrumental parts.

A. Fl.

S. Sax.

B. Cl.

Vibes

Perc.

EA

Hp.

Cel.

S 1  
sign,

S 2  
A se - quence of discs that la - bour in un - ion.

M  
A se - quence of discs that la - bour in un - ion.

T

B

Vln 1

Vln 2

Vla

Vc

Cb

*diminuendo*

*mp*

42 43 44 45 46 47 48

E

A musical score for the piece 'Lock of Combinations' from the 'Biographica' collection. The score is arranged for a large ensemble and spans measures 49 to 55. The instruments included are:

- A. Fl. (Alto Flute)
- S. Sax. (Soprano Saxophone)
- B. Cl. (Bass Clarinet)
- Vibes (Vibraphone)
- Perc. (Percussion)
- EA (Euphonium)
- Hp. (Harp)
- Cel. (Cello)
- S 1, S 2 (Soprano voices)
- M (Mezzo-soprano)
- T (Tenor)
- B (Bass)
- Vln 1, Vln 2 (Violins)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score features a variety of musical textures. The woodwinds (B. Cl., Vibes, Hp., Cel.) and strings (Vln 1, Vln 2, Vla, Vc, Cb) play active parts, while the vocalists (S 1, S 2, M, T, B) are mostly silent. The B. Cl. part includes a dynamic marking of *mp* (mezzo-piano) starting in measure 53. The overall style is contemporary and complex.

49 50 51 52 53 54 55

A. Fl. *mp* *cresc. poco a poco* *mp*  
S. Sax. *mf*  
B. Cl. *cresc. poco a poco* *mf* *mp*  
Vibes *mf* Tubular Bells  
Perc.  
EA  
Hp. *mf*  
Cel. *mf*  
S 1 To com - pre - hend com - bi - na - tion this de -  
S 2 To com - pre - hend com - bi - na - tion this de -  
M To com - pre - hend com - bi - na - tion this de -  
T *mf* To com - pre - hend com - bi - na - tion  
B *mf* To com - pre - hend com - bi - na - tion  
Vln 1 *cresc. poco a poco* *mf* *pizz.* *With Contrabass*  
Vln 2 *cresc. poco a poco* *mf* *pizz.* *With Contrabass*  
Vla *cresc. poco a poco* *mf*  
Vc *cresc. poco a poco* *mf* *pizz.* *With Violin & Viola*  
Cb *cresc. poco a poco* *mf*

56 57 58 59 60 61 62



**F**

A. Fl.  
S. Sax.  
B. Cl.  
T.B.  
Perc.  
EA  
Hp.  
Cel.  
S 1  
S 2  
M  
T  
B  
Vln 1  
Vln 2  
Vla  
Vc  
Cb

63 64 65 66 67 68 69

vice de - ploys. A com - bi - na - tion dial ap - pend - ded to an ax -  
vice de - ploys. A com - bi - na - tion dial ap - pend - ded to an ax -  
vice de - ploys. A com - bi - na - tion dial ap - pend - ded to an ax -  
— this de - vice — de - ploys. — A com - bi - na - tion dial ap - pend - ded — to — an ax -  
— this de - vice — de - ploys. — A com - bi - na - tion dial ap - pend - ded — to — an ax -

G

A. Fl.  
S. Sax.  
B. Cl.  
T.B.  
Perc.  
EA  
Hp.  
Cel.  
S 1  
S 2  
M  
T  
B  
Vln 1  
Vln 2  
Vla  
Vc  
Cb

le, the ax - le pro - ceeds per - se - ve - ral discs and an im - pe - tus cam. As the hea - ven - ly orbs  
le, the ax - le pro - ceeds per - se - ve - ral discs and an im - pe - tus cam. As the hea - ven - ly orbs  
le, the ax - le pro - ceeds per - se - ve - ral discs and an im - pe - tus cam. As the hea - ven - ly orbs  
- le, the ax - le pro - ceeds per - se - ve - ral discs and an im - pe - tus cam. hea - ven - ly  
- le, the ax - le pro - ceeds per - se - ve - ral discs and an im - pe - tus cam. hea - ven - ly

70 71 72 73 74 75 76

H

A. Fl.

S. Sax.

B. Cl.

T.B.

Perc.

EA

Hp.

Cel.

S 1

S 2

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

77 78 79 80 81 82 83

move and shud - der af - firm - ing our fates. When a dial is re - solved, re - solved.

move and shud - der af - firm - ing our fates. When a dial is re - solved, re - solved.

move and shud - der af - firm - ing our fates. When a dial is re - solved, re - solved.

orbs move and shud - der af - firm - ing our fates. When a dial is re - solved, re -

orbs move and shud - der af - firm - ing our fates. When a dial is re - solved, re -

I      ♩ = 102

A. Fl.      *p*

S. Sax.

B. Cl.      To Clarinet in Bb

T.B.      Vibes (soft mallets) \*      *mf*      The asterisk indicates the beginning of the pitch and rhythmic cycle.

Perc.

EA      *diminuendo poco a poco al niente*

Hp.      \*      *f*      The asterisk indicates the beginning of the pitch and rhythmic cycle.

Cel.      To Piano      \*      *f*      Piano

S 1

S 2

M      The

T      *f*      Ah      Ah

B      *f*      Ah      Ah

Vln 1      arco \*      *f*

Vln 2      arco \*      *f*

Vla      arco \*      *f*

Vc      arco \*      *f*

Cb      arco \*      *f*

84      85      86      87      88      89      90

A. Fl. *mf* *mp*

S. Sax.

B. Cl. Clarinet in Bb *mp*

Vibes

Perc.

EA

Hp. F# D# G# A# F# C#

Pno.

S 1 *f*  
the im - pe - tus cam. Ap - plied to which is a rod of me - tal.

S 2  
ax - le ro - tates, the im - pe - tus cam. Ap - plied to which is a rod of me - tal. As the cam

M  
ax - le ro - tates, the im - pe - tus cam. Ap - plied to which is a rod of me - tal.

T  
Ah Ah Ah Ah Ah Ah Ah

B  
Ah Ah Ah Ah Ah Ah Ah

Vln 1

Vln 2

Vla

Vc

Cb

91 92 93 94 95 96 97

**J**

A. Fl.  
S. Sax.  
B $\flat$  Cl.  
Vibes  
Perc.  
EA  
Hp.  
Pno.  
S 1  
S 2  
M  
T  
B  
Vln 1  
Vln 2  
Vla  
Vc  
Cb

turns, A mi - nute tab on the ad - ja - cent disc; al - so called the 'mus - cle of the ro - ta'.  
turns, A mi - nute tab on the ad - ja - cent disc; al - so called the 'mus - cle of the ro - ta'.  
turns the pin con - tracts. A mi - nute tab on the ad - ja - cent disc; al - so called the 'mus - cle of the ro - ta'.  
Ah Ah Ah The mus - cle of the ro - ta.  
Ah Ah Ah The mus - cle of the ro - ta.

G $\sharp$  A $\sharp$  E $\sharp$  E $\sharp$  C $\sharp$  B $\flat$  F $\sharp$  E $\flat$  F $\sharp$  *mp*

98 99 100 101 102 103 104

K

A. Fl. *mf*

S. Sax. *mf*

B $\flat$  Cl. *mf*

Vibes

Perc.

EA

Hp. *f*

Pno.

S 1  
So is all the u - ni - verse. that

S 2  
So is all the u - ni - verse. A se - quence of wheels. that

M  
A se - quence of wheels.

T  
Ah

B  
Ah

Vln 1

Vln 2

Vla

Vc

Cb

105 106 107 108 109 110 111

L

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (A. Fl., S. Sax., B♭ Cl.), Vibes, Perc., and EA. The middle section features the Piano (Pno.) and Harp (Hp.). The bottom section contains vocal parts for Soprano 1 (S 1), Soprano 2 (S 2), Mezzo (M), Tenor (T), and Bass (B), along with strings (Vln 1, Vln 2, Vla, Vc, Cb). The score is divided into measures 112 through 118. A dynamic marking of *f* (forte) is present in several staves, and a performance instruction *diminuendo poco a poco al niente* is written below the EA staff. A box labeled 'L' is positioned above the first measure of the woodwind section.

112

113

114

115

116

117

118



M

A. Fl.  
S. Sax.  
B $\flat$  Cl.  
Vibes  
Perc.  
EA  
Hp.  
Pno.  
S 1  
S 2  
M  
T  
B  
Vln 1  
Vln 2  
Vla  
Vc  
Cb

con - tacts the disc ad - ja - cent to it. This con - tin - ues un - til all discs are  
con - tacts the disc ad - ja - cent to it. This con - tin - ues un - til all discs are  
con - tacts the disc ad - ja - cent to it. This con - tin - ues un - til all discs are  
tacts the disc. Ah Ah Con - tin - ues un - til all discs are gy -  
tacts the disc. Ah Ah Con - tin - ues un - til all discs are gy -

D $\sharp$  G $\sharp$  A $\sharp$  F $\sharp$  C $\sharp$  G $\flat$  A $\sharp$  E $\sharp$  C $\sharp$

119 120 121 122 123 124 125

**N**

A. Fl.  
S. Sax.  
B $\flat$  Cl.  
Vibes  
Perc.  
EA  
Hp.  
Pno.  
S 1  
S 2  
M  
T  
B  
Vln 1  
Vln 2  
Vla  
Vc  
Cb

126 127 128 129 130 131 132

gy - rat - ing. I call this pick - ing up the wheels. Each disc on the ax - le  
gy - rat - ing. I call this pick - ing up the wheels. Each disc on the ax - le  
gy - rat - ing. I call this pick - ing up the wheels. Each disc on the ax - le  
rat - ing. Ah Ah Ah Pick - ing up the  
rat - ing. Ah Ah Ah Pick - ing up the  
B $\flat$  F $\sharp$  E $\flat$  F $\sharp$  mp D $\flat$   
ff

O

A. Fl.

S. Sax.

B $\flat$  Cl.

Vibes

Perc.

EA  
*diminuendo poco a poco al niente*

Hp.  
G $\flat$  B $\sharp$  A $\flat$  A $\sharp$  f E $\sharp$  B $\flat$  G $\sharp$  E $\flat$  C $\flat$  E $\sharp$  F $\sharp$  B $\sharp$

Pno.

S 1  
has all sca - ri - fi - ca - tion in - cised. When the cor - rect com - bi - na - tion

S 2  
has all sca - ri - fi - ca - tion in - cised. When the cor - rect com - bi - na - tion is dialled. And so it is.

M  
has all sca - ri - fi - ca - tion in - cised. When the cor - rect com - bi - na - tion dialled. And so it is. It is.

T  
wheels. Each disc on the ax - le. Sca - ri - fi - ca - tion. Com - bi - na -

B  
wheels. Each disc on the ax - le. Sca - ri - fi - ca - tion. Com - bi - na -

Vln 1

Vln 2

Vla

Vc

Cb

133 134 135 136 137 138 139



A. Fl.

S. Sax.

B $\flat$  Cl.

Vibes

Perc.

EA

Hp.

Pno.

S 1

S 2

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

147

148



Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1

S 2

Caterina (M)

T

Giam. (B)

Vln 1

Vln 2

Vla

Vc

Cb

Cymbal Roll

*p*

the weaknesses. His mind is fine. He grasps the great numbers. My son Giambattista Cardano. There will be statues in every city extolling his name.

4 5 6

**A**

Musical score for section A, featuring woodwinds, percussion, strings, and vocalists. The score is divided into three systems of measures.

**Woodwinds:** Flute (Fl.), Soprano Saxophone (S. Sax.), and Clarinet in B-flat (Cl. (B $\flat$ )). All parts are marked *ff* (fortissimo).

**Percussion:** Vibraphone (Vib.) and Percussion (Perc.). Percussion is marked *fff* (fortississimo).

**Other Instruments:** Bell Plate (Bell Pl.), Gong, Gong, Anvil (Anv.), Harp (Hp.), and Piano (Pno.). The Piano part features a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with a '6' below the notes.

**Vocalists:** CARD. (Cardinal), S 1, S 2, Caterina (M), T, and Giam. (B). All vocal parts are currently silent.

**Strings:** Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The string parts are marked with *p* (piano) and *ff* (fortissimo) dynamics, and include the instruction *sul pont.* (sul ponticello).



Fl. *dim poco a poco al niente*

S. Sax. *dim poco a poco al niente*

Cl. (B<sub>♭</sub>) *dim poco a poco al niente*

Vib.

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD. My first son was the image of my father. As a little boy he was

S 1

S 2

Caterina (M)

T

Giam. (B)

Vln 1

Vln 2

Vla

Vc

Cb

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl.), Saxophone (S. Sax.), Clarinet in B-flat (Cl. (B $\flat$ )), Vibraphone (Vib.), Percussion (Perc.), Bell Peal (Bell Pl.), Gong, Gong, Anvil (Anv.), Harp (Hp.), Piano (Pno.), and a vocal line (CARD.). The Piano part features a complex, rhythmic accompaniment with many sixteenth notes and sixths. The vocal line includes the lyrics: "good, kind, simple hearted. He was deaf in his right ear small, white restless eyes. Two toes on his left foot. Joined by one membrane. Back slightly hunched. A". The score is divided into three measures, with measure numbers 13, 14, and 15 indicated at the bottom.

**B**

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl., S. Sax., Cl. (B $\flat$ ), Vib., Perc., Bell Pl., Gong (two staves), Anv., Hp., Pno., CARD., S 1, S 2, Caterina (M), T, Giam. (B), Vln 1, Vln 2, Vla, Vc, and Cb. The vocal parts (CARD., S 1, S 2, Caterina, T) have lyrics written below their staves. The piano part (Pno.) features a complex, rhythmic accompaniment with many sixteenth notes and sixths. The string parts (Vln 1, Vln 2, Vla, Vc, Cb) provide harmonic support with various textures and articulations. The woodwinds and brass parts are mostly silent in this section, indicated by rests.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Fl. (Flute)
- S. Sax. (Soprano Saxophone)
- Cl. (B.) (Clarinet in Bb)
- Vib. (Vibraphone)
- Perc. (Percussion)
- Bell Pl. (Bell Plate)
- Gong (Gong)
- Gong (Gong)
- Anv. (Anvil)
- Hp. (Hammered Drum)
- Pno. (Piano)
- CARD. (Cardinal) - vocal line with lyrics: "poison. Of his attempts. Of his need for revenge. Of his trying to swerve as he rushed headlong into fate. Of him. My Giambattista. Of his little neck"
- S 1 (Soprano 1)
- S 2 (Soprano 2)
- Caterina (M) (Caterina)
- T (Tenor)
- Giam. (B) (Giambattista)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Cello)

The score spans three measures, with measure numbers 19, 20, and 21 indicated at the bottom of the page.



Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1

S 2

Caterina (M)

T

Giam. (B)

Vln 1

Vln 2

Vla

Vc

Cb

*mf*

*fff*

*mf*

To be played by Chorus Member

*mf sempre*

To be played by Chorus Member

*mf sempre*

I knew when you drew me in to your web, I

*ff* *p* *ff* *p* *ff* *p* *ff*

*ff* *p* *ff* *p* *ff* *p* *ff*

*ff* *p* *ff* *p* *ff* *p* *ff*

30 31 32 33 34 35 36 37

**D**

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page. The score spans measures 38 to 45. The key signature is D major, and the time signature is 2/2. The percussion part includes Cymbal, Serape, and Gong. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwind section includes Flute, Saxophone, Clarinet, and Bassoon. The keyboard section includes Harp and Piano. The vocalists are S1, S2, Caterina (M), and T. The lyrics for the vocalists are: "knew you were a whore. Mocked from eve-ry win-dow, from".

38 39 40 41 42 43 44 45

GP E

Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1  
Whore...

S 2  
Whore...

Caterina (M)  
Whore...

T  
Whore...

Giam. (B)  
— eve - ry — door. — I knew but I — suc - cumbed. —

Vln 1  
con sord. *pp*  $\leftarrow$  *mp* *pp*  $\leftarrow$  *mp*

Vln 2  
con sord. *pp*

Vla  
con sord. *pp*

Vc  
con sord. *pp*  $\leftarrow$  *mp* *pp*  $\leftarrow$  *mp*

Cb

46 47 48 49 50 51 52 53



F

The musical score is arranged in a vertical stack of staves. The instruments and vocalists included are:

- Fl. (Flute)
- S. Sax. (Soprano Saxophone)
- Cl. (B.) (Clarinet in Bb)
- Vib. (Vibraphone)
- Perc. (Percussion)
- Bell Pl. (Bell Plate)
- Gong (two staves)
- Anv. (Anvil)
- Hp. (Harp)
- Pno. (Piano)
- CARD. (Card)
- S 1 (Soprano 1)
- S 2 (Soprano 2)
- Caterina (M) (Caterina)
- T (Tenor)
- Giam. (B) (Giam. Bass)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Cello)

The score spans measures 54 to 61. The key signature changes from one flat to two flats at measure 57. The time signature changes from 2/2 to 3/2 at measure 60. Dynamics include *pp*, *mp*, and *p*. The vocal line for Caterina (M) includes the lyrics "O - ver and".

54 55 56 57 58 59 60 61

Fl.

S. Sax.

Cl. (B $\flat$ )

Vib.

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1

S 2

Caterina (M)  
o - ver, turn - ing and turn - ing, like a wa - ter wheel. That is

T

Giam. (B)

Vln 1  
*pp*  $\leftarrow$  *mp*

Vln 2

Vla

Vc  
*pp*  $\leftarrow$  *mp*

Cb  
*pp*  $\leftarrow$  *mp*

shadow voice

62 63 64 65 66 67 68 69

G

*espressivo*

Fl. *pp*

S. Sax. *pp*

Cl. (B.) *pp*

Vibes (very soft mallets, maximum sustain pedal) *pp*

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1

S 2

Caterina (M)  
all you speak...

T

Giam. (B)  
I \_\_\_\_\_ have seen you, \_\_\_\_\_ my wife \_\_\_\_\_ with mer - chants, \_\_\_\_\_ with sail - ors, \_\_\_\_\_ ad - mi-rals, \_\_\_\_\_

Vln 1 *pp*

Vln 2 *pp* *mp* *pp* *mp* *simile*

Vla *pp* *mp* *pp* *mp* *simile*

Vc *espressivo* *pp*

Cb *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

70 71 72 73 74 75 76 77

**H**

Fl.

S. Sax.

Cl. (B)

Vib. *To Marimba*

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CARD.

S 1

S 2

Caterina (M)

T

Giam. (B)

Vln 1

Vln 2

Vla

Vc

Cb

The son of a genius, so

*pp mp p pp mp pp mp pp mp*

78 79 80 81 82 83 84

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

S. Sax. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Cl. (B.)

Vib. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CATERINA

S 1

S 2

Caterina (M)  
bu - sy soak - ing in his fa - ther's praise. Could - n't see what his own wife was up to. I'm glad they

T

Giam. (B)

Vln 1

Vln 2

Vla

Vc *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Cb *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

85 86 87 88 89

I

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

S. Sax. *pp* *mp* *p* *pp* *mp* *pp* *mp* *pp* *mp*

Cl. (B.) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vib. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc.

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CATERINA  
S 1  
S 2  
CATERINA (M)  
T  
GIAM. (B)

laugh at you! I'm glad Giam-bat-tis-ta I'm glad! Lom-  
They may laugh But what is that? Stars are born they say and

Vln 1 *p* *mf* *mf* *mf* *mf* *mf*

Vln 2 *pp* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Vla *pp* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Vc *pp* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

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

90 91 92 93 94

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

S. Sax.

Cl. (B.) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vib. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc. *ppp* *sempre*

Bell Pl.

Gong

Gong

Anv.

Hp.

Pno.

CATERINA

S 1

S 2

Caterina (M) bat - dy laughs at you! You \_\_\_\_\_ and your fa - ther! \_\_\_\_\_ Ha! \_\_\_\_\_

T

Giam. (B) com - ets fly \_\_\_\_\_ in-to e - ter - nal night. An - gels dance \_\_\_\_\_ and dae - mons sail \_\_\_\_\_

Vln 1

Vln 2

Vla

Vc *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Cb *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

**J**

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl., S. Sax., Cl. (B $\flat$ ), Vib., Perc., Bell Pl., Gong, Gong, Anv., Hp., Pno., CARD., S 1, S 2, Caterina (M), T, Giam. (B), Vln 1, Vln 2, Vla, Vc, and Cb. The Percussion part features a rhythmic pattern of eighth notes. The vocal part for Giam. (B) includes lyrics: "They sail o - ceans we shall ne - ver see Ca-ter-i - na, let them laugh." The score is divided into measures numbered 100 through 105.

100

101

102

103

104

105



# IXb. THE CRIME

Caterina  
*Qui primo aspectu noli*

♩ = 114

Alto Flute

Soprano Sax.

Bass Clarinet

Crotales

Tamtam

Harp

Celesta / Piano

Caterina (Mezzo Soprano)

Violin 1

Violin 2

Viola d'Amore

Violoncello

Contrabass

Tamtam. Soft mallets. No attack.  
Create a 'shadow'.

*ppp* sempre

*p*

106 107 108 109 110 111 112 113

106 107 108 109 110 111 112 113

A musical score for measures 114 through 121. The score is arranged in a system with multiple staves. The instruments listed on the left are: A. Fl., S. Sax., B. Cl., Cr., Tam, Hp., Cel. / Pno., Caterina (MS), Vln 1, Vln 2, Vla. dam., Vc, and Cb. The measures are numbered 114, 115, 116, 117, 118, 119, 120, and 121. The S. Sax. part has a *ppp* dynamic marking in measure 121. The Hp. part has a circled note in measure 114 and a circled note with a flat in measure 118. The rest of the staves are mostly empty, indicating rests for those instruments.

A. Fl.

S. Sax.

B. Cl.

Crt.

Tam

Hp.

Cel. / Pno.

Caterina (MS)

Vln 1

Vln 2

Vla. dam.

Vc

Cb

122 123 124 125 126 127 128 129

122 123 124 125 126 127 128 129

*pp*

*pp* *dim poco a poco al niente* *pp*

*pp*

Crotales (bowed)

*p*

*mp*

Qui pri - mo as - pec -

130 131 132 133 134 135 136 137

130 131 132 133 134 135 136 137

tu no - li, sed e - tiam

The musical score consists of ten staves. The top three staves are for woodwinds: A. Fl. (Alto Flute), S. Sax. (Soprano Saxophone), and B. Cl. (Bass Clarinet). The next two staves are for Percussion: Crt. (Cymbal) and Tam. (Tambourine). The following two staves are for Keyboard: Hp. (Harp) and Cel. / Pno. (Celesta / Piano). The vocal line for Caterina (MS) is on the next staff, with lyrics 'tu no - li, sed e - tiam'. The bottom four staves are for strings: Vln 1 (Violin 1), Vln 2 (Violin 2), Vla. dam. (Viola da Gamba), Vc. (Violoncello), and Cb. (Contrabasso). Measures 130-137 are indicated at the bottom of the score.

138 139 140 141 142 143 144 145

138 139 140 141 142 143 144 145

Caterina (MS)  
co - ram - ten - tans eum.

138 139 140 141 142 143 144 145

The musical score consists of ten staves. The top three staves are for woodwinds: A. Fl. (Alto Flute), S. Sax. (Soprano Saxophone), and B. Cl. (Bass Clarinet). The next two staves are for Percussion: Crt. (Cymbal) and Tam. (Tambourine). The following two staves are for Keyboard: Hp. (Harp) and Cel. / Pno. (Celesta / Piano). The seventh staff is for the vocal line, Caterina (MS), with lyrics: "co - ram - ten - tans eum." The bottom four staves are for strings: Vln 1 (Violin 1), Vln 2 (Violin 2), Vla. dam. (Viola da Gamba), Vc. (Violoncello), and Cb. (Contrabasso). The score is divided into measures 138 through 145, with measure numbers printed below the staves.

146 147 148 149 150 151 152 153

A. Fl.

S. Sax.

B. Cl.

Crt.

Tam.

Hp.

Cel. / Pno.

Caterina (MS)  
Qui u - ti - nam om - nes vir - gi - nes in - pec - to -

Vln 1  
*pp*

Vln 2  
*pp*

Vla. dam.

Vc  
*pp*

Cb

146 147 148 149 150 151 152 153

Detailed description: This page of a musical score covers measures 146 to 153. The score is arranged in a multi-staff format. At the top, the woodwind section includes parts for Alto Flute (A. Fl.), Soprano Saxophone (S. Sax.), and Bass Clarinet (B. Cl.), all with melodic lines. Below them are the Percussion parts for Cymbals (Crt.) and Tam-tam (Tam.), which are mostly silent. The Keyboard section consists of Harp (Hp.) and Celesta/Piano (Cel. / Pno.), also silent. The vocal soloist, Caterina (MS), has a line with lyrics: "Qui u - ti - nam om - nes vir - gi - nes in - pec - to -". The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola da Gamba (Vla. dam.), Violoncello (Vc), and Contrabass (Cb). The strings play a rhythmic accompaniment, with Vln 1, Vln 2, and Vc marked *pp* (pianissimo). The Viola da Gamba has a melodic line. The page is numbered 25 at the bottom.

154 155 156 157 158 159 160 161

154 155 156 157 158 159 160 161

re ut \_\_\_\_\_ hoc \_\_\_\_\_ in - cer - tus.

**molto vib.**  
*pp*

**molto vib.**  
*pp*

**molto vib.**  
*pp*

154 155 156 157 158 159 160 161

Detailed description: This page of a musical score, numbered 26, covers measures 154 to 161. The score is arranged in a multi-staff format. The top section includes staves for A. Fl., S. Sax., B. Cl., Crt., and Tam. The middle section includes staves for Hp. and Cel./Pno. The bottom section includes a vocal line for Caterina (MS) with lyrics 're ut \_\_\_\_\_ hoc \_\_\_\_\_ in - cer - tus.', and staves for Vln 1, Vln 2, Vla. dam., Vc, and Cb. The vocal line and string parts (Vln 1, Vln 2, Vc) feature dynamic markings of *pp* and **molto vib.** starting in measure 160. The string parts also include hairpins indicating a crescendo. The woodwind and percussion parts (A. Fl., S. Sax., B. Cl., Crt., Tam) have rests in measures 154-155 and then play sustained notes with slurs in measures 156-161. The keyboard parts (Hp., Cel./Pno.) have rests throughout the entire passage.





170 171 172 173 174 175 176 177

170 171 172 173 174 175 176 177

di - ci - um me - um an - nun - tia - bit ve - ri -

*pizz* *arco*  
*pp*  
*pizz* *arco*  
*pp*  
*pizz* *arco*  
*pp*

170 171 172 173 174 175 176 177

Detailed description: This page of a musical score covers measures 170 to 177. The instruments listed on the left are A. Fl., S. Sax., B. Cl., Crt., Tam, Hp., Cel./Pno., Caterina (MS), Vln 1, Vln 2, Vla. dam., Vc, and Cb. The vocal line for Caterina (MS) has lyrics: "di - ci - um me - um an - nun - tia - bit ve - ri -". The score includes various musical notations such as notes, rests, and dynamic markings like *pizz* and *pp*. The string parts (Vln 1, Vln 2, Vla. dam., Vc) have specific performance instructions: *pizz* and *pp* for measures 173-175, and *arco* for measures 176-177. The woodwind and brass parts (A. Fl., S. Sax., B. Cl., Crt., Hp., Cel./Pno.) feature sustained notes and rests across the measures.

178 179 180 181 182 183 184 185

178 179 180 181 182 183 184 185

Caterina (MS)  
ta - tem suam, ve - ri - ta - tem suam, \_\_\_\_\_

The musical score is arranged in systems. The first system includes A. Fl., S. Sax., B. Cl., Crt., and Tam. The second system includes Hp. The third system includes Cel. / Pno. The fourth system includes Caterina (MS) with lyrics. The fifth system includes Vln 1, Vln 2, Vla. dam., Vc, and Cb. Measure numbers 178-185 are printed below the first and fifth systems.

186 187 188 189 190 191 192 193

A. Fl.

S. Sax.

B. Cl.

Crt.

Tam

Hp.

Cel. / Pno.

Caterina (MS)

Vln 1

Vln 2

Vla. dam.

Vc

Cb

186 187 188 189 190 191 192 193

vi - de - tur os - ten -

*un po 'vib.*

*pp un po 'vib.*

*pp*

*un po 'vib.*

*pp un po 'vib.*

*pp*

194 195 196 197 198 199 200 201

194 195 196 197 198 199 200 201

Caterina (MS)  
de - re eum, eum,

The musical score consists of ten staves. The top three staves are for woodwinds: A. Fl., S. Sax., and B. Cl. The next two staves are for percussion: Cr. and Tam. The fifth and sixth staves are for keyboard: Hp. and Cel. / Pno. The seventh staff is for the vocal line, Caterina (MS), with lyrics 'de - re eum, eum,'. The eighth, ninth, and tenth staves are for strings: Vln 1, Vln 2, and Vla. dam., Vc, and Cb. The score is divided into measures 194 through 201. The vocal line has a long note in measure 195 and another in measure 198. The instrumental parts feature various rhythmic patterns and dynamics, with some measures containing rests.

202 203 204 205 206 207 208 209

202 203 204 205 206 207 208 209

Caterina (MS)  
Tam a - mans ve - re, aut a - ge - re in - ten - dit ces -

202 203 204 205 206 207 208 209

The musical score consists of ten staves. The top three staves are for woodwinds: A. Fl., S. Sax., and B. Cl. The next two staves are for Percussion: Crt. and Tam. The fifth staff is for Harp (Hp.). The sixth staff is for Celesta/Piano (Cel./Pno.). The seventh staff is for the vocal line, Caterina (MS), with lyrics: "Tam a - mans ve - re, aut a - ge - re in - ten - dit ces -". The bottom four staves are for strings: Vln 1, Vln 2, Vla. dam., Vc, and Cb. The score is divided into measures 202 through 209. The woodwinds and strings play sustained notes with some melodic movement. The vocal line has a specific melodic contour. The percussion parts are mostly rests.

A. Fl.

S. Sax.

B. Cl.

Crt.

Tam

210 211 212 213 214 215 216 217

Hp.

Cel. / Pno.

Caterina (MS)  
su - ros, ces - su - ros. Et se -

Vln 1

Vln 2

Vla. dam.

Vc

Cb

210 211 212 213 214 215 216 217

A. Fl. *mp*

S. Sax. *mp*

B. Cl. *mp*

Crt.

Tam

218 219 220 221 222 223 224 225

Hp.

Cel. / Pno.

Caterina (MS)  
duc - tus sum — qui — num nu - per — qui in -

Vln 1 *mp*

Vln 2 *mp*

Vla. dam.

Vc *mp*

Cb *mp*

218 219 220 221 222 223 224 225

Detailed description: This page of a musical score covers measures 218 to 225. The score is arranged in a standard orchestral format. At the top, the woodwind section includes parts for Alto Flute (A. Fl.), Soprano Saxophone (S. Sax.), and Bass Clarinet (B. Cl.), all marked *mp*. Below them are the strings: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola da Gamba (Vla. dam.), Violoncello (Vc), and Contrabass (Cb), all also marked *mp*. The keyboard section consists of Harpsichord (Hp.) and Celesta/Piano (Cel. / Pno.). A vocal line for Caterina (MS) is positioned above the strings, with lyrics: "duc - tus sum — qui — num nu - per — qui in -". The percussion section includes a Crota (Crt.) and a Tam-tam (Tam). The score is divided into measures 218 through 225, with bar lines clearly marked. The key signature has two flats, and the time signature is common time (C).

A musical score for a scene titled "IXb. THE CRIME". The score is arranged in a multi-staff format. The instruments and parts include:

- A. Fl.** (Alto Flute)
- S. Sax.** (Soprano Saxophone)
- B. Cl.** (Bass Clarinet)
- Crt.** (Cymbal)
- Tam.** (Tambourine)
- Hp.** (Harp)
- Cel. / Pno.** (Celesta / Piano)
- Caterina (MS)** (Vocal line with lyrics: "fi - de - lis, per - la - cry - mas.")
- Vln 1** (Violin 1)
- Vln 2** (Violin 2)
- Vla. dam.** (Viola da gamba)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score spans measures 226 to 233. The vocal line for Caterina (MS) includes the lyrics: "fi - de - lis, per - la - cry - mas." The instrumental parts feature various musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The page number 35 is centered at the bottom.



234 235 236 237 238 239 240 241

234 235 236 237 238 239 240 241

Caterina (MS)  
Nunc e - nim ad ca - ve cre - das,

8

Detailed description: This page of a musical score covers measures 234 to 241. The instruments listed on the left are A. Fl., S. Sax., B. Cl., Cr. (Corno), Tam (Tambour), Hp. (Harpsichord), Cel. / Pno. (Celesta/Piano), Caterina (MS) (Soprano), Vln 1, Vln 2, Vla. dam. (Violoncello), Vc. (Violone), and Cb. (Cello). The vocal line for Caterina (MS) includes the lyrics "Nunc e - nim ad ca - ve cre - das,". The score features various musical notations including rests, notes, slurs, and dynamic markings like 'v' (vibrato) and 'p' (piano). Measure numbers 234 through 241 are printed below the staves.

Musical score for measures 242-249. The score includes parts for A. Fl., S. Sax., B. Cl., Cr. (Corno), Tam (Tambour), Hp. (Harpsichord), Cel. / Pno. (Celesta/Piano), Caterina (MS) (Vocal Soloist), Vln 1, Vln 2, Vla. dam. (Violoncello), Vc. (Violone), and Cb. (Cello). The vocal line for Caterina (MS) includes the lyrics: quod si vi - vo e - go haec.

242 243 244 245 246 247 248 249

242 243 244 245 246 247 248 249

A. Fl.

S. Sax.

B. Cl.

Cr.

Tam

250 251 252 253 254 255

Hp.

Cel. / Pno.

Caterina (MS)

an - nis hun - dreth.

Vln 1

*p mp*

Vln 2

*p mp*

Vla. dam.

*dim poco a poco al niente*

Vc.

*p mp*

Cb.

*p mp*

250 251 252 253 254 255

Qui primo aspectu noli  
sed etiam coram tentans eum:  
Qui utinam omnes virgines in pectore  
ut hoc incertus.

Quia iudicium meum annuntiabit veritatem suam  
videtur ostendere, eum,  
Tam amans vere,  
aut agere intendit cessuros.

Et seductus sum qui nuper  
quis infidelis per lacrymas  
Nunc enim ad cave credas, quod si  
Vivo ego haec annis hundreth.

Translation:  
Trust not a man at the first sight  
but try him well before:  
I wish all maids within their breasts  
to keep this thing in store.

For trial shall declare his truth  
and show what he doth think,  
Whether he be a lover true,  
or do intend to shrink.

And I who was deceived late  
by one's unfaithful tears  
Trust now for to beware, if that  
I live this hundreth years.

Isabella Whitney (ca. 1540-after 1580)

BIOGRAPHICA

Concert SCORE  
Duration 01:30 approx.

# Xa. GHOSTS

Giambattista  
*Little Soul*

♩ = 129

The score is written for a concert band and orchestra. The woodwind section includes Alto Flute, Soprano Saxophone, and Clarinet (Bb). The percussion section includes Gongs. The string section includes Harp, Celesta/Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal part is for Giambattista (Baritone). The music is in 3/4 time and begins with a tempo marking of quarter note = 129. The woodwinds and strings are mostly silent in the first six measures. The vocal part begins in measure 7 with the lyrics 'A - ni - mu -'. The strings enter in measure 7 with a *pp* dynamic. The woodwinds enter in measure 8 with a *pp* dynamic. The score includes various musical notations such as rests, notes, and dynamics.

1 2 3 4 5 6 7 8

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

9 10 11 12 13 14 15 16

*fff* *pp*

la, va - gu - la

Detailed description: This is a page of a musical score for 'Xa. GHOSTS'. It features ten staves for instruments and one for a vocal line. The instruments are: A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., Giam. (B), Vln 1, Vln 2, Vla., Vc, and Cb. The vocal line has lyrics 'la, va - gu - la'. The score includes dynamic markings *fff* and *pp*. The page is numbered 9 through 16 at the bottom.

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

blan - du - la, hos - pes co - mes-que cor -

Vln 1

Vln 2

Vla.

Vc

Cb

17 18 19 20 21 22 23 24

*fff*

*fff*

Detailed description: This page of a musical score is for the piece 'Xa. GHOSTS' from the 'BIOGRAPHICA' collection. It features a vocal line for Giam. (B) with lyrics: 'blan - du - la, hos - pes co - mes-que cor -'. The score includes staves for A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., Vln 1, Vln 2, Vla., Vc, and Cb. The vocal line is in bass clef with a key signature of one flat. The instrumental parts are in various clefs. The percussion part has some notation in the 18th and 19th measures. The string parts (Vln 1, Vln 2, Vla., Vc, Cb) have complex rhythmic patterns and dynamics, with 'fff' markings in measures 19 and 20. The page is numbered 17 to 24 at the bottom.

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

por-is. Quae nunc a - bi - bis in lo - ca,

*mp*

Detailed description: This page of a musical score is for the piece 'Xa. GHOSTS' from the 'BIOGRAPHICA' collection. It features a vocal line for Giam. (B) and orchestral parts for A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., Vln 1, Vln 2, Vla., Vc, and Cb. The vocal line includes the lyrics 'por-is. Quae nunc a - bi - bis in lo - ca,' with a dynamic marking of *mp*. The orchestral parts are mostly blank, indicating they are not active in this section. The score is divided into measures 25 through 32.

25

26

27

28

29

30

31

32

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

*cresc. poco a poco*

pal - li - du - la, ri - gi - da, nu -

Vln 1

Vln 2

Vla.

Vc

Cb

33 34 35 36 37 38 39 40



A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

du - la, nec, ut so - les, da

*fff* dim poco a poco al niente *pp*

*fff* dim poco a poco al niente *pp*

41 42 43 44 45 46 47 48

Detailed description: This page of a musical score, numbered 6, contains measures 41 through 48. The score is for a symphony orchestra and a vocal soloist. The instruments listed are Alto Flute (A. Fl.), Soprano Saxophone (S. Sax.), Clarinet in B-flat (Cl. (B $\flat$ )), Percussion (Perc.), Harp (Hp.), Cello/Double Bass (Cel. / Pno.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc), and Contrabass (Cb). The vocal soloist is Giam. (B). The vocal line has lyrics: "du - la, nec, ut so - les, da". The woodwinds (Cl. (B $\flat$ )) play a melodic line with triplets. The strings (Vln 1, Vln 2, Vla., Vc, Cb) play a rhythmic accompaniment. The Vc and Cb parts have dynamic markings: *fff* dim poco a poco al niente *pp*. The percussion part has some rhythmic patterns. The harp and piano parts are mostly silent. The alto flute and soprano saxophone parts are also mostly silent.

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

49 50 51 52 53 54 55 56

*flz.*

*mf*

*p*

*mf*

bis. i o cos.

*fff*

*pp*

*fff*

*fff*

*pp*

*fff*

Detailed description: This page of a musical score, titled 'Xa. GHOSTS' from the 'BIOGRAPHICA' collection, covers measures 49 to 56. The score is arranged for a large ensemble including woodwinds (A. Fl., S. Sax., Cl. (B $\flat$ )), percussion (Perc.), strings (Vln 1, Vln 2, Vla., Vc, Cb), and a vocal line (Giam. (B)). The woodwinds and vocal line are the primary melodic focus, with the vocal line featuring the lyrics 'bis. i o cos.' across measures 50-55. The strings provide a rhythmic and harmonic accompaniment, with dynamic markings ranging from *pp* to *fff*. The Cl. (B $\flat$ ) part includes a *flz.* (flautando) marking in measure 55. The score is written in a key with one flat and a common time signature.

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

*pp*

*mp*

*dim poco a poco al niente*

A - ni - mu la.

57 58 59 60 61 62 63 64

8

Detailed description: This is a page of a musical score for 'Xa. GHOSTS'. It features ten staves of instruments and one vocal line. The instruments are: A. Fl., S. Sax., Cl. (B $\flat$ ), Perc., Hp., Cel. / Pno., Giam. (B), Vln 1, Vln 2, Vla., Vc, and Cb. The vocal line is for Giam. (B) and includes the lyrics 'A - ni - mu la.'. The score includes dynamic markings such as *pp*, *mp*, and *dim poco a poco al niente*. The measures are numbered 57 through 64 at the bottom of the page.

A. Fl.

S. Sax.

Cl. (B $\flat$ )

Perc.

Hp.

Cel. / Pno.

Giam. (B)

Vln 1

Vln 2

Vla.

Vc

Cb

65 66 67 68 69 70

*dim al niente*

*pp* *fff*

*pp* *fff*

GIAMBATTISTA ARIA

Animula, vagula, blandula  
Hospes comesque corporis  
Quae nunc abibis in loca  
Pallidula, rigida, nudula,  
Nec, ut soles, dabis iocos.

Translation:  
Little soul, gentle and drifting,  
Visitor to, and friend of, my body,  
you will now dwell far below  
in pale glades, stark, bare;  
there you'll forget the games  
we used to play.

BIOGRAPHICA

Xb. GHOSTS

Mary Finsterer

Concert SCORE

Duration 06:00 approx.

♩ = 80 *triste*

Flute

Soprano Sax

Clarinet in B $\flat$

Percussion

*CYMBAL Soft mallets. No attack. Create a 'shadow' around the harp.*

*ppp sempre*

Harp

*p*

Piano

*p*

CARDANO

S2 Chiara

T Aldo

B Giambattista

Violin 1

*p*

Violin 2

*p*

Viola

*p*

Violoncello

*p*

Contrabass

1 2 3 4 5

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), CARD. (with lyrics), Soprano 2 (S2 Chiara), Tenor (T Aldo), Bass (B Giam.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The Harp part includes dynamic markings like *mp* and articulation marks such as slurs and accents. The CARD. part contains the lyrics: "When you reach a certain age, the past is a trunk crammed with useless souvenirs from cities you've forgotten. And the future? A thimble containing air. When you are".

6

7

8

9

10

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD. this age, you might look back. Learning. Is graffiti smeared on a window pane. Knowledge. Is idle whistling to keep the dread silence at bay. The Big Machine loves a laugh. And as with one eye

S2 Chiara

T Aldo

B Giam.

Vln 1 *decrescendo al niente*

Vln 2 *decrescendo al niente*

Vla *decrescendo al niente*

Vc *decrescendo al niente*

Cb

11 12 13 14 15

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD. you gaze upon the majesty of numbers. The spirit of chance. As that eye concocts devices to release all heaven's energy. As that eye sees the human body reduced to a million billion whirring

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

16 17 18 19 20

Detailed description: This is a page of a musical score for the piece 'GHOSTS' from the album 'BIOGRAPHICA'. The score is arranged in a standard orchestral format with multiple staves. At the top, the instruments listed are Flute (Fl.), Soprano Saxophone (S. Sx.), Bass Clarinet (B $\flat$  Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), and a vocal ensemble consisting of CARD. (likely a choir or soloist), S2 Chiara, T Aldo, and B Giam. Below these are the string sections: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score spans five measures, numbered 16 to 20 at the bottom. The Harp part in measure 16 features a melodic line with a dashed line indicating a slur or breath mark. The Percussion part has a rhythmic pattern of eighth notes. The vocal parts are mostly silent, with the CARD. part having lyrics written above the staff. The rest of the instruments have rests.



The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B♭ Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), CARD. (with lyrics), Soprano 2 (S2 Chiara), Tenor (T Aldo), Bass (B Giam.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score spans five measures, numbered 21 to 25 at the bottom. The Harp part in measure 21 features a melodic line with a dashed line indicating a glide. The Percussion part in measures 21-25 consists of a steady rhythmic pattern of eighth notes. The vocalists (CARD., S2 Chiara, T Aldo, B Giam.) have rests in all measures. The instrumental parts (Fl., S. Sx., B♭ Cl., Vln 1, Vln 2, Vla, Vc, Cb) also have rests in all measures.

Fl.

S. Sx.

B♭ Cl.

Perc

Hp.

Pno.

CARD. spinning engines. All knowable, all fixable. Until one day we might live forever. All this with one eye. While with the other A beautiful son turns murderer. A bright daughter sells her body

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

21 22 23 24 25

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Vibes (bowed)

L.V.

*pp*

Hp.

Pno.

*pp*

CARD.

in the lanes. For no reason a spirited lad surrenders to kleptomania. It all seems as if I saw that latter through a telescope. And it occurred in a constellation

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

26 27 28 29 30

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

31 32 33 34 35

*pp*

*p*

*Crotales (bowed)*

far from me. Too far to see. To feel. To hear. *(CARDANO ends)*

*p*

*p*

*p*

*p*

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

*p*

CYMBAL *Soft mallets. No attack. Create a 'shadow' around the harp.*

*ppp* *sempre*

*plaintive, fragile* *p*

Fa -

*Sul tasto, molto vibrato sempre*

*ppp*

36 37 38 39 40

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Rests for the first four measures, then plays a short melodic phrase in measure 45.
- S. Sx.** (Soprano Saxophone): Rests for the first four measures, then plays a short melodic phrase in measure 45.
- B♭ Cl.** (B-flat Clarinet): Starts with a *crescendo poco a poco* in measure 41, reaches *mp* in measure 42, and *decrecendo al niente* in measure 43.
- Perc.** (Percussion): Provides a steady rhythmic accompaniment with a pattern of eighth notes.
- Hp.** (Harp): Features a complex melodic line with triplets and sextuplets, some notes are circled with dashed lines.
- Pno.** (Piano): Mirrors the harp's melodic line with similar triplets and sextuplets.
- CARD.** (Cardioid Microphone): Shows a flat line, indicating no recording.
- S2 Chiara** (Soprano 2 Chiara): Singing the lyrics "ther. Fa ther." across measures 41-45.
- T Aldo** (Tenor Aldo): Rests throughout the passage.
- B Giam.** (Bass Giam.): Rests throughout the passage.
- Vln 1** (Violin 1): Plays a sustained chord.
- Vln 2** (Violin 2): Plays a sustained chord.
- Vla** (Viola): Plays a sustained chord.
- Vc** (Violoncello): Plays a sustained chord.
- Cb** (Contrabasso): Plays a sustained chord.

41

42

43

44

45

Fl. *p* *crescendo poco a poco* *mp* *decrecendo al niente*

S. Sx. *mp* *decrecendo al niente*

B $\flat$  Cl. *p* *crescendo poco a poco* *mp* *decrecendo al niente*

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo *plaintive, fragile p* *mp*  
Fa ther...

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

46

47

48

49

50

Fl. *p* *crescendo poco a poco* *mp* *decrecendo al niente*

S. Sx.

B $\flat$  Cl. *p* *crescendo poco a poco* *mp* *decrecendo al niente*

Perc

Hp. *p*

Pno. *p*

CARD.

S2 Chiara

T Aldo

B Giam. *plaintive, fragile p*  
Fa - ther.....

Vln 1 *decrecendo al niente*

Vln 2 *decrecendo al niente*

Vla *decrecendo al niente*

Vc *decrecendo al niente*

Cb *p* *crescendo poco a poco*

51 52 53 54 55

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

*decrescendo*

*ppp*

*decrescendo*

*p*

*decrescendo al niente*

56

57

58

59

60



Fl. *mp*

S. Sx. *mp*

B $\flat$  Cl. *mp*

Perc

Hp. *mf*

Pno. *mp*

CARD.

S2 Chiara  
Fa - ther. fa - ther, with all your stars, with all your plans could

T Aldo

B Giam.

Vln 1 *mp* 'Shadow' the voice

Vln 2 *p* *cresc. poco a poco* *mp*

Vla *p* *cresc. poco a poco* *mp*

Vc *p* *cresc. poco a poco* *mp*

Cb *ppp* *crescendo poco a poco* *ppp* *decrescendo poco a poco*

61

62

63

64

65

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara  
you not fore - see? My

T Aldo  
Fail - ure,

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

*ppp* *crescendo poco a poco* *pp* *decrecendo poco a poco*

66

67

68

69

70

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page. The score spans five measures, numbered 71 to 75 at the bottom. The instruments include Flute (Fl.), Saxophone (S. Sx.), Bass Clarinet (B♭ Cl.), Percussion (Perc), Harp (Hp.), Piano (Pno.), Card (CARD.), Soprano 2 (S2 Chiara), Tenor (T Aldo), Bass (B Giam.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The vocal parts have lyrics: S2 Chiara: "fail ure... Where"; T Aldo: "my fail ure...". The piano part has a dynamic marking of *ppp* and a performance instruction: *crescendo poco a poco*. The flute part has a dynamic marking of *pp*. The saxophone and bass clarinet parts also have *pp* markings. The percussion part is mostly silent, with some rests. The harp and piano parts have a simple harmonic accompaniment. The string parts have a rhythmic pattern of eighth notes. The contrabass part has a simple harmonic accompaniment.

71

72

73

74

75

Fl.

S. Sx.

B<sup>b</sup> Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

*pp* *decrecendo poco a poco*

*ppp* *crescendo poco a poco*

were your num - bers mys - ti - cal?

If you had taught me how to love fa - ther.

How to love fa - ther.

76

77

78

79

80

Fl.

S. Sax.

B♭ Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

You nev - er cared for me fa - ther.

Could you not see I was born to thieve? I could not see what was

If you had taught me

*pp* *decrescendo poco a poco* *ppp* *crescendo poco a poco*

81

82

83

84

85

Fl. *pp* *crescendo poco a poco*

S. Sx. *pp* *crescendo poco a poco*

B $\flat$  Cl. *pp* *crescendo poco a poco*

Perc *Vibraphone - soft mallets*  
*mp*

Hp.

Pno.

CARD.

S2 Chiara  
T Aldo  
B Giam.  
There was no love.  
yours or mine fa - ther.  
how to love fa - ther.

Vln 1

Vln 2 *mp* *f*

Vla *mp* *f*

Vc *mp* *f*

Cb *pp* *decrescendo poco a poco*  
*mp* *f*

86 87 88 89 90

Fl.

S. Sx.

B $\flat$  Cl.

Perc  
Cymbals (sticks)  
*ppp*

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1  
*mf*

Vln 2  
*pp* *ff* *mp*

Vla  
*pp* *ff* *mp* *f* *mp*

Vc  
*pp* *ff* *mp* *f* *mp*

Cb  
*pp* *ff* *mp* *f* *mp*

91 92 93 94 95

Fl.

S. Sx.

B $\flat$  Cl.

Perc  
Vibes (soft mallets) sustain pedal  
*ff*

Hp.  
*mp*

Pno.

CARD.

S2 Chiara  
How to love fa - ther

T Aldo  
Fa - ther, if you had

B Giam.  
How

Vln 1  
*ff*

Vln 2  
*decrecendo poco a poco*  
*decrecendo al niente*

Vla  
*f*  
*decrecendo al niente*

Vc  
*f*

Cb  
*f*

96 97 98 99 100



Fl. *pp* *crescendo poco a poco*

S. Sx. *pp*

B $\flat$  Cl. *pp* *crescendo poco a poco*

Perc Cymbals (sticks) *ppp* *crescendo poco a poco*

Hp.

Pno.

CARD.

S2 Chiara how to love.

T Aldo taught me.

B Giam. to love.

Vln 1

Vln 2 *mp*

Vla *mp*

Vc *pp*

Cb *pp*

101

102

103

104

105

Fl. *ff*

S. Sx. *ff*

B $\flat$  Cl. *ff*

Perc *ff*

Hp. *mp* L.V.

Pno. *p*

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc *ff*

Cb *ff*

Vibraphone - soft mallets *mf*

You made me

106 107 108 109 110

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1

Vln 2

Vla

Vc

Cb

I walked the

in - to this fa - ther. When I be - gan to fail where were

I am your mir - ror, I am you i - mage fa - ther, fa - ther!

111

112

113

114

115

Fl. *pp* *crescendo poco a poco* *ff*

S. Sx. *pp* *crescendo poco a poco* *ff*

B♭ Cl. *pp* *crescendo poco a poco* *ff*

Perc

Hp.

Pno.

CARD.

S2 Chiara  
streets, you nev - er cared fa - ther. When

T Aldo  
you fa - ther? The day I was hanged

B Giam.  
When they killed your mur - d'rous son, where were you

Vln 1

Vln 2

Vla

Vc

Cb

116

117

118

119

120

Fl.

S. Sx.

B $\flat$  Cl.

Perc

Hp.

Pno.

CARD.

S2 Chiara  
I died where were you? All a -

T Aldo  
where were you fa - ther? The day I was

B Giam.  
fa - ther, fa - ther! All a - lone!

Vln 1

Vln 2

Vla

Vc

Cb

121

122

123

124

125

Fl. *pp* *crescendo poco a poco* *ff*

S. Sx. *pp* *crescendo poco a poco* *ff*

B $\flat$  Cl. *pp* *crescendo poco a poco* *ff*

Perc

Hp.

Pno.

CARD.

S2 Chiara lone - fa - ther!

T Aldo hanged - fa - ther?

B Giam. - fa - ther!

Vln 1

Vln 2

Vla

Vc

Cb

126

127

128

129

130

Fl. *pp* *crescendo poco a poco*

S. Sx. *pp* *crescendo poco a poco*

B $\flat$  Cl. *pp*

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc *p*

Cb

131

132

133

134

135

Fl. *ff*

S. Sx. *ff*

B $\flat$  Cl. *crescendo poco a poco* *ff*

Perc

Hp.

Pno.

CARD.

S2 Chiara

T Aldo

B Giam.

Vln 1 *Div.* *sul tasto* *p* *ff*

Vln 2 *Div.* *sul tasto* *p* *ff*

Vla *sul tasto* *p* *ff*

Vc *mp* *sul tasto* *p* *ff*

Cb *sul tasto* *p* *ff*

136 137 138 139 140 141



IX. EXAMINATION

♩ = 117 *misterioso*

Piccolo

Soprano Sax

Clarinet in B $\flat$

Vibraphone

Percussion

Electro Acoustic

Harp

Celesta

CARDANO

Examiner 1 (S1)

Examiner 2 (S2)

Examiner 3 (M)

Examiner 4 (T)

Examiner 5 (B)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

The sounds captured from internal vibrations of stars.

A long table, five people seated (the Examiners).

*ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *p* < *mp* > *p* < *mf* > *p* < *mp* > *p* < *mf* >

*p* < *mf* >

*p* < *mf* >

A

Picc.

S. Sax.

B $\flat$  Cl.

Vib.

Perc.

EA.

Hp.

Cel.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

Vibes

G $\sharp$ 4

*mf*

*mp* *f* *p* *mf* *mp* *f* *p* *mf* *mp* *f* *p*

*mf*

*mp* *f* *p* *mf* *mp* *f* *p* *mf* *mp* *f* *p*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo (Picc.), Saxophone (S. Sax.), and Clarinet in B-flat (Bb Cl.). The vibraphone (Vib.) and percussion (Perc.) parts are shown with rhythmic patterns. The harp (Hp.) and celesta (Cel.) parts feature complex rhythmic and melodic lines with dynamic markings such as *mf*, *mp*, *f*, and *p*. The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score also includes parts for a Cardan instrument (CARD.) and five other instruments labeled Ex.1 (S1), Ex.2 (S2), Ex.1 (M), Ex.4 (T), and Ex.5 (B). The score is divided into measures 15 through 21.

15

16

17

18

19

20

21

The musical score is arranged in a standard orchestral format. The top section includes Piccolo (Picc.), Saxophone (S. Sx.), and Clarinet in B-flat (B $\flat$  Cl.) parts, all starting with a forte (*f*) dynamic. A note for the Saxophone part is marked "To Baritone Saxophone". The middle section features Vibraphone (Vib.), Percussion (Perc.), and Electric Acoustic (EA) instruments. The bottom section includes Harp (Hp.), Cello (Cel.), and Card (CARD). The Harp part is characterized by a rhythmic pattern of eighth notes with dynamic markings ranging from *p* to *ppp*. The bottom right section contains Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb) parts. The Violin parts feature a similar rhythmic pattern to the Harp, with dynamics from *p* to *f*. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and dynamics around *mp*. The score is divided into measures 22 through 28.

22

23

24

25

26

27

28

Picc.

B. Sx.

B $\flat$  Cl.

Vib.

Perc. Cymbal Scrape

EA.

Hp.

Cel.

CARD. And by this ventricle the humours are drawn, and enter the bloodstream thus. Heated. Supercharged.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc *molto vib.* *pp* *cresc. poco a poco* *f* *mf*

Cb *molto vib.* *pp* *cresc. poco a poco* *f* *mf* *p* *cresc. poco a poco*

29 30 31 32 33 34 35



The musical score is arranged in a standard orchestral format. The instruments and parts are as follows:

- Picc.** (Piccolo): Treble clef, dynamic markings *f* and *p*.
- B. Sx.** (Bassoon): Bass clef, mostly rests.
- B $\flat$  Cl.** (Bass Clarinet): Treble clef, dynamic markings *f* and *p*.
- Vib.** (Vibraphone): Treble clef, chordal accompaniment.
- Perc.** (Percussion): Bass clef, mostly rests.
- EA.** (Electric Acoustic): Bass clef, mostly rests.
- Hp.** (Harp): Treble clef, arpeggiated accompaniment with dynamic markings *p*, *mf*, *mp*, *f*.
- Cel.** (Celesta): Treble clef, chordal accompaniment.
- CARD.** (Cardinal): Treble clef, vocal line with lyrics: "orbs above move the seas." and "Can you not see this mortal frame. It is part of a larger scheme? Yes? The human body interrelates."
- Ex.1 (S1)**, **Ex.2 (S2)**, **Ex.1 (M)**, **Ex.4 (T)**, **Ex.5 (B)**: Various vocal or instrumental parts with lyrics: "Stay on the subject." and "Address our concerns, please, please."
- Vln 1**, **Vln 2**, **Vla**, **Vc**, **Cb**: Violin, Viola, Violoncello, and Contrabass parts.

C

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *mp* dynamic.
- B. Sx.**: Bassoon, starting with a *p* dynamic, reaching *f* in the second measure, and ending with *dim al niente*.
- B $\flat$  Cl.**: Bass Clarinet, starting with a *mp* dynamic.
- Vib.**: Vibraphone, with a **Marimba** section indicated above the staff.
- Perc.**: Percussion, with a snare drum line.
- EA.**: Electric Acoustic guitar.
- Hp.**: Harp, with dynamics *f*, *p*, *mf*, and *ppp* across the first four measures, and *p* and *mf* in the final measure.
- Cel.**: Celesta, with dynamics *p* and *mf* in the final measure.
- CARD.**: A vocal line with the lyrics: "The forces that wrench oceans. That move the stars. One cannot be a doctor of the veins; of the arteries; of the heart and the lungs without an understanding of the way wind moves through sky".
- Ex.1 (S1)**, **Ex.2 (S2)**, **Ex.1 (M)**, **Ex.4 (T)**, **Ex.5 (B)**: Five empty staves for soloists.
- Vln 1**: Violin I, starting with a *mp* dynamic.
- Vln 2**: Violin II, starting with a *mp* dynamic.
- Vla**: Viola, starting with a *mp* dynamic.
- Vc**: Violoncello, starting with a *mp* dynamic.
- Cb**: Contrabass, starting with a *mp* dynamic.

The score is divided into measures 50 through 55. The time signature changes from 3/4 to 4/4 at the beginning of measure 54.

50

51

52

53

54

55



Picc.

B. Sx. *To Soprano Saxophone*

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Cel.

CARD. *and how lava chooses to flow. These elemental drives etch themselves on our brows. The body is a little universe our sicknesses. Can you not see? Why do you look at me this way?*

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb



E

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page:

- Picc.
- S. Sx.
- B $\flat$  Cl.
- Mrb.
- Perc.
- EA.
- Hp.
- Cel.
- CARD.
- Ex.1 (S1)
- Ex.2 (S2)
- Ex.1 (M)
- Ex.4 (T)
- Ex.5 (B)
- Vln 1
- Vln 2
- Vla
- Vc
- Cb

The score is divided into measures 68 through 73. The time signature changes from 6/4 to 4/4 at measure 71. Dynamics such as *p*, *mp*, *mf*, *f*, and *pp* are indicated throughout. The vocal parts include lyrics such as "You are here before us, Doctor, to speak of the practice of surgery.", "And the practice of bleeding.", "And cupping and treatment of fevers.", "Stay on the subject, we beg you.", and "You fools, will".

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests throughout.
- S. Sx.**: Soprano saxophone, rests throughout.
- B $\flat$  Cl.**: Bass clarinet, rests throughout.
- Mrb.**: Maracas, playing a rhythmic pattern starting in measure 76.
- Perc.**: Percussion, rests throughout.
- EA.**: Electric Acoustic guitar, rests throughout.
- Hp.**: Harp, playing a complex arpeggiated pattern with dynamic markings: *mp*, *f*, *p*, *mf*, *mp*, *f*, *p*, *mf*, *mp*.
- Cel.**: Celesta, playing a complex arpeggiated pattern with dynamic markings: *mp*, *f*, *p*, *mf*, *mp*, *f*, *p*, *mf*, *mp*.
- CARD.**: Vocal line with lyrics: "you not hear? The sky is filled with fists of power, with globes of fire that have been swinging through time since our Lord first fashioned them. Think you our little corpuscles exists outside".
- Ex.1 (S1)**, **Ex.2 (S2)**, **Ex.1 (M)**, **Ex.4 (T)**, **Ex.5 (B)**: Five different woodwind parts, all resting throughout.
- Vln 1**: Violin I, playing a melodic line with a long note in measure 77.
- Vln 2**: Violin II, playing a rhythmic accompaniment.
- Vla**: Viola, playing a rhythmic accompaniment.
- Vc**: Violoncello, playing a rhythmic accompaniment.
- Cb**: Contrabass, playing a rhythmic accompaniment.

F

Picc. *mf*

S. Sax. Soprano Saxophone

B♭ Cl.

Mrb. *f* *p*

Perc.

EA.

Hp. *f* *p* *mp* *f* *mp* *f* *p* *mf* *mp*

Cel. *f* *p* *mp* *f* *mp* *f* *p* *mf* *mp*

CARD. their care? No. No, will you not hear? It is all intertwined. There are

Ex.1 (S1) *mp*  
Thank - you, thank - you,

Ex.2 (S2) *mp*  
Thank - you, thank - you,

Ex.1 (M) *mp*  
Thank - you, thank - you,

Ex.4 (T) I think we have heard enough.

Ex.5 (B) We thank you Doctor Cardano for your time.

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Vc *mf*

Cb *mf*

The score is divided into several sections. The instrumental section includes Picc., S. Sax., Bb Cl., Mrb., Perc., EA., Hp., and Cel. The vocal section includes CARD. and five solo parts (Ex.1 (S1), Ex.2 (S2), Ex.1 (M), Ex.4 (T), Ex.5 (B)). The string section includes Vln 1, Vln 2, Vla, Vc, and Cb. Dynamics such as *mf*, *p*, *mp*, and *f* are indicated throughout. The lyrics for the vocal parts are: "stars so tiny they can never be seen. Clusters. Constellations. Miniscule. Universes. In everything. This stone. Your fine robes. My tongue. What else are we built from? And as this Sun."

G

Picc. *mf* *mf* *mf* *mf* *mf* *mf*

S. Sx. *p*

B $\flat$  Cl. *p*

Mrb. *p* *mp* *p* *mf*

Perc.

EA.

Hp. *mp* *f* *mp* *f* *p* *mf* *mp* *f* *p* *mf*

Cel. *mp* *f* *mp* *f* *p* *mf* *mp* *f* *p* *mf*

CARD. This moon. Move. And determine everything. Everything. Armies. Storms, plagues. This happens a tiny scale within us all ss I have shown

Ex.1 (S1) No more.

Ex.2 (S2) No more.

Ex.1 (M) No more.

Ex.4 (T) *mp* Thank you Doc tor, no. No more. Speak

Ex.5 (B) *mp* Thank you Doc tor, no more.

Vln 1 *mf* *mf* *mf* *mf* *mf* *mf*

Vln 2 *mf* *mf* *mf* *mf* *mf* *mf*

Vla *mf* *mf* *mf* *mf* *mf* *mf*

Vc *mf* *mf* *mf* *mf* *f*

Cb *mf* *mf* *mf* *mf* *f*

H

Picc. *mf* *mf* *mf* *mf* *mf*

S. Sax. *mf* *mf* *mf* *mf* *mf*

B♭ Cl. *mf* *mf* *mf* *mf* *mf*

Mrb. *mp* *f* *p* *mp* *f* *mp*

Perc. Snare Drum (snare on) Bass and Tom *mp* *mf*

EA.

Hp. *mp* *f* *p* *mp* *f* *mp*

Cel. *mp* *f* *p* *mp* *f* *mp*

CARD. But you morons. It is all numbers. Do not leave, Sir, I beg you. You half wits. Look. This life, it is a veil,

Ex.1 (S1) *f*  
No more. Speak no

Ex.2 (S2) *f*  
No more. Speak no

Ex.1 (M) *f*  
No more. Speak nore more of the

Ex.4 (T) *f*  
no more. Of stars and skies. Of your machines. Of mathematics. Speak nore more the

Ex.5 (B) *f*  
No more. Speak nore more the

Vln 1 *mf* *mf* *mf* *mf* *mf*

Vln 2 *mf* *mf* *mf* *mf* *mf*

Vla *mf* *mf* *mf* *mf* *mf*

Vc *mf* *mf* *mf* *mf* *mf*

Cb *mf* *mf* *mf* *mf* *mf*



The score is divided into instrumental and vocal sections. The instrumental section includes Piccolo, Saxophone, Clarinet, Harp, and Cello. The vocal section includes a Chorus (CARD.) and five soloists (Ex.1 (S1), Ex.2 (S2), Ex.1 (M), Ex.4 (T), Ex.5 (B)). The instrumental parts feature complex rhythmic patterns and dynamic markings such as *mf*, *fz.*, *ord.*, *f*, *p*, *mp*, and *f*. The vocal parts include lyrics such as "draped over numbers. Equations. The whole thing. The known. The unknown. The past. And what is to come. It is numbers. And numbers can be known. With study. And so we may more of stars and skies. stars or skies. of your machines. This session is closed."

I

Picc. *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.*

S. Sx. *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.*

B $\flat$  Cl. *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.* *mf* *flz.* *ord.*

Mrb.

Perc. Snare Drum (snares on) *mp* Bass and Tom *mf*

EA.

Hp. *mp* *f* *mp* *f* *p* *mf* *mp*

Cel. *mp* *f* *mp* *f* *p* *mf* *mp*

CARD. breathe free.

Ex.1 (S1) Speak no more.

Ex.2 (S2) Speak no more.

Ex.1 (M) Speak no more.

Ex.4 (T) This ses - sion is closed. This ses - sion is closed. This

Ex.5 (B) This ses - sion is closed. This ses - sion is closed. This

Vln 1 *mf* *mf* *mf* *mf*

Vln 2 *mf* *mf* *mf* *mf*

Vla *mf* *mf* *mf* *mf*

Vc solo *ff* sul pont. *mf* *mf* *mf*

Cb *ff* *ff* *ff* *ff*

J

Flute

Picc. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz.

S. Sax. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz.

B♭ Cl. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz.

Mrb. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz. *mf* ord. flz.

Perc. *ppp* sempre

CYMBAL *Soft mallets. No attack. Create a 'shadow'.*

EA.

Hp. *f* *p* *mf* *mp* *f* *p*

Cel. *f* *p* *mf* *mp* *f* *p*

*mp* *Piano*

Cardano is alone.  
He talks to himself.

CARD.

Ex.1 (S1) This ses - sion is closed.

Ex.2 (S2) This ses - sion is closed.

Ex.1 (M) This ses - sion is closed.

Ex.4 (T) ses - sion is closed. This ses - sion closed.

Ex.5 (B) ses - sion is closed. This ses - sion closed.

Vln 1 *mf* *mf* *mf* *mf* *mp*

Vln 2 *mf* *mf* *mf* *mf* *mp*

Vla *mf* *mf* *mf* *mf* *mp*

Vc *mf* *mf* *mf* *mf* *ff* *mp*

Cb *mf* *mf* *mf* *mf* *ff*

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B $\flat$  Cl. (B-flat Clarinet)
- Mrb. (Maracas)
- Perc. (Percussion)
- EA. (Electric Acoustic guitar)
- Hp. (Harp)
- Pno. (Piano)
- CARD. (Vocal Soloist)
- Ex.1 (S1)
- Ex.2 (S2)
- Ex.1 (M)
- Ex.4 (T)
- Ex.5 (B)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

The vocal soloist part (CARD.) includes the following lyrics: "You make this temple of learning a sty for pigs! A trough! Where fools suck their folly from each others' bowels. Open your ears. Cleanse your eyes. You criminals! You perverters of truth!"

Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

*scornfully* You are here before us, Doctor, to speak

A $\sharp$  A $\flat$  G $\natural$  G $\sharp$  G $\natural$  G $\sharp$  G $\natural$  G $\sharp$  A $\sharp$  A $\flat$  G $\natural$  G $\sharp$

K

Fl.

S. Sax.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

Cymbal Scrape

Mechanical sounds, roulette wheels spinning.

of the practice of surgery and the practice of bleeding. And cupping. And treatment of fevers. Stay on the subject. We beg you.

Chorus

*p*

Ah

*p*

Ah

*p*

Ah

G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$

Fl.

S. Sax.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

Snare Drum (snares on) *mp*

CYMBAL. *Soft mallets. No attack. Create a 'shadow'.* *ppp*

A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$

L

Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc. *Snare Drum (snares on)* *p mp* *p mp*

EA.

Hp.

Pno.

CARD. *scornfully* You proceed too fast. Go back Doctor Cardano. Magnets, you say?

Ex.1 (S1) *p* Ah

Ex.2 (S2) *p* Ah

Ex.1 (M) *p* Ah

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

G $\sharp$  G $\sharp$  G $\flat$  G $\sharp$  A $\sharp$  A $\flat$  G $\flat$  G $\sharp$  G $\flat$  G $\sharp$  G $\flat$  G $\sharp$



Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

*CYMBAL. Soft mallets. No attack. Create a 'shadow'.*

*ppp*

*traumatised, crushed* All is

A $\sharp$  A $\flat$  G $\natural$  G $\sharp$  G $\natural$  G $\sharp$  G $\natural$  G $\sharp$  A $\sharp$  A $\flat$  G $\natural$  G $\sharp$

M

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- S. Sx. (Soprano Saxophone)
- B $\flat$  Cl. (B-flat Clarinet)
- Mrb. (Maracas)
- Perc. (Percussion)
- EA. (Electric Acoustic Guitar)
- Hp. (Harp)
- Pno. (Piano)
- CARD. (Card)
- Ex.1 (S1) (Vocalist)
- Ex.2 (S2) (Vocalist)
- Ex.1 (M) (Vocalist)
- Ex.4 (T) (Vocalist)
- Ex.5 (B) (Vocalist)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score includes lyrics for the CARD part: "stripped from me. In the end hell is the space between humans. You might be an angel but the company of men will cover you in dust and filth." and vocal lines with lyrics "Ah" for Ex.1 (S1), Ex.2 (S2), and Ex.1 (M). The piano part includes chord markings: G $\sharp$ , G $\sharp$ , G $\flat$ , G $\sharp$ , A $\sharp$ , A $\flat$ , G $\flat$ , G $\sharp$ , G $\flat$ , G $\sharp$ , G $\flat$ , G $\sharp$ .

Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

*mp*  $\leftarrow$  *mf*

*scornfully* No more. Speak no more. Of stars and skies. Of your

A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$

Ah

Ah

Ah

164 165 166 167 168 169

N

Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc.  
*mp* < *mp* < *mf* *mp* < *mf* *mp* < *mp* < *mf* *mp* < *mf* *mp* < *mp* < *mf* *mp* < *mf*

EA.

Hp.  
G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$

Pno.

CARD.  
machines. Of mathematics. *scornfully* You are here before us, Doctor; to speak of the practice of surgery. And the practice of bleeding.

Ex.1 (S1)  
*p*  
Ah

Ex.2 (S2)  
*p*  
Ah

Ex.1 (M)  
*p*  
Ah

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

Fl.

S. Sx.

B♭ Cl.

Mrb.

Perc. *mp* *mp* *mf* *mp* *mf* *mp* *mp* *mf* *mp* *mp* *p* *mp*  
Snare Drum (snare on)

EA.

Hp.

Pno.

CARD. And cupping . And treatment of fevers. Stay on the subject. We beg you. *scornfully* Must stay true. Must not linger

Ex.1 (S1) Ah

Ex.2 (S2) Ah

Ex.1 (M) Ah

Ex.4 (T) *mp*  
Must

Ex.5 (B) *mp*  
Must

Vln 1

Vln 2

Vla

Vc

Cb *mp*

The score is arranged in a system with the following parts from top to bottom:

- Fl.
- S. Sx.
- B $\flat$  Cl.
- Mrb.
- Perc. (with dynamic markings: *mp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*)
- EA.
- Hp. (with notes: G $\natural$ , G $\sharp$ , G $\natural$ , G $\sharp$ , A $\sharp$ , A $\flat$ , G $\natural$ , G $\sharp$ , G $\natural$ , G $\sharp$ , G $\natural$ , G $\sharp$ )
- Pno.
- CARD. (with lyrics: in the foulness of others opinions. For I am Cardano and unlike all others you, all of you petty humans trapped by time I freed myself from that yoke years ago. You think your judgments)
- Ex.1 (S1)
- Ex.2 (S2)
- Ex.1 (M)
- Ex.4 (T) (with lyrics: not lin - ger. Must stay true.)
- Ex.5 (B) (with lyrics: not lin - ger. Must stay true.)
- Vln 1
- Vln 2
- Vla
- Vc
- Cb

O

Fl.

S. Sx.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

pp  $\rightrightarrows$  ppp  $\leftarrow$  mf mp  $\leftarrow$  mf mp  $\leftarrow$  mp  $\leftarrow$  mp  $\leftarrow$  mf mp  $\leftarrow$  mf mp  $\leftarrow$  mp  $\leftarrow$  mp  $\leftarrow$  mf mp  $\leftarrow$  mf

A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  G $\sharp$  A $\sharp$  A $\flat$  G $\sharp$  G $\sharp$

hurt me? I know my day of reckoning. It nears. But for you it remains a mystery. And so all of you are prisoners of fear. Not I. Not Cardano. Time. I defy!

Ah

Ah

Ah

To Alto Flute

Fl.

S. Sax.

B $\flat$  Cl.

Mrb.

Perc.

EA.

Hp.

Pno.

CARD.

Ex.1 (S1)

Ex.2 (S2)

Ex.1 (M)

Ex.4 (T)

Ex.5 (B)

Vln 1

Vln 2

Vla

Vc

Cb

*mp*

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

G $\natural$

G $\sharp$

G $\natural$

G $\sharp$

A $\sharp$

A $\flat$

G $\natural$

G $\sharp$

G $\natural$

G $\sharp$

G $\natural$

G $\sharp$

Ah

Ah

*mp*



The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute, mostly silent with rests.
- S. Sx.:** Saxophone, mostly silent with rests.
- B $\flat$  Cl.:** Clarinet in B-flat, mostly silent with rests.
- Mrb.:** Maracas, mostly silent with rests.
- Perc.:** Percussion, playing a rhythmic pattern of eighth notes with dynamic markings *pp* and *ppp*.
- EA.:** Electric Acoustic guitar, mostly silent with rests.
- Hp.:** Harp, playing a sequence of chords: A $\sharp$ , A $\flat$ , G $\natural$ , G $\sharp$ , G $\natural$ , G $\sharp$ , A $\sharp$ , A $\flat$ .
- Pno.:** Piano, playing a rhythmic accompaniment of eighth notes.
- CARD.:** Cardano, mostly silent with rests.
- Ex.1 (S1), Ex.2 (S2), Ex.1 (M):** Various experimental or extended instrument parts, mostly silent with rests.
- Ex.4 (T):** Trombone, playing a melodic line.
- Ex.5 (B):** Bassoon, playing a melodic line.
- Vln 1, Vln 2:** Violins, playing a melodic line with a *Solo* section starting at measure 203, marked *ppp* and *crescendo poco a poco*.
- Vla:** Viola, playing a rhythmic accompaniment of eighth notes.
- Vc:** Violoncello, playing a rhythmic accompaniment of eighth notes.
- Cb.:** Contrabass, playing a melodic line.

XI. EXAMINATION

**P**

♩ = c. 76

Fl.

Sop. Sax.

B♭ Cl.

Mar.

Hp.

Pno.

CARD.

S.

S2.

M.S.

T.

Bar.

Vln 1

Vln 2

Vla

Vc

Cb

with voices

*p*

una corda

*p*

poco ped.

*mp*

Fa -

*mp*

Fa -

*mp*

Fa -

*mp*

Fa -

*mp*

pizz.

*pp*

pizz.

*pp*

solo sul pont.

*pp*

(pizz. gliss.)

*mp*

(pizz. gliss.)

*mp*

206 207 208 209 210 211

# XI. EXAMINATION

Fl.

Sop. Sax.

B♭ Cl.

Marimba  
*p*

Hp.

Pno.

CARD.

S.  
- - ma sem - - per! Ha ha ha ha ha ha ha ha

S2.  
- - ma sem - - per! Ha ha ha ha ha ha ha ha

M.S.  
- - ma sem - - per! Ha ha ha ha ha ha ha ha

T.  
*mp*  
Fa - - ma sem - - per! Ha ha ha ha ha

Bar.  
*mp*  
Fa - - ma sem - - per! Ha ha ha ha ha

Vln 1  
sul pont.  
*p*

Vln 2

Vla

Vc  
*p*

Cb  
*pizz.* (pizz. gliss.)

212 *mp* 213 214 215

Q

Fl.

Sop. Sax.

B♭ Cl.

Mar.

Hp.

Pno.

CARD. And from that dream, urged on by love of fame, I have chased it. I grasp fame. I take fame in my arms. I pummel fame. I drink

S1.

S2.

M.S.

T.

Bar.

Vln 1

Vln 2

Vla

Vc

Cb

216 217 218 219 220 221

# XI. EXAMINATION

**R**

Fl.

Sop. Sax.

B♭ Cl.

Mar.

Hp.

Pno.

it and pass it through my vitals. I hold it in my palm. I write letters to distant fame. I whisper to fame. On a pillow at night. I follow it down dark streets. I rub it into my skin. I find it in the

CARD.

S1.

S2.

M-S.

T.

Bar.

- vat. Ha ha

Vln 1

Vln 2

Vla

Vc

Cb

222 223 224 225 226 227 228

S

Fl.

Sop. Sax.

B♭ Cl.

Mar.

Hp.

Pno.

scrawlings of madmen on walls. I find it in locks in devices. In machines. In notional systems. In the sea. In the storm. In the fire. In the stone.

CARD.

S1.

S2.

M.S.

T.

Bar.

Vln 1

Vln 2

Vla

Vc

Cb

229

230

231

232

233



**T**

**♩ = 112**

Gongs (ossia: all Vibraphone)

Mar. *ff*

Perc. *ff*

Pno. *ff*

S1. *ff* Me - a,

S2. *ff* Me - a,

M.S. *ff* Me - a,

T. *ff* Me - a,

Bar. *ff* Me - a,

239 240 241 242 243 244 245 246 247



Mar.

Perc.

Pno.

S1. Me - a con - si - li - um. Me - a, me - a Vo - tum

S2. Me - a con - si - li - um. Me - a, me - a Vo - tum

M.S. Me - a con - si - li - um. Me - a, me - a Vo - tum

T. Me - a con - si - li - um. Me - a, me - a Vo - tum

Bar. Me - a con - si - li - um. Me - a, me - a Vo - tum

248 Me - a 249 250 con - si 251 li - um. 252 Me 253 a, 254 me - a 255 me - a 256 Vo - tum 257 Vo - tum 258



BIOGRAPHICA

Concert SCORE

Duration 07:00 approx.

XII. DAY OF DEATH

Mary Finsterer

$\text{♩} = 58$  *sombre*

A

*Ritardando*

The musical score is arranged in a system with the following parts from top to bottom:

- Flute: Rests until measure 6, then plays a melodic line with *ff* dynamics.
- Soprano Sax: Rests until measure 6, then plays a melodic line with *ff* dynamics.
- Bass Clarinet: Plays a rhythmic accompaniment starting at measure 1 with *mf* dynamics.
- Percussion: Features a Bass Drum part with a rhythmic pattern starting at measure 1 with *mf* dynamics.
- Chimes: Rests throughout.
- Bell Plate: Rests throughout.
- Gong: Rests throughout.
- Gong: Rests throughout.
- Anvil: Rests throughout.
- Harp: Rests until measure 6, then plays a melodic line with *ff* dynamics.
- Piano: Plays a rhythmic accompaniment starting at measure 1 with *mf* dynamics.
- CARDANO: Rests throughout.
- Soprano 1: Rests throughout.
- Soprano 2: Rests throughout.
- Mezzo Soprano: Rests throughout.
- Tenor: Rests throughout.
- Baritone: Rests throughout.
- Violin 1: Rests until measure 6, then plays a melodic line with *ff* dynamics.
- Violin 2: Rests until measure 6, then plays a melodic line with *ff* dynamics.
- Viola: Plays a rhythmic accompaniment starting at measure 1 with *ff* dynamics.
- Violoncello: Plays a rhythmic accompaniment starting at measure 1 with *mf* dynamics.
- Contrabass: Plays a rhythmic accompaniment starting at measure 1 with *mf* dynamics.

Measure numbers 1 through 8 are indicated below the staves.



D

Shadow Soprano I

Fl. *p*

S. Sax.

B. Cl. *mf*

Perc. Cymbal Scrape *ff* Bass Drum *mf* Cymbal Scrape Bass Drum *ff*

Chm.

Bell Pl.

Gong

Gong

Anv.

17 18 19 20 21 22 23 24

Hp.

Pno *mp* *mf* *simile* *cresc. poco a poco*

CARD. A tree's inhibitions; A puff of wind that blows a window shut, denying ears the cry of a child. Yes, everything; What has been, will be, curls in those stars. And I can see them all every one, every flame I vowed to perpetuate my name,

S 1 *solo f*  
Mas - ter of him - self: Hap - py the man and hap - py he who can call to - day his own. To -

S 2

M

T *mf*  
cui li - cet in di - em, Di - xi - se, vi - xi cras vel a - tra, Nu - be po - lum pa - ter oc - cu - pa - to, Vel so - le.

B *mf*  
cui li - cet in di - em, Di - xi - se, vi - xi cras vel a - tra, Nu - be po - lum pa - ter oc - cu - pa - to, Vel so - le.

Vln 1 *mp* *simile* *cresc. poco a poco*

Vln 2 *mp* *simile* *cresc. poco a poco*

Vla *mp* *simile* *cresc. poco a poco*

Vc *mp* *simile* *cresc. poco a poco*

Cb *mp* *simile* *cresc. poco a poco*

17 18 19 20 21 22 23 24

E

Fl. *mf* *simile*

S. Sax. *Shadow Soprano 1* *pp*

B. Cl.

Perc. *ff* Cymbal Scrape Bass Drum

Chm. *f* To be played by Chorus Member

Bell Pl. *f sempre* To be played by Chorus Member

Gong *f sempre* To be played by Chorus Member

Gong *f sempre* To be played by Chorus Member

Anv. *f sempre* To be played by Chorus Member

25 26 27 28 29 30 31 32

Hp. *mp* *loco* *fff* *f*

Pno *mp* *loco* *fff* *mf*

CARD. I made a plan and now the plan uncurls. The Angelus. Darkness nears. Moments, then this day is told. A few last shafts of light. The minutes count

S 1 *chorus* *mf* mor-row do thy worst. Ah *chorus* *mf*

S 2 Ah *solo* *f* The joys he has possessed in

M for he has lived to day! Be fair, or foul, or rain or shine. Ah *chorus* *mf*

T pu-ro; non ta-men ir-ri-tum. Quod-cum-que re-tro est ef-fi-ciet, ne-que Dif-fin-get

B pu-ro; non ta-men ir-ri-tum. Quod-cum-que re-tro est ef-fi-ciet, ne-que Dif-fin-get

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Vc *mf*

Cb *mf*

25 26 27 28 29 30 31 32

**F** **G**

Fl. *cresc. poco a poco* *f*

S. Sax. *cresc. poco a poco* *mf*

B. Cl. *cresc. poco a poco* *f*

Perc. Cymbal Scrape Bass Drum *ff* *fp < mf* *fp < mf* Cymbal Scrape Bass Drum *ff* *mf* *fp < mf* *fp < mf* *fp < mf* *fp < mf* *fp < f*

Chm.

Bell Pl. *f sempre* To be played by Chorus Member

Gong *f sempre* To be played by Chorus Member

Gong *f sempre* To be played by Chorus Member

Anv. *f sempre* To be played by Chorus Member

33 34 35 36 37 38 39 40

Hp. *mp*

Pno *cresc. poco a poco* *cresc. poco a poco* To Celesta

CARD. down. The candle sinks intractably to earth. This day, this day years ago: I, Cardano, foresaw this day. I, Cardano, know this day. I, Cardano, made this day, the twenty-first day of September anno domini fifteen seventy six is my day.

S 1 *solo* *crescendo* *f*

S 2 *are chorus* *mf* *cresc. poco a poco* *f*

M *cresc. poco a poco* *f*

T *crescendo* *f*

B *crescendo* *f*

Vln 1 *cresc. poco a poco* *loco*

Vln 2 *cresc. poco a poco*

Vla *cresc. poco a poco*

Vc *cresc. poco a poco*

Cb *cresc. poco a poco*

33 34 35 36 37 38 39 40

**H**

**I**  $\text{♩} = 42$   
con spirito

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. (Flute), S. Sax. (Soprano Saxophone), B. Cl. (Bass Clarinet), Perc. (Percussion), Chm. (Chimes), Bell Pl. (Bell Plate), Gong, Gong, Anv. (Anvil), Hp. (Harp), Pno (Piano), CARD. (Card), S 1 (String 1), S 2 (String 2), M (Music), T (Trumpet), B (Bass), Vln 1 (Violin 1), Vln 2 (Violin 2), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). The score is divided into measures 41 through 48. The time signature changes from 3/2 to 1/4 at measure 44. The Percussion part features a 'Tom Tom' pattern starting at measure 45. The Harp part has a triplet in measure 41. The Violin 1, Violin 2, and Viola parts have a *mp* (mezzo-piano) dynamic marking. The Anvil part has a  $\text{♩} = 42$  tempo marking. The Percussion part has a *con spirito* marking. The score is written in a key signature of one flat (B-flat).

41 42 43 44 45 46 47 48

(♩. = 84)

# 12B. CARDANO THEME

49 **J**

Flute

Soprano Sax

Clarinet in Bb

MIDI70

*mf*

Harp

*mf*

E♭ F# G♭ A♯  
B♭ C♯ D♯

F♯ D# F♯ A♭ E♭ A♯ D♭ E♯

Celesta

*mf*

CARDANO

Soprano 1

Soprano 2

Mezzo-Soprano

Tenor

Baritone

(♩. = 84)

**J**

Violin 1

*mf*

Violin 2

*mf*

Viola

*mf*

Violoncello

*mf*

Contrabass

*mf*

K

61

Fl. *con anima, sempre marcato* *ff* 3 *fp* *fff*

S. Sx. *con anima, sempre marcato* *ff* 3 *fp* *fff*

Cl. *con anima, sempre marcato* *ff* 3 *fp* *fff*

Hp. *BbD4* *Eb* *Ab* *G# Db* *A4* *D4* *F#* *G4* *E#*

Cel.

CARD.

S 1

S 2

M

T

B

K

Vln 1

Vln 2

Vla

Vc

Cb



72

Fl.

S. Sx.

Cl.

Hp.

Cel.

CARD.

S 1

S 2

M

T

B

Vln 1

Vln 2

Vla

Vc

Cb

*f*

*fp*

*fff*

*f*

*fp*

*fp*

B $\sharp$

F $\sharp$

E $\sharp$

B $\flat$ D $\flat$

D $\sharp$

F $\sharp$

C $\sharp$

(maintain 6/8 feel sempre)

L

Fl. *ff* *fp*

S. Sx. *fff* *fp*

Cl. *fff* *fp*

Hp.

Cel.

con anima, sempre marcato *ff*

CARD.

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

con anima, sempre marcato *ff*

S 1

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

con anima, sempre marcato *ff*

S 2

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

con anima, sempre marcato *ff*

M

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

con anima, sempre marcato *ff*

T

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

con anima, sempre marcato *ff*

B

Pri - ma - ri - a quod - pri - mum ob-ti-ne-a - (t) in - ter-lu - dos a - le-ae.

L

Vln 1

Vln 2

Vla

Vc

Cb

94 **M**

Fl. *ff* *f* *fp* *fff*

S. Sx. *ff* *f* *fp* *fff*

Cl. *ff* *f* *fp* *fff*

Hp. *BbDb* *Eb* *D#* *F#* *F#* *Db* *B#D#* *E#*

Cel.

CARD.

si-ve quod ex qua-tu-or con - stet,

S 1 *Si - ve pul-chri-tu - di - ne*

S 2 *Si - ve pul-chri-tu - di - ne*

M *Si - ve pul-chri-tu - di - ne*

T *si-ve quod ex qua-tu-or con - stet,*

B *si-ve quod ex qua-tu-or con - stet,*

**M**

Vln 1

Vln 2

Vla

Vc

Cb



N

118

Fl. *f* *3* *fp* *fff*

S. Sx. *f* *3* *fp* *fff*

Cl. *f* *3* *fp* *fff*

Hp. G $\sharp$  F $\sharp$  E $\sharp$  A $\flat$  E $\flat$  A $\sharp$  E $\flat$ G $\sharp$  G $\sharp$  B $\flat$

Cel.

CARD. I - va - ri - ti a, (a - va - ri - ti - a.) I - - ra, a - va - ri - ti - a.

S 1 Est e - nim e - cu - le - us lu - dus. I - ra, a - va - ri - ti a, (a - va - ri - ti - a.) a - va - ri - ti - a.

S 2 Est e - nim e - cu - le - us lu - dus. I - ra, a - va - ri - ti a, (a - va - ri - ti - a.) a - va - ri - ti - a.

M Est e - nim e - cu - le - us lu - dus. I - ra, a - va - ri - ti a, (a - va - ri - ti - a.) a - va - ri - ti - a.

T I - va - ri - ti a, (a - va - ri - ti - a.) I - - ra, a - va - ri - ti - a.

B I - va - ri - ti a, (a - va - ri - ti - a.) I - - ra, a - va - ri - ti - a.

N

Vln 1

Vln 2

Vla

Vc

Cb



142 **O**

Fl. *f* *fp* *fff*

S. Sx. *f* *fp* *fff*

Cl. *f* *fp* *fff*

Hp. *BbC#* *F# D#* *Bb* *Cb* *G#* *C#* *Gb* *Db* *Bb* *Eb* *Cb* *Ab*

Cel.

CARD. *est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

S 1 *Mag - num in - di - ci - um et tor - tor est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

S 2 *Mag - num in - di - ci - um et tor - tor est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

M *Mag - num in - di - ci - um et tor - tor est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

T *est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

B *est lu - dus si de pe - cu - ni - a non par va cer - - tes, cer - tes.*

**O**

Vln 1

Vln 2

Vla

Vc

Cb





164

Fl. *fp* *fff*

S. Sx. *fp* *fff*

Cl. *fp* *fff*

Hp. B $\natural$  G $\sharp$ A $\sharp$  E $\flat$  E $\natural$ A $\sharp$  C $\sharp$  F $\sharp$

Cel.

CARD. - ra, hu - ma - na na - tu - ra. Et est ut pro - spec - tus cae - li et re - i in - fi -

S 1 - tu ra, na - tu - ra. cae - li et re - i in - fi -

S 2 - tu ra, na - tu - ra. cae - li et re - i in - fi -

M - tu ra, na - tu - ra. cae - li et re - i in - fi -

T - ra, hu - ma - na na - tu - ra. Et est ut pro - spec - tus cae - li et re - i in - fi -

B - ra, hu - ma - na na - tu - ra. Et est ut pro - spec - tus cae - li et re - i in - fi -

Vln 1

Vln 2

Vla

Vc

Cb



173

Fl. *ff* *fff* *ff* *fff*

S. Sx. *ff* *fff* *ff* *fff*

Cl. *ff* *fff* *ff* *fff*

*ff*

Hp. *ff* *fff* *ff* *fff*

*F<sub>b</sub>* *C<sup>4</sup>* *E<sub>b</sub>* *F<sub>b</sub>* *E<sub>b</sub>G<sup>#</sup>*

Cel. *ff* *fff* *ff* *fff*

CARD. *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

S 1 *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

S 2 *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

M *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

T *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

B *ff* *fff* *ff* *fff*

- ni - - tae, re - - i in - - fi - - ni - - tae.

Vln 1 *ff* *fff* *ff* *fff*

Vln 2 *ff* *fff* *ff* *fff*

Vla *ff* *fff* *ff* *fff*

Vc *ff* *fff* *ff* *fff*

Cb *ff* *fff* *ff* *fff*