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Citation: Rogers, M. (2023). Composing Opera Under the Influence: of metafiction. (Unpublished Doctoral thesis, City, University of London)

This is the accepted version of the paper.

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SHE DESCRIBED IT TO DEATH

MATT ROGERS
SALLY O'REILLY

FULL SCORE

SHE DESCRIBED IT TO DEATH

An opera in eight scenes

Music by

MATT ROGERS

Words by

SALLY O'REILY

DRAMATIS PERSONAE
(in order of appearance)

ATTIS.....	a stranger	*Soprano*
HECKLERS.....	citizens of the south	*Spoken*
BIRDS & GNATS.....	Surveillance bureaucrats and law enforcers	*Tape playback with projected text*
BRACT.....	an opportunistic southerner	*Baritone*
SOUTHERNER 1.....	citizen of the south	*Mezzo Soprano*
SOUTHERNER 2.....	citizen of the south	*Mezzo Soprano*
SOUTHERNER 3.....	citizen of the south	*Tenor*
SOUTHERNER 4.....	citizen of the south	*Tenor*
SOUTHERNER 5.....	citizen of the south	*Mezzo Soprano*
SOUTHERNER 6.....	citizen of the south	*Mezzo Soprano*
VOLVOX.....	a sentient algae	*Two Mezzo Sopranos & Two Tenors*
JOSELLA.....	an erotic novelist in John Wyndham's *The Day of the Triffids*	*Tape playback*
ACANTHA.....	a world-weary northerner	*Soprano*
AXIL.....	citizen of the north	*Mezzo Soprano*
ISIDIUM.....	citizen of the north	*Tenor*

The following roles may be shared by the same performers:

HECKLER, SOUTHERNER 1, SOUTHERNER 5, VOLVOX 1 & AXIL
HECKLER, SOUTHERNER 2, SOUTHERNER 6 & VOLVOX 2
HECKLER, SOUTHERNER 4, VOLVOX 3 & ISIDUM
HECKLER, SOUTHERNER 5 & VOLVOX 4

INSTRUMENTATION

Flute (doubling Piccolo)
B♭ Clarinet (doubling E♭ Clarinet and Bass Clarinet)
Bassoon (doubling Contrabassoon)

Trombone

Percussion:

Extended Drum Set (set up to be played standing)
- Snare (with the snare set quite loosely)
- Kick drum
- 2 floor Tom-Toms (Mid and Low)
- Hi-hat
- 3 Suspended Cymbals
- Mounted Cowbell
- Mounted Tambourine
- Mounted Vibraslap
- Two Brake Drums (High and Low)
- Pair of Bongos

[The brake drums are played at the same time as the kick drum at

All situated next to Drum Set
- Xylophone
- 2 Woodblocks
- Orchestral Bass Drum

As a station of their own
- Timpani
- 18" Roto Tom

Egg Shaker
Cabasa
Whistle siren
Whistle

2 unmounted Tambourines

[One for 'foot tambourine' in Scene 3 mm.130 (not an actual foot mounted tambourine, a big, noisy, double jingled tambourine, to be tapped with the foot using the same sort of action as playing a hi hat pedal). The other a small tambourine with a single row of jingles, for Scene 4 mm.51.]

2 Ratchets [One for percussionist, one for pianist]

Vibraphone

2 Crotales (B♭4 and C5) and bow.

Claves

Accordion

Piano (doubling Synthesizer and Sampler)

Violin
Violoncello
Double Bass

NOTES

= short fermata

= regular fermata

= long fermata

 = stressed syllable

 = unstressed syllable

Tape part and other playback:

She Described It to Death is an amplified piece. The amplification is intended to be discreet in that it serves clarity and cohesion between a range of sound sources, rather than creating a sense of extra volume.

Within this, there are two categories of live sound: tape and diegetic playback.

Tape parts are to be played from the same PA system as the live mix of the instruments and singers.

Diegetic playback occurs from a range of 'in-world' objects—a boombox, a home stereo system, a doorbell, the Conversation Piece*—and the sound must originate from those objects.

Within this, some tape parts start and end where marked in the score with no finer timing necessary, and some require timing with other elements of the opera—projected text, passages of in-time singing (all diegetic playback runs its course before the next section begins, so start timing is all that is required).

The two timed tape parts are in **Scene 2** and **Scene 7**:

> The tape part for **Scene 2** is already timed to the projected text of the original production, so in future productions the tape audio can lead the timing of the projected text—the synthesized sounds represent 'birds' and 'gnats' in their alternating dialogue, so the text just needs to change when the synthesizer changes 'voice'.
>
> The tape part at p.349 mm. 263–340 of **Scene 7** requires an in-ear click track for the conductor to follow, in order to properly synchronize the live performers with the tape part. The click track needs to be at 88 bpm and should begin with a count in of two beats in the pause of mm. 263, the tape part starting on the third beat of the click track at the beginning of mm. 264.

***The Conversation Piece:**

> This object is a portable device that speaks and sings. The 'voice' of the Conversation Piece (ie. the recorded voice of the singer performing Attis) should emanate from a speaker that is part of the device, never from the PA system.

Pre-records and audio processing:

There are four tape parts that will need to be pre-recorded for each new production, and a further one which is optional:

Scene 2: the first section of projected text involves tape playback of a slowed down recording of Scene 1. Record scene 1 in rehearsal and process the recording to slow the audio down. Then choose a section of this slowed audio to accompany the Birds and Gnats synth tape part in Scene 2. The slowed audio of Scene 1 should sit 'behind' the Birds and Gnats synths as a backdrop.

Scene 3: the boombox tape part includes a broadcast by the Dept. for Resettlement. This needs to be recorded by the Volvox cast, as directed in Appendix A. This recording is then inserted in the Boombox tape part at the appropriate point.

The Conversation Piece: in Scene 6 it speaks and in Scene 7 it sings, with both instances to be recorded by the singer performing Attis, as per the score and libretto. Timing for the sung part of Scene 7 should be achieved by the conductor setting the tempo of the recording, and then matching it in performance. It is a short section and the accuracy of it can be more organic in nature, so no click track is required.

The Gossips: in Scene 7, Acantha is brought on stage by playback of this dialogue. This can be recorded by the singers performing Volvox, or additional performers who are not otherwise part of the cast. It cannot be recorded by any of the singers performing Acantha, Attis or Bract.

Josella's Broadcast (Northern and Southern versions): each production may choose to record its own versions of Josella's Broadcasts (as per the score and instructions of Appendix B) or use pre-existing recordings.

Synthesizers:

Of the synthesized sounds in She Described It to Death, only two are played live. In the original version, both of these sounds were produced by the Arturia 'Mini' virtual instrument, running on computer hardware controlled by MIDI keyboard. Should it be impractical to use these exact sounds, please match the following descriptions:

Arturia Mini 'Classic Stings' – Prologue/Scene 1 and Scene 7:

A shiny, slightly buzzy synthetic strings sound.

Arturia Mini '24 VCO Unison' (with the delay turned off) – Scene 3:

A fairly harsh sawtooth-wave based sound which can do the job of pretending to be a running chainsaw, with the concomitant swells, chugging and ticking over of the motor.

Percussion:

Scene 3, bars 89 to 153 – there are many quick changes of instrument in this section but it is entirely acceptable to use xylophone mallets for as much of it as you like. Other solutions are equally acceptable, but just to make the point that it is not essential to the character of the music that instruments be played with their own beaters for this section. At bar 158 the bass drum should be played with its own beater again though.

SHE DESCRIBED IT TO DEATH

Libretto:
Sally O'Reilly

Music:
Matt Rogers

Prologue

(a space of projection)

ca. 15" **1** ♩ = 64

Flute

Bass Clarinet

Contrabassoon

Trombone

Percussion

[Whispering, electronic sounds, as if something lurking just beyond our perception.]

Tape

Accordion

Piano

ca. 15" **1**

Violin

Quiet and intense, no vibrato, each note distinct, but not detached.

pp *sempre*

Violoncello

Quiet and intense, no vibrato, each note distinct, but not detached.

pp *sempre*

Double Bass

9

Tape

Vln.

Vc.

18

Tape

Vln.

Vc.

27

Tape

Vln.

Vc.

36

Tape

2

Pno.

pp sempre

2

Vln.

Vc.

Projected text:

The beleagured plants and animals of the great City had only been trying to help. The trees thought humans should be more like them. And so they revealed the secrets of longevity and taught the science of regeneration. Now humans would live for hundreds of years and, released from routine mortal fear, would be gentle and just.

46 **3** **repeat as needed**

Pno.

The birds thought humans should be more like them. And so they banished all writers into their own writings. Writers, they decreed, had deposited their thoughts in books and then walked away.

52 **4** **repeat as needed**

Pno.

4 **repeat as needed**

Vln. ***pp***

Vc. ***pp***

Now humans would sing their thoughts with all their bodies, and everyone would be accountable and considerate.

But humans were not like trees. Neither were they like birds. The people of the great City became ancient, but they did not become wise.

58 **5** **Senza misura**

l.v.

Pno.

5 **Senza misura**

Short, erratic ornamets around a drone, infrequent to begin with, the drone is still mostly calm...

Vln.

Short, erratic ornamets around a drone, infrequent to begin with, the drone is still mostly calm...

Vc.

The population grew and grew. And Volvox, the algae, thrived in the fracas that it helped to maintain.

61

B. Cl.

Short, erratic ornaments around a drone. Breathe where necessary, as discreetly as possible - dim/cresc in and out of playing.
Ornaments become gradually more frequent and agitated

p

Synth.

Synth. (Arturia Mini - 'Classic Stings')

Vln.

Ornaments become gradually more frequent and agitated

p

Vc.

Ornaments become gradually more frequent and agitated

p

An outsider arrives. She can see what has come to pass, and tries to help...

63

B. Cl.

Lots of agitated ornamentation, very excited!

mp

ff

Long, grumbling tones. Slur between pitches.Take breath with purpose, not discreetly, and in the middle of things, no regular pattern to it (not timed with Trombone).

Cbsn.

ff

Long, grumbling tones. Slur between pitches.Take breath with purpose, not discreetly, and in the middle of things, no regular pattern to it (not timed with Contrabassoon).

Tbn.

ff

Perc.

Hi-hat

Erratic, free pulse, plus ad lib. sizzle cymbal hits
Stick, cross head when closed hat

3

3

ad. lib

f

Pedal, release unless held note

Synth.

mp

f

Lots of agitated ornamentation, very excited!

Vln.

mp

ff

Lots of agitated ornamentation, very excited!

Vc.

mp

ff

Scene 1: Attis on the Soapbox

(A public space with passers-by, in the south)

Senza misura, colla voce

B. Cl.

Cbsn.

mf

(sim.)

f

(sim.)

Tbn.

f

Perc.
(hi-hat)

(cont. Ad lib.)

mp

Synth.

mf sempre

Con rubato, natural speech rhythm, evangelical oration.
Dynamic by feel, to cut through the noisy environment.

ATTIS

South - ern - ers! For cen - tu - ries you have suf - fered un - der a cruel re -

Senza misura, colla voce

Vc.

mf

3

B. Cl.

Cbsn.

Tbn.

Perc.
(hi-hat)

(Ad lib.)

mf

Synth.

short

ATTIS

- gime. You have been co - erced in - to con - tra - dic - tion, tact - less - ness,

HECLKERS

Bollocks!

Vc.

5

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat)

(Ad lib.)

mp

Synth.

Boxes repeat emphatically after interruption:

ATTIS

vague - ness. You have been tricked in - to a ci - vil war of words.

HCKL.

A hundred bollocks!

Get her off!!

I'll show you war!

Vln.

Vc.

f

mf

7

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat)

(Ad lib.)

Synth.

ATTIS

The south has all but des - troyed it - self with hurt - ful speech.

HCKL.

You lie like a rug!

Vln.

Vc.

mp

mf

10

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat)

(Ad lib.)

mf *mp*

Synth.

ATTIS

Let me tell you this: the source of your

HCKL.

Lock her up!

Vln.

f

Vc.

f *mf*

13

B. Cl.

Cbsn.

f

Tbn.

Perc. (hi-hat)

(Ad lib.)

Synth.

ATTIS

suf - fer - ing is the a - ni - mals and plants. Yes! They have col -

HCKL.

What? My arse can't hear what your arse is saying!

Vln.

Vc.

f

16

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat)

(Ad lib.)

Synth.

ATTIS

- lab - or - a - ted a - gainst you, at - tacked your ca - pa - ci - ty to com -

HCKL.

Don't show us yer tits!

Vc.

19

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat)

(Ad lib.)

Synth.

ATTIS

long

- mun - i - cate, des - troyed that which made you strong.

Vc.

22

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(hi-hat)

(Ad lib.)

mf

Acc.

Synth.

ATTIS

The birds sent your wri - ters and or - a - tors

HCKL.

Has she gone yet?

Vln.

Vc.

f

Db.

6 **Suddenly in time for 3 bars…**

♩ = 108

Positioned anywhere in the bar

24

Fl.

Free + quick

mp

mf

B. Cl.

Quick + erratic around a pulse of its own, legato

(Ad lib.)

fp

mp

Tbn.

Perc.

Free, erratic bursts, ad lib. non repeating order

(Ad lib.)

Tamb. Br. Drum Cowbell Loose snare

fp

mp

Acc.

mp

Synth.

3 3

mp

ATTIS

f

mp

mad

dri - ving

6 **Suddenly in time for 3 bars…**

Vln.

gliss.

gliss.

mp

3

Vc.

Db.

Quick + erratic around a pulse of its own.
Phrase bursts jumping around the set.

(Ad lib.)

f

mp

7 **Senza misura, colla voce**

26

Fl.

mp *mf* *f* *mp* *mf* *f* *mf*

B. Cl.

(ad lib.)

as previous

f *mp*

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

(ad lib.)

mf *mp*

Acc.

mp *mf*

Synth.

ATTIS

them in - to their own wri - tings and leav - ing you with - out

7 **Senza misura, colla voce**

Vln.

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

Vc.

as previous...

f *mp*

28

Fl.
uneven flz.
mp mf mp

B. Cl.
uneven flz.
mf mp

Tbn.
Buzz, mouthpiece only
gliss. gliss. gliss. gliss. gliss. gliss.
mf mp

Perc.
(hi-hat open)

Acc.
mf mf

Synth.

ATTIS
mf mp
word-smiths. The gnats spread ru-mours and gos-sip, the al-gae stirred up con-tra-dic-tions and

HCKL.
Bollocksmiths!

Vln.
gliss. gliss. gliss. gliss.
mp mf mp

Vc.
III gliss. gliss. gliss. gliss. III
mp mf mp

Db.
mf mp

31

Fl.

quick & uneven

repeat in any order

repeat in any order

mf

B. Cl.

quick & uneven

repeat in any order

repeat in any order

mf

Tbn.

replace mouthpiece

Approximate pitches
Free, erratic pitch and rhythm, ad lib.

begin sparse and increase in frequency...

mf

Perc.

Acc.

Slow, irregular oscillation between these chords

accel.

3

mf *mp* *mf*

Synth.

mf

ATTIS

lies un - til no - one knew what to think no one knew what to think. And so ev' - ry - one gave up

HCKL.

I know what I'm thinking right now!.

Vln.

Erratic rhythm ad lib. on these pitches:

accel.

mf

Vc.

III

gliss.

Approximate pitches, free, erratic pitch and rhythm, ad lib.
IV

accel.

mf

Db.

Fast erratic rhythm ad lib. on these pitches:

accel.

mf

8 ♩ = 164

34

Fl.

ord.

B. Cl.

ord.

Cbsn.

Tbn.

Perc.

(loose snare)

Acc.

Synth.

ATTIS

try - ing

I hear you say no the plants

Vln.

Vc.

Db.

37

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Synth.

ATTIS

and a - ni - mals help us they pro - vide trans - port

Vln.

Vc.

Db.

40

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

mf f mp

gliss.

pizz.

arco

in - fra - struc - ture and so they do:

43

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Synth.

ATTIS

not out of love for you, not out of love for you but

Vln.

Vc.

Db.

46

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

(Cowbell/Brake Drum/
Loose Snare/Tambourine)

Acc.

Synth.

ATTIS

to con - trol you fur - ther.__ To rule o - ver__ your

Vln.

pizz.

Vc.

pizz.

Db.

pizz.

49

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

ev' - ry thought and ac - tion. And yes:

Vln.

Vc.

Db.

arco

52

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

mf f mf mp mf

the trees have re - vealed the se - cret of lon - ge - vi - ty

55

9

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

The shrubs did show you how to re -

9

Vln.

Vc.

arco

Db.

58

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

-gen - er - ate. With - out them you would be dead at nine - ty

Vln.

Vc.

Db.

arco

61

Fl.

flz.

B. Cl.

flz.

drone & ornaments as before
ord.

Cbsn.

Tbn.

f *mp*

3 5

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Low Tom-tom

7 7 7

mf *fp* *mf*

Acc.

f

5 5 5 5

Synth.

mf

ATTIS

But this is yet more wick - ed - ness.

Vln.

8va

3 3 3 3 3 3 3

drone & ornaments as before

Vc.

5 5

Db.

64

Fl.

ord.

mf

B. Cl.

mf

Cbsn.

f mf

Tbn.

f mf

Perc.
(low t.-t.)

Acc.

Synth.

ATTIS

mf

They knew that with - out the dai - ly threat

(8)

Vln.

3 3

mf

Vc.

mf

Db.

mf

68

10

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(low t.-t.)

Timpani

Acc.

Synth.

ATTIS

of ill - ness and death you would be weak ened in spi - rit

(8)

loco

10

Vln.

Vc.

pizz.

Db.

72

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

Acc.

Synth.

ATTIS

in speech in en - ter - prise They have

Vln.

Vc.

Db.

76

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

Acc.

p

Synth.

ATTIS

ru - ined you by de - val - u - ing your sur - vi - val. The

Vln.

Vc.

Db.

80

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

mp mf f

Acc.

f

Synth.

ATTIS

f

plants and a - ni - mals have turned you in - to fight - ing cocks

Vln.

f

pizz.

Vc.

arco

f

Db.

arco

f

84

Fl.

B. Cl.

Cbsn.

f

Tbn.

f

Perc.
(timp.)

Acc.

Synth.

f

ATTIS

You are their sport. But you

Vln.

Vc.

Db.

87

11

flz.

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

Acc.

Synth.

ATTIS

can re - claim your grace, po - et - ry wis - dom

11

Vln.

Vc.

Db.

mf *mp*

91

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

Acc.

mf

Synth.

mf

ATTIS

3 3 3

cha - ri - ty re - cov - er your hu -

Vln.

Vc.

Db.

96

Pno.

mf

mp

ATTIS

man - i - ty!

12 ♩ = 88

100

Pno.

104

Pno.

108

Pno.

112

Pno.

Scene 2: The Birds and Gnats confer.

(A place that is unknowable to humans)

(♩ = 88)

repeat as needed

Pno.

*(**mp**) decresc. to nothing before the projected text begins*

Tape

[Slowed recording of Scene 1]

13 Senza misura

Playback triggered to coincide with projected text.

Projected text:

If we could move to point six on the agenda now: the human overpopulation crisis and relocation programme.

[Birds synth.]

8

Tape

BIRDS

GNATS

Point five.

[Gnats synth.]

Minute that if you would. Gnats change point six to point five. Do you have a report on general uptake for entry into Laura Ingalls Wilder's Little House on the Prairie?

11

Tape

BRDS.

GNTS.

How time flies!

It's John Wyndham's The Day of the Triffids. You're still in last month.

The gist is the same? Deadly plants, deserted cities with intact infrastrcuture?

14

Tape

BRDS.

GNTS.

We've submitted the uptake figures for the Wyndham Triffids package. As you'll see it's very popular among C2s and DEs in the south, making significant inroads into overcrowding in those sectors. Most think they're relocating to the television series, rather than the novel, but we don't anticipate there will be a problem once they arrive.

16

Tape

BRDS.

GNTS.

T'riffic. Have you actioned that last point?

Yes. It's been marketed as a 'fresh start' bundle in the south. In the north we're spinning it as fashion, going forwards.

We're still waiting for an SR117b to be signed off.

19

Tape

BRDS.

GNTS.

And do you have the draft update from Volvox about recruitment on the ground?

Fine. Which brings us to item seven...

Volvox reports that footfall is steady and targets look achievable. Precise figures can be made available.

22

Tape

BRDS.

GNTS.

Item six. The dossier on the activist.

As we report, this individual is attempting to alert fellow humans of our programme and has somehow recovered significant rhetorical capacities. There's no traction as of yet, but it's a situation to be monitored... The Phthiraptera and Cimex are investigating.

Six.

25

Tape

BRDS.

GNTS.

Which ones are they again?

Of course. Yes, lets's root out the activist's sources of knowledge and diplomancy. We don't know yet if she's a writer herself, so let's see where she leads us, before we banish her. Are we agreed?

The lice and the bedbugs.

28

Tape

BRDS.

GNTS.

Good. So, on to item eight. Six? Seven: upgrading the tree-fungus communication network...

Agreed. There's absolutely no danger of her being taken seriously by humans in the meantime. There's far too much in what she says. She'll be considered a lunatic.

14 ♩ = 88

31

Fl.

mp

E♭ Clarinet

E♭ Cl.

mp

Bsn.

mp

2 Bongos (with drum sticks) and Kick Drum

Perc.

p

Acc.

mp

Tape

14 ♩ = 88

Vln.

mp

Vc.

mp

Db.

mp

34

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

37

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

40

accel. 15 ♩ = 114

Fl.
E♭ Cl.
Bsn.
Perc. (2 bng. k. dr.)
Acc.
Vln.
Vc.
Db.

43

16 ♩ = 88

46

Fl.
E♭ Cl.
Bsn.
Perc. (2 bng. k. dr.)
Acc.
Vln.
Vc.
Db.

49

Fl.
E♭ Cl.
Bsn.
Perc. (2 bng. k. dr.)
Acc.
Vln.
Vc.
Db.

52

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

55

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

58 **17**

G.P. molto accel.

Fl.

E♭ Cl.

Bsn.

Tbn.

Perc.
(2 bng.
k. dr.)

Acc.

Pno.

17

G.P. molto accel.

Vln.

Vc.

Db.

Scene 3: In the South: Josella Hooks Bract

(A marketplace in the south)

♩ = 106

Perc.

Drum Set

mp

Pno.

8va

mp

BRACT

f Hold as long as possible...

Sprechgesang

mf

Gem - - - stones!

Get yer gem - stones.

To - paz!

4

Perc. (dr. st.)

Pno.

BRACT

Ru - bies!

Dia - - monds!

Three of your five a

7

Perc. (dr. st.)

Pno.

BRACT

day.

Get yer min - er - als here!

10

Bsn.

Perc. (dr. st.)

Pno.

BRACT

Tas - ty_____ health - ful____ gem - - stones!

13

Bsn.

Tbn.

con sord. (cup)

Perc. (dr. st.)

Pno.

Vln.

Vc.

16 **18**

(SOUTHERNER 1 lurches on stage, a carrier bag on their head.)

Fl.

Cl.

Bsn.

Tbn.

gliss.

Perc.
(dr. st.)

Acc.

Pno.

18

Vln.

Vc.

Db.

18

(They careeen about wildly.)

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

20

Fl.

Cl.

Bsn.

f

Tbn.

Perc.
(dr. st.)

Acc.

(8)

Pno.

Vln.

Vc.

Db.

22

(Then stand still a moment, looking exhausted.)

Fl.

Cl.

f

Bsn.

Tbn.

5

Perc.
(dr. st.)

5 5 5 5

Acc.

(8)

Pno.

5 5 5 5

Vln.

3 3 3

Vc.

Db.

24

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

f

26

(They purposely start to hyperventilate until…)

Fl.

Cl.

Bsn.

f

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

(8)

Vln.

Vc.

Db.

28

Fl.

Cl.

f

Bsn.

Tbn.

5

Perc.
(dr. st.)

5 5 5 5

Acc.

(8)

Pno.

5 5 5 5

Vln.

3 3 3

Vc.

Db.

30

(…they suffocate and collapse.)

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

(SOUTHERNER 2 runs on stage.)

32

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

(They feel for SOUTHERNER 1's pulse, pull out a device and…)

34

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

rough, in the string

becoming lighter

rough, in the string

becoming lighter

(…administer a drug.)

36

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

gliss.

gliss.

19 ♩ =128

(SOUTHERNER 1 resucitates.)

39

Fl.

Cl.

Bsn.

Tbn.

Perc.

Bass Drum

Acc.

Pno.

(8)

SOUTHERNER 2

Sprechgesang, approximate pitches. Naturalistic rhtyhm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

mf High and indeterminate

O-kay o - kay I'll have the kids this week-end

19 ♩ =128

Vln.

Vc.

Db.

42

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Wood Blocks

mp

Acc.

Pno.

mf

S. 2

mf

Pull that trick again

Vln.

mf

Vc.

Db.

45

Fl.

mp

p

Cl.

mp

p

Bsn.

mp

p

senza sord.

Tbn.

mf

Perc. (w.bl.)

Acc.

Pno.

p

S. 2

and you'll stay dead.

Vln.

p

Vc.

mf

heavily

Db.

f

mf

(SOUTHERNER 2 helps SOUTHERNER 1 off the stage…)

48

Fl.

Cl.

Bsn.

Tbn.

3 Suspended Cymbals

Perc. (w.bl.)

f *mp* *mf*

Acc.

p *f*

Pno.

S. 2

Vln.

mf

Vc.

mf

Db.

51

20

Fl.

Cl.

Bsn.

Tbn.

Perc.
(3 cym.)

Acc.

Pno.

20

Vln.

Vc.

Db.

pizz.

arco

54

Fl.

Cl.

Bsn.

Tbn.

Perc.
(3 cym.)

Acc.

Pno.

Vln.

Vc.

Db.

57

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

Vln.

Vc.

Db.

ff

flz.

gliss.

f

Xylophone, with egg shaker in hand

8va

60

Fl.

Cl.

Bsn.

Tbn.

Perc.
(xyl.
w/ sh.)

Acc.

Pno.

Vln.

Vc.

Db.

ff

f

gliss.

63

21

Fl.

Cl.

ord.

ff

Contrabassoon

Bsn.

ff

mp

Tbn.

Perc.
(xyl.
w/ sh.)

mp

Acc.

Pno.

8va

mp

SOUTHERNER 3

Sprechgesang, approximate pitches. Naturalistic rhtyhm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

SOUTHERNER 4

mf

High and indeterminate

f

I'm mov - ing out I'm mov - ing out.

21

Vln.

ff

Vc.

Db.

ff

mp

65

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(xyl.
w/ sh.)

Acc.

(8)

Pno.

(mp)

ff

f

8vb

(mp)

Sprechgesang, approximate pitches. Naturalistic rhtyhm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

S.3

mf

High and indeterminate

f

mf

There's an o - ver pop - u - la - tion prob - lem

S.4

Vln.

Vc.

Db.

67

Fl.

Piccolo

mf

Cl.

Clarinet in E♭

mf

Cbsn.

f

Tbn.

con sord. (cup)

gliss.

f

Perc. (xyl. w/ sh.)

Acc.

Pno.

(8)

(*mp*)

ff

S.3

f

ev' - ry where's full.

S.4

Vln.

Vc.

f

Db.

f

69

Picc.

Eb Cl.

Cbsn.

Tbn.

gliss.

Perc.
(xyl.
w/ sh.)

Acc.

Pno.

S.3

S.4

Then I'll move in - to the kit-chen cup-boards.

Vln.

Vc.

Db.

71

Picc.

E♭ Cl.

Cbsn.

Tbn.

gliss.

Perc.

Tom Tom

Bass Drum

Acc.

Pno.

S.3

But she al - rea-dy re-lo-ca-ted.

S.4

Vln.

Vc.

Db.

74

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc. (t.t. b. dr.)

Acc.

Pno.

S.3

S.4

Vln.

Vc.

Db.

(tr) tr

mp

3

gliss.

p

5

mf

She can't come back she can't come back.

Does-n't change what hap-pened.

77

Picc.

E♭ Cl.

Cbsn.

Tbn.

senza sord.

Perc. (t.t. b. dr.)

Cabasa

Acc.

Pno.

S.3

S.4

Does-n't change a-ny-thing.

Vln.

Vc.

Db.

80

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc. (cab.)

Wood Blocks

Acc.

Pno.

8va

S.3

It's o ver that's a change.

S.4

Does-n't change the past.

Vln.

Vc.

Db.

83

Picc.

mf

E♭ Cl.

mf

Cbsn.

mp

Tbn.

Perc. (w.b.)

Bass Drum

mp

Acc.

Pno.

f *mf*

S.3

S.4

mf *f*

I just want an a - po - lo - gy.

Vln.

Vc.

mp

Db.

mp *f* *mf*

85

Flute

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

S.3

S.4

Vln.

Vc.

Db.

mf

fp

f

Like that chan - ges a - ny thing.

87

Fl.

Eb Cl.

Cbsn.

Tbn.

Perc.

Xylophone

Acc.

Pno.

S.3

Big dog's cock.

S.4

It chan-ges ev' - ry - thing.

Vln.

Vc.

Db.

pizz.

90

Fl.

Eb Cl.

Cbsn.

Tbn.

Perc. (xyl.)

Drum Set

Xylophone

Acc.

Pno.

S.3

S.4

Vln.

Vc.

Db.

p mp mf f

You're mind is not ev' ry-thing.

It-'ll change my mind.

93

Fl.

E♭ Cl.

Cbsn.

Tbn.

Drum Set

Xylophone

Perc.
(dr. st.)

Acc.

8va

Pno.

S.3

Sor-ryI'm not per-fect.

S.4

It is to me.

Vln.

Vc.

arco

Db.

96

Fl.

E♭ Cl.

Cbsn.

Tbn.

Perc. (xyl.)

Drum Set

Xylophone

Drum Set

Acc.

(8)

Pno.

S.3

S.4

I'm moving out I'm moving out.

Vln.

Vc.

Db.

99 **22** ♩ = 106

Fl.

E♭ Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

mf *mp*

Acc.

mp

(8)

Pno.

mf

BRACT

Gar - - nets Topaz!

S.3

S.4

22 ♩ = 106

Vln.

mp

Vc.

mp

Db.

mp

102

Fl.

Eb Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

Ru - - bies!

S.3

Oh yes. Rubies. Give me rubies.

S 4

Vln.

Vc.

Db.

105

Fl.

E♭ Cl.

Cbsn.

mf

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

mf

S.3

Vln.

mp

Vc.

Db.

107

Piccolo

Fl.

E♭ Cl.

Cbsn.

Tbn.

con sord. (cup)

Perc.
(dr. st.)

Acc.

(cluster)

Pno.

S 3

Vln.

Vc.

Db.

109 **23**

Picc.

E♭ Cl.

Cbsn.

gliss.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

8vb

23

Vln.

Vc.

Db.

112

Picc.

E♭ Cl.

Cbsn.

f

Tbn.

gliss.

gliss.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

115

24 Chainsaw Solo

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

gliss.

3

ff

f

mf

Synth (Arturia Mini
'24 VCO Unison', delay off)

(Held pedal throughout)

(SOUTHERNER 6 runs on stage with a chainsaw, brandishing it at someone offstage and acting like the cock of the walk.)

118

Perc. (dr. st.)

Whistle siren

Erratic trem. and dynamic ad lib., joining the synth to imitate a chainsaw

Synth

Short taps to keep the engine ticking over, rhythm with that effect in mind

ca. 4"

Rough rhythm

3"

4"

2.5"

(8)

120

Perc. (dr. st.)

Synth

3"

2.5"

3"

2"

(8)

122

Perc. (dr. st.)

Synth

3"

2"

2"

2"

3"

Until synth stops, keep the engine ticking over...

(8)

(SOUTHERNER 5 arrives carrying a boombox.)

125

25 ♩ = 106

Tbn.

senza sord.

3

ff

Perc. (dr. st.)

Synth

mp

(8)

SOUTHERNER 5

mf Sprechgesang, approximate pitches but gesture all in the low range

3

3

That's it. Hop a-long bawl-ing. Next time we'll cut them both off. Space - tak-er.

128

26

Flute

flz. ord. overblow

Picc.

fp ff

flz.

E♭ Cl.

gliss.

fp ff

Cbsn.

Tbn.

flz., bend up slightly at end of note

fp ff

these rhythmic proportions can absolutely be rough

Whistle

Perc. (dr. st.)

Vibraslap

Foot tambourine

mf

fast, erratic bellows trem., fluctuating dynamics, moving clusters

Acc.

p - mf

Ratchet mid to fast, erratic speed

Synth

mp

S.5

SOUTHERNER 6

Sprechgesang, approximate pitches but gesture all in the high range

mf

(SOUTHERNER 6 switches off the chainsaw)

Sphinc-ter with a shit hair - do.

26

Vln.

Vc.

Db.

131

Fl.
flz. ord. flz. ord.
fp ff fp ff fp ff

E♭ Cl.
gliss. gliss.
fp ff fp ff fp ff

Cbsn.

Tbn.
fp ff fp ff fp ff

Perc. (dr. st.)
3 3 3
mf f

Acc.
3 3 3 3

(ratchet)

Synth.

S.5
mf 5
What now? Chuck a few hammers at sky - scra- pers?

S.6

Vln.
ord. sul pont. ord. s.p. ord. s.p.
fp ff fp ff fp ff

Vc.
ord. sul pont. ord. s.p. ord. s.p.
fp ff fp ff ff fp ff

Db.
ord. sul pont. ord. s.p. ord. s.p.
fp ff fp ff fp ff

134

Fl.

flz.

ord.

Eb Cl.

gliss.

ord.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

(ratchet)

Synth.

S.5

You're bored of ev'-rything.

S.6

Bored of that.

Just the sky - scra- pers.

Vln.

Vc.

Db.

137

Fl.

flz. ord. flz. ord. flz. ord.

fp *ff* *fp* *ff* *fp* *ff*

E♭ Cl.

flz. gliss.

fp *ff* *fp* *ff* *fp* *ff*

Cbsn.

Tbn.

gliss.

fp *ff* *fp* *ff* *fp* *ff*

Perc. (dr. st.)

3 3 3 3

mf 3

Acc.

3 3 3 3 3 3

(ratchet)

Synth.

S.5

f

They still have

S.6

mf 3

Ham mers at el - der - lies?

Vln.

Vc.

Db.

140

Fl.

flz. ord. flz. ord.

fp ff fp ff

E♭ Cl.

gliss. gliss.

fp ff fp ff

Cbsn.

Tbn.

fp ff fp ff

Perc. (dr. st.)

f 3 3 3

Acc.

3 3 3 3 3

(ratchet)

Synth.

BRACT

S.5

meat in their bowels.

S.6

f 3 f

Six cen-tu - ries on? Dis - gust - ing.

Vln.

fp

Vc.

fp

Db.

fp

143

Fl.
flz. ord. flz.
fp ff fp mf

E♭ Cl.
gliss.
fp ff fp ff fp mf

Cbsn.
3 3
mf

Tbn.
gliss. gliss.
fp mf mp

Perc. (dr. st.)
3 mp 3 3 5 5 3 5 3

Acc.
3 3 mf 3 3

(ratchet)
winding down...

Synth.

BRACT
f mf
Gar - - nets! To -

S.5

S.6
ff f mf
3 3
They de-serve a ham-mer ing.

Vln.
gliss. gliss.
mp p

Vc.
gliss. gliss.
mp p

Db.
gliss. gliss.
mp p

146

Cbsn.

Perc. (dr. st.)

Acc.

BRACT

- paz!

S.5

S.6

mp

mf

Pinch - fist

Your splash.

(SOUTHERNER 5 pats pockets, looking for money. They have none.)

149

Cbsn.

Perc. (dr. st.)

Acc.

S.5

mp

mf

We'll be back.

152 *(SOUTHERNER 5 leaves the boombox with BRACT)*

Cbsn.

Perc. (dr. st.)

Acc.

fp

156

(BRACT turns the boombox on and begins tuning the RADIO)

Cbsn.

5

f *mp*

mp

Perc. (dr. st.)

Bass Drum (with bass drum beaters)

pp

Acc.

ff

mp

3

3

[Radio Tuning]

Tape

159 **27**

Perc. (b. dr.)

Acc.

Continue ad lib., becoming more spacious until stopped, timed to end as the radio finally tunes in.

[Radio Tuning]

[Radio Playback - End of chiptune track, Opal Radio ident, DJ intro, Volvox Dept. for Resettlement speech.*]

[Josella's Broadcast, southern version]

Tape

28 ♩ = 128

162

mf

BRACT

I'd give my kid - ney's to mount a

[Final instrumental phrases of Josella's Broadcast]

Tape

165

BRACT

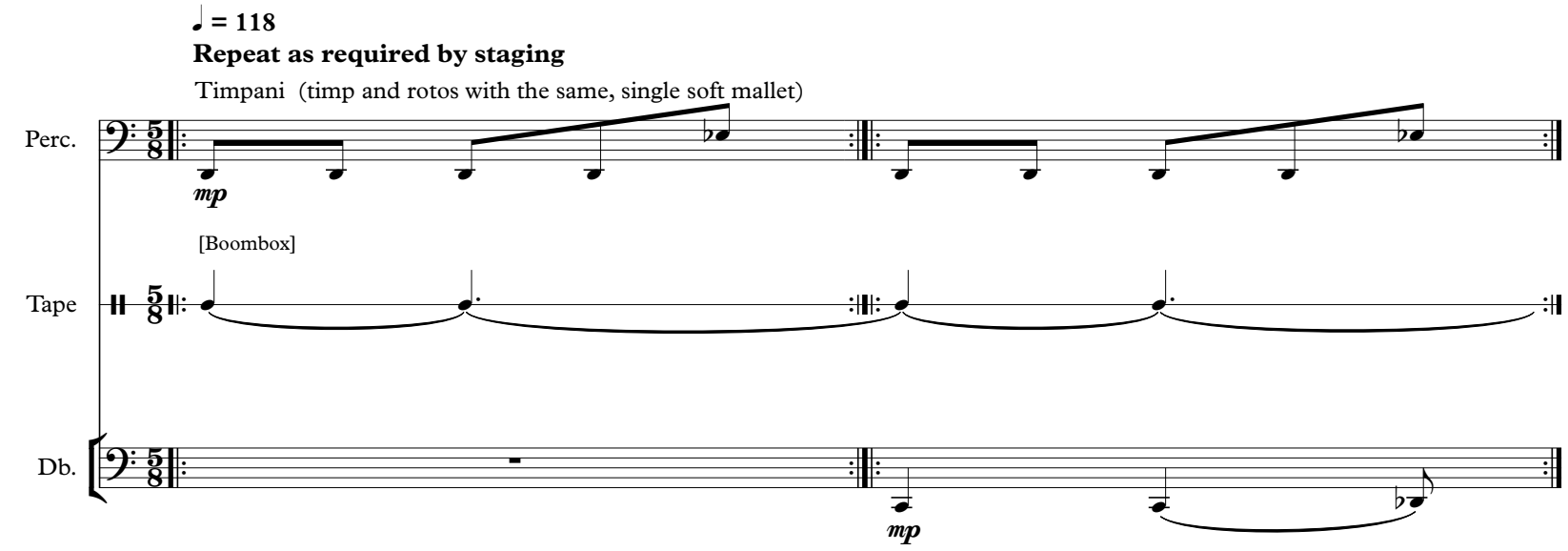
sub - plot with that one.

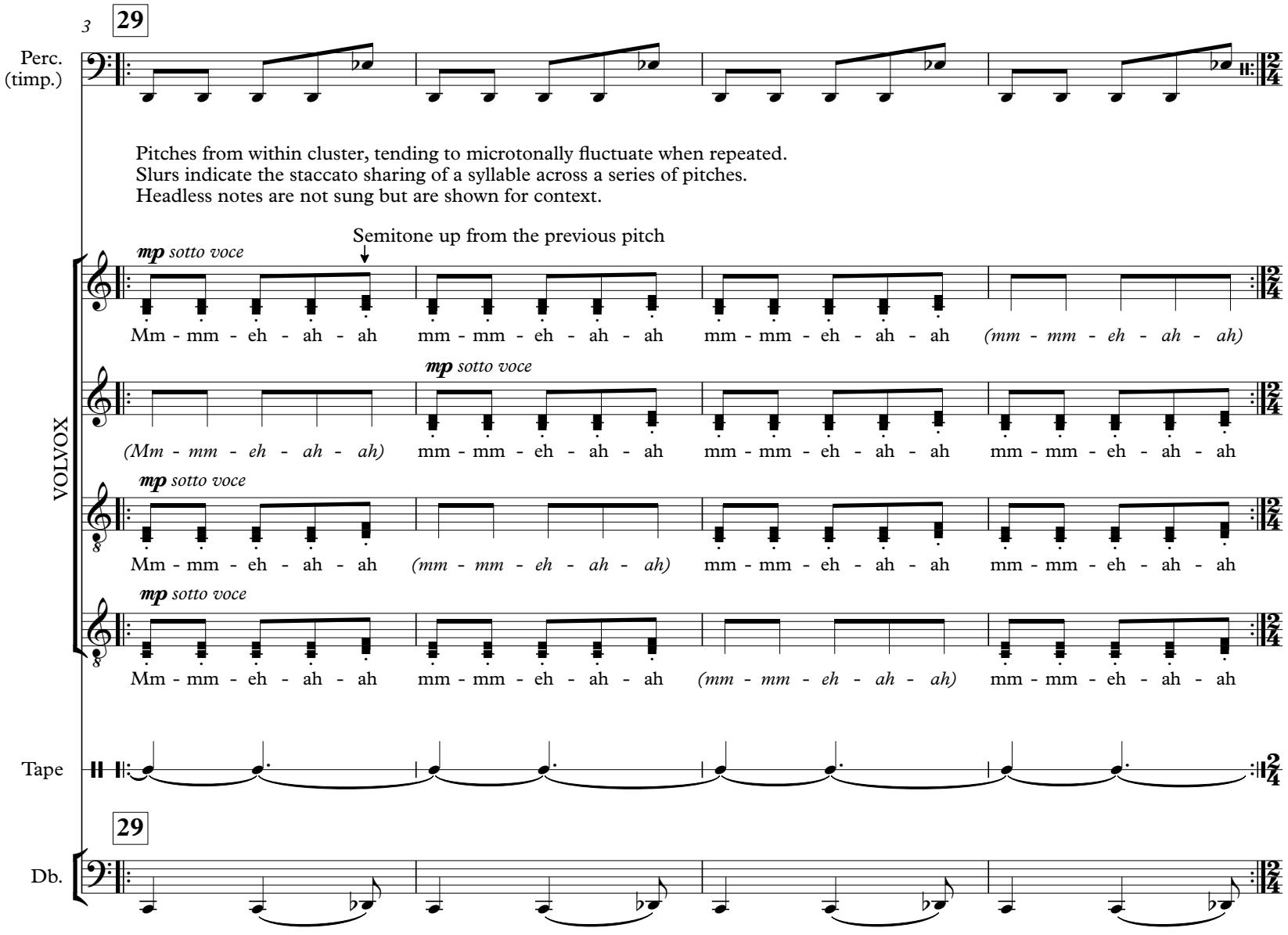
[Josella's Broadcast ends, Opal Radio Ident (short), Volvox backing begins...]

Tape

* pre-recorded by VOLVOX. See Appendix A.

Scene 4: Volvox Goes to Work on Bract





30

B. Cl.

mf

Roto Tom (mid tuning of a low, 18" Roto Tom)

Perc.

gliss.

mf

Timp.

mp

VOLVOX

mf

Be - ing but a sim - ple al - gae al - gae *(mm - mm)* - eh - ah - ah

mp

mf

Be - ing but a sim - ple al - gae *(al - gae)* mm - mm - eh - ah - ah

mp

mf

Be - ing but a sim - ple al - gae *(al - gae)* mm - mm - eh - ah - ah

mp

mf

Be - ing but a sim - ple al - gae al - gae *(mm - mm)* - eh - ah - ah

mp

Tape

30

Db.

mf

mp

B. Cl.

mf

Roto Tom

Perc.

mf

Timp.

mp

VOLVOX

mf

there are *(ma - ny)* things I en - joy a - bout hu - mans *(mm - mm)* - eh - ah - ah

mp

mf

there are ma - ny *(things I en)* - joy a - bout hu - mans mm - mm - *(eh - ah - ah)*

mp

mf

there are ma - ny things I en - *(joy a)* - bout hu - mans mm - mm - eh - ah - ah

mp

mf

(there are) ma - ny things I en - joy a - *(bout)* hu - mans mm - mm - eh - ah - ah

mp

Tape

Db.

mf

mp

15

B. Cl.

Perc. (timp.)

Roto Tom

VOLVOX

Tape

Db.

mf

mm mm - eh - ah I love the *(co - m - pli)* - ca - ted sys - tem of *(cham - bers)* trap doors and

mm mm - eh - ah I love the co - m - pli - *(ca - ted)* sys - tem of cham - bers *(trap-doors and)*

(mm mm) eh - ah I love the co - m - pli - ca - ted *(sys)* - tem of cham - bers trap doors and

mm *(mm-eh - ah)* I love the co - m - pli - ca - ted sys - *(tem of)* cham - bers trap doors and

19

B. Cl.

Perc. (roto.)

Timp.

VOLVOX

Tape

Db.

mp

le - vers that *(go - vern)* their be - hav - iour mm - mm - eh - ah - ah

le - vers that go - vern *(their be)* - hav - iour mm - mm - eh - ah - ah

le - *(vers that)* go - vern their be - *(hav - iour)* mm - mm - eh - ah - ah

(le) - vers that go - vern their be - hav - iour *(mm - mm - eh - ah - ah)*

23

B. Cl.

Perc. (timp.)

Roto

VOLVOX

(mm - mm) - eh - ah - ah mm - mm - My fav' - rite (is the col) - lec - tive un - con - scious

mm - mm - (eh - ah - ah) mm - mm - My fav' - rite is the col - (lec - tive un) - con - scious

mm - mm - eh - ah - ah (mm - mm) - My fav' - rite is the col - lec - tive un - con - scious

mm - mm - eh - ah - ah mm - mm - (My) fav' - rite is the col - lec - tive un - (con - scious)

Tape

Db.

27 **31**

B. Cl.

Timp.

Roto

Perc.

VOLVOX

mm - mm - eh - ah A (long) dark tun - nel tun - nel two di - men - sion - al

mm - mm - eh - ah A long (dark) tun - nel hung with two di - men - sion - al

(mm - mm - eh - ah) A long dark tun - nel tun - nel hung with two di - men - sion - al

mm - mm - eh - ah A long dark tun - nel hung with two di - men - sion - al

Tape

31

Db.

31

B. Cl.

Perc. (roto.)

VOLVOX

ar - che-types ar - che types *(and thick - ly)* car - pet - ed with myths, which I just

ar - che-types and thick - ly *(car - pet - ed with)* myths, which I just

ar - che-types ar - che types and thick - ly car - pet - ed with myths, *(which I just)*

ar - che-types and thick - ly car - pet - ed with myths, which I just

Tape

Db.

35

B. Cl.

mf

Timp. Roto Timp.

Perc. (roto.)

mp *mf* *mp*

VOLVOX

mp *mf*

love to de - face *(mm - mm)* - eh - ah and soil *(mm - mm - eh - ah - ah)*

love to de - face mm - mm - *(eh - ah and)* soil mm - mm - eh - ah - ah

love to de - face mm - mm - eh - ah and soil mm - mm - eh - ah - ah

(love to de) - face mm - mm - eh - ah and soil mm - mm - eh - ah - ah

Tape

Db.

mp *mf* *mp*

39

Picc.

B. Cl.

mf

Bsn.

Tbn.

Perc. (roto.)

Roto

mf

Acc.

Pno.

VOLVOX

mp *mf*

mmmm-eh - ah Con trol this *(cham)* - ber___ and hu - mans_ be - come bid - da - ble

mf

(mm mm-eh - ah) Con trol this cham - ber___ and *(hu - mans)*_ be - come bid - da-ble bid - da-ble

mmmm-eh - ah *(Con-trol this)* cham - ber___ and hu - mans_ *(be - come)* bid - da-ble bid - da-ble

mf

mmmm-eh - ah Con trol this cham - *(ber___ and)* hu - mans_ be - come bid - da - ble

Tape

Vln.

Vc.

Db.

mf

43

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (roto.)

Acc.

Pno.

VOLVOX

Tape

Vln.

Vc.

Db.

Piccolo

Timp.

mf 3 3

*mf*3 3

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

mf

mf

mp

47

accel. 32 ♩ = 136

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (timp.)

Acc.

Pno.

8va

VOLVOX

(mm- mm)-eh - ah - ah mm-mm - eh - ah - ah (mm - mm - eh - ah - ah) mm - mm - eh - ah - ah mm - mm - eh - ah - ah

mm-mm - (eh - ah - ah) mm-mm - eh - ah - ah mm-mm - eh - ah - ah (mm - mm - eh - ah - ah) mm - mm - eh - ah - ah

mm-mm - eh - ah - ah (mm- mm)-eh - ah - ah mm-mm - eh - ah - ah mm - mm - eh - ah - ah (mm - mm - eh - ah - ah)

mm-mm - eh - ah - ah mm-mm - (eh - ah - ah) mm-mm - eh - ah - ah mm - mm - eh - ah - ah mm - mm - eh - ah - ah

Tape

accel. 32 ♩ = 136

Vln.

Vc.

Db.

mf

mf

f

51

Picc.

B. Cl.

Bsn.

Tbn.

Tambourine (small, single row of jingles)

Perc.

Acc.

D♯

Pno.

VOLVOX

I al - so *(like to muck a)* - bout with the till - er that steers hu - mans_ *(in - to a)*

I al - so like to muck a - *(bout with the)* till - er that steers hu - mans_ in - to a

I al - so like to muck a - bout with the *(till - er that)* steers hu - mans_ in - to a

(I al - so) like to muck a - bout with the till - er that *(steers hu - mans)*_ in - to a

Tape

Vln.

Vc.

Db.

54

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

f *mf*

VOLVOX

self - right - eous pack. They soon de - *(ve - lop a)* sense of in -

(self - right - eous) pack. They soon de - ve - lop a *(sense of in)* -

self - right - eous *(pack. They)* soon de - ve - lop a sense of in -

self - right - eous pack. They *(soon de)* - ve - lop a sense of in -

Tape

Vln.

Vc.

Db.

mf *f*

57

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

VOLVOX

vin - ci - ble po - wer and be - come con - vinced of *(their in)* - a - lien - a - ble right to

vin - ci - ble po - wer and be - come con - vinced of their in - *(a - lien - a - ble)* right to

(vin - ci - ble po - wer) and be - come con - vinced of their in - a - lien - a - ble *(right to)*

vin - ci - ble po - wer *(and be - come con)* - vinced of their in - a - lien - a - ble right to

Tape

Vln.

Vc.

Db.

60

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

8va

VOLVOX

act out their im - pul - ses. im - pul - ses. Set two such

act out their im - pul - ses. im - pul - ses. Set two such

act out their im - pul - ses. im - pul - ses. Set two such

(act out their) im - pul - ses. im - pul - ses. Set two such

Tape

Vln.

Vc.

Db.

f

f

63

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

8va

VOLVOX

(fleets on) con - tra - ry cour - ses and they will tack a - (gainst one a) - no - ther

fleets on (con - tra - ry cour) - ses and they will tack a - gainst one a - (no - ther)

fleets on con - tra - ry cour - (ses and they) will tack a - gainst one a - no - ther

fleets on con - tra - ry cour - ses and they (will tack a) - gainst one a - no - ther

Tape

Vln.

Vc.

Db.

33 **Suddenly**
♩ = 118

67

Picc.
B. Cl.
Bsn.
Tbn.
Perc. (tamb.)
Timpani
Acc.
Pno.
8va

VOLVOX
vi - cious - ly un - til the bot - tom falls out of their ci - vi - li - sa - tion.
vi - cious - ly un - til the bot - tom falls out of their ci - vi - li - sa - tion.
(vi - cious - ly) un - til the bot - tom falls out of their ci - vi - li - sa - tion.
vi - cious - ly (un - til the) bot - tom falls out of their ci - vi - li - sa - tion.

Tape

33 **Suddenly**
♩ = 118

Vln.
Vc.
Db.

71

B. Cl.

Perc. (timp.)

VOLVOX

mm-mm-*(eh - ah - ah)* mm-mm-eh-ah-ah *(mm- mm)*-eh-ah-ah mm-mm-eh-ah-ah

(mm- mm)-eh-ah-ah mm-mm-eh-ah-ah mm-mm-*(eh - ah - ah)* mm-mm-eh-ah-ah

mm-mm-eh-ah-ah mm-mm-*(eh - ah - ah)* mm-mm-eh-ah-ah *(mm- mm)*-eh-ah-ah

mm-mm-eh-ah-ah *(mm- mm)*-eh-ah-ah mm-mm-eh-ah-ah mm-mm-*(eh - ah - ah)*

Tape

Db.

76

B. Cl.

Roto

Perc.

Timp.

But my great-est in-*(dul-gence is)* tend-ing to the gar-den of their di-a-logue. *(mm- mm)* eh-ah-ah

But my great-est in-dul-gence is *(tend - ing to)* the gar-den of their di-a-logue. mm-mm-*(eh - ah - ah)*

But my great-est in-dul-gence is tend-ing to *(the gar - den of their)* di-a-logue. mm-mm-eh-ah-ah

But my great-est in-dul-gence is tend-ing to the gar-den of their *(di - a- logue.)* mm-mm-eh-ah-ah

Tape

Db.

B. Cl.

Perc. (timp.)

Roto

VOLVOX

mm - mm - eh - ah - ah Sew a bit of bi - as here a gen' - ral - i - sa - tion

mm - mm - eh - ah - ah Sew a bit of bi - as here a gen' - ral - i - sa - tion

(mm - mm) - eh - ah - ah Sew a bit of bi - as here a gen' - ral - i - sa - tion

mm - mm - *(eh - ah - ah)* Sew a bit of bi - as here gen' - ral - i - sa - tion

Tape

Db.

B. Cl.

Perc. (roto.)

VOLVOX

there and there, spray it *(lib' - ra - lly)* with con - fu - sion and

there there and there, spray it lib' - ra - lly *(with con)* - fu - sion and

there and there, spray it lib' - ra - lly with con - *(fu)* - sion and

there and there, spray it lib' - ra - lly with con - fu - *(sion and)*

Tape

Db.

88

B. Cl.

Perc. (roto.)

Timp.

Roto

VOLVOX

con - tra - dic - tion *(mm - mm)* - eh - ah - ah Then sit back and en - joy a *(bump - er)* crop of

con - tra - dic - tion mm - mm - *(eh - ah - ah)* Then sit back and en - joy a bump - er *(crop of)*

con - tra - dic - tion mm - mm - eh - ah - ah Then sit *(back and en)* - joy a bump - er crop of

con - tra - dic - tion mm - mm - eh - ah - ah *(Then sit)* back and en - joy a bump - er crop of

Tape

Db.

92

B. Cl.

Perc. (roto.)

Timp.

VOLVOX

tox - ic al - ter - *(ca)* - tion mm - mm - eh - ah - ah *(mm - mm)* - eh - ah - ah

tox - ic al - ter - ca - *(tion)* mm - mm - eh - ah - ah mm - mm - *(eh - ah - ah)*

(tox - ic) al - ter - ca - tion *(mm - mm)* - eh - ah - ah mm - mm - eh - ah - ah

tox - ic *(al - ter)* - ca - tion mm - mm - *(eh - ah - ah)* mm - mm - eh - ah - ah

Tape

Db.

96

34 ♩ = 180

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (timp.)

Roto

Acc.

Pno.

VOLVOX

mmmm eh - ah *(It real - ly)* is a lot of fun to watch

mmmm eh - ah It real - ly *(is a)* lot of fun to watch

mmmm *(eh - ah)* It real - ly is a *(lot of)* fun to watch

(mm mm) eh - ah It real - ly is a lot of *(fun)* to watch

Tape

34 ♩ = 180

Vln.

Vc.

Db.

101

B. Cl.

Bsn.

Tbn.

Acc.

Tape

Db.

gliss.

gliss.

105

B. Cl.

Bsn.

Tbn.

Acc.

Tape

Vc.

Db.

gliss.

gliss.

109

Picc.

B. Cl.

Bsn.

Tbn.

Perc.

Drum Set

Acc.

Pno.

Tape

Vln.

Vc.

Db.

mp *f* *mf* *gliss.*

35

(Gameshow voiceover)

And now, everyone's favourite southern treat: it's algae time! [Sounds of applause].

113

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

35

Vln.

Vc.

Db.

36

117

Picc.

f

Clarinet in B♭

Cl.

mf

Bsn.

f

Tbn.

mf

Perc.
(dr. st.)

Acc.

Pno.

f

mf

f

36

Vln.

Vc.

pizz.

Db.

f

121

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

125 **37**

Picc.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Sprechgesang, in the manner of a cheesy radio DJ

VOL.

1 2

3 4

Wel-come to Vol - vox the al - gae, mi - cro - sco - pic

Wel-come to Vol - vox the al - gae, mi - cro - sco - pic

37

Vln.

Vc.

Db.

129

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2

and gi - ant, fresh as a dai - sy and an - cient

3
4

and gi - ant, fresh as a dai - sy and an - cient

Vln.

Vc.

Db.

133

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2
3
4

as rocks A lit - tle gnat tells me that

as rocks A lit - tle gnat tells me that

Vln.

Vc.

Db.

137

38

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.

1
2

you a - spire to re - lo - ca - tion which can on - ly mean

3
4

you a - spire to re - lo - ca - tion which can on - ly mean

38

Vln.

Vc.

Db.

141

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2

one thing: It's time for the dou - ble dare

3
4

one thing: It's time for the dou - ble dare

Vln.

Vc.

Db.

mp

145

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

mp

8va

Pno.

VOL.
1
2

tri - ple jeo - par - dy round

3

3

VOL.
3
4

tri - ple jeo - par - dy round

[Wild gameshow applause]

[Applause cuts out abruptly]

Tape

Vln.

Vc.

Db.

149

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

(8)

Acc.

Pno.

VOL.
1
2

mf 3

So tell all the peo - ple watch - ing what's

VOL.
3
4

mf 3

So tell all the peo - ple watch - ing what's

Tape

Vln.

mp

Vc.

mp

Db.

153

39 ♩ = 118

Picc.

Cl.

Bsn.

Contrabassoon
Breathe conspicuously as necessary, as in Scene 1

Tbn.

Breathe conspicuously as necessary, as in Scene 1

Perc. (dr. st.)

Acc.

Pno.

8va

BRACT

Br - -

VOL. 1 2

your name?

VOL. 3 4

your name?

39

8va

Vln.

Vc.

Db.

arco

156

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

- - act

VOL.
1
2
3
4

Vln.

Vc.

Db.

40 ♩ = 138

159

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

1
2
VOL.
3
4

Good_ South-ern name__ that._____

And what do___ you

Good_ South-ern name__ that._____

And what do___ you

40

Vln.

Vc.

Db.

pizz.

162

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2

Sung low, as if slowed down

do for a l - iv - ing Bract?

3
4

Sung low, as if slowed down

do for a l - iv - ing Bract?

Vln.

Vc.

Db.

pizz. arco

arco

pizz.

167

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

I'm in gem

VOL.
1
2
3
4

Vln.

Vc.

Db.

171

41

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

- stones -

VOL.

Sung high, as if sped up

A min-ing man eh? an im-por-tant job break-ing the pla-net a-

Sung high, as if sped up

A min-ing man eh? an im-por-tant job break-ing the pla-net a-

41

Vln.

Vc.

pizz.

Db.

175

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2

part to feed the ci - ty. Sounds like you'd be missed if

3
4

part to feed the ci - ty. Sounds like you'd be missed if

Vln.

Vc.

arco

Db.

arco

179

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2

VOL.
3
4

you re - - - lo - - - ca - - ted are you

you re - - - lo - - - ca - - ted are you

Vln.

Vc.

Db.

pizz.

42

183

Picc.

Cl.

Cbsn.

mp p

Tbn.

p

Perc.
(dr. st.)

p

Acc.

Pno.

p

BRACT

VOL.

1
2

sure you're sure a - bout this?

mp

Could you sur - vive

3
4

sure you're sure a - bout this?

mp

Could you sur - vive

42

Vln.

mf

Vc.

mf

p

arco

Db.

mp p

43

187

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

Well it was just_ a thought I'm not to - tal - ly

VOL.
1
2

in The Day of the Trif - fids? But

VOL.
3
4

in The Day of the Trif-fids? But

43

Vln.

Vc.

Db.

pizz.

191

Picc.

Cl.

mp

Cbsn.

p

Tbn.

Perc.
(dr. st.)

mp

p

Acc.

p

Pno.

p

BRACT

mp

of course

1
2

VOL.

3
4

mp

could you thrive there?

mp

could you thrive there?

Vln.

Vc.

p

arco

Db.

p

195

Picc.

Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

I'm

VOL.
1
2

Could you do - min - nate The Day of the

3
4

Could you do - - mi - nate The Day of the

Vln.

Vc.

Db.

pizz.

199 **44**

Picc.

Cl.

Cbsn.

Bassoon

Tbn.

Perc. (dr. st.)

Acc.

Pno.

BRACT

I could do - mi - nate_ I could to - tal - ly do - mi - nate_____

VOL. 1 2

Trif - fids_____

VOL. 3 4

Trif - fids_____

44

Vln.

Vc.

Db.

202

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

BRACT

VOL.
1
2

Won-der - ful won - der - ful. He who dares and keeps dar - ing wins.

VOL.
3
4

Won-der - ful won - der - ful. He who dares and keeps dar - ing wins.

Vln.

Vc.

Db.

206

45

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.

1
2

You're go - ing to snort blow - fish cy - cle a des - ert

3
4

You're go - ing to snort blow - fish cy - cle a des - ert

45

Vln.

Vc.

Db.

arco

209

Picc.

Cl.

Bass Clarinet

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOL.
1
2
3
4

run the sni - per kid - nap a gen' - ral

run the sni - per kid - nap a gen' - ral

Vln.

Vc.

IV, percussive

pizz.

Db.

arco

pizz.

212 **46**

Picc.

B. Cl.

Bsn.

p

Tbn.

p

Perc.
(dr. st.)

Acc.

p

Pno.

mp

VOL.

1
2

p

All kinds_ of cra - zy stuff..._ And when you've con -

3
4

p

All kinds_ of cra - zy stuff..._ And when you've con -

46

Vln.

p

Vc.

p

Db.

p

216

Picc.

B. Cl.

pp

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

pp

Pno.

p

1
2

VOL.

vinced me you real - ly real - ly want_ it you get to be

3
4

vinced me you real - ly real - ly want_ it you get to be

Vln.

p

Vc.

p

pp

Db.

arco

pp

220 **47**

Picc.

B. Cl.

Bsn.

Tbn.

Roto-tom

Perc.
(dr. st.)

pp

Acc.

Pno.

1
2

VOL.

re - lo - ca - ted.

pp

So

are you read - y for the

3
4

re - lo - ca - ted.

pp

So

are you read - y for the

47

Vln.

Vc.

Db.

224

Picc.

B. Cl.

Bsn.

Tbn.

Perc.
(roto.)

Acc.

Pno.

VOL.

1
2

first_ gen - tle warm_ up? Good.___

3
4

first_ gen - tle warm_ up? Good.___

Vln.

Vc.

Db.

228

Picc.

B. Cl.

Bsn.

Tbn.

Perc.
(roto.)

Acc.

Pno.

VOL.
1
2

Here comes your first dou - ble dare tri - ple jeopar-dy chal - lenge.

3
4

Here comes your first dou - ble dare tri - ple jeopar-dy chal - lenge.

Vln.

pp

Vc.

Db.

48

232

Picc.

B. Cl.

Bsn.

Tbn.

Timp.

Perc. (roto.)

Acc.

Pno.

VOL. 1 2

Bract__ I want you__

VOL. 3 4

Bract__ I want you__

48

Vln.

Vc.

Db.

236

Picc.

B. Cl.

Bsn.

Tbn.

Perc.
(timp.)

Acc.

Pno.

VOL.
1
2

VOL.
3
4

to make your own mo - ther_ eat_____

to make your own mo - ther_ eat_____

Vln.

Vc.

Db.

240

(VOLVOX hands BRACT the wipe.)

Picc.

B. Cl.

Bsn.

Tbn.

Perc.
(timp.)

Acc.

Pno.

VOL.
1
2

an an - ti - bac - te - ri - al wipe!

3
4

an an - ti - bac - te - ri - al wipe!

Vln.

Vc.

Db.

244

(BRACT prepares himself for the challenge)

(Lights go out.)

49 ♩ = 128

Picc.

B. Cl.

Bsn.

Tbn.

Timp.

Acc.

Pno.

Vln.

Vc.

Db.

ff

mp

f

249

Picc.

B. Cl.

Clarinet in E♭

Bsn.

Tbn.

Timp.

Tom toms

Acc.

Pno.

Vln.

Vc.

Db.

mf

mp

253

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc.
(t.t.)

Acc.

Pno.

Vln.

Vc.

Db.

50

256

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (t.t.)

Suspended Cymbal

Acc.

Pno.

Vln.

Vc.

Db.

50

ff p ffp f Ped.

259

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (cym.)

Acc.

Pno.

Vln.

Vc.

Db.

f

ff

Ped.

262

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (cym.)

Acc.

Pno.

Vln.

Vc.

Db.

51

265

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (cym.)

Acc.

Pno.

51

Vln.

Vc.

Db.

52

269

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (cym.)

Tom-toms

Acc.

Pno.

52

Vln.

Vc.

Db.

273

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc.
(t.-t.)

Acc.

Pno.

Vln.

Vc.

Db.

mp

mf

3

277

53

Perc. (t.-t.)

Acc.

p *mp*

53

Vln.

Vc.

Db.

p *p*

281

Acc.

Vln.

Vc.

Db.

p *p*

285

Acc.

Vln.

Vc.

Db.

289

Acc.

Vln.

Vc.

Db.

293

Acc.

p

Vln.

Vc.

Db.

297

Acc.

pp

Vln.

pp

Vc.

pp

Db.

Scene 5: In the North: Acantha Suffers Guests

♩ = 64

[Whispering, electronic sounds, as if something lurking just beyond out perception]

Tape

Quiet and intense, no vibrato, each note distinct, but not detached.

Vln. *pp*

Quiet and intense, no vibrato, each note distinct, but not detached.

Vc. *pp*

9

54

54

Tape

Vln.

Vc.

18

Tape

Vln.

Vc.

(ACANTHA turns on the radio)

55 [We hear the end of the track, then the northern introduction to the northern version of Josella's Broadcast.]

[Then the northern version of Josella's Broadcast itself.]

26

ca. 20"

ca. 2'20"

Tape

55

ca. 20"

ca. 2'20"

Vln.

(overlapping with the end of radio broadcast)

Vc.

29

Vibraphone
Motor on slow, let ring throughout...

Perc.

Acc.

Vln.

Vc.

mp

mp

mf

f

mf

f

33

56

Fl.

Perc.
(vib.)

Acc.

Pno.

p

p

p

p

ACANTHA

mp

Fool - ish girl!

56

Vln.

Vc.

p

p

36

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mf

mp

mf

mf

mf

mf

mf

3

Mis - gui - ded si - - ren!

38

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

p

mp

p

p

p

p

mp

3

3

3

You se - duce the ve - ry a -

p

p

40

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

- gent of your un - do - ing

Vln.

Vc.

Db.

42

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp *p*

mp *p*

mp

mp *p*

mf *mp*

You sell your song

mp *p*

mp

mp

44

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp

p

mf

3

to pro - spec - tors and co - lon -

46

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

- i - sers

who'll pol - lute

Vln.

Vc.

Db.

57

48

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

your world with the tor - por____ of

57

Vln.

Vc.

Db.

50

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

drawn out lives

Vln.

Vc.

Db.

mp *pp* *p* *mf*

52

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp

p

mp

mp

mp

mf

3

With sur - vi - val's tri - umph

mp

mp

mp

54

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

mu - - ted, all else

Vln.

Vc.

Db.

p

56

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp *p* *mf*

will lose its shine

58

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

pp

p

pp

gliss.

60

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

p mp

Acc.

Pno.

p mp

ACAN.

Vln.

Vc.

Db.

58 ♪ = ♩ (♩ = 128)

62

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

There where death still has the fi - nal

58

Vln.

Vc.

Db.

65

Fl.

Perc. (vib.)

Pno.

ACAN.

Vln.

Vc.

Db.

mp

mp

3

say you tell the sto - ry of your

68

mf mp mf

mf mp mf

mf mp mf

mf mp mf

life through ev' - ry small e - vent

71

Fl.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

f *mf* *mp*

3

You shout out your con - quests for all the

74

59 ♩ = ♪ (♩ = 64)

u - ni-verse to know.

59

Vln.

Vc.

mf

76

Fl.

Perc. (vib.)

Acc.

Pno.

ACAN.

Here I con - ceal my - self for

Vln.

Vc.

79

Cl.

Perc. (vib.)

Acc.

Pno.

ACAN.

cen - tu - ries sus - pend - ed

Vln.

Vc.

Db.

82

Cl.

Acc.

ACAN.

plot - less in the

Vln.

Vc.

Db.

85

60

Cl.

mf

Perc. (vib.)

mf

Acc.

mf

Pno.

mf

ACAN.

mf

north. With death no long - er a

60

Vln.

mf

Vc.

mf

Db.

mf

88

Fl.

mf

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

fre - quent guest

Vln.

mf

Vc.

Db.

mf

90

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

po - e - try plays host to va - - ni -

Vln.

Vc.

Db.

92

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

- ty and greed

Vln.

Vc.

Db.

95

61

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

mf

3

Dear_ fool - ish____ girl._____

61

Vln.

Vc.

mf

Db.

mf

98

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Do not trade a quick death for a

Vln.

Vc.

Db.

101

Fl.
Cl.
Bsn.
Tbn.
Perc. (vib.)
Acc.
Pno.
ACAN.
Vln.
Vc.
Db.

mp f mp

mp mf f mf

mp f

mp f

mp f

mf f

mp f mp

mp 3 6 f mf

slow and blood - - - - - - - less life

mp 3 6 f

mp f

104

Fl.

Cl.

Bsn.

Tbn.

Perc.
(vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp

8va

107

62

Tbn.

Perc. (vib.)

Acc.

Pno.

l.v. al niente

Tape

[Whispering electronic sounds, as before]

62

Vc.

Db.

113 63

Crotales bowed

Perc.

Processed vocal samples

Sampler Sounding

o(xygen)

Sampler

ACAN.

Wa - ter_ pho - tons_ car-bon di-ox - ide_ be-come glu - cose_ ox - y - gen_

Tape

63

Vc.

Db.

119

l.v.

64

Perc. (crot.)

Sampler Sounding

o(xygen)

Sampler

ACAN.

Wa - ter pho - tons car - bon di - ox - ide be - come glu

Tape

64

Vc.

Db.

122

Piccolo

Fl.

Perc. (crot.)

8va

Acc.

Sampler Sounding

(w)a(ter)

(c)ar(bon)

Sampler

ACAN.

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be come glu

Tape

8va

Vln.

Vc.

Db.

125

Picc.

Cl.

Bsn.

Tbn.

Perc.
(crot.)

Acc.

Sampler
Sounding

Sampler

ACAN.

Vln.

Vc.

Db.

(gluc)o(se)

(w)a(ter)

(c)ar(bon)

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be come glu

128

Picc.

Cl.

Bsn.

Tbn.

Perc.
(crot.)

Acc.

Sampler
Sounding

(gluc)o(se)

(w)a(ter)

(c)ar(bon)

Sampler

ACAN.

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

Vln.

Vc.

Db.

p

mp

131

65

Picc.

Cl.

Bsn.

Tbn.

Perc.
(crot.)

Acc.

Sampler
Sounding

(gluc)o(se)

(w)a(ter)

(c)ar(bon)

Sampler

ACAN.

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

65

Vln.

Vc.

Db.

134

Picc.

Cl.

Bsn.

Tbn.

Perc.
(crot.)

Acc.

Sampler
Sounding

o(xygen)

(gluc)o(se)

o(xygen)

Sampler

ACAN.

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

Vln.

Vc.

Db.

137

Picc.
Cl.
Bsn.
Tbn.
Perc. (crot.)
Acc.
Sampler Sounding
Sampler
ACAN.
Vln.
Vc.
Db.

(gluc)o(se) (w)a(ter) (c)ar(bon) o(xygen)

- cose ox - y - gen Wa - ter pho - tons car bon di - ox - ide be-come glu

140

Picc.

Cl.

pp

Bsn.

pp

Tbn.

pp

Perc.
(crot.)

mf

(8)

Acc.

pp

Sampler
Sounding

pp

(gluc)o(se)

(w)a(ter)

(c)ar(bon)

Sampler

pp

ACAN.

3

p

3

- cose ox-y-gen Wa - ter pho - tons carbondi ox - ide

(8)

Vln.

pp

Vc.

p

Db.

p

144

66

Tbn.

pp

Sampler Sounding

(gl)u(cose)

Sampler

pp

ACAN.

3

glu-cose ox - y - gen

[Whispering electronic sounds, as before]

Tape

66

Vc.

pp

Db.

pp

pp

150

Tbn.

pp

pp

pp

Tape

Vc.

Db.

(The doorbell rings.)

157

67 ♩ = 88

Claves

Perc.

mp sempre

(ACANTHA finally opens the door)

163

Perc. (Clv.)

ACAN.

I - si - di - um, Ax - il.

Vc.

167

Bsn.

Perc. (Clv.)

ACAN.

Is it that time a - gain? We'n's - day half past ten come in

ISIDIUM

Not too prompt Ihope

Vc.

170

Cl.

Bsn.

Perc. (Clv.)

ACAN.

take a pew. A ti - dy home is a ti - dy

AXIL

For the wel-come Ac - an - tha, I humb - ly thank you. A ti - dy

ISID.

A ti - dy

Vc.

69 *(Stone Sucking Interlude: The amplified mouth sounds of stone sucking…!)*

173

Cl.

Bsn.

Perc. (Clv.)

ACAN. home. Would you like a suck-ing stone?

AXIL home *is* a ti - dy home. I would love a suck-ing stone.

ISID. home *is* a ti - dy home. I would love a suck-ing stone.

69

Vc.

177

brash for a millisecond, then immediately losing all confidence!

Cl. 3 5 *ff* *p*

Perc. (Clv.)

181

Tbn. *ff*

Perc. (Clv.)

187

70 *(ACANTHA passes round a dish in which to discard the gems.)*

Cl.

Bsn.

mp

Perc. (Clv.)

mf

AXIL

To taste___ the sav' - ry taint of an cient rocks___ is

70

Vln.

mp

Vc.

mp

Db.

mp

192

Cl.

Bsn.

mp

AXIL

hum - bling to my tend-er mor - tal mouth___

mf

ISID.

A bless - ing___ in our "belle"-est of e - pochs but

Vln.

Vc.

Db.

mp

198

71

Cl.

Bsn.

mp

mf

AXIL

Let's not speak of ter - ma gants and van - dals

ISID.

mad-ly squandered in the bloody south.

71

Vln.

Vc.

Db.

202

Cl.

Bsn.

mp

ACAN.

In -

AXIL

their sen - ses dull to all but punch and jibe.

Vln.

Vc.

Db.

206

72

Cl.

Bsn.

Acc.

ACAN.

deed why talk of ad - ven-tures and scan - dals when there's so much wea-ther_ to de -

72

Vln.

Vc.

Db.

210

Cl.

Bsn.

Acc.

ACAN.

-scribe_

ISID.

Yes! A - po-lo - gies_ for te - di-ous ir - re - le - vance_ when we

Vln.

Vc.

Db.

214

Flute

73

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

mf *f* *mp* *mf*

Lo the

could be en - joy - ing the e - le - ments.

218

Fl.

Cl.

Bsn.

f

Tbn.

Perc.

Acc.

mf

Pno.

mf

AXIL

year un - furls its mel - - low af - - ter - noon

ISID.

Vln.

Vc.

Db.

221

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

when worms coax

Vln.

Vc.

Db.

224

Fl.

Cl.

Bsn.

f

Tbn.

Perc.

Acc.

mf

Pno.

mf

AXIL

leaves to quit their stalks

Vln.

Vc.

Db.

226

74

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

mf

f

And swal - lows drawn to the

74

229

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

mf

f

har - - vest moon

231

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ISID.

he - rald cuck - oos' trans - form - a - tion

Vln.

Vc.

Db.

234

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ISID.

Vln.

Vc.

Db.

mf

f

in - - to hawks.

pizz.

75

236

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp

mf

f

8va

5:3

7:3

Talk ing of turns do you mind if I pry: is it on - ly my bo - dy

239

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

(8)

f

mf

mp

mf < f

3

___ that's go-ing a- wry?

Feel you swel - ter deep raw_

242

(8)

Acc.

ACAN.

f

mp

f

mf

— in - ner dry? — Me - mo - ry loss or com - pul - sion to — cry? —

Vln.

Vc.

Db.

245

76

Cl.

p

(8)

Acc.

f

7:4

mf

p

ACAN.

mp

ISID.

I

76

Vln.

f

mf

p

Vc.

f

mf

p

Db.

arco

f

7:4

mf

p

249

Fl.

Cl.

Bsn.

p

Tbn.

Perc.

Acc.

(8)

6

8va

6

3

p

6

6

3

Pno.

mp

6

3

3

ISID.

weep at the beau - ty of dew dan - gled fronds of

Vln.

Vc.

Db.

253

Fl.

Cl.

p

Bsn.

Tbn.

Perc.

Acc.

8va

3 6

p

8va

3 6 6 3

Pno.

mp

3

AXIL

mp

Of blind ba - by mice

ISID.

3 3

spi - der filled cor - ners and pan - thers in chase.

Vln.

Vc.

Db.

257

Fl.

Cl.

Bsn.

p

Tbn.

Perc.

Acc.

8va 6 3

mp

8va 6 3

8va 6

mf

8va 6

Pno.

6 3

3

AXIL

3

— and li - ly choked ponds the o - strich - es smile,

ISID.

Vln.

Vc.

Db.

mf

261

77 *(Actions onstage represent time passing.)*

Fl.

Cl.

p

mf

Bsn.

Tbn.

Perc.

Acc.

8va

f

6

6

8va

6

6

Pno.

8va

f

mf

AXIL

f

mp

the py - thon's em - brace.

77

Vln.

mf

Vc.

mf

Db.

f

mf

265

Cl.

(8)

Pno.

p

Vln.

Vc.

Db.

p

p

p

271 (8)

Pno.

Vln.

Vc.

Db.

277

(8)

Pno.

pp

Vln.

Vc.

Db.

pp

pp

pp

Projected text:

Six Hours Later

284

78

8va

pp

Acc.

(8)

8va

pp

Pno.

p

AXIL

I thrill at the mal-lards lust-rous

78

Vln.

Vc.

Db.

288

(8)

Acc.

(8)

Pno.

neck the am mo-nia hum of shire horse flares.

AXIL

p

ISID.

The

Vln.

Vc.

Db.

pp

292

Bsn.

p

Acc.

ISID.

3

se - cre - ta - ry birds com - pe - tent peck

3

the shud der ing pelt of wrest -

Vln.

Vc.

Db.

79 *(ACANTHA hands round the sucking stones again.)*

296

Bsn.

Acc.

ISID.

ling bears.

79

Vln.

Vc.

Db.

Scene 6: Attis Doorsteps Acantha

(♩ = 88)

Quiet and intense

Acc.

(pp)

mp

ATTIS

The south is not rea - dy yet but the north... There

Tape

(♩ = 88)

Quiet and intense

Vln.

(pp)

Quiet and intense

Vc.

(pp)

Quiet and intense

Db.

(pp)

Bsn.

p

Acc.

Pno.

p

ATTIS

must be some - one who'll lis - ten some one who re - mem - bers

80

Vln.

Vc.

Db.

13

accel. ♩ = 104

Fl.

Cl.

Bsn.

Tbn.

Perc.

Claves

Acc.

Pno.

ATTIS

accel. ♩ = 104

Vln.

Vc.

Db.

(ATTIS rings the doorbell…)

81 ♩. = 104

17

Fl.

Cl.

Bsn.

Tbn.

Perc. (Clv.)

Acc.

Pno.

ATTIS

81 ♩. = 104

Vln.

Vc.

Db.

ff *mf* *mp*

22

82

Fl.

Cl.

Bsn.

Tbn.

Bass Drum

Perc.

Acc.

Pno.

ATTIS

Good af - ter - noon.

My_ name's At - tis.

82

Vln.

Vc.

Db.

28

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

I'm call - ing on peo - ple in the north - ern wards

Vln.

Vc.

Db.

33

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

to let them know all a - bout an ex - ci - ting new in - ven - tion.

Vln.

Vc.

Db.

37

83

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

ACAN.

mp

Thank you. I'm ra - ther

83

Vln.

Vc.

Db.

84

43

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

ACAN.

Vln.

Vc.

Db.

fp *f*

mf

A par - ty!

bu - sy. Have a love - ly af - ter - noon.

IV

49

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

What a stroke of luck Tell me do you find

Vln.

Vc.

Db.

pizz.

arco

54

85

Fl.

Cl.

p

Bsn.

Tbn.

p

Perc.
(b.dr.)

Acc.

8va

p

Pno.

ATTIS

mp

___ mo dern con - ver - sa - tion___ a bit dull?

85

Vln.

p

Vc.

p

Db.

p

59

Cl.

Acc.

AXIL

mp

Is that rea - lly the time? My how it does fly.

Vln.

Vc.

Db.

p *p*

65

Cl.

mf *f*

Acc.

mf *f*

ISID.

mf *f*

Like a... fly does it not. I real - ly must...

Vln.

mf *f*

Vc.

mf

69

Fl.

Cl.

Bsn.

Tbn.

Perc.

Ratchet

Acc.

Pno.

ISID.

mm err erm__ um ah fly.

Vln.

Vc.

Db.

76

86

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

Do you get a bit bored with so - cial-is - ing? Then let me in-tro

Vln.

Vc.

Db.

mp mf

82

87 Piccolo

Fl.

Cl.

Bsn.

Tbn.

Xylophone

Perc.

Acc.

Pno.

ATTIS

duce you_ to the Con ver - sa - tion Piece. It's go - ing to be all the rage.

87

Vln.

Vc.

pizz.

Db.

89

Picc.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

f

93

Picc.

Cl.

Bsn.

Tbn.

Perc.
(xyl.)

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

mp

mf

You

97

88

Picc.

3

Bongos (with xylophone mallets)

Perc.

mp

Pno.

mp

ATTIS

know when you're in a so - cial group and no - one's real - ly

88

pizz

Vc.

mf

Db.

mf

101

Picc.

mf

Perc. (bng.)

Acc.

mp

mf

Pno.

mf

ATTIS

say - ing a - ny - thing? It's just pret - ty noi - ses?

Vln.

mf

Vc.

Db.

105

89

Perc. (bng.)

Pno.

ATTIS

It real - ly can___ get dull can't it?

89

Vc.

Db.

mf

mf

mf

109

90

Picc.

3

mp

Perc. (bng.)

mp

Pno.

mp

mp

ATTIS

mp

It's not our fault though.

mf

Since the ban - ish - ment of

90

Vc.

mf

arco

pizz.

Db.

mp

mf

113

Picc.

Perc. (bng.)

Acc.

mp

Pno.

ATTIS

wri - ters__ and o - ra - tors__ we've had no role mo - dels. We've

Vc.

Db.

117

Cl.

p

91

Tbn.

p

Sus. Cymbal (soft beater)

Perc.

p *mp*

Acc.

p

Pno.

p

mp

ATTIS

lost the knack__ of__ con - tent__ And

91

Vln.

arco

p

Vc.

arco

p

Db.

p

122

Cl.

Tbn.

Acc.

Pno.

ATTIS

let's face_ it form_____ can wear a___ bit thin can't_ it?

Vln.

Vc.

Db.

128

Acc.

ATTIS

Our_____

ACAN.

I have - n't real - ly thought a - bou...

Vln.

Vc.

132

92 **Senza misura, colla voce**

♩ = 156

Pno.

mf

ATTIS

con - ver - sa - tion - al mu - scle has be - come fee - ble through neg - lect.

92 **Senza misura, colla voce**

♩ = 156

Vln.

mf

Vc.

mf

135

Senza misura, colla voce

♩. = 104

Acc.

mf

f

Pno.

ATTIS

But this de - vice can build it back up.

ACAN.

f

How nice.

139

Flute

93

Picc.

Cl.

Acc.

Pno.

ATTIS

You know the scene: someone says something and_ ev'-ry - one a - grees.

Vln.

93

144

Pno.

ATTIS

I'm not sug-gest-ing that you start ar - gu - ing.___ This is - n't the south.___ But the

148

Pno.

ATTIS

Con - ver - sa - tion Piece can prompt you__ to say some - thing a lit - tle bit

94

153

Fl.

Cl.

Bsn.

Tbn.

Perc.

Claves

Acc.

Pno.

ATTIS

diff - 'rent:

94

Vln.

Vc.

Db.

95 **Senza misura, colla voce**

(ATTIS presses a button on THE CONVERSATION PIECE, it makes an initial chip sound…then speaks)

THE CONVERSATION PIECE (pre-recorded by the singer performing ATTIS)

157

Tell the person how you really feel about what they've just said.

(Press)

Assert the opposite.

95 **Senza misura, colla voce**

Vln.

p

Db.

p

159

CONV.

(Press)

Ask someone a difficult question on the subject.

(Press)

Be totally irrelevant.

(Press)

Repeat some gossip, if you don't know any, make some up.

Vln.

Db.

162

♩. = 104

Acc.

f

ACAN.

f

And how is your box of tricks a - ny diff'rent to Vol - vox?

♩. = 104

Vln.

f

Db.

f

166

96

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

Ve - ry good!

You're a na - t'ral.

96

Vln.

Vc.

Db.

170

97 Piccolo

Fl.

Cl.

Bsn.

Tbn.

mp

mf

Bongos (with xylophone mallets)

Perc.

mp

Acc.

Pno.

mp

mf

mp

ATTIS

mp

mf

With the Con - ver - sa - tion Piece a - ny one can be - come a

97

Vln.

mp

mf

pizz.

Vc.

mp

mf

pizz.

Db.

mp

mf

175

Picc.

Cl.

Bsn.

Tbn.

Perc. (bng.)

Acc.

Pno.

ATTIS

bot - tom - less pit of ex - ci - ting con - ver - sa - tion. Es -

Vln.

Vc.

Db.

mf *mp*

179

Flute

Picc.

Cl.

Bsn.

Tbn.

Perc.
(bng.)

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

mp

mf

f

- pe - cial - ly if they con - sult its da - ta - base_ of in - t'res - ting ob - ser - va - tions.

arco

arco

183

98 **Senza misura**

Fl.

Cl.

Bsn.

Tbn.

Acc.

Pno.

ATTIS

ACAN.

Vln.

Vc.

Db.

THE CONVERSATION PIECE

(Press)

Imagine how much deeper the ocean would be if sponges didn't grow in it.

98 **Senza misura**

187

A tempo Senza misura A tempo

Cl.

ATTIS

It al - so has li - te - ra - ry set - tings.

A tempo Senza misura A tempo

Vln.

Db.

190

Senza misura A tempo Senza misura

Cl.

ATTIS

There are ce - le - bra - ted op - 'ning lines, fa - mous last words

Senza misura A tempo Senza misura

Vln.

Db.

193

A tempo Senza misura A tempo

Cl.

ATTIS

and pith - y quotes a - bout real hu - man pre - di - ca - ments.

A tempo Senza misura A tempo

Vln.

Db.

196

Senza misura

Cl.

p

Acc.

mp

mf

THE CONVERSATION PIECE

ATTIS

(Press)

Anybody who has had a great treasure has always led a -

- precarious existence.

Let's find some thing to - pic - al.

ACAN.

mf *f*

John!

Senza misura

Vln.

Vc.

mp

Db.

200

Acc.

mp

mf *sub* *p*

ATTIS

f *mf*

Yes. It's from John Wyndham's The Day of the Trif - fids. Have you

ACAN.

mp

Ne - ver.

Vc.

mf *sub* *p*

203

99 ♩ = 110

Fl.

Perc. (bng.)

Bongos

99 ♩ = 110

Vln.

Vc.

207

Fl.

Tbn.

Perc. (bng.)

Acc.

Vln.

Vc.

III

Db.

211

Fl.

Tbn.

Acc.

Vln.

Vc.

215

Fl.

Tbn.

Perc.
(dr. st.)

Acc.

Vln.

Vc.

Db.

217

100 ♩ = 124

Fl.

ff

Clarinet in E♭

Cl.

f

Contrabassoon

Cbsn.

f

Tbn.

ff

gliss.

Perc.
(dr. st.)

f mf

Acc.

ff f

Pno.

BRACT

ff

...at least my arse - hole'snot got taste - buds.

100 ♩ = 124

Vln.

ff f

Vc.

ff

Db.

ff

220

Fl.

E♭ Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ACAN.

BRACT

Sprechgesang

Let my - self in.

Vln.

Vc.

Db.

224

Fl.

E♭ Cl.

Cbsn.

Bassoon

Tbn.

Perc.
(dr. st.)

Acc.

8va

Pno.

ACAN.

Bract I'll be with you in a mo - ment I was just see - ing

BRACT

Vln.

Vc.

Db.

228

Fl.

E♭ Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ACAN.

some - one to the door.

BRACT

Ta - ra then tal ly turds and twaddle to

Vln.

Vc.

Db.

mp *mf*

232

Fl.

E♭ Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ACAN.

BRACT

Vln.

Vc.

Db.

mf *f* *mp* *p*

She's not a

you too. Dum - de - dum Dum - dedum - de THBPBPTHPT!

[Raspberry noise]

236

101

Fl.

Cl.

Clarinet in B♭

Pno.

ACAN.

north - ern - er.

BRACT

No

101

Vln.

Vc.

239

Cl.

Perc.

Claves

Pno.

BRACT

south - ern - er nei - ther.

Vln.

Vc.

242

Cl.

Perc. (clv.)

Pno.

ATTIS

mf

I'll pop back when you're less bu - sy. There

Vc.

245

102 *(ATTIS leaves.)*

Cl.

Perc. (clv.)

Pno.

ATTIS

are so ma-ny oth - er sett - ings to show you.

102

Vc.

Db.

rough, scrabbling

mf

248

Perc. (clv.)

(8)

Pno.

3

6

Db.

mf

251

Fl.

mf

mp

3

Bass Drum

Perc.

p

(8)

Pno.

Looser rhythmically, more recit-ish

ACAN.

mf

You'll be here for the new work song.

Vln.

mp

rough, scrabbling

Vc.

mp

mf

Db.

mp

mp mf

254

Bsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

In strict time

ACAN.

I've add - ed a verse a - bout bend - ing the knees not the

rough, scrabbling

Vln.

Vc.

Db.

103

257

Fl.

Cl.

Bsn.

Tbn.

Perc. (b. dr.)

Looser rhythmically

ACAN.

back. I know to you the mi - ners are mere - ly

103

Vln.

Db.

260

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

tools so think of it as a form of main-te-nance like ad-ding oil to an en-gine

BRACT

Vln.

Vc.

Db.

264

104

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

or

I'm sor - ry. I can

BRACT

I'm re - lo - ca - ting.

104

Vln.

Vc.

Db.

268

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

BRACT

Vln.

Vc.

Db.

mf

mp

mf

mp

mf

mp

mp

mp

mf

mp

p

In time

ne - ver fol - low the southern train of thought. What_____ are__ you say - ing?___

272

105

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

You

BRACT

I'm re - lo - ca - ting to Day of the Trif - fids.

105

Vln.

Vc.

Db.

276

Fl.

Pno.

ACAN.

can't leave! Who else will I talk to?

mp

Vc.

Db.

280

Fl.

p

Pno.

ACAN.

p

Who will com-mis - sion me?

Vc.

Db.

284

Fl.

Pno.

BRACT

mf

Com - mis - sion_ your - self.___ Like the old

Vc.

Db.

288

Fl.

Pno.

BRACT

wri - ters._____ or send me a what was it___

Vc.

Db.

292

106

Fl.

Pno.

(l.v. sempre)

Ped.

ACAN.

mf

You don't read!

BRACT

called? a let - ter.

106

pizz.

Vc.

pizz.

Db.

296

Fl.

Pno.

Ped.

ACAN.

mp

And there's no post - al sys - tem!

BRACT

mf

Should-n't stop you

Vln.

p

arco

Vc.

p

arco

Db.

p

300

Fl.

Cl.

Pno.

(Ped.)

BRACT

wri - ting though.

Vc.

303

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

And what a - bout the mine? You'd be

Vln.

Vc.

Db.

306

Fl.

Cl.

Bsn.

mp

Tbn.

mp

Perc.
(b. dr.)

Acc.

mp

mp

Pno.

mp

8vb

ACAN.

Looser rhythmically

mp

throw-ing a - way years of ef - fort. Just when the work songs were

BRACT

Vln.

mp

p

Vc.

mf

mp

Db.

pizz.

arco

mf

mp

309

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

start - ing to boost pro - fits.

BRACT

Too late. The

Vln.

Vc.

Db.

312

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

BRACT

birds Vol - vox I

Vln.

Vc.

Db.

315

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

In strict time

ACAN.

What_ pos - sessed you?

BRACT

won a com - pe - ti - tion___ That

Vln.

Vc.

Db.

318

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

BRACT

po - em that smash - ing bit of tit.

Vln.

Vc.

Db.

321

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

Looser rhythmically

ACAN.

Tell me you're not re - fer - ring_ to Jo - sel - la's broad - cast.

BRACT

Vln.

Vc.

Db.

324

107

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

Don't say a - no - the word.

BRACT

I'm go - ing to track her down and

107

Vln.

Vc.

Db.

327

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

In strict time

Please! You don't know what you've got your - self in - to.

BRACT

Vln.

Vc.

Db.

330

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

BRACT

Got my - self in - to a hot or - gy of a world. I'll go

Vln.

Vc.

Db.

333

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

Spare me the de - tails of your cramped i - ma - gin - ings.

BRACT

find her and

Vln.

Vc.

Db.

336

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

Looser rhythmically

Oh dear.

BRACT

Vln.

Vc.

Db.

339

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

Bract.

In strict time

Lis - ten.

BRACT

Vln.

Vc.

Db.

342

Recit, senza misura 108 A tempo

Fl.

Cl.

Bsn.

fp mf

Tbn.

Perc.

Acc.

Pno.

3

ACANTHA

ACAN.

p Free, naturalistic

Jo - sel - la is me.

BRACT

f mf f

Yeah right.

Recit, senza misura 108 A tempo

Vln.

fp mf

Vc.

fp mf

Db.

3

fp mf

109 **Senza misura, colla voce**

Undulating rubato, vibraphone and piano independent.
Loosely bound to the voice, flow is paramount.
Beam groupings are solely for legibility.

346

Perc. (vib.) — Vibraphone

mp

Ped. sempre

Undulating rubato, vibraphone and piano independent.
Loosely bound to the voice, flow is paramount.
Beam groupings are solely for legibility.

Pno.

mp

Ped. sempre

una corda

[Add electronic effect to vocals to create the sense of ACANTHA speaking from a different space]

Spoken, naturalistic but quite slow

ACAN.

I knew John Wyndham, back in the old ways days He based Josella on me.

109 **Senza misura, colla voce**

Vln.

Vc.

Db.

350

Perc. (vib.)

Pno.

(Short pause.)

ACAN.

I was working in the morgue. People did then.

353

Perc. (vib.)

Pno.

ACAN.

I was a toxicologist. I wrote poetry as a balm against death's daily presence. Pretentious nonsense.

357

Perc. (vib.)

Pno.

ACAN.

John liked the erotic bits. With my knowledge of the body it was unsexy but accurate.

360

Perc. (vib.)

Pno.

ACAN.

Poor John. He was wonderful I was not quite as wonderful as he would have liked.

363

Perc. (vib.)

Pno.

ACAN.

When he wrote Josella he edited me a little. All writers did that. No person ever ended up in a novel intact.

366

Perc. (vib.)

Pno.

ACAN.

Josella retained my more obviously attractive qualities. Go there, track her down and you'll find me.

369

Perc. (vib.)

Pno.

[Vocal effect ends]

ACAN.

Younger by hundreds of years, but essentially me.

Vc.

p

372

110 ♩ = 124

Acc.

p

BRACT

p

She's you?

110 ♩ = 124

Vc.

375

Fl.

Tbn.

con sord. (cup)

gliss.

Perc.

Brake drum 1 (with hard beaters)

Brake drum 2

Kick dr.

Acc.

BRACT

A

Vln.

Vc.

378

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BRACT

shit - ter of all twists a shit - ter a

Vln.

Vc.

gliss.

381

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BRACT

shit - ter shit - ter of all twists. Like shag - ging an

Vln.

Vc.

384

Fl.

Tbn.

flz.

Perc.
(2 br. dr.
k. dr.)

Acc.

BRACT

aunt. I'm not hav - ing that I'm not hav - ing it.

Vln.

Vc.

387

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BRACT

Vln.

Vc.

ord.

mf

That's not ___ that's ___ it's not. I'm not hav-ing that I'm not

390

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BRACT

Vln.

Vc.

Db.

mf

shag - ging aunts. ___ Not hav - ing not shag - ging not hav-ing not ___ shag -

393

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

BRACT

ging. I'd ra - ther vo - mit up fish forks

Vln.

Vc.

Db.

396

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

mf

Pno.

8va

mf

tre corde

BRACT

You've shat on my fan - ta - sy.

Vln.

mf

Vc.

Db.

399

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

mf

(8)

Pno.

BRACT

You've bur - ied it! I'm not go-ing I'm not go ing I'm

Vln.

Vc.

Db.

402

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

BRACT

Vln.

Vc.

Db.

111

mf

8va

(8)

not go - ing I'm not go - ing I'm not go - ing I'm not

405

Perc.
(2 br. dr.
k. dr.)

BRACT

p

mp

I'm not go - ing I'm not go - ing!

408

Cbsn.

Perc.
(2 br. dr.
k. dr.)

BRACT

f

mf

ff

It's all off it's all o(ff)

(BRACT exits.)

412

112

Fl.

Cl.

ff

Cbsn.

ff

Tbn.

ff

Perc.
(2 br. dr.
k. dr.)

f

Acc.

ff

Pno.

ff

BRACT

Tape

[Artificially sustained sound of BRACT's parting vowel]

Vln.

ff

Vc.

ff

112

Db.

ff

415

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

(BRACT's parting vowel)

Vln.

Vc.

Db.

418

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

421

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

(BRACT's parting vowel)

Tape

Vln.

Vc.

Db.

424

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

113

427

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

(BRACT's parting vowel)

Tape

Vln.

113

Vc.

Db.

430

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

433

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

(BRACT's parting vowel)

Tape

Vln.

Vc.

Db.

436

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

3 7 3

Acc.

Pno.

3 7 3

3 7 3

Tape

Vln.

pp

Vc.

pp

Db.

114 ♩ = 98

439

Fl.

Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

p full, precise note values

Tape

114 ♩ = 98

Vln.

Vc.

Db.

pizz. sustain through full note values

p

444

Pno.

Tape

Vln.

Vc.

Db.

448

Pno.

Tape

Vln.

Vc.

Db.

452

Pno.

Tape

Db.

Scene 7: All Converge at Volvox

(An unpopulated outer district in the south)

(♩ = 98)

Fl.

Pno. (*p* full, precise note values)

ATTIS — *mp* — How to per-suade a be-gin-ning?

(♩ = 98) (pizz. sustain through full note values)

Db. (*p*)

6

Fl. — *mf*

Pno.

ATTIS — *mf* — How to a-wa-ken a change? How

Db.

10

115

Fl. — *mp sempre* — slight separation — *p*

B. Cl.

Pno.

ATTIS — *mp* — to in-spire a new plot in this con-fu-sion I've made?

115 slight separation

Vc. — *p* sim.

Db.

14

Fl.

B. Cl.

sim.

Pno.

ATTIS

mp

It was the best of times the

THE CONVERSATION PIECE
(pre-recorded by the singer performing ATTIS)

(Press)

CONV.

mp

It was the best of times the

Vc.

sim.

Db.

18

Fl.

3

B. Cl.

Pno.

3

ATTIS

mf

worst of times[1]

mp

It was a bright cold day in A -

CONV.

mf

worst of times[1]

mp

It was a bright cold day in A -

Vc.

Db.

1. Dickens, *A Tale of Two Cities*

22

Fl.

B. Cl.

Pno.

ATTIS

- pril and the clocks were strik - ing thir - teen.[2]

CONV.

- pril and the clocks were strik - ing thir - teen.[2]

Vc.

Db.

116

25

Fl.

B. Cl.

Pno.

ATTIS

It was a queer sul - try sum - mer the

CONV.

It was a queer sul - try sum - mer the

116

Vc.

Db.

2. Orwell, *1984*

28

Fl.

B. Cl.

Pno.

ATTIS

sum - mer they e - lec - tro - cu - ted the Ro - sen - bergs.[3]

mf

CONV.

sum - mer they e - lec - tro - cu - ted the Ro - sen - bergs.[3]

mf

Vc.

Db.

31

Fl.

B. Cl.

Pno.

p

ATTIS

It was near the end of her sto - ry

mp

CONV.

It was near the end of her sto - ry

mp

Vc.

p

Db.

p

3. Plath, *The Bell Jar*

117

34

Fl.

B. Cl.

Bsn.

mp

slight separation

p

sim.

Tbn.

Perc.

Acc.

Pno.

8va

ATTIS

and the be - gin-ning of ours.

CONV.

VOLVOX

Why the fish - face At - tis?

117

Vln.

Vc.

Db.

37

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

CONV.

VOLVOX

Vln.

Vc.

Db.

p mp

8va

A - po - lo - gies_ to the fish - es.___ You must have been ex - pecting me__ no?___

A - po - lo - gies_ to the fish - es.___ You must have been ex - pecting me__ no?___

A - po - lo - gies_ to the fish - es___ You must have been ex - pecting me__ no?___

A - po - lo - gies_ to the fish - es___ You must have been ex - pecting me__ no?___

40

118

Fl.

B. Cl.

Bsn.

Tbn.

slight separation

Perc.

Xylophone

Acc.

Slight separation

Pno.

8va

ATTIS

Vol - vox I assume you vile stain in the dirt.

VOLVOX

You've been a naugh -

You've been a naugh -

You've been a naugh -

You've been a naugh -

118

Vln.

Vc.

Db.

arco

44

Fl.

B. Cl.

Bsn.

Tbn.

sim.

Perc. (xyl.)

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

mf

pp

mf sim.

8va

-ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you.

-ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you.

-ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you.

-ty girl have - n't you? Vol - vox is go - ing to have to pun - nish you.

48

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (xyl.)

Acc.

Pno.

8va

8va

VOLVOX

Be - cause of your medd - ling in mat - ters that don't con - cern you we

Be - cause of your medd - ling in mat - ters that don't con - cern you we

Be - cause of your medd - ling in mat - ters that don't con - cern you we

Be - cause of your medd - ling in mat - ters that don't con - cern you we

Vln.

Vc.

Db.

52

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(xyl.)

Acc.

Pno.

8va

VOLVOX

__ the more than hu-mans have made a lit - tle change in the

__ the more than hu-mans have made a lit - tle change in the

__ the more than hu-mans have made a lit - tle change in the

__ the more than hu-mans have made a lit - tle change in the

Vln.

Vc.

Db.

56

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(xyl.)

Acc.

Pno.

VOLVOX

laws of na - ture... From now on

laws of na - ture... From now on

laws of na - ture... From now on

laws of na - ture... From now on

Vln.

Vc.

Db.

60

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(xyl.)

Acc.

Pno.

VOLVOX

Vln.

Vc.

Db.

mf

8va

a - ny - one caught read - ing_ will be ex - iled to ac - tual_ hell_

a - ny - one caught read - ing_ will be ex - iled to ac - tual_ hell.

3

64

119

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(xyl.)

Acc.

Pno.

ATTIS

Read - ing!

How will you po - lice

VOLVOX

119

Vln.

Vc.

Db.

67

Fl.

B. Cl.

Bsn.

Contrabassoon

Tbn.

Perc. (xyl.)

Acc.

Pno.

ATTIS

read - ing?__ It's ob vious a text has been written but who can say_____ if it's

VOLVOX

Vln.

Vc.

Db.

69

120

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

e-ver been read

VOLVOX

I can al - ways spot a read - er.

120

8va

Vln.

Vc.

Db.

72

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

VOLVOX

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

(8)

Vln.

Vc.

Db.

75

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

glan - ces_ at_____ chairs_____ be - fore____ sit - ting_ and goes to bed

glan - ces_ at_____ chairs_____ be - fore____ sit - ting_ and goes to bed

glan - ces_ at_____ chairs_____ be - fore____ sit - ting_ and goes to bed

glan - ces_ at_____ chairs_____ be - fore____ sit - ting_ and goes to bed

(8)

Vln.

Vc.

Db.

78

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

Vln.

Vc.

Db.

81

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

is made of em - bossed calf - skin. Mites and

is made of em - bossed calf - skin. Mites and

is made of em - bossed calf - skin. Mites and

is made of em - bossed calf - skin. Mites and

Vln.

Vc.

Db.

84

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

Vln.

Vc.

Db.

87

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

8va

Vln.

Vc.

Db.

90

Fl.

B. Cl.

Cbsn.

mf

Tbn.

Perc.

Acc.

mf

Pno.

VOLVOX

mf

duced in - to her head But all that's a - ca demic.

mf

duced in - to her head But all that's a - ca demic.

mf

duced in - to her head But all that's a - ca demic.

mf

duced in - to her head But all that's a - ca demic.

Vln.

(8)

mf

Vc.

mf

Db.

mf

93

121

Fl.

B. Cl.

Clarinet in B♭

Cbsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

I just heard you.

I just heard you.

I just heard you.

I just heard you.

121

Vln.

Vc.

Db.

96

Fl.

Cl.

Cbsn.

Tbn.

Perc.

Acc.

mf

Pno.

ATTIS

was - n't read - ing I was re -

Vln.

f

Vc.

f

Db.

98 **122** ♩ = 114

Fl.

Cl.

Cbsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

8vb

ATTIS

-mem - ber - ing

VOLVOX

No one re - mem - bers

122 ♩ = 114

Vln.

Vc.

Db.

100

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

(8)

ATTIS

VOLVOX

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

Vln.

Vc.

Db.

102

Fl.

Cl.

Cbsn.

Perc.
(b. dr.)

Acc.

Pno.

(8)

ATTIS

VOLVOX

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

Vln.

Vc.

Db.

105

123

Fl.

Cl.

Cbsn.

Perc.
(b. dr.)

Acc.

Pno.

(8)

ATTIS

Thanks_ to

VOLVOX

-ne - si - ac re - pe - ti - tion._

-ne - si - ac re - pe - ti - tion._

-ne - si - ac re - pe - ti - tion._

-ne - si - ac re - pe - ti - tion._

123

Vln.

Vc.

Db.

mp *p* *mf*

108

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ATTIS

you.

VOLVOX

Aw shucks.

Aw shucks.

Aw shucks.

Aw shucks.

Vln.

Vc.

Db.

111

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

(8)

ATTIS

VOLVOX

I can't take all the cre - dit.

I can't take all the cre - dit.

I can't take all the cre - dit.

I can't take all the cre - dit.

Vln.

Vc.

Db.

114

Fl.

Cl.

Cbsn.

Perc.
(b. dr.)

Acc.

Pno.

(8)

VOLVOX

But I'd like to know how you've slipped the halt - er...

But I'd like to know how you've slipped the halt - er...

But I'd like to know how you've slipped the halt - er...

But I'd like to know how you've slipped the halt - er...

Vln.

Vc.

Db.

124
118
Perc. (b. dr.)
Pno.
(8)
124
Vc.
f

123
Perc. (b. dr.)
Pno.
(8)
Vln.
Vc.
f

128
Perc. (b. dr.)
Pno.
(8)
[Artificially sustained sound of BRACT's parting vowel from Scene 6]
Tape
Vln.
Vc.

133

Perc. (b. dr.)

Pno.

(8)

Tape

Vln.

Vc.

(BRACT enters)

125

138

Perc. (b. dr.)

Pno.

(8)

BRACT

f

ff

O(ff) - - - - - - - ff!

Tape

f

125

Vln.

Vc.

143

Fl.

Piccolo

Cl.

Clarinet in E♭

Cbsn.

Bassoon

Tbn.

con sord. (cup)

Pno.

BRACT

Vol - vox. It's all off.

Vln.

Vc.

147

Picc.

E♭ Cl.

Bsn.

Tbn.

BRACT

I can't re - lo - cate. I

Vln.

Vc.

Db.

150

126

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

BRACT

need you_ to___ can - cel my re - lo - ca - tion pack - age._

VOLVOX

Too late. It's

Too late. It's

Too late. It's

Too late. It's

126

Vln.

Vc.

Db.

154

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

BRACT

VOLVOX

al - rea - dy with the birds. You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. You'll prob - ab - ly wake up to - mor - row in The

Vln.

Vc.

Db.

127

158

Picc.

E♭ Cl.

Bsn.

Tbn.

senza sord.

Perc.
(b. dr.)

Acc.

Pno.

ATTIS

Trif-fids.

BRACT

No!

VOLVOX

Day of the Jack-al

Trif-fids.

Jack - als.

Lo - custs.

127

Vln.

Vc.

Db.

163

Picc.

E♭ Cl.

Tbn.

Perc. (b. dr.)

BRACT

You've got to I'm not The on - ly

Vln.

Vc.

167

Picc.

E♭ Cl.

Tbn.

Perc. (b. dr.)

BRACT

rea - son I thought Jo - sel - la But she's A - can - tha

171

poco rit.

Picc.

E♭ Cl.

Bsn.

f

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

f

BRACT

I real-ly don't want_____ She's not what I_____

VOLVOX

mp

Jo -

mp

Jo -

poco rit.

Vln.

Vc.

Db.

f

128 ♩ = 98

175

Picc.

Eb Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

8va

Pno.

BRACT

VOLVOX

-sel - la the po - et is A - can - tha you say?

-sel - la the po - et is A - can - tha you say?

Have we a wri - ter at

Have we a wri - ter at

128 ♩ = 98

Vln.

Vc.

Db.

179

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

BRACT

That's not the point I'm tell-ing you it's all off!

VOL. 3

large?

You

VOL. 4

large?

You

Tape

Vln.

Vc.

Db.

129

182

Picc.

E♭ Cl.

Bsn.

f

Tbn.

Perc.
(b. dr.)

f

Acc.

8va

f

Pno.

BRACT

VOL.

3

hear that gnats?

4

hear that gnats?

Projected text:

Of course we did. It's all minuted.

GNATS

Tape

[Gnats synth.]

129

Vln.

Vc.

Db.

f

187

Picc.

Perc. (b. dr.)

Acc.

VOLVOX

f

Let's bring in this A - can - tha.

Let's bring in this A - can - tha.

Let's bring in this A - can - tha.

Let's brin in this A - can - tha.

Actioning that...

[Gnats synth.]

GNATS

Vln.

Vc.

Db.

130

193

Acc.

pp

GOSSIP 1 (spoken, pre-recorded)

I just saw Acantha leaving her house.

GOSSIP 2 (spoken, pre-recorded)

I'm not being funny or nothing, but I hear she... you know.

GOSSIP 3 (spoken, pre-recorded)

That she what?

Tape

130

Db.

pp

197

Acc.

Tape
GOSSIPS
1
I don't know. She has a glint in her eye, that one.
2
That she... goes down south.
Like somone who slips down south regular.
3
No! She's not like *that*.

Db.

201

Acc.

Tape
GOSSIPS
1
2
No smoke without fire.
I reckon she goes down south for a bit of rough..
3
Do you think?
She is a bit stand-offish. I always thought she was hiding something.

Db.

205

Acc.

Tape
GOSSIPS
1
That'd be the place to go for that.
You're right! Look - there she is!
2
I bet she's on her way south right now. Got the urge.
3
And she certainly knows how to get what she wants.

Db.

209

Snare Drum

131 ♩ = 138

Perc.

Acc.

mf

GOSSIP 3

It is, it's her!

Shhh!

[White noise, crossfading with the 'Shhh!']

Tape

131 ♩ = 138

Vc.

Db.

mf

214

Perc. (sn. dr.)

ff — pp

Acc.

ff

mf

Pno.

ff

VOLVOX

Well look who it is - n't!

Vln.

Vc.

Db.

mf

ff

132

218

Perc. (sn. dr.)

Acc.

Pno.

ATTIS

ACAN.

BRACT

132

Vln.

Vc.

Db.

222

Pno.

BRACT

VOLVOX

(Pointing at BRACT)

(To BRACT)

It's you!

It was him!

You!

You!

Who are you?

Well

well

well

mys -

(mys) -

(mys -

A *(mys* -

227

Pno.

VOLVOX

-(ter - i - ous) tri - (an - gle) In - (trigue)

mf

-ter - (i - ous tri) - an - (gle) (In) - trigue

mf

-ter) - i - (ous tri - an) - gle

-ter - i) - ous What

232

Pno.

(There) - in?

mp

Let

Lies

mp

me

There - (in?)

mp

guess...

237 **133** ♩ = 98

Pno.

VOLVOX

(To ACANTHA)

You're a wo - man torn between fa mi ly and

You're a wo - man torn between fa mi ly and

You're a wo - man torn between fa mi ly and

You're a wo - man torn between fa mi ly and

241

Pno.

VOLVOX

(To BRACT)

per son-al am - bi - tion. You're the hus - band who wants

per son-al am - bi - tion. You're the hus - band who wants

per son-al am - bi - tion. You're the hus - band who wants

per son-al am - bi - tion. You're the hus - band who wants

246

Pno.

VOLVOX

(To ATTIS)

e-v'ry-thing to stay as it is. She's a poor chamber - maid_

e-v'ry-thing to stay as it is. She's a poor chamber - maid_

e-v'ry-thing to stay as it is. She's a poor chamber - maid_

e-v'ry-thing to stay as it is. She's a poor chamber - maid_

134

251

Pno.

VOLVOX

a cruel em - ploy - er_____ a spoiled prin - cess?_

a cruel em - ploy - er_____ a spoiled prin - cess?_

a cruel em - ploy - er_____ a spoiled prin - cess?_

a cruel em - ploy - er_____ a spoiled prin - cess?_

255

Pno.

ACAN.

mp

This real - ly is in - t'rest - ing and I'm de-light-ed to have met you at last

Conductor's click track begins **135** ♩ = 88

260

Fl.

Cl.

Bsn.

Flute

Clarinet in B♭

mp

Pno.

ACAN.

but I must be get - ting back.

Tape (sound.)

Tape

135 ♩ = 88

Vln.

Vc.

(To ACANTHA) *(To BRACT)*

265

VOLVOX

mp

You're a maid - en aunt and you're her bare - ly le - gal ne - phew.

mp

You're a maid - en aunt and you're her bare - ly le - gal ne - phew.

mp

You're a maid - en aunt and you're her ne - phew.

mp

aunt and you're her bare - ly le - gal ne - phew.

Tape (sound.)

Tape

269 (Arturia Mini - 'Classic Stings')

Synth.

mp

8vb

VOLVOX

You've both fled your fa-mi-ly to fi-nal-ly claim the ec - sta-cy

You've both fled your fa-mi-ly to fi-nal-ly claim the ec - sta-cy

You've both fled your fa-mi-ly to fi-nal-ly claim the ec - sta-cy

fa-mi-ly ec - sta-cy

Tape (sound.)

Tape

273

Synth.

VOLVOX

(To ATTIS)

that you know will be yours. And you're the ma-na-ger of the inn?

that you know will be yours. And you're the ma-na-ger of the inn?

yours. And you're the ma-na-ger of the inn?

that you know will be yours. inn?

Tape (sound.)

Tape

278

Synth.

VOLVOX

(To ACANTHA)

(To BRACT)

You're a ca-sual-ly ra-cist bus'-ness man. You're mum-sy a

You're a ca-sual-ly ra-cist bus'-ness man. You're mum-sy a

You're a ca-sual-ly ra-cist bus'-ness man. You're mum-sy

You're a ca-sual-ly ra-cist bus'-ness man. You're mum-sy a

Tape (sound.)

Tape

283

Synth.

VOLVOX

Tape (sound.)

Tape

ta-ken for grant-ed house-wife and ca - rer for your teen-age daugh-ter who is in a

house-wife and ca - rer for your teen-age daugh-ter who is in a

ta-ken for grant-ed house-wife and ca - rer for your teen-age daugh-ter who is in a

mf mp

287

137

per-ma-nent ve-ge-ta-tive state. You're a de-mon that's been in -

(To ATTIS)

291

Synth.

VOLVOX

-vi - ted in - to their home un - der false pre-ten - ces? You're all

Tape (sound.)

Tape

(cresc. poco a poco)

295

Synth.

VOLVOX

three a spe - cial force of e - le - men - tal o - p'ra - tives

three a spe - cial force of el - e - men - tal o - p'ra - tives

Tape (sound.)

Tape

299

138

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

VOLVOX

Tape

Vln.

Vc.

Db.

mp *mf* *p* *ff*

(To ATTIS)

guard-ing the con-tin-u-um of time. You're a-bout to be at - tacked

[pitches continues sim.]

302

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

VOLVOX

by a pil - low haunt - ed by the swan that

by a pil - low haunt - ed by the swan that

by a pil - low haunt - ed by the swan that

by a pil - low haunt - ed by the swan that

Tape

Vln.

Vc.

Db.

305

139

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

feath-ered it. Well

feath-ered it. Well

feath-ered it. Well

feath-ered it. Well

Tape

139

Vln.

Vc.

Db.

308

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

Tape

Vln.

Vc.

Db.

mp

mf

if it's none of those I can on - ly sur - mise that you're all

311

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

1
2
VOL.
3
4

wri - ters and there - fore read - ers and I must

mp

wri - ters and there - fore read - ers and I must

Tape

Vln.

Vc.

Db.

314

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

VOL.
1
2
3
4

hand you o - ver to the birds for im - med - i - ate ren - di - tion to

hand you o - ver to the birds for im - med - i - ate ren - di - tion to

Tape

Vln.

Vc.

Db.

317

140

Fl.

Cl.

Perc.
(sn. dr.)

Synth.

p

BRACT

mp

3

I'm no wri - ter.

f

1
2

VOL.

ac - tual hell.

f

3
4

ac - tual hell.

[Tape becomes playback of the Birds synth]

Tape

140

Vln.

Db.

mp

3

321

Synth.

ATTIS

3 *f*

mf

mp

Nor me since I got here.

mf

3

3

Sounds like a con - fes-sion to me.

mf

3

3

Sounds like a con - fes-sion to me.

Tape

141

325

flz.

ord.

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

VOL.
1
2
3
4

Tape

141

Vln.

Vc.

Db.

328

Fl.

mf

Cl.

mf

Bsn.

mf

Tbn.

Perc.

Acc.

Synth.

mf

ATTIS

VOL.

1
2

mf

3

The ju - ry had con - ferred and finds you all guil - ty of read - ing and

3
4

mf

3

The ju - ry had con - ferred and finds you all guil - ty of read - ing and

Tape

Vln.

mf

Vc.

mf

Db.

mf

333

142

Fl.

Cl.

Bsn.

Tbn.

Drum Set

Perc.

mf

Acc.

mf

Synth.

ATTIS

f

A vi - o - la - tion_ of hu-man rights!

VOL. 1 2

wri - ting.

f

Go tell it to the hu - mans.

VOL. 3 4

wri - ting.

f

Go tell it to the hu - mans.

Tape

142

Vln.

Vc.

mf

Db.

337

Conductor's click track ends.

Fl.

Cl.

Bass Clarinet

Bsn.

Contrabassoon

mf

Tbn.

f

Perc. (dr. st.)

5

3

Acc.

Synth.

ATTIS

f

Which hell?

VOL. 1 2

mf 3

You could al-ways ap - peal once you're in hell.

VOL. 3 4

mf 3

You could al-ways ap - peal once you're in hell.

Tape

Vln.

Vc.

mf

f

Db.

5

3

143 ♩ = 94

341

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Synth.

flz.

mf

ATTIS

In - fer - nal tor - ture with red hot po - kers

VOL. 1 2 3 4

Tape

143 ♩ = 94

Vln.

Vc.

Db.

f

344

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

and boil - ing tar? Or the sub - tle an - guish of a

Vln.

Vc.

Db.

348

ord.

flz.

Fl.

B. Cl.

Cbsn.

mf

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

stench that un - coils the mind? Or a ba -

Vln.

mf

f

Vc.

mf

f

Db.

mp

f

mf

f

351

ord.

Fl.

mf

B. Cl.

mf

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

-nal bu-reau-cra-tic cy - cli - cal hell?

BRACT

mf

Which

Vln.

mf

Vc.

mf

Db.

mp mf mp mf

144

354

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

BRACT

-ev - er_____ it might pain me but I can't die__ there_____

144

Vln.

Vc.

Db.

357

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ACAN.

You know your sen - tence

BRACT

what's the prob - lem?

Vln.

Vc.

Db.

360

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

mf

mp

8vb

ACAN.

__ makes no real diff - rence.

BRACT

Vln.

Vc.

Db.

mp

145

363

Pno.

(8)

mf

ACAN.

Hell is al - rea - dy here in the ci - ty

145

Vln.

mf

Db.

366

Pno.

(8)

ACAN.

in ev' - ry thought and con - ver - sa - tion.

mp

Vln.

mp

Db.

369

Pno.

ACAN.

Hell is the in - a - bi - li - ty to ga - ther the

Vln.

Db.

372

B. Cl.

Bass Drum

Perc.

Pno.

ACAN.

mean - ing be - neath the noise.

Vln.

Vc.

Db.

375 **146**

Fl.

B. Cl.

mp *mf*

Cbsn.

Tbn.

mf

Perc.
(b. dr.)

mp

Acc.

mp *mf*

Pno.

VOL.

p *mf*

You've tried though have - n't you A - can - tha?

p *mf*

You've tried though have - n't you A - can - tha?

146

Vln.

mf

Vc.

mf

Db.

mf

379

Fl.

B. Cl.

Cbsn.

Tbn.

ff

Perc.
(b. dr.)

ff

ff

p

Acc.

Pno.

ff

mp

1
2

VOL.

3
4

Or is it Jo - sel - la? You've

ff

mp

Or is it Jo - sel - la? You've

Vln.

ff

Vc.

ff

Db.

ff

p

383

Perc. (b. dr.)

Pno.

p

5

8vb

VOL. 1 2

tried to de - scribe the so called hu-man con - di - tion.

VOL. 3 4

tried to de - scribe the so called hu-man con - di - tion.

Db.

147 ♩ = 78

387

Perc. (b. dr.)

p

Pno.

Pno.

mf

6

6

(8)

8vb

Ped.

ACAN.

mf

I did once Vol - vox but now there's

147 ♩ = 78

Db.

391

Perc. (b. dr.)

p

Pno.

mf

6

6

8vb

mp

6

6

8vb

ACAN.

3

3

3

mp

no one ca-pa-ble of list'-ning. be-cause you

Vln.

III

IV

mp

395

Pno.

mp

6

6

8vb

ACAN.

3

al - migh - ty Vol - vox have done such an ex-cell-ent job.

3

Vln.

3

148

400

Perc.

Vibraphone

Ped.

mp

Acc.

as seamless as possible...

p

ACAN.

148

Vln.

Vc.

mp

mp

404

149

Perc. (vib.)

secco

Acc.

ACAN.

mp

3

3

You've rust - - - - ed the tools

149

Vln.

mp

3

3

3

Vc.

408

Perc. (vib.)

Ped. *secco*

Acc.

ACAN.

Cor - rup - ted the stores

Vln.

Vc.

mp

412

Perc. (vib.)

Ped. *secco*

Acc.

ACAN.

Re - duced the craft

Vln.

Vc.

mp

416

Perc. (vib.)

Acc.

ACAN.

Vln.

Vc.

mf

mp

mf

3

of ex - pres - sion to fifth rate

mf

3

mf

420

Perc. (vib.)

Ped.

f

Acc.

mf

ACAN.

f

3 3 3 3

rant - ing and swoon - - - - - ing.

Vln.

3 5

3 3 3

f

Vc.

f

424

Perc. (vib.)

Acc.

ACAN.

VOL. 1 2

VOL. 3 4

Vln.

Vc.

mp

mf

It's so nice to be pro - per - ly ap - pre - ci - a - ted.

428

p

Oh you are Vol - vox. I have long ad - mired the ex-

pp

432

Perc. (vib.)

Pno.

ACAN.

Vln.

Vc.

150

mf

p

8vb

Ped.

3

- tent of your po - wer.

435

151

mp secco

Ev' - - ry thought

438

po - liced by you ev' - ry

441

Perc. (vib.)

Pno.

ACAN.

Vln.

Ped.

Ped.

deed con - demned our

444

Perc. (vib.)

Pno.

ACAN.

Vln.

ve - ry ex - is - tence pu - nished by you.

447

Perc. (vib.)

Pno.

VOL. 1 2

VOL. 3 4

Vc.

Do you real - ly think me that might - y?

Do you real - ly think me that might - y?

450

Perc. (vib.)

152

Ped.

Acc.

Pno.

Ped.

ACAN.

You have im - plant - ed

VOL. 1 2

VOL. 3 4

152

Vln.

Vc.

453

Perc. (vib.)

Acc.

Pno.

ACAN.

de - sires and so can pre - dict mo - tiv - a - tions

Vln.

Vc.

mp

456

Perc. (vib.)

Pno.

ACAN.

struc - ture speech and con - trol ac - tions. while

Vc.

459

Perc. (vib.)

Pno.

ACAN.

leav - ing peo - ple___ ap - pa-rent-ly__ free_ to do as they seem to___ want.___

Vc.

463

153

Perc. (vib.)

secco

Pno.

ACAN.

Cun - ning_ Vol - vox.___

VOL. 1 2

Yes_____ I am rath - er cun - ning____ aren't__ I.____

VOL. 3 4

Yes_____ I am rath - er cun - ning____ aren't__ I.____

153

Vc.

468

Perc. (vib.)

Acc.

Pno.

ACAN.

A cun-ning not seen since the time of le-gends.

VOL. 1 2

VOL. 3 4

Vln.

Vc.

472

Perc. (vib.)

Acc.

Pno.

ACAN.

Vol-vox takes its place in the pan-the-on of gods. as the ar-chi-tect

Vln.

Vc.

476

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

of the pat - terns by which we live.

481 **154**

Perc. (vib.)

Acc.

Pno.

VOL. 1 2

VOL. 3 4

It is with great hon our that I ac - cept... It is with

It is with great hon our that I ac - cept... It is with

487

Perc. (vib.)

Acc.

Pno.

ACAN.

mf

Vol-vox is ev' ry - thing. Vol-vox is ev'ry-thing. Vol-vox is

VOL. 1 2

ppp

great honour that I

VOL. 3 4

ppp

great honour that I

Vln.

mf *mf* *f*

494 **155**

Perc. (vib.)

fff *fff*

Acc.

ff *ff*

Pno.

fff *fff*

ACAN.

ff

ev' - ry - thing.

155

Vln.

fff

Vc.

fff

Db.

ff *ff*

497

Perc. (vib.)

(decresc. with piano decay...)

Acc.

ff

Pno.

ACAN.

(decresc. with piano decay...)

Vln.

(decresc. with piano decay...)

Vc.

Db.

ff

156

504

Acc.

pp

Pno.

ATTIS

mf

How have you done it?

BRACT

mf

What have you done to it?

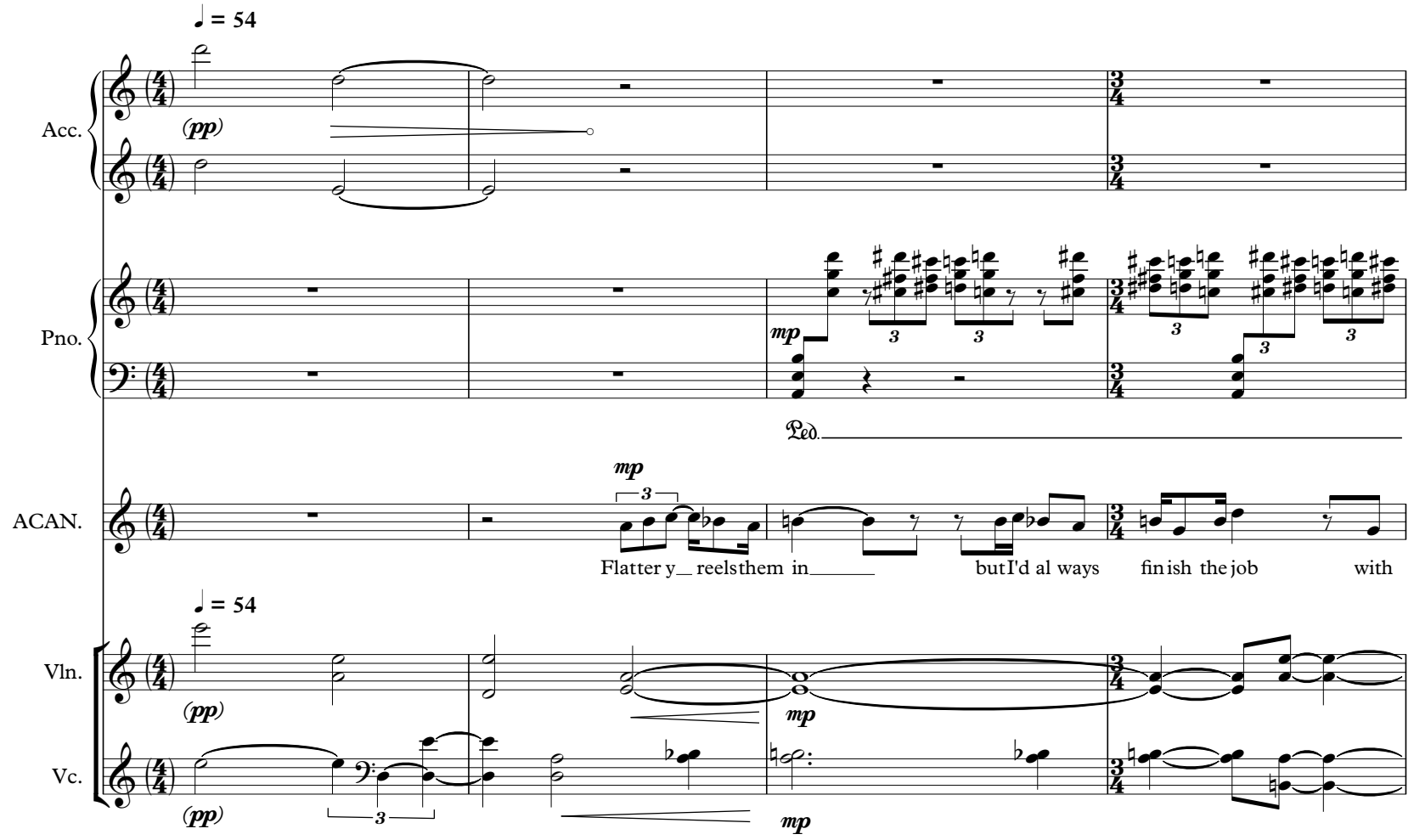
156

Vln.

pp

Vc.

pp

Scene 8: Describing Volvox to Death.

9

Pno.

ACAN.

Add a - no ther dose when I give the sig nal.

Vln.

Vc.

Db.

arco

arco

12

158

Pno.

(ACANTHA signals ATTIS to repeat the dose.)

ATTIS

A shock of cop per sul - phate.

BRACT

No! Don't kill it!_ I need to can-cel my re-lo-ca - tion_ pack-age._ No!____

158

Vln.

Vc.

Db.

pizz.

pizz.

(pizz.)

15

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Drum Set

Acc.

Pno.

ATTIS

A shock of li-thi-um hy-po-chlo - rite.

ACAN.

BRACT

No! Don't! My pack age my re-lo-ca - tion pack age.

Vln.

Vc.

Db.

arco

18

159

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

ACAN.

BRACT

Vln.

Vc.

Db.

mf *mp* *p*

Sprechgesang recit. Natural speech rhtyhms within the timing of the bar.

We in - tro - duce al - gae eat - ing fish and dis - in - te - grate cell

21

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

ACAN.

VOL.

Vln.

Vc.

Db.

mp

mf

mp

mf

mp

mf

mp

mp

A shock of cop-per sul-phate.

(ACANTHA signals ATTIS to repeat the dose.)

walls with en-zymes. We flush the ponds with fresh wa-ter cleaned of sew-age.

24

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

ATTIS

A shock of li - thi um hy - po - chlo - rite.

ACAN.

VOL.

Dis -

Dis -

Vln.

Vc.

arco

Db.

26

160

Fl.

flz.

B. Cl.

f

Bsn.

Tbn.

f

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

solved ox - y - gen in - crea - ses

-solved ox - y - gen in - crea - ses

solved ox - y - gen in - crea - ses

-solved ox - y - gen in - crea - ses

160

Vln.

f

Vc.

f

Db.

28

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

p H drops.

Vln.

Vc.

Db.

30

Fl.

B. Cl.

Bsn.

f

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

Half - life shrinks to hours.

Half - life shrinks to hours.

Half - life shrinks to hours.

Half - life shrinks to hours.

Vln.

Vc.

Db.

32

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

Va - cu - oles nu - cle - i

Va - cu - oles nu - cle - i

Va - cu - oles nu - cle - i

Va - cu - oles nu - cle - i

Vln.

Vc.

Db.

f

35

161

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

mi-to-chon dri-a col-lapse. I am Vol - vox

mi-to-chon dri-a col-lapse. I am Vol - vox

mi-to-chon dri-a col-lapse. I am Vol - vox

161

Vln.

Vc.

Db.

39

ord.

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

crum - bles in - to self - less

crum - bles in - to self - less

crum - bles in - to self - less

crum - bles in - to self - less

Vln.

Vc.

Db.

42

162 ♩ = 74

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Xylophone

Acc.

Pno.

ACAN.

The dust hangs brief - ly in sun - light

VOL. 1 2

dust.

VOL. 3 4

dust.

162 ♩ = 74

Vln.

Vc.

Db.

46

Fl.

B. Cl.

mp

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

be fore dis pers ing in bree - zes sett - ling in hol lows cor - ners grooves.

Vln.

mp

Vc.

mp

Db.

50

B. Cl.

Bsn.

mp

f

ACAN.

Some hides in at - tics or___ un - der beds but most is es - cort - ed to the ci - ty

Vln.

Vc.

163

53

Fl.

B. Cl.

Tbn.

Drum Set

Tambourine

Perc.

mf

mf

Acc.

Pno.

8va

8vb

ACAN.

boun - d'ry___ and cast out.

BRACT

A man sieves car - bon a - toms_from the dust

163

Vln.

Vc.

Db.

56

Fl.

B. Cl.

Perc. (tamb.)

BRACT

and com - pres - ses them o - ver ae - ons

Vc.

58

Fl.

B. Cl.

Bsn.

Perc. (tamb.)

Pno.

ATTIS

The dust is con - si dered un-

BRACT

in - to dia - monds.

Vln.

Vc.

pizz.

Db.

60

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

-sa - v'ry tri - vi - al: house moss beg gar's vel-vet slut's wool.

ACAN.

Vln.

Vc.

Db.

arco

164

64

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

ACAN.

Vln.

Vc.

Db.

mp 5 f

f

f

f

f

mp

f

Ped.

mf f 3 3

Dust_ is the unmak ing_ of things. It

164

f

p f

p f

67

Fl.

B. Cl.

Bsn.

mf

Tbn.

mf

Perc.

Acc.

mp

Pno.

ACAN.

stands at the edge of the vi - si - ble the thresh - hold of ex -

mf

Vln.

mf

Vc.

mf

Db.

69

Fl.

B. Cl.

Bsn.

Tbn.

Brake Drum

Perc.

Acc.

Pno.

ACAN.

- is - tence.

Un-til we de ploy the e - lec - trons

Vln.

Vc.

Db.

72

165

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(br. dr.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

p

fp

f

mp

from the tip of a splinter of dia - mond in the a - tom - ic force

75

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mf

p

mi - cro - scope. Then we can look in - side the dust.

78

Fl.

B. Cl.

Tbn.

mf

Acc.

ACAN.

A new world ap - pears.

Vln.

Vc.

mf

Db.

81

Fl.

ATTIS

mf

Life with - in death.

ACAN.

Vc.

mp

Db.

mp

84

166

Timpani
powerball mallet, drawn across the centre of the timp. skin using fluctuating pressure, ad lib.

Perc.

mp

ATTIS

VOL. 1 2

p

Mmm

Lowest pitch, microtonally
unstable, like a warped record...
Breathe as necessary.

VOL. 3 4

p

Mmm

166

Vc.

p

Db.

p

89

Timp.

Sprechgesang recit. Natural speech
rhtyhms within the timing of the bar.

In time

ACAN.

f

We peer in - to be-low the un - der - neath and call out to a - toms in an - cient tongues

VOL. 1 2

(lowest pitch/warped record)

VOL. 3 4

(lowest pitch/warped record)

Vc.

Db.

93

Timp.

ACAN.

3 3 3

un - heard since the as - semb - ly of the first stars.

VOL. 1 2

(lowest pitch/warped record)

VOL. 3 4

(lowest pitch/warped record)

Vc.

Db.

97

ca. 30" 167 ♩ = 54

Timp.

gradually increase speed of trill

(slow) (ord.) (fast)

ATTIS

mp

Here

ACAN.

Abstract vocalisation, delicate, not spectacular, in dialogue with Volvox's drone.

mp

(h)e(re)*

VOL. 1 2

(lowest pitch/warped record)

p

(mmm)

VOL. 3 4

(lowest pitch/warped record)

p

(mmm)

ca. 30" 167 ♩ = 54

Vc.

Db.

* Vowel sounds only, as in the words indicated

102

ATTIS

Increasing vibrato

f

mf *p*

a wri - - - - - - ter can find peace

ACAN.

f *p*

(m)a(sk) ** (wr)i(ter) (p)ea(ce)

VOLVOX

f *mf*

(wr)i(ter)*

106

ATTIS

mp

in the heart of mat - ter where sto - ries can't be

ACAN.

mf *mp*

(h)ea(rt) (m)a(tter) (st)o (r)ie(s) (c)a(n't)

VOLVOX

pp *p*

mmm

** Gradual transition

111

ATTIS

plot - ted and he - - - - - - - - - - - roes

ACAN.

(pl)o(tted) (h)e(roes)

VOLVOX

(pl)o(tted) (h)e(roes)

(pl)o(tted) (h)e(roes)

(pl)o(tted) (h)e(roes)

(pl)o(tted) (h)e(roes)

115

168

ATTIS

— have no trac - tion. Where there's no fric - -

ACAN.

(her)oe(s) (tr)a(c)- (t)io(n) n

VOLVOX

(her)oe(s) mmm

(her)oe(s) mmm

(her)oe(s) mmm

(her)oe(s) mmm

120

ATTIS

tion or mis - takes and dread has no mo-

ACAN.

(mist)a(kes) (dr)ea(d)

VOLVOX

(dr)ea(d)

(dr)ea(d)

(dr)ea(d)

(dr)ea(d)

125

Decreasing vib.

ATTIS

men - tum since an end - - - - - - - ing nev-er

ACAN.

(moment)u(m) e(nd) (end)i(ng)

VOLVOX

mmm e(nd) mmm

mmm e(nd) mmm

mmm e(nd) mmm

mmm e(nd) mmm

129

ATTIS

pp

169

mf p f

comes. With - out an end there are no

ACAN.

p f

(c)o(mes) e(nd)

VOLVOX

mf

mf

mf

mf

134

ATTIS

tr

mf mp

means nor is there dir - ec - tion. Lack-ing

ACAN.

mp

(m)ea(ns) (direct)io(n)

VOLVOX

p

e(nd) (m)ea(ns) (n)o(r) mmm

p

e(nd) (m)ea(ns) (n)o(r) mmm

p

e(nd) (m)ea(ns) (n)o(r) mmm

p

e(nd) (m)ea(ns) (n)o(r) mmm

138

ATTIS

tr (tr)

mf p mp

means there are no ways.

ACAN.

mf mp

(m)ea(ns) (w)a(ys)

VOLVOX

142

ATTIS

pp mp p mf

With-out di - rec-tion there are no shapes no rel - a - tions to rel - ate an emp-ty slate of

ACAN.

pp p mf

(n)o (rel)a(te) (bl)a(me)

VOLVOX

pp

146

170

ATTIS

ACAN.

VOLVOX

ff mp p

blame no spite no debt no

(sp)i(te) (d)e(bt)

(bl)a(me) (sp)i(te)

150

pp ppp

du - - - - ty. No im-por-tance what so - ev-er.

(d)u(ty) (dut)y e(ver) (ev)e(r)

(d)u(ty) mmm

154

171 *f* *mp*

tr (tr) (tr)

p

ATTIS

Here at

ACAN.

f *mp* *p*

tr

(h)e(re) (l)a(st)

VOLVOX

159

Increasing vibrato

ATTIS

last this ex - iled wri - - - - - ter can e-vade her

ACAN.

(wr)i(ter)

VOLVOX

164

Clarinet in E♭

Cl.

8va

pp

Acc.

8va

pp

ATTIS

pp

sen - tence and rest.

ACAN.

pp

(r)e(st)

VOL. 1 2

(mmm)

VOL. 3 4

(mmm)

Vln.

pp

Vc.

pp

172 ♩ = 78

168

(8)

Eb Cl.

pp

Acc.

8va

pp

ACAN.

mp

You? An ex - iled wri - ter?

VOL. 1 2

VOL. 3 4

172 ♩ = 78

Vln.

pp

pp

Vc.

pp

Db.

pp

pp

175 **173**

E♭ Cl.

Acc.

ACAN.

Here? So all this is you. And I am yours.

VOL. 1 2 3 4

173

Vln.

Vc.

Db.

182 **174**

E♭ Cl.

Acc.

ACAN.

And you have giv-en me these pow - ers for a pur - pose.

VOL. 1 2 3 4

174

Vln.

Vc.

Db.

187

175

ACAN.

mp

Let us leave these sense - less par-ti - cles and

VOL.

(mmm)

(mmm)

175

Vc.

Db.

mp

192

ACAN.

for - ces. Let me lead us to a place I know where

VOL.

Vc.

196

176

Fl.

mp

ACAN.

mean-ing can be found in comp - lex name - less things

VOL.

176

Vc.

200

Fl.

ACAN.

where pass - ing time does not steal

Vc.

204

Fl.

ACAN.

from hope where dead mo - thers live

Vc.

208

ACAN.

on in the thick-en - ing of a voice pulled from

Vc.

212

177

ATTIS

in the blend of moon - light and

ACAN.

sleep

177

Vc.

Db.

216

ATTIS

head - lamp beams

ACAN.

p

the pause

Vc.

Db.

221

ACAN.

before the start - er mot or coughs.

Vln.

Vc.

Db.

178

226

ATTIS

p

Let us es - cape.

ACAN.

p

Let us es - cape.

178

Vln.

pp

Vc.

pp

231

Vln.

Vc.

179

235

Fl.

B. Cl.

Bass Clinet

Bsn.

Tbn.

Perc.

Xylophone

Acc.

Pno.

8vb

Ped.

179

Vln.

Vc.

Db.

237

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(xyl.)

7 6 5 5 6 7 6 5 5 6

Acc.

mp

Pno.

p

pp

Vln.

mp

Vc.

mp

Db.

mp

240

Perc. (xyl.)

Acc.

Pno.

Ped.

[Tape begins, gradually fading in from silence. A single stuttering xylophone note.]

Tape

Vln.

Vc.

Db.

243

Perc. (xyl.)

p

Acc.

p

Pno.

(Ped.)

Tape

Vln.

p

Vc.

p

Db.

p

247

Perc. (xyl.)

Acc.

Pno.

(Ped.)

Tape

Vln.

Vc.

Db.

251

Perc. (xyl.)

pp

Acc.

[Fully faded in]

[Tape plays until end of track, ca. 20"]

Tape

Vln.

Vc.

Db.

Appendix A: Volvox Department for Resettlement Speech

♩ = 88

VOL.

Here at the De - part - ment of Re - set - tle - ment we're work- ing to find you the

Here at the De - part - ment of Re - set - tle - ment we're work- ing to find you the

4

best deals for a fresh start This month's spe - cial re - lo - ca - tion

best deals for a fresh start This month's spe - cial re - lo - ca - tion

6

pack - age is just right for those who want to spice up their life.

pack - age is just right for those who want to spice up their life.

9

Let's meet Jo - sel - la a ty - pi - cal re - si - dent of John Wynd - ham's The

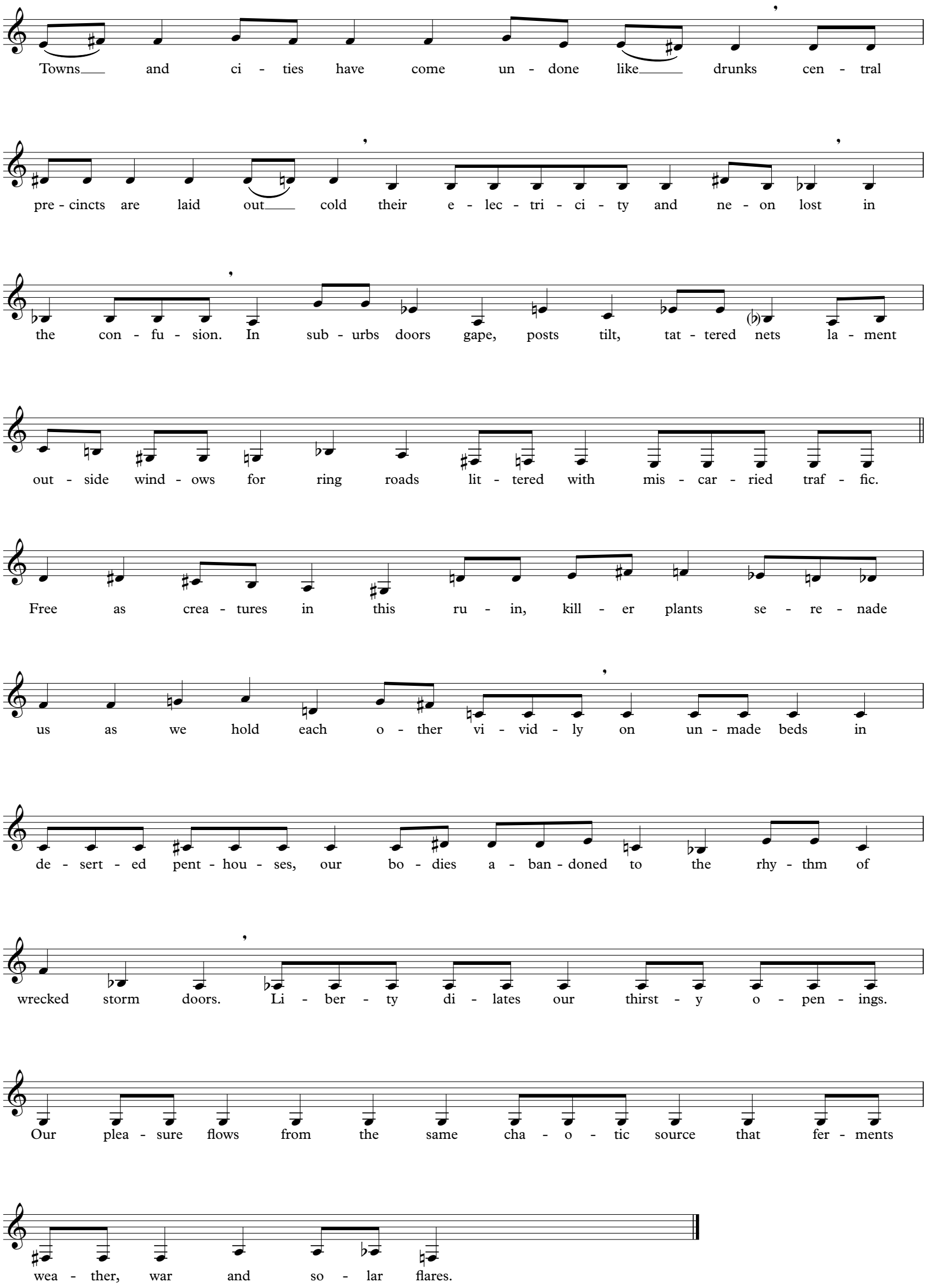
Let's meet Jo - sel - la a ty - pi - cal re - si - dent of John Wynd - ham's The

12

Day of the Trif - fids. She could be your new girl next door.

Day of the Trif - fids. She could be your new girl next door.

Appendix B: Josella's Broadcast

Vocal part for recording.

Appendix B Notes

Instructions for making your own Josella:

Josella should be sung by someone who is not singing any other part in the opera, who's voice type is distinct from that of a traditional opera singer and who's own music making is commonly represented in the recorded medium. The vocal part may be transposed.

First, the voice part is recorded without accompaniment.

This voice recording is then duplicated and turned into two versions ('southern' and 'northern') of Josella's Broadcast through the addition of differing instrumental arrangements.

Both arrangements must be for the same solo instrument, which can be anything not already present in the opera, including found or made instruments or objects.

The rhythms of the vocal part are free, but it is worth bearing in mind that quirks of phrasing may help the audience to notice that the voice recording is identical in both southern and northern iterations, which will strengthen the dramatic point.

The distinguishing characteristics of the two instrumental arrangements should be that:

The southern arrangement is quick, restless, chromatic and linear.

The northern arrangement is slower and stiller, using arpeggiated chords mostly of a triadic nature.