

Full Score (in usual transpositions)

(Act duration ~ 57min.)

All the truths we cannot see

ACT II

a Chernobyl story

libretto by Glenda Dawn Goss

ACT II

Uljas Pulkkis 2020

Musical score for Act II, featuring various instruments and a tempo marking of $\text{♩} = 32$. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B \flat 1, Clarinet in B \flat 2, Horn in F 1, Horn in F 2, Trombone, Percussion (Triangle), Harp, Piano, Violin, Viola, Cello, and Double Bass. The score is marked with dynamics such as *p*, *pp*, *mf*, and *mf*³. The tempo is indicated as $\text{♩} = 32$. The score is divided into three measures, with a key signature change from 3/4 to 3/8 in the second measure.

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with complex rhythmic patterns.
- Ob. 1 & 2:** Oboe parts, mostly resting.
- Bs. Cl. 1 & 2:** Bass Clarinet parts, mostly resting.
- Bsn. 1 & 2:** Bassoon parts, with *mf* markings.
- Hn. 1 & 2:** Horn parts, mostly resting.
- Tbn.:** Trombone part, mostly resting.
- Timp.:** Timpani part, with *mf* markings.
- Perc.:** Percussion part, with *mf* markings.
- Hp.:** Harp part, with arpeggiated figures.
- Pno.:** Piano part, featuring triplets and *mf* markings.
- Bear (Soprano):** Vocal part with the lyrics "Dear" and *mf* marking. Includes the instruction "(Addressing the audience)".
- Vln.:** Violin parts, with *pizz.* markings.
- Vla.:** Viola part, with *pizz.* markings.
- Vc.:** Violoncello part.
- D.B.:** Double Bass part.

1991

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

- Fl. 1:** Flute 1, playing a melodic line with *mf* dynamics.
- Fl. 2:** Flute 2, playing a melodic line with *mf* dynamics.
- Ob. 1:** Oboe 1, playing a melodic line with *mf* dynamics.
- Ob. 2:** Oboe 2, playing a melodic line with *mf* dynamics.
- Bsn. 1:** Bassoon 1, playing a rhythmic line.
- Bsn. 2:** Bassoon 2, playing a rhythmic line.
- Timp.:** Timpani, playing a rhythmic line.
- Pno.:** Piano, playing a complex accompaniment.
- Bear (Soprano):** Soprano vocal line with lyrics: "friends and liste-ners, per-haps you think we crea-tures take litt-le note of Ho-mo Sapi-ens, a most pe-cu-li-ar".
- Vln.:** Violins, playing a melodic line.
- Vla.:** Viola, playing a rhythmic line with *pizz.* (pizzicato) markings.
- Vc.:** Violoncello, playing a rhythmic line with *pizz.* (pizzicato) markings.
- D.B.:** Double Bass, playing a rhythmic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and meter are not explicitly stated but are implied by the notation.

1999

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

- Fl. 1 & 2:** Flutes, both parts are mostly silent with some entries in the later measures.
- Ob. 1 & 2:** Oboes, both parts have melodic lines starting in the later measures.
- Bsn. 1 & 2:** Bassoons, both parts have rhythmic accompaniment.
- Timp.:** Timpani, providing a steady rhythmic pattern.
- Pno.:** Piano, with a complex accompaniment in both hands.
- Bear (Soprano):** The vocal line, with lyrics: "spe - cies that, which neit - her hears nor lis - tens. And frank - ly sel - dom sees. But ac - tu - al - ly, fac - tu - al - ly".
- Vln.:** Violins, both parts.
- Vla.:** Viola.
- Vc.:** Violoncello.
- D.B.:** Double Bass.

Dynamic markings include *mf* (mezzo-forte) for the woodwinds. The vocal line includes the instruction "(to the animals:)" above the first few notes.

2007

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Timp.

Pno.

Bear
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

we a - ni - mals must tune in to man - kind's foib - les How - e - ver daft men's words may be,

pp pizz.

pizz.

pizz.

mf

mf

2014

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

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with slurs and accents. Fl. 2 is mostly silent.
- Oboes (Ob. 1, Ob. 2):** Both play a similar melodic line with slurs and accents.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both play a similar melodic line with slurs and accents.
- Trumpets (Bsn. 1, Bsn. 2):** Bsn. 1 has a melodic line with slurs and accents. Bsn. 2 has a rhythmic pattern of eighth notes. Both are marked *mf*.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes.
- Piano (Pno.):** Provides harmonic support with chords and moving lines in both hands.
- Soprano (Bear):** Sings the lyrics: "which some-times baff-le e-ven me, sa-ga-cious Ur-sa a".
- Violins (Vln. 1, Vln. 2):** Vln. 1 has a melodic line with slurs and accents. Vln. 2 has a rhythmic pattern of eighth notes.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes.
- Double Bass (D.B.):** Plays a rhythmic pattern of eighth notes.

2022

$\text{♩} = 32$

This page contains a musical score for a full orchestra and a soprano. The score is written in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked as quarter note = 32. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes, playing a melodic line with a *p* dynamic.
- Ob. 1 & 2:** Oboes, playing a melodic line with a *mf* dynamic.
- Bs. Cl. 1:** Bass Clarinet, playing a melodic line with a *mf* dynamic.
- Bsn. 1:** Bassoon, playing a melodic line with a *p* dynamic.
- Hn. 1 & 2:** Horns, playing a melodic line with a *p* dynamic.
- Tbn.:** Trombone, playing a melodic line with a *mf* dynamic.
- Timp.:** Timpani, playing a rhythmic pattern.
- Perc.:** Percussion, playing a triangle with a *mf* dynamic.
- Hp.:** Harp, playing a melodic line with a *f* dynamic.
- Pno.:** Piano, playing a melodic line with a *mf* dynamic, featuring a sextuplet and a triplet.
- Bear (Soprano):** Singing the vocal line with lyrics: "arc-ta a-arc-ta".
- Vln. 1 & 2:** Violins, playing a melodic line with a *p* dynamic, marked *arco*.
- Vla.:** Viola, playing a melodic line with a *p* dynamic, marked *arco*.
- Vc.:** Violoncello, playing a melodic line with a *p* dynamic, marked *arco*.
- D.B.:** Double Bass, playing a melodic line with a *p* dynamic, marked *arco*.

2027

Musical score for page 2027, featuring various instruments including Flutes, Clarinet, Horns, Trombone, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Double Bass. The score is written in 3/4 time and includes dynamic markings such as *mf*, *p*, and *pp*. The piece is divided into three measures, with the first measure in 3/4 time and the subsequent two in 3/2 time. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The strings play a steady accompaniment, with the double bass and cello parts marked *pp*.

2030 = 108

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Timp.

Pno. *mf*

Elk (Babusya) (mezzo) *mf* Bos-ses tell their wor-kers "Don't think, just sign the bot-tom line!" Or should you think and

Hare (Town Cryer) (Tenor) *mf* Bos-ses tell their wor kers "Don't think, just sign the bot tom line!" Or should you think and

Vln. *p* pizz.

Vln. pizz.

Vla. pizz.

Vc. pizz.

D.B. pizz.

2039

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Timp.

Pno.

Bear
(Soprano)

Elk
(Babusya)
(mezzo)

Hare
(Town Cryer)
(Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

sign. then speak no word, but bow and scrape

a - bove all mind thper-son

2048

Fl. 1

Bsn. 1

Bsn. 2

Pno.

Bear
(Soprano)

Elk
(Babusya)
(mezzo)

Vln.

Vc.

D.B.

mf

of Great Con - se - quence who in - sist on your in - com - pe - tence

grant you that some hu - man folk may have their use - ful u - ses

arco

2053

Fl. 1

Fl. 2 *mf*

Ob. 1 *f*

B. Cl. 1 *f*

Bsn. 1 *f*

Hn. 1 *mp*

Hn. 2 *mp*

Pno. *mf*

Bear (Soprano)
I my-self love ho-ney-cakes and Ba-bu-sya's li-quors But,

Elk (Babusya) (mezzo)
but,

Vln. *mp* *mf*

Vln. *mf*

Ve. *mf*

D.B. *mf*

2059

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Pno.

Bear
(Soprano)
in the world of hu-man kind where troi-kas mask as pe - res - troi-kas such

Elk
(Babusya)
(mezzo)
in the world of hu-man kind troi-kas pe res troi kas such

Hare
(Town Cryer)
(Tenor)
but, in the world of hu-man - kind troi kas pe - res - troi-kas such

Vln.

Vln.

D.B.

2066

Fl. 2

Hn. 1

Hn. 2

Pno.

Bear (Soprano)

Elk (Babusya) (mezzo)

Hare (Town Cryer) (Tenor)

Vln.

Vla.

Vc.

D.B.

per-lect non-sense goes on there that na-tu-ral rea-son's hard to find Hu-mans leave me flab-ber-gas-ted:

such per-fect non-sense goes on there that na-tu-ral rea-son's hard to find

such per-lect non-sense goes on there that na-tu-ral rea-son's hard to find

arco

mp

arco

mp

arco

mp

2074

Hn. 1

Pno.

Bear (Soprano)

Elk (Babusya) (mezzo)

Hare (Town Cryer) (Tenor)

Vla.

Vc.

D.B.

think Cos-mo-na-uts who must be blas-ted off to walk a-round the moon or tra-verse the dark-ling sky What good, I

me too flab-ber - gas-ted flab-ber - gas-ted What good

me too flab-ber - gas-ted flab-ber - gas-ted What good

mp

arco

mp

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hp. *f* *mf*

Pno. *f* *mf*

Bear (Soprano)
tar our nec - tared hives of ho - ney or ruin our luscious berri - es.

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hp. *f* *mf*

Pno. *f* *mf*

Bear (Soprano)
Poi - son one though man sees on - ly "Us" and "Them"

Elk (Babusya) (mezzo)
you poi-son all Yet

Hare (Town Cryer) (Tenor)
you poi son all Yet

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf* arco

2108

Ob. 1

Hp.

Pno.

Bear (Soprano)

Elk (Babusya) (mezzo)

Hare (Town Cryer) (Tenor)

Vla.

Vc.

D.B.

then be-ware! Ne-me-sis known here as Bear

na-tu-ral or-der's scram-bled,

na tu ral or der's scam bled,

$\text{♩} = 32$

f

2114

Fl. 1

Ob. 1

Bsn. 1

Hn. 1

Perc.

Hp.

Pno.

Bear (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

shall not be far be-hind.

mf

p

triangle

mf

mf

mf

p

mf

p

mf

p

2119

$\text{♩} = 38$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Perc.

Vln.

Vln.

Vla.

Vc.

D.B.

mp

p

mf

Trumpet fanfare
(preferably played by town crier on stage)

2126

Fl. 1

B♭ Cl. 1

B♭ Tpt. 1

Timp.

Cym.

Hp.

Pno.

Town Crier (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

p

mp

mf

pp

pizz.

Announcement

Com - rades, com - rades, we an-nounce The

small crash cymbal

2129

Fl. 1

Ob. 1

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn.

Timp.

B. Dr.

Cym.

Hp.

Pno.

Town Crier (Tenor)

Yulia (Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

p

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

f Gran Cassa

mf

p

mf

E - va - cu - a - tion. Be - ginning at fourteen hundred hours.

f Who will pay for the sins of man? *p*

f *pp*

f *pp*

f *pp*

arco *mf*

f *pp*

arco *mf* *pizz.*

f *pp*

mf

2133

Fl. 1 *p*

Fl. 2 *p*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

B^b Tpt. 1 *f* *pp*

B^b Tpt. 2 *f* *pp*

Tbn. *f* *pp*

Timp.

Bells *p* glockenspiel *f* glockenspiel *p*

B. Dr.

Hp. *p* *mf*

Yulia (Sopr.)
Who will pay? who will pay?
f *p*

Vln. *p* *f* *pp* *mf* *p*

Vln. *f* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. *f* *pp* *mf* pizz.

D.B. *f* *pp* *mf*

2136

Ob. 1

Hn. 1

Nadia (Sopr.)
mp Sci - ence has brought us down to this. Sci - ence must pay.

Vln.

Vln.

Vla.

Vc.

D.B.

mp

p

mp

pizz.

pizz.

mp

2143

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with *mp* dynamic markings.
- Ob. 1 & 2:** Oboe parts with *mp* dynamic markings.
- B. Cl. 1 & 2:** Bass Clarinet parts with *mp* dynamic markings.
- Bsn. 1 & 2:** Bassoon parts with *mp* dynamic markings.
- Bells:** Bells part with *mf* dynamic marking.
- Hp.:** Harp part.
- Pno.:** Piano part.
- Vocalists:** Nadia (Sopr.) and Yulia (Sopr.) with lyrics: "pays, na - - - - - ture".
- Strings:** Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts.

2149

Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Tbn.
Timp.
Nadia (Sopr.)
Yulia (Sopr.)
Vln.
Vln.
Vla.
Vc.
D.B.

land, our Mo - ther - - - land, O
land, our Mo ther land, O

mf
mf
mf
p
mf
mf
mf
mf
mf
mf

Detailed description: This page of a musical score, numbered 2149, is for Act II, page 246/456. It features a full orchestral ensemble and two vocal soloists. The woodwind section includes two oboes, two bass clarinets, and a tuba. The brass section includes two trumpets, two trombones, and a timpani. The string section consists of two violins, a viola, a cello, and a double bass. The vocal soloists are Nadia (Soprano) and Yulia (Soprano). The score is in 4/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The vocal lines are in English, with lyrics: "land, our Mo - ther - - - land, O" for Nadia and "land, our Mo ther land, O" for Yulia. The instrumental parts include various rhythmic patterns and melodic lines, with some instruments playing *mf* throughout the passage.

2153

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

Nadia (Sopr.)
save our mo - del ci - ty! If

Yulia (Sopr.)
save our mo del ci ty! If

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

2155

Hn. 1

Hn. 2

Tbn.

Timp.

Nadia (Sopr.)

Yulia (Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

tears on - ly could wash from earth the poi - so - nous dust on home and

tears on ly could wash from earth the poi so nous dust on home and

p

2158

Ob. 1 *p* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *p* *mf*

Timp. *p* *mf*

Nadia (Sopr.) *f* hearth. O Mo - ther - - - land,

Yulia (Sopr.) *f* hearth. O Mo ther land,

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

2162

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with sixteenth-note passages, marked *p*.
- Ob. 1:** Oboe part with sixteenth-note passages, marked *p*.
- B♭ Cl. 1 & 2:** Clarinet parts with sustained notes, marked *p*.
- Hn. 1 & 2:** Horn parts with sustained notes, marked *p*.
- B♭ Tpt. 1 & 2:** Trumpet parts with sustained notes, marked *p*.
- Tbn.:** Trombone part with sixteenth-note passages, marked *p*.
- Timp.:** Timpani part with sixteenth-note passages, marked *p*.
- Nadia (Sopr.):** Vocal line with lyrics: "our Mo - ther - - - land!"
- Yulia (Sopr.):** Vocal line with lyrics: "our Mo ther land!"
- Vln. 1 & 2:** Violin parts with sustained notes, marked *p*.
- Vla.:** Viola part with sustained notes, marked *p*.
- Vc. & D.B.:** Violoncello and Double Bass parts with sixteenth-note passages, marked *p*.

2169 $\text{♩} = 52$

B♭ Cl. 1 *mf*

Bsn. 1 *mf*

Hn. 1 *p*

Hn. 2 *p*

Pno. *mf*

Babusya (Mezzo) *mp*
It can't be done, in can't be done. The da-mage is here to stay for thou-sands of ye - - -

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p pizz.*

D.B. *p*

(Shadow of Deerhart should flicker on the sideline when Lana first cries out "My child.")

2181

B♭ Cl. 1

Timp.

Bells

mf tubular bell

mf tubular bell

Harp

mf

Pno.

mf p

Lana (Soprano)

My child!

Nadia (Sopr.)

My daugh - ter! My young - est!

Yulia (Sopr.)

My el - dest! My best friend!

Oleg (Town Crier) (Tenor)

bro - thers! My be - loved!

Vln.

Vln.

Vla.

Vc.

D.B.

2197

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

B♭ Cl. 1 *mf* *mf*

B♭ Cl. 2 *mf* *mf*

Bsn. 1 *mf* *p* *mf*

Bsn. 2 *mf* *p* *mf*

Hn. 1 *mf* *p* *mf*

Hn. 2 *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Timp.

S.Dr. *mf*

Town Crier (Tenor)
 the E - va - cu - a - tion has now be - gun. Take your im - por - tant pa - pers.

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

D.B. *mf* *p* *mf*

2205

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

S.Dr.

Town Crier (Tenor)

Vla.

Vc.

D.B.

Take ra-tions for three days. The E-va-cu - a - tion has

2213

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mf*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf* *mf* *mf*

Tbn. *mf*

Timp.

S.Dr. *mf* *mf* *mf*

Town Crier (Tenor)
8 now be-gun.

Viktor/Town Crier (Tenor)
8 *f* Come, ___ *f* come, ___ *mf* in you go. Hop on the

Vln. *mf* *mf* *mf*

Vln. *mf* *mf* *mf*

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

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

D.B. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2241

Ob. 1 *mp*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

B^b Tpt. 1 *p* *mf*

B^b Tpt. 2 *p* *mf*

Tbn. *p*

Timp. *mf* *p*

S.Dr. *p* *mf*

Voice (extra) (mezzo) *mp* The E - va - cu - a - tion.

Nadia (Sopr.) *mf* Our cow must go.

Yulia (Sopr.) *mf* Our cow must go.

Viktor/Town Crier (Tenor) *mf* No, no, the cow can't

Vln. *p*

Vln. *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

2251

B♭ Cl. 1 *mf* *mf* *mf*
 Hn. 1 *p* *mf* *p* *mf*
 Timp. *p* *mf* *p* *mf* *p*
 Viktor/Town Crier (Tenor) *f* Leave the cow, you'll soon re - turn. Just get on the bus. No dogs, no
mf
 Vln. *p* *mf* *p* *mf*
 Vln. *p* *mf* *p* *mf* *p*
 Vla. *mf* *p* *mf* *p* *mf* *p*
 Vc. *mf* *f* *mf* *mf* *p*
 D.B. *mf* *f* *mf* *mf* *p*

2259

B♭ Cl. 1 *mf* *mf* *mf* *p*
 Hn. 1
 Timp. *p* *mf* *p*
 S.Dr.
 Nadia (Sopr.) *mp* But with-out us, she'll run a - way.
 Yulia (Sopr.) *mp* But with out us, she'll run a way.
 Viktor/Town Crier (Tenor) cats, no hens, no fuss. I know it's sad, but
mp *mf*
 Vln. *mf* *p* *mf* *p* *mf* *p*
 Vln. *mf* *p* *mf* *p* *mf* *p*
 Vla. *mf* *p* *mf* *p* *mf* *p*
 Vc. *mf* *p* *mf* *p* *mf* *p*
 D.B. *mf* *p* *mf* *p* *mf* *p*

2268

Ob. 1

Hn. 1

Hn. 2

Tbn.

Timp.

S.Dr.

Viktor/Town Crier (Tenor)

you must o-bey. for what you can-not see is real: its po-wer is e-very bit like steel. It's in the air an'the

Vln.

Vln.

Vla.

Ve.

D.B.

2277

Bsn. 1

Hn. 1

Hn. 2

Tbn.

Timp.

Mavka (Nadia) (Soprano)

Voice

The E-va-cu-a -

Viktor/Town Crier (Tenor)

a-ni-mals' hair. So leave them be - hind. Just get on the bus, no dogs, no cats, no hens, no fuss.

Vln.

Vla.

Ve.

D.B.

2302

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Tbn.
 Timp.
 Babusya (Mezzo)
 Viktor/Town Crier (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

But how are we to save them? The birds and bees, the plants and trees, and the
 bus called I - ca - rus.

2311

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. *mf* *p*

Timp. *p*

Babusya (Mezzo)
Sil - ver Ri-ver's sal - mon?

Viktor/Town Crier (Tenor)
f There's no com - mands or a - ny plans for a - ni - mal e - va - cu -

Vln. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

2320

Ob. 1 *mf p* *mf*

Ob. 2 *mf p* *mf*

B♭ Cl. 1 *mf p* *mf*

B♭ Cl. 2 *mf p* *mf*

Bsn. 1 *p* *mf p*

Bsn. 2 *p* *mf p*

Hn. 1 *p* *mf p*

Hn. 2 *p* *mf p*

B♭ Tpt. 1 *p* *p*

B♭ Tpt. 2 *p* *p*

Tbn. *p* *mf p*

Timp. *p*

S.Dr. *mf p*

Viktor/Town Crier (Tenor) *mf*
 a - tion. How could we take bears, elks and snakes? For them no

Vln. *mf p*

Vln. *mf p*

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

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

D.B. *mf p* *p* *mf p*

2329

This musical score page features a vocal solo by Viktor/Town Crier (Tenor) and a full orchestral accompaniment. The vocal line is in the key of D major and 4/4 time, with lyrics: "trans - por - ta - tion. Now lend an ear: This bus here is On - ly for". The orchestration includes woodwinds (Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Tbn.), strings (Vln. 1 & 2, Vla., Vc., D.B.), and S. Dr. Dynamics range from *mf* to *f*. The score is divided into measures, with the vocal line starting at measure 8.

2338

Ob. 1 *mf* *p* *p*

Ob. 2 *mf* *p* *p*

B♭ Cl. 1 *mf* *p* *p*

B♭ Cl. 2 *mf* *p* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. *mf* *p*

Timp. *p*

S.Dr. *mf* *p*

Viktor/Town Crier (Tenor)
peo - ple. We can't load beas-ties two by two. If we did, we'd ne-ver get through.
mf

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

All the truths we cannot see, ACT II, page 273/456

2369

=32

Fl. 1

B. Cl. 1

Hn. 1

Hp.

Pno.

Lana
(Soprano)

Bear
(Soprano)

Nadia
(Sopr.)

Yulia
(Sopr.)

Oleg
(Town Crier)
(Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

My child! My

to use tech - no - lo - gy

My child! My

My child! My

My child! My

tutti

mf

p

p

p

p

p

2381

Musical score for measures 2381-2385. The score includes parts for Fl. 1, Lana (Soprano), Bear (Soprano), Nadia (Sopr.), Yulia (Sopr.), Oleg (Town Crier) (Tenor), Vln., and D.B. The lyrics are: Lana: "off stage my child"; Bear: "a a a a Few a-a-a are li-ike"; Nadia: "child"; Yulia: "my child"; Oleg: "child". The music features complex rhythmic patterns with triplets and sixteenth notes.

2386

Musical score for measures 2386-2390. The score includes parts for Fl. 1, Bear (Soprano), Vln., and D.B. The lyrics are: Bear: "No - ah who built the ark to save Earth's a-ni-mals on one small barque. Bu - u - ut how ma - ny since". The music features complex rhythmic patterns with triplets and sixteenth notes. Performance markings include *mp* and *pizz.*

2394

♩ = 46

Fl. I

Pno.

Bear
(Soprano)

Berehnia
(Yulia)
(Soprano)

Elena
(Extra)
(Mezzo)

Vln.

Vln.

Vla.

D.B.

have gi-ven us a thought? Look what their ac-tions now have wrought: fire and brim-stone and fire and hel-lish pain.

All *pp*

All *pp*

tutti *p*

2402

Bs. Cl. I

Bells

Hp.

Berehnia
(Yulia)
(Soprano)

Mavka
(Nadia)
(Soprano)

Elena
(Extra)
(Mezzo)

Vln.

Vln.

Vla.

mf

glockenspiel *mf*

mf

are now gone from my banks o'sand.

All are now gone from my banks o'sand.

pp

are now gone from my banks o'sand

p

p

p

2416 ♩ = 64

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with *p* dynamic.
- Ob. 1 & 2:** Oboe parts with *p* dynamic.
- Bs. Cl. 1 & 2:** Bass Clarinet parts with *p* dynamic.
- Bsn. 1 & 2:** Bassoon parts with *p* dynamic.
- Hn. 1 & 2:** Horn parts.
- Tbn.:** Trombone part with *mf* dynamic.
- Pno.:** Piano accompaniment.
- Vocalists:** Berhnia (Yulia) (Soprano), Mavka (Nadia) (Soprano), and Elena (Extra) (Mezzo) with lyrics: "ri - ver", "ri ver", "ri ver".
- Vln. 1 & 2:** Violin parts with *pp* dynamic.
- Vla.:** Viola part with *pp* dynamic.
- Vc.:** Violoncello part with *pp* dynamic.
- D.B.:** Double Bass part with *pp* dynamic.

2419

This musical score page includes the following parts and lyrics:

- Fl. 1 & 2:** Flutes 1 and 2, playing a melodic line starting in the third measure with a *p* dynamic.
- Ob. 1 & 2:** Oboes 1 and 2, playing a melodic line starting in the third measure with a *p* dynamic.
- B♭ Cl. 1 & 2:** Bass Clarinets 1 and 2, playing a rhythmic accompaniment.
- Bsn. 1 & 2:** Bassoons 1 and 2, playing a melodic line starting in the third measure with a *p* dynamic.
- Pno.:** Piano, providing a complex rhythmic accompaniment throughout the page.
- Vocalists:**
 - Berehnia (Yulia) (Soprano):** How doth the ci - ty
 - Mavka (Nadia) (Soprano):** How doth the ci ty
 - Elena (Extra) (Mezzo):** How doth the ci ty
- Vln.:** Violins 1 and 2, playing sustained notes.
- Vla.:** Viola, playing sustained notes.
- Vc.:** Violoncello, playing a rhythmic accompaniment.
- D.B.:** Double Bass, playing a rhythmic accompaniment.

2431

All the truths we cannot see, ACT II, page 282/456

Musical score for measures 2431-2433. The score includes parts for B♭ Clarinet 1, Horns 1 and 2, Trombone, Bass Drum, Violins, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with many sixteenth notes and triplets. Dynamic markings include *mp*, *mf*, and *p*. Fingerings of 5 and 6 are indicated for several notes.

2434

Musical score for measures 2434-2436. The score includes parts for Flute 1, B♭ Clarinet 1, Horns 1 and 2, Trombone, Bass Drum, Piano, Violins, Viola, Violoncello, and Double Bass. The music continues with complex rhythmic patterns and triplets. Dynamic markings include *f*. Fingerings of 5 and 6 are indicated for several notes.

2437

(in Slykovitch's new office at party headquarters with two doors)

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. *f* *mf*

Timp. *f* *mp*

Cym. large cymbal

Slykovitch (Bass) *mf* well-earned pro-moti-on, if I do say so my-self,

Vln. *f* *p*

Vln. *f* *p*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

2443

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Bsn. 2

B♭ Tpt. 1

Tbn.

Timp.

Allura
(Mezzo)

Slykovitch
(Bass)

Vla.

Vc.

D.B.

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

Well, Slyko-vich, we have a cul - prit.

Sly-ko-vitch, you cle-ver "In - for - mati - on-Pro - vi - der" you

2449

(Allura exits one door but listens in as Max comes in the other door.)

Ob. 1

Ob. 2 *mf*

B. Cl. 1

B. Cl. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *mp*

Timp. *mf*

B. Dr.

Pno. *mp*

Allura (Mezzo)
Smir - nov. Here is the e-vi-dence. Take care of it!

Slykovitch (Bass)
You can count on

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *mp* pizz. arco

D.B. *mp* pizz. arco

2457

This musical score page includes the following parts and markings:

- Woodwinds:** B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, and Baritone Saxophone. Clarinets 1 and 2 feature five-measure runs with *mf* and *f* dynamics. Bassoons 1 and 2 play six-measure lines with *f* dynamics. Horns 1 and 2 play six-measure lines with *f* dynamics.
- Brass:** B♭ Trumpet 1 and 2, and Trombone. Trumpets 1 and 2 play six-measure lines with *f* dynamics. Trombone plays a six-measure line with *f* dynamics.
- Percussion:** B. Dr. (Bass Drum) and Pno. (Piano). The piano part features a complex rhythmic pattern starting in the second measure with *f* dynamics.
- Strings:** Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Violin I and II play six-measure lines with *mf* dynamics. Viola, Vc., and D.B. play six-measure lines with *f* dynamics.
- Other:** A part for "Slykovitch (Bass)" is present, with the word "love." written below the staff.

2465

B♭ Cl. 1 *f* *mp* *mp*
 B♭ Cl. 2 *f* *mp* *mp*
 Bsn. 1 *f* *mp* *mp*
 Bsn. 2 *f* *mp* *mp*
 Tbn. *f* *mp* *mp*
 Timp. *f* *mp* *mp*
 Bells *f* *mp* *mp*
 Pno. *f* *mp* *mp*
 Bird whistle
 Electric arch sound
 Max (Tenor) *f* *mp* *mp* *f*
 It was just an ac-ci-dent.
 Slykovitch (Bass) *mf* *p* *f*
 we're re-vie-wing the char-ges a-gainst you in the nu-cle-ar in-ci - dent. Sir. It is
 Vln. *mp* *p* *mp*
 Vln. *mp* *p* *mp*
 Vla. *mp* *p* *mp*
 Vc. *mp* *p* *f* *mp*
 D.B. *mp* *p* *f* *mp*

glockenspiel *mp*

2477

Fl. 1 *mf* 3

Fl. 2 *mf* 3

Ob. 1 *mf*

Ob. 2 *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Tbn. *mp*

Pno. *p*

Slykovich (Bass)
A Z But - ton. Do you de - ny —
f

Vln. >

Vln. >

Vla. >

Vc. >

2480

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Tbn.

Pno.

Slykovitch (Bass)
that you were re-spon-si-ble for de-ac-ti-va-ting the e-

Vln.

Vln.

Vla.

Vc.

D.B. *p*

Bsn. 1 *mf*
 Hn. 1 *f*
 Hn. 2 *f*
 Timp. *f*
 Max (Tenor) It was just an ac - ci - dent. You can't help ac - ci - dents. Sir. And a - ny - way, — it was no - where as bad as the A
 Vln. *f* *p*
 Vln. *f* *p*
 Vla. *f* *p*
 Vc. *f* *p* *pizz.* *arco*
 D.B. *f* *p*

Ob. 1 *mf*
 Hn. 1 *mf* *mf*
 Hn. 2 *mf* *mf*
 Tbn. *mf*
 Timp. *mf* *mf* large cymbal
 Cym. large cymbal
 Max (Tenor) me - ri - cans' Three Mile Is - land fi - as - co.
 Strykovich (Bass) Still, you vi - o - la - ted safe - ty pro - ce - dures. hmm. The
 Vln. *pizz.* *arco* *mf*
 Vln. *pizz.* *arco* *mf*
 Vla. *pizz.* *arco* *mf* *mp* *mf* *p* *mf*
 Vc. *pizz.* *arco* *mf* *mp* *mf* *p* *mf*
 D.B. *pizz.* *arco* *pizz.* *mf* *mp* *mf* *p* *mf*

Ob. 1

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tbn.

Timp.

Cym. crash cymbal

Strykovič (Bass) *mf*
 Par - ty is con-cerned a-bout the en - vi - ron - men - tal ef - fects. We've heard

Vc. *mp*

D.B. *mp*

Ob. 1

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tbn.

Timp.

Cym.

Strykovič (Bass) *mf*
 fa - vo - rab - le ru - mors: Wild a - ni - mals re - tur - ning... Yet o - ther tales:

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

2513

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Cym.

Max (Tenor)

Slykovitch (Bass)

Vln.

Vln.

Vla.

Vc.

D.B.

mu - ta - tions, poi - so - nous mush - rooms, Hear - say, no doubt. Uh, No doubt. Uh,

mf

p

mp

pizz.

arco

mf

p

mf

p

p

2517

B♭ Cl. 1
 B♭ Cl. 2
 Hn. 1
 Hn. 2
 Max (Tenor)
 Slykovitch (Bass)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

8
 sir.
 The di - rec - tor wants you to re - turn to the a - re - a,
mp

2521

B♭ Cl. 1
 B♭ Cl. 2
 Hn. 1
 Hn. 2
 Tbn.
 Timp.
 Slykovitch (Bass)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

Smir - nov. Bring us a full en - vi - ron - men - tal re - port. Then we'll dis -
mf *p*

2525

(Allura now re-enters Sly's office after listening in.)

Fl. 1 *mp*

Fl. 2 *mp*³

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Hn. 1 *mp* *mf* *p*

Hn. 2 *mp* *mf* *p*

Tbn. *p* *mf* *p*

Timp. *p* *mf* *p*

Max (Tenor) Right. Sir. *mp* But Di - *mf*

Allura (Mezzo) Com-rade Smir - nov. We had such high hopes for you. *mf*

Slykovich (Bass) cuss your fu-ture si - tu - a-tion.

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *p* *mf* *p* *div. a 2*

D.B. *p* *mf* *p*

2550

Fl. 1 *mf*³

Fl. 2 *mf*³

Ob. 1

Ob. 2

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. 1

Bsn. 2

Tbn.

Timp.

Max (Tenor)

Allura (Mezzo)
You see, Smir - nov, we can prove that you are di - rect - ly re -

Vln. 1

Vln. 2

Vla.

Vc.

2553

Fl. 1 *mf*

Fl. 2 *mf*

B. Cl. 2

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

Timp. *p*

Allura (Mezzo) *mp*
spon - si - ble for the deaths of your com - rades. And for poi - so - ning our Mo - ther - land and her

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This is a page of a musical score for a symphony or opera. It features a vocal line for an Allura (Mezzo) and a full orchestral accompaniment. The instruments listed are Flute 1 and 2, Bass Clarinet 2, Bassoon 2, Horns 1 and 2, Trombone, Timpani, Violin 1 and 2, Viola, Violoncello, and Double Bass. The vocal line includes the lyrics: "spon - si - ble for the deaths of your com - rades. And for poi - so - ning our Mo - ther - land and her". The score is marked with dynamics such as *mf*, *p*, and *mp*. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line is in a mezzo-soprano range, and the orchestration is dense, with many instruments playing active parts.

2565

Hn. 1 *mf* *pp* *mf* *p*

Hn. 2 *mf* *pp* *mf* *p*

B \flat Tpt. 1 *pp* *mf* *p*

B \flat Tpt. 2 *pp* *mf* *p*

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

Timp. *mf*

Bells *mf* glockenspiel

Hp. *f*

Allura (Mezzo)
to your be-lo-ved la-na!

Vln. *mf* *pp* *mf* *pp*

Vln. *mf* *pp* *mf* *pp*

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

Vc. *mf* *pp* pizz. *mf* *pp*

D.B.

2569

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bells

Hp.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

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

What is the trophy, Madame?

Detailed description: This page of a musical score, numbered 2569, is for Act II. It features a vocal line for Max (Tenor) and a full orchestral accompaniment. The vocal line begins with the lyrics "What is the trophy, Madame?" in a mezzo-forte (*mf*) dynamic. The orchestration includes woodwinds (oboes, clarinets, horns, trumpets, and trombones), bells, harp, strings (violins, viola, and cello), and double bass. The woodwinds and brasses play sustained notes with dynamic markings of *mf* and *p*. The harp and cello play intricate, rhythmic patterns. The strings provide a steady accompaniment. The score is written in a standard musical notation with various dynamics and articulations.

2576

This musical score page includes the following parts and markings:

- Ob. 1 & 2:** Flute parts with *mf* dynamics and triplet patterns.
- B♭ Cl. 1 & 2:** Clarinet parts with *mp*, *mf*, and *f* dynamics and quintuplet patterns.
- Bsn. 1 & 2:** Bassoon parts with *f* dynamics and triplet patterns.
- Hn. 1 & 2:** Horn parts with *f* dynamics and sextuplet patterns.
- B♭ Tpt. 1 & 2:** Trumpet parts, mostly silent.
- Tbn.:** Trombone part with *f* dynamics.
- Timp.:** Timpani part.
- B. Dr.:** Bass Drum part.
- Pno.:** Piano accompaniment with *f* dynamics.
- Allura (Mezzo):** Vocal line with lyrics "of a pure" and *ff* dynamic.
- Vln. 1 & 2:** Violin parts with triplet patterns.
- Vla.:** Viola part with *mf* dynamics and triplet patterns.
- Vc.:** Violoncello part with triplet patterns.
- D.B.:** Double Bass part with *f* dynamics and triplet patterns.

(Max looks stunned, staggers backwards.
In shock, Max stumbles out,
with a helpful shove from Slykovitch.)

2578

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Bells

B. Dr.

Pno.

Allura (Mezzo)

Slykovitch (Bass)

Vln.

Vln.

Vla.

Vc.

D.B.

white Stag!

Ah, dear la-dy, mp

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Allura (Mezzo)

Slykovitch (Bass)

Vln.

Vln.

Vla.

Vc.

D.B.

Right now I'm u - sing this of - fice. And bring me some tea.

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

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Slykovitch (Bass)

Vln.

Vln.

Vla.

Vc.

D.B.

hide my forked tongue with pa - tience but when the time is right I'll strike!

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

2596

This musical score page includes the following instruments and parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn.
- Timp.
- Cym.
- Pno.
- Slykovitch (Bass)
- Vln. (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *piatti* (piano). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes in the brass and strings.

2600

This musical score page includes the following instruments and parts:

- Fl. 1:** Starts with a *f* dynamic, playing a short melodic phrase.
- Fl. 2:** Remains silent until the second measure, then plays a *mf* melodic line.
- Ob. 1 & 2:** Both oboes play *mf* melodic lines starting in the second measure.
- Bs. Cl. 1 & 2:** Both bass clarinets play *mf* melodic lines starting in the second measure.
- Bsn. 1 & 2:** Both bassoons play *mf* melodic lines starting in the second measure.
- Hn. 1 & 2:** Horns play sustained notes with long slurs.
- Tbn.:** Trombone plays a sustained note with a slur.
- Timp.:** Timpani is silent.
- Bells:** Glockenspiel part starting with a *f* dynamic.
- Hp.:** Harp part starting with a *f* dynamic, playing a complex arpeggiated figure.
- Pno.:** Piano part starting with a *mf* dynamic, playing a sustained chord.
- Vln.:** Violins play sustained notes with long slurs.
- Vla.:** Viola plays sustained notes with long slurs.
- Vc.:** Violoncello plays sustained notes with long slurs.
- D.B.:** Double Bass plays a sustained note with a slur.

2604

The musical score for page 2604 features the following instruments and parts:

- Fl. 1:** Flute 1, marked *mf*. It has three short melodic phrases with trills, each marked *mf*.
- Hn. 1:** Horn 1, marked *mf*. It plays a long, sustained note with a slur, marked *mf*.
- Hn. 2:** Horn 2, marked *mf*. It plays a long, sustained note with a slur, marked *mf*.
- Tbn.:** Trombone, marked *mf*. It plays a long, sustained note with a slur, marked *mf*.
- Timp.:** Timpani, marked *mf*. It plays a rhythmic pattern of eighth notes, marked *mf*.
- Bells:** Bells, marked *mf*. It plays a rhythmic pattern of eighth notes, marked *mf*.
- Hp.:** Harp, marked *mf*. It plays a complex, arpeggiated figure with a long slur, marked *mf*.
- Vln.:** Violins, marked *mf*. It plays a melodic line with a long slur, marked *mf*.
- Vln.:** Violin (second), marked *mp*. It plays a melodic line with a long slur, marked *mp*.
- Vla.:** Viola, marked *mp*. It plays a melodic line with a long slur, marked *mp*.
- Vc.:** Violoncello, marked *mp*. It plays a melodic line with a long slur, marked *mp*.
- D.B.:** Double Bass, marked *mp*. It plays a melodic line with a long slur, marked *mp*.

2610

This musical score page, numbered 2610, is for Act II and contains 18 staves of music. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln.), Violin 2 (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins with a dynamic marking of *f* (forte) for most instruments. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The piano part features a complex, rhythmic accompaniment. The score concludes with a dynamic marking of *mp* (mezzo-piano) for several instruments.

2618

This musical score page, numbered 2618, is for the piece "All the truths we cannot see, ACT II". It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting with a *mp* dynamic. Fl. 1 has a *mp* dynamic marking in the second measure.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting with a *mp* dynamic. Ob. 1 has a *mp* dynamic marking in the second measure.
- Clarinets (B. Cl. 1, B. Cl. 2):** B. Cl. 1 has a *p* dynamic marking in the fourth measure. B. Cl. 2 has a *p* dynamic marking in the fourth measure.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts have a *p* dynamic marking in the fourth measure.
- Horns (Hn. 1, Hn. 2):** Both parts play a sustained melodic line.
- Trombone (Tbn.):** Plays a sustained melodic line.
- Bells:** Plays a melodic line starting with a *mp* dynamic in the fourth measure.
- Harp (Hp.):** Plays a sustained melodic line starting with a *mp* dynamic in the fourth measure.
- Violins (Vln. 1, Vln. 2):** Both parts play a melodic line.
- Viola (Vla.):** Plays a sustained melodic line.
- Violoncello (Vc.):** Plays a sustained melodic line.
- Double Bass (D.B.):** Plays a sustained melodic line.

2649

Hn. 1

Hn. 2

Timp. *p* *mf* *p*

Lana (Soprano)
 there was no one else: the doc-tors and nur-ses had to care for so ma-ny. Now here I too

Allura (Mezzo)
 - - ta! Ven - geance! I shall see them cast in-to the pit of doom.

Vln.

Vln.

Vla.

Vc.

D.B.

2660

Hn. 1

Hn. 2

Timp. *p*

Lana (Soprano)
 lie a-bed, Here I lie poi-soned by ra - di - a-tion. O Mo-ther-land, I fear the worst, here I lie.

Allura (Mezzo)
 No one will know, no one be left to ex - pose my for-bid-den in - ti - ma - cies.

Vln.

Vln.

Vla.

Vc. *f* *arco*

D.B.

2682

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

Timp. *mf*

Cym. *mf* smal tam-tam

Lana (Soprano) sa - cri - fi - ces. There's a time — to mourn the

Allura (Mezzo) — to curse There's a time — to gloat there's a

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *arco*

2688

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Tbn.

Hp.

Lana
(Soprano)
worm - wood poi - soned ri - ver, the

Allura
(Mezzo)
time

Vln.

Vla.

Vc.
pizz.

D.B.

2692

accel.

$\text{♩} = 52$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Hp.

Lana (Soprano)
pend u-pon her wa-ters. Will

Allura (Mezzo)
gloat. There's a time to die

Vln.

Vln.

Vla.

Vc.

D.B.

*The scene changes to the forest,
with Babusya approaching the cottage of Max's parents.*

2701

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Fl. 1:** Melodic line with a forte (*f*) dynamic.
- Fl. 2:** Melodic line with a forte (*f*) dynamic.
- Ob. 1:** Sustained notes with a forte (*f*) dynamic.
- Ob. 2:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- B♭ Cl. 1:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- B♭ Cl. 2:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Bsn. 1:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Bsn. 2:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Hn. 1:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Hn. 2:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- B♭ Tpt. 1:** Melodic line with a mezzo-forte (*mf*) dynamic.
- B♭ Tpt. 2:** Melodic line with a mezzo-forte (*mf*) dynamic.
- Tbn.:** Melodic line with a mezzo-forte (*mf*) dynamic.
- Vln.:** Rapid sixteenth-note accompaniment with a mezzo-forte (*mf*) dynamic.
- Vln.:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Vla.:** Sustained notes with a mezzo-forte (*mf*) dynamic.
- Vc.:** Rapid sixteenth-note accompaniment with a mezzo-forte (*mf*) dynamic.
- D.B.:** Sustained notes with a mezzo-forte (*mf*) dynamic.

2704

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

f

f

ff

ff

ff

ff

mf

ff

3

All the truths we cannot see, ACT II, page 329/456

2708 $\text{♩} = 32$

$\text{♩} = 32$

This page of a musical score includes parts for Flute 1 and 2, Oboe 1, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Cymbals, Harp, Piano, Mezzo-soprano (Babusya), Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *pp*, *ff*, *mp*, and *p*, along with articulation like accents and slurs. The Mezzo-soprano part includes the lyrics: "When hu - mans medd - le with Cre - a - tion".

2719

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. 1 *mf*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *ff* *mp*

Bsn. 1 *ff*

Bsn. 2 *ff* *mp*

B♭ Tpt. 1 *mf*

Hp.

Pno.

Babusya (Mezzo)
 — when they fid - dle with de - gree when they get a - bove their sta - tion and bend na - ture to their will, earth - ly

2726

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f* *mf*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *mf* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *mf* *f*

Timp. *f*

Cym. *piatti*

Hp. *f*

Pno. *mf*

Babusya (Mezzo)
 har - mo - ny goes aw - ry. I know from my bandu - ra that a sin - gle string mis-tuned
mp

Vln. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

2733

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hp.

Pno.

Babusya
(Mezzo)

wreaks dis-cord in the mu - sic and ha-voc on the runes. Our hope now rests in La - na who

Vln.

Vln.

Vla.

Vc.

D.B.

mf

f

mf

pp

pp

pp

pp

pizz.

2739

Fl. 1 *p* *p*

Fl. 2 *p* *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Bs. Cl. 1 *mf*

Bsn. 1 *f*

Harp *f*

Pno. *f* *mf*

Babusya (Mezzo)
kens na-ture and sci-ence as one. Keep the two in sweet ac-cord or all will come un-done

Vln. *p*

Vln. *p*

Vla. *div. a 2*

Vc. *p* arco

D.B. *p*

2746

All the truths we cannot see, ACT II, page 334/456

$\text{♩} = 62$

Musical score for measures 2746-2748. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, Hp., Pno., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 6/8. The music features triplets and dynamic markings such as *mf* and *f*. The woodwinds and strings play a melodic line with triplets, while the piano provides harmonic support with chords and arpeggios.

2749

Musical score for measures 2749-2752. The score includes parts for Fl. 1, Fl. 2, Timp., Hp., Pno., Bird whistle, Electric arch sound, Vc., and D.B. The key signature is one sharp (F#) and the time signature is 6/8. The music features dynamic markings such as *f* and *mf*. The woodwinds and strings play a melodic line with slurs, while the piano provides harmonic support with chords and arpeggios. The percussion includes timpani and electric arch sound.

2754

Musical score for measures 2754-2757. The score includes parts for Fl. 1, Fl. 2, Bsn. 1, Timp., Hp., Bird whistle, Electric arch sound, Babusya (Mezzo), Vc., and D.B. The music features complex melodic lines with many accidentals and dynamic markings such as *f* and *mf*. The word "Good" is written above the Vc. part at the end of the section.

2758

Musical score for measures 2758-2761. The score includes parts for B. Cl. 1, B. Cl. 2, Timp., Hp., Pno., Babusya (Mezzo), Vc., and D.B. The vocal line for Babusya (Mezzo) includes the lyrics: "morn - ing, La - na. I thought I might find you". The music features complex melodic lines with many accidentals and dynamic markings such as *mp* and *p*.

2761

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 2

Timp.

Hp.

Pno.

Bird whistle

Electric arch sound

Babusya (Mezzo)
here. How are you feel-ing to - day? Is'the

Vc.

D.B.

2766

Fl. 1 *mf*

B♭ Cl. 1 *mf*

Timp.

Hp.

Pno.

Lana (Soprano)
Per - haps a litt-le.

Babusya (Mezzo)
me-di-cine hel-ping? I brought you some soup.

Vc.

D.B.

2771

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Timp.

Hp.

Pno. *mf*

Lana (Soprano) *pp* I... have no...

Babusya (Mezzo) You must eat, my dar - - - - ling.

Vc.

D.B.

2776

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2 *p* *f*

Tbn. *p* *f*

Timp. *p* *f* *mp*

Pno.

Lana (Soprano) ap-pe-tite... since lo-sing the child! *f*

Babusya (Mezzo) There will be o - thers. You are now the im- *mf*

Vln. *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f* *mp*

D.B. *p* *f* *mp*

2782

Fl. 1

Fl. 2

B♭ Cl. 1

Timp.

Hp.

Pno.

Lana
(Soprano)

Babusya
(Mezzo)

Vc.

D.B.

The doc - tors say...
mp

por - tant thing, you must get well. Ne-ver-mind the

mf

mf

2786

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Timp.

Hp.

Pno.

Babusya (Mezzo)

doc-tors, eat, eat!

mp Dea-rest

Vc.

D.B.

2791

Fl. 1

Bsn. 1

Hp.

Pno.

Lana (Soprano)

Hmm?

Yes?

Babusya (Mezzo)

La - na, there is some - thing you must know. A - bout Max. He is not what he

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

Bsn. 1 *mf*

Hp. *f*

Pno. *f*

Lana (Soprano) *mf* I know, Ba - ba, he's am - bi - tious, but

Babusya (Mezzo) seems.

Vla. *mp*

Vc. *f* *mp*

D.B. *f* *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Hp. *mf*

Pno. *mf*

Lana (Soprano) weak, and of-ten lax. Still, he was the fa-ther of my child.

Babusya (Mezzo) *mf* It was more than that, my La - na.

Vln. *mp*

Vln. *mp*

Vla.

Vc.

D.B.

2806

Ob. 1

Bs. Cl. 1

Hp.

Pno.

Babusya (Mezzo)

Vln.

D.B.

f *p* *f* *p*

It was Max _____ who

2809

Hn. 1

Tbn.

Hp.

Pno.

Lana (Soprano)

Babusya (Mezzo)

Vln.

Vla.

Vc.

D.B.

p *f* *f* *f*

Ba - ba!

caused _____ the melt - down. _____

Tbn. *mf*
 Timp. *mf*
 Pno. *mf*
 Lana (Soprano)
 you can-not mean that! It was'an ac-ci-dent. Or a ter-ro-rist act. E-very-one
 Vla. *mf*
 Vc. *mf*
 D.B. *mf*

Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1 *p*
 Ob. 2 *p*
 B. Cl. 1 *p*
 B. Cl. 2 *p*
 Tbn. *p*
 Timp.
 Pno. *p*
 Lana (Soprano)
 said so.
 Babusya (Mezzo)
 Sad - ly, it was more than Max just being lax, as you've oft - en said: Bent on pro-ving his
mp
 Vla. *p*
 Vc. *p*
 D.B. *p*

2822

Fl. 1 *f* *f* *mf*

Fl. 2 *f* *f* *mp*

Ob. 1 *f* *f* *mp*

Ob. 2 *f* *f* *mp*

Bs. Cl. 1 *f* *f*

Bs. Cl. 2 *f* *f*

Tbn. *f* *p* *f*

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

Babusya (Mezzo)
 theo - ries and sho - wing his grea - ter know - ledge, he de -
p

Vla. *f* *p* *f*

Vc. *f* *p* *f*

D.B. *f* *p* *f*

2830

Musical score for measures 2830-2833. The score includes parts for Fl. 1, Fl. 2, Timp., Pno., Babusya (Mezzo), Vc., and D.B. The lyrics are: safe - ty. Now he hides be - hind the rau - cous caw.

2834

Musical score for measures 2834-2837. The score includes parts for Fl. 1, B♭ Cl. 1, B♭ Cl. 2, Timp., Hp., Pno., Babusya (Mezzo), Vc., and D.B. The lyrics are: that it was "just an ac - ci - dent."

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Timp. *mf*

Hp.

Pno.

Lana (Soprano)
No, No! there must be some mis - take.

Vc. *f* *p*

D.B. *p*

Bsn. 1 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

Lana (Soprano)

Babusya (Mezzo)
Be-ware my dear, a hand-some ex - te - ri - or that hides a mu - lish mind Max drones

Vln. *p*

Vln. *pp*

Vla. *pp*

Vc. *f* *pp* *pizz.*

D.B. *f* *p*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Hn. 1
Hn. 2
Lana (Soprano)
Babusya (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

mp
mp
mp
mp
mf
mf
f
mf
mf
mf
mf

Not Max, not Max; this can't be
on and on, self-cen-tered and self - ser - ving, oh, dea - rest La - na do not bind your - self to such a man.

Max enters the cottage.

Ob. 1
Hn. 1
Hn. 2
B♭ Tpt. 2
Timp.
Lana (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

mf
p *f* *mp*
p *f* *mp*
f
mp
mp
p *f* *mp*
p *f* *mp*
p *f* *mp*
f *arco* *mp*

true! No, not Max; this can't be true. What are you

2866

Ob. 1

Hn. 1

Tbn.

Timp.

Hp.

Max (Tenor)

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

mf Of - fi - ci - al Par - ty busi - ness. What are you do - ing here, in my pa - rents cot - tage?

do - ing here?

2869

Hn. 1

Tbn.

Hp.

Max (Tenor)

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

I can't be-lieve they've moved back to the for - bid - den ex - clu - si - on

I've been co - ming by to help them. They are...

2872

Musical score for measures 2872-2873. The score includes parts for Horns 1 and 2, Timpani, Max (Tenor), Violins, Viola, Violoncello, and Double Bass. The Max part has lyrics: "Zone. They should have stayed in the man-da-to-ry Mo-tter-lands E-va-cu-".

2874

Musical score for measures 2874-2875. The score includes parts for Horns 1 and 2, Timpani, Max (Tenor), Lana (Soprano), Violins, Viola, Violoncello, and Double Bass. The Max part has lyrics: "a-ti-on and Re-settlement dis-ct.". The Lana part has lyrics: "and see them die of broken hearts? They sur-".

2876


Musical score for measures 2876-2878. The score includes parts for Horns 1 and 2, Lana (Soprano), Violins, Viola, Violoncello, and Double Bass. The lyrics for Lana are: "vived Sta-lin's pur - ges. They sur - vived the Na - zi kil-ling sprees. Do you real-ly think that".

2878

Musical score for measures 2878-2880. The score includes parts for B♭ Clarinet 1, Horns 1 and 2, Lana (Soprano), Violins, Viola, Violoncello, and Double Bass. The lyrics for Lana are: "now they would flee some-thing they can't e - ven see?". The score features a dynamic marking of *f* (forte) in several places.

(Max jumps up like a shot,
pulls out a handkerchief,
elaborately dusts his suit.
Lana looks at him pityingly)

2880

 = 46



Max (Tenor)
Lana (Soprano)

Why have you real-ly come?
hyc come to make a re-port and to, uh,

mf *p* *mf* *p*

(Lana's arietta)

♩. = 62

2895

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Max (Tenor)

Lana (Soprano)

Vln.

Vla.

Vc.

D.B.

sci-en-tist. I need hard facts, not ra-di-o-pho-bic gen'-ra-li-za-tions.

But

arco

arco

arco

arco

p *mf* *f* *mf* *f* *mf*

2901

Fl. 1 *p* *mf* *p* *mf* *p*

Hn. 1 *p* *mf* *p* *mf*

Hn. 2 *p* *mf* *p* *mf*

Timp.

Lana (Soprano) how can you mea-sure "for - e-ver?" — How do you add up "no-thing?" What cal-cu - la-tion can bring re-ve - la-tion to'the ruin of
pizz.

Vln. *p* *mf* *p* *mf* *p* pizz.

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

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

D.B. *p* *mf* *p* *mf* *p*

2908

Ob. 1 *mf*

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

B \flat Tpt. 1 *p* *mf*

Lana (Soprano) ra - di - a - tion? How do you mea-sure "e - ter-nal?" How do you num-ber what's
p *f* *mf*

Vln. *p* arco *mf* *f* pizz. arco pizz.

Vln. arco *mf* *f* *p* pizz. arco pizz.

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

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

D.B. arco *mf* *f* *p* pizz. arco pizz.

2915

Ob. 1 *mf*

Hn. 1 *p* arco

Hn. 2 *p*

Tbn. *mf*

Timp. *mf*

Pno. *f*

Lana (Soprano)
con-stant? How do you count the ab-sence of bird-songs and flo-we-ring fra-grance? How do you gauge "ne-ver-more?"

Vln. *p* arco *mf* pizz. arco *p*

Vln. arco *mf* pizz. arco *p*

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

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

D.B. arco *mf* pizz. arco *p*

2929

Fl. 1

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

Pno.

Max (Tenor)

Lana (Soprano)

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f *p* *mf* *p*

Don't ex-ag-ge-rate. It was just a fire

plo - sion. that burned for ten days and mel-ted the core.

pizz. *arco*

2935

Fl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

Pno.

Lana (Soprano)

mp E-very-one has lost some-one dear. And I... Doc-tors give me on-ly months to live. And our child...

Vln.

Vln.

Vla.

Vc.

D.B.

2944

Fl. 1

B♭ Tpt. 1

Max (Tenor)

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

They pho-to-graphed her, you know, for sci-ence.

A-bor-tion was the on-ly op-tion, An un-for-tu-nate

Lana looks in horror!

2951

$\text{♩} = 48$

B♭ Tpt. 1 *mf* *p*

Timp. *mf* *p*

Pno. *mf*

Max (Tenor) *mf* *p*
 by-pro-duct of the, uh, com-bus-tion. A-ny-way, you know the sys-tem: "Sci-ence re-qui-res its vic-tims." Um,

Vln. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p* *mf* *pp*

Vc. *mf* *p* *mf* *pp*

D.B. *mf* *p* *mf* *pp*

2957

accel.

$\text{♩} = 62$

Ob. 1 *f* *p*

Tbn. *f*

Timp. *f*

Pno. *f*

Max (Tenor) *f*
 ah, I mean, er, we could try a-gain, you know.

Lana (Soprano) *mf* *mp*
 You've be-come a stran-ger to me:— they

Vln. *mf* *mf*

Vln. *mf* *mf*

Vla. *mp* *f* *mf* *p*

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

D.B. *mp* *f* *mf* *p*

2965

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2 *p* *f*

Tbn. *p* *f*

Timp. *p* *f*

Pno. *mf*

Lana (Soprano)
 say you de - li - be - rate - ly dis - ab - led the coo - ling sys - tem. Can that e - ven *f*

Vln. *mf* *mf* *p* *f*

Vln. *mf* *mf* *p* *f*

Vla. *mf* *mf* *p* *f*

Vc. *mf* *mf* *p* *f*

D.B. *mf* *mf* *p* *f*

2970

All the truths we cannot see, ACT II, page 362/456

Musical score for measures 2970-2974. The score includes parts for Fl. 1, Fl. 2, Timp., Pno., Lana (Soprano), Vln., Vla., Vc., and D.B. The Soprano part has lyrics: "be re - mote - ly true?". The piano part features a complex, arpeggiated texture. Dynamics include *mf* and *f*.

2974

Musical score for measures 2974-2978. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Timp., Hp., Pno., Vln., Vla., Vc., and D.B. The woodwind and brass sections have a rhythmic pattern. The piano part features a complex, arpeggiated texture. Dynamics include *f*.

(Max's reprise aria)

2978

$\text{♩} = 46$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Timp.

Hp.

Pno.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

mp

mf

mp

p

p

p

Oh La - na, oh La

2981

Bsn. 1

Hn. 1

Hp.

Max (Tenor)
8 na, there was'a ter - ri - ble ac - ci - dent,

Vln.

Vln.

Vla.

mf

2984

Bsn. 1

Hn. 1

Hp.

Max (Tenor)
8 but it was just an ac - ci - dent.

Vln.

Vln.

Vla.

Vc.

D.B.

p

2987

♩ = 52

Bsn. 1
mf

Hn. 1
p

Hn. 2
p

B♭ Tpt. 1
mp

B♭ Tpt. 2
mp

Tbn.
mp

Timp.
mp

Hp.
f

Max (Tenor)
Why should it de-stroy me too? And now, with - out a good re-port, I may be black - balled from

Vln.
mf

Vln.
mf

Vla.
mf

Vc.
mf

D.B.
mf

3002

Fl. 1
Fl. 2
B \flat Cl. 1
Hn. 1
Hn. 2
B \flat Tpt. 1
B \flat Tpt. 2
Tbn.
Hp.
Max (Tenor)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

ne-ver for-got-ten the "Wond-rous mo-ment ol our meet-ing" when you, like a god - dess, watched o-ver

3009

Fl. 1

Fl. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Tbn.

Hp.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

mp *mf* *p* *f* *mp* *pp* *mp* *pp* *mp* *pp*

me. I need you now more than e-ver. Please, La - - - - - na, La - na,

3015

$\text{♩} = 72$

B♭ Tpt. 1 *f p f p*

Hp.

Pno. *f*

Max (Tenor) help me, help me!

Lana (Soprano) Well, some of the old fish-er-men claim to be catch-ing monstrous

Vln. *f pp f* div. a 2

Vln. *p f pp f* div. a 2

Vla. *f pp p p* div. a 2

Vc. *f pp p p* div. a 2

D.B. *f pp p* pizz.

3027

$\text{♩} = 84$

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Tpt. 1 *mf*

Lana (Soprano) cat-fish in the Sil-ver River Old I - hor swears there's a three - - - head-ed elk, but you know how much he

Vln. *mf p* div. a 2

Vln. *mf p*

Vla. *mf p*

Vc. *mf p* arco

D.B. *mf p*

3044

B♭ Cl. 1 *mp*
 Hn. 1 *mf*
 Hn. 2 *mf*
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2 *mf*
 Tbn. *mf*
 Timp. *mf*
 Lana (Soprano) *mp*
 fif-ty tons of nuc-le-ar fuel un-leashed in-to our pure air. Our rain-falls sho-w'er the at - mos-phere with u-ra-ni-um
 Vln. *f*
 Vla. *p*
 Vc. *p*
 D.B. *p*

3052

B♭ Cl. 1 *mf*
 B♭ Tpt. 1 *mf*
 Max (Tenor) *mp*
 I know, I know. Will no-thing save me?
 Lana (Soprano) *mp*
 two-thirty-eight its half-life a mere four and one half bil-lion years
 Vln. *f*
 Vln. *f*
 Vla. *f*
 Vc. *p*
 D.B. *p*

3060

Musical score for measures 3060-3070. The score includes parts for B♭ Clarinet 1, B♭ Trumpet 1, Max (Tenor), Lana (Soprano), Violins, Viola, Violoncello, and Double Bass. The lyrics for Max are: "Hey, what a-bout the a-ni-mals?". The lyrics for Lana are: "It's true the fo-rest is tur-ning in - to some-thing of a re - fuge, wild-life of". Dynamics include *mf* and *p*. Performance markings include *pizz.* for the cello and double bass. There are fermatas over the final notes of the clarinet and trumpet parts.

3070

♩ = 96

Musical score for measures 3070-3080. The score includes parts for Bassoon 1, Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Timp., Cym., Max (Tenor), Lana (Soprano), Violins, Viola, Violoncello, and Double Bass. The lyrics for Max are: "white what? what?". The lyrics for Lana are: "which we ne-ver thought we'd brag: grey he-rons, black storks, white...". Dynamics include *mf* and *f*. Performance markings include *mf*³ for the bassoon, *small crash cymb.* for the cymbal, and *arco* for the double bass.

3078

Musical score for page 3078, featuring a vocal line for Max (Tenor) and a full orchestral accompaniment. The score includes parts for Horns 1 & 2, Trumpets 1 & 2, Trombone, Cymbal, Piano, Violins 1 & 2, Viola, Violoncello, and Double Bass. The vocal line for Max (Tenor) includes the lyrics: "That fawn you raised: was it not white? you know, the one you gave so much more at-ten-tion than I e-ver got." The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The orchestral parts provide harmonic support and texture, with various dynamics such as *mp* and *mf* indicated.

Musical score for measures 3094-3101. Instruments include Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Timp., Hp., Max (Tenor), Lana (Soprano), Vln., Vla., Vc., and D.B. The score features vocal lines with lyrics and various instrumental parts with dynamic markings such as *p*, *mp*, and *mf*.

Lyrics for Lana (Soprano):
 be smart, this *mp* wild - life re - ³ge - ne - ra - tion may just save your ba - con.
 Oh, yes, yes, of course!

Musical score for measures 3101-3108. Instruments include B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hp., Max (Tenor), Vln., Vla., Vc., and D.B. The score features a vocal line with lyrics and various instrumental parts with dynamic markings such as *p*, *mf*, and *pp*.

Lyrics for Max (Tenor):
 We have the world's lar - gest ra - di - o - lo - gy field ex - pe - ri - ment Right here on Sovi - et lands.

3110

Fl. 1 *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *mf*

Tbn.

Timp. *mf*

Hp. *mf*

Max (Tenor) *mf* That'll please Al - luh,... uh,... and We're re - ge - ne - ra - ting scarce wild-life.

Lana (Soprano) *f* Al - lu - ra is be-

Vln. *mf*

Vln. *p* arco

Vla. *mf* pizz. *p* arco

Vc. *mf* pizz. *p*

D.B. *mf*

3131

Fl. 1
Fl. 2
Hn. 1
Hn. 2
B \flat Tpt. 1
B \flat Tpt. 2
Tbn.
Cym.
Max (Tenor)
Lana (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

Well, she is still the Di-rec-tor. But she is
pla - - - ta, re-venge for end - ing our af - fair.

mf
p
mf
p
pizz.
mf
p
mf

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Max (Tenor)
lea-ving soon for a nu-clear plant in Ja-pan.

Vln.

Vln.

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Hp.

Pno.

Max (Tenor)
Hey, what's that I saw... I saw white

Vln.

Vln.

Vla.

D.B.

3154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Hp.

Max (Tenor)

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

p

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mp

f

mp

ant-lers.

Max, you swore an oath _____ to give up your wea - pons.

f

arco

3166

Fl. 1
Fl. 2
Hn. 1
Hn. 2
B \flat Tpt. 1
B \flat Tpt. 2
Tbn.
Timp.
Hp.
Lana (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

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

Be-sides, you know, to kill a White Stag is ta - boo. The le-gends say it will des-troy

3178

This musical score page includes the following parts and dynamics:

- Fl. 1:** *f* (triplets)
- B♭ Cl. 1:** *mf*
- Hn. 1:** *pp*, *f*, *p*
- Hn. 2:** *pp*, *f*, *p*
- B♭ Tpt. 1:** *mf*, *p*
- B♭ Tpt. 2:** *p*
- Timp.:** *mf*
- Hp.:** *f*
- Max (Tenor):** *f* (My soul, my soul? Hah! La - na, ___)
- Lana (Soprano):** *mf* (you. Max, your ve-ry soul ___ is at stake. ___)
- Vln.:** *pp*, *f*, *mp*
- Vln.:** *pp*, *f*, *mp*
- Vla.:** *pp*, *f*, *mp*
- Vc.:** *pp*, *f*, *mp*, *p*
- D.B.:** *pp*, *f*, *mp*, *p*

3204

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

Hp.

Pno.

Lana
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

caus - ing death and destruc - tion e - very - where

mf

f

mp

f

mp

mf

Fl. 1

Fl. 2

B♭ Tpt. 1

Hp.

Pno.

Lana (Soprano)
How can you e-ven con-si-der an ac - tion so con - temp - ti-ble as to kill

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Fl. 1

Fl. 2

Hn. 1 *mf*

Hn. 2 *mf*

Hp.

Lana (Soprano)
_ a beau-ti-ful en - dan - - - gered crea - ture? Al - lu - ra is u - sing you, Max! to ac - hieve her a -

Vln.

Vln.

Vla.

Vc.

D.B.

3243

The musical score is arranged in a standard orchestral format. The vocal line for Lana (Soprano) is positioned above the string section. The woodwinds (Flutes, Oboes, Clarinets, Horns, Trumpets, and Trombone) and brass (Tuba) are in the middle section, while the percussion (Timpani and Cymbals) is at the bottom left. The strings (Violins, Viola, Violoncello, and Double Bass) are at the bottom right. The score includes dynamic markings such as *f*, *mp*, and *mf*, and articulation marks like slurs and accents. The vocal line includes the lyrics: "to the de - spi-ca-ble faults of hu-mans but I can still save _____ Deer-hart from the She -".

(the woodland clearing by the Silver River as at the beginning.)

3257

$\bullet = 32$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Lana
(Soprano)
de-vil Al - lu - ra.

Berehnia
(Soprano)
I'm a love-ly ri-ver, I am love-ly ri-ver of sil-ve-ry hue bear - ing poi-so-nous wa-ters slow - ly

Mavka
(Soprano)
I'm a love-ly ri-ver of sil-ve-ry hue bear - ing poi-so-nous wa-ters

Elena
(Extra)
(Mezzo)
I'm a love - ly ri-ver of sil-ve-ry hue bear - ing poi - so - nous

Vln.

Vln.

Vla.

Vc.

D.B.

3268

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1

Berehnia (Yulia) (Soprano)
poi-sô-nous wa-ters slow-ly through a land of le-gends, through a land of le-gends, fens, and sloughs to Kyiv and the Black Sea.

Mavka (Nadia) (Soprano)
slow - ly, slow-ly through a land of le-gends, fens, and sloughs to Kyiv and the Black Sea

Elena (Extra) (Mezzo)
wa - ters slow-ly through a land of le-gends, fens, and sloughs to Kyiv and the Black Sea

3279

Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1

Berehnia (Yulia) (Soprano)
The veils of mist u - pon my breast con-ceal a truth left in a fie - ry flash:

Mavka (Nadia) (Soprano)
The veils of mist u - pon my breast con - ceal a truth left in a fie - ry flash:

Elena (Extra) (Mezzo)
The veils of mist u - pon my breast con - ceal a truth left in a fie - ry flash: My

3287 = 46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Harp

Piano

Berehnia (Soprano)

Mavka (Soprano)

Elena (Mezzo)

My wa - ters for crops or peo - ple or fish are

My wa - ters for crops or peo - ple or fish are

wa - ters for crops or peo - ple or fish are

3291

The musical score consists of the following parts:

- Fl. 1**: Flute 1, starting with a *mf* dynamic and a triplet of eighth notes, then moving to *p*.
- Fl. 2**: Flute 2, mirroring the first flute's part.
- Ob. 1**: Oboe 1, mirroring the flute parts.
- Ob. 2**: Oboe 2, mirroring the flute parts.
- Bs. Cl. 1**: Bass Clarinet 1, mirroring the flute parts.
- Bs. Cl. 2**: Bass Clarinet 2, mirroring the flute parts.
- Bsn. 1**: Bassoon 1, mirroring the flute parts.
- Bsn. 2**: Bassoon 2, mirroring the flute parts.
- Tbn.**: Trombone, mirroring the flute parts.
- Berehnia (Soprano)**: Singing "tain-ted for all e-ter-ni-ty. Yet sil-ky mam-mals and birds in mas-ses Yet sil-ky mam-mals and birds in".
- Mavka (Nadia) (Soprano)**: Singing "tain-ted for all e-ter-ni-ty. Yet sil-ky mam-mals and birds in mas-ses Yet sil-ky mam-mals and".
- Elena (Extra) (Mezzo)**: Singing "tain-ted for all e-ter-ni-ty. Yet sil-ky mam-mals and birds in mas-ses".

The score includes dynamic markings (*mf*, *p*, *mp*) and triplet markings (3) throughout.

3299

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Tbn. *mf*

Hp. *mf*

Berehnia (Yulia) (Soprano) *f*
 mas-ses have re-turned to my san-dy banks and rush-es a-long with kind-ly old ba-bu-syas de-fy-ing the hu-bris of

Mavka (Nadia) (Soprano) *f*
 birds have re-turned to my san-dy banks and rush-es a-long with kind-ly old ba-bu-syas de-fy-ing the hu-bris of

Elena (Extra) (Mezzo)
 have re-turned to my banks a-long with kind-ly old ba-bu-syas - - de-fy-ing the hu-bris of

♩ = 72

3305

(Animals dancing)

B♭ Tpt. 2

Tbn.

B. Dr. pedal bass drum + snare

Perc.

Pno. *f*

Berehnia (Yulia) (Soprano) man.

Mavka (Nadia) (Soprano) man.

Elena (Extra) (Mezzo) man.

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

3311

B. Dr.

Perc.

Pno.

Hare (Town Cryer) (Tenor) cha cha cha cha cha cha cha cha cha cha cha

Vln.

Vln.

Vla.

Vc.

D.B.

3318

B♭ Tpt. 2 *f*

B. Dr. *mp* *f* *mp*

Perc. *f* *mp* *f*

Pno. *mp* *f* *mp* *f*

Bear (Soprano) *f* *mp* *f* *f*

Grr... melt-down Peo-ple are gone, now _ we are in charge

Lynx (Sopr.) *f* *mp* *f* *f*

cha cha cha cha cha cha cha cha cha cha cha cha

Vln. *mp* *f* *mp* *f*

Vln. *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

D.B. *mp* *f* *mp* *f*

3324

B♭ Tpt. 2 *f*

B. Dr. *mp* *f* *mp*

Perc. *f* *mp* *f*

Pno. *mp* *f* *mp* *f*

Bear (Soprano) *f* *mp* *f* *f*

we flo-ra and fau-na Like me and Elk Wild boar and Hare Through we may look a bit

Vln. *mp* *f* *mp* *f*

Vln. *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

D.B. *mp* *f* *mp* *f*

3331

B♭ Tpt. 2

B. Dr.

Perc.

Pno.

Bear (Soprano)
 ex - tra-or-di-naire Rr - ra-di-o - ac - tive dos - es Beccs, rads and rems All

Vln.

Vln.

Vla.

Vc.

D.B.

3338

B♭ Tpt. 2

B. Dr.

Perc.

Pno.

Bear (Soprano)
 through our fur They say it con-demns a crit-ter to an ear-ly re - quiem I just say

Vln.

Vln.

Vla.

Vc.

D.B.

3345

B. Dr.

Perc.

Pno.

Bear
(Soprano)

that's ad Ho - mi - nem

Lynx
(Sopr.)

ad a ad a Ho mi nem

Elk
(Babusya)
(mezzo)

ad-a ad-a Ho-mi-nem ad-a Ho-mi-nem ad-a ad-a Ho-mi-nem ad-a Ho-mi-nem ad-a ad-a Ho-mi-nem

Berehnia
(Yulia)
(Soprano)

ad-a ad-a Ho-mi-nem ad-a Ho-mi-nem ad-a ad-a Ho-mi-nem

Vln.

Vln.

Vla.

Vc.

D.B.

p

3358

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B. Dr.

Perc.

Bear (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

bass dr. + snare

large cym.

mp

mf

f

mp

Though I am more ti - red than I used_ to be I itch a lit-tle here,

3364

Fl. 1

Bs. Cl. 1

Bsn. 1

Hn. 1

Hn. 2

B. Dr.

Bear (Soprano)

Vln.

Vln.

Vla.

Vc.

f

mp

mp

have some hair loss there But what a groo-vy thing to do To reign sup-

3372

Fl. 1

B♭ Cl. 1

Bsn. 1

Hn. 1

Hn. 2

B. Dr.

Bear
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

reme _____ where mankinds's through, Rock-in' and rol-lin' in field and stream so_ what if leaves and

mp

mf

mp

mp

mp

mp

mp

mp

3380

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

B. Dr.

Bear (Soprano)

mush-room'sheen Ra - di - ates and ac - ti - vates and tastes like Mis - ter Clean. How can you

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

rit.

Hn. 1

Hn. 2

Timp.

B. Dr.
8 crash cymbal

Perc.

Pno.

Elk
(Babusya)
(mezzo)

flee what you can - not see? cha cha cha cha cha cha

Vln.

Vln.

Vla.

Vc.

D.B.

3399

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Dr.

Perc.

Pno.

Lynx
(Sopr.)

Elk
(Babusya)
(mezzo)

Berehnia
(Yulia)
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

cha cha cha cha cha cha cha cha cha cha cha cha

cha cha cha cha cha cha cha cha cha cha cha cha

cha cha cha cha cha cha cha cha cha cha cha cha

f

mf

f

f

f

f

f

f

3404 $\text{♩} = 72$

This musical score page includes the following parts and instruments:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2
- Bassoons:** Bsn. 1 and Bsn. 2
- Horns:** Hn. 1 and Hn. 2
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2
- Tuba:** Tbn.
- Timpani:** Timp.
- Drum:** B. Dr.
- Piano:** Pno.
- Vocalists:** extra animal (extra) (Mezzo), Elk (Babusya) (mezzo), and Hare (Town Cryer) (Tenor)
- Violins:** Vln. (two staves)
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D.B.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *ff*. The vocal parts have lyrics: "cha", "cha cha cha", and "cha".

3413

B^b Tpt. 2

B. Dr.

Perc.

Pno.

Bear (Soprano)
 ra-di-a-ted foods they say, can make you mu-ta-te An Elk with three heads, none of which can de-cide

Vln.

Vln.

Vla.

Vc.

D.B.

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

3418

B^b Tpt. 2

B. Dr.

Perc.

Pno.

Bear (Soprano)
 which one leads, and which one guides Hare has grown so mon-strous Large He can't out-run the Lynx's charge

Vln.

Vln.

Vla.

Vc.

D.B.

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

3435

B. Dr.

Perc.

Pno. *mp* *f*

Bear (Soprano)
Turn - ing her in-to a Flib-ber-ty Gib-bet a Flib-ber-ty Gib-bet

Elk (Babusya) (mezzo)
a Flib-ber-ty Gib-bet a Flib-ber-ty Gib-bet Turned Miss Fox in-to a

Vln. *mp* *f* *f*

Vln. *mp* *f* *f*

Vla. *mp* *f* *f*

Vc. *mp* *f* *f*

D.B. *mp* *f* *f*

3441

B. Dr.

Perc.

Pno. *p*

Lynx (Sopr.) *f* he he he he ha ha ha

Elk (Babusya) (mezzo)
Flib-ber-ty Gib-bet he he he he ha ha ha he he ha ha ha he he he he ha ha ha he he ha ha ha he he he he ha ha ha

Berehnia (Yulia) (Soprano) *mf* he he he he ha ha ha he he ha ha ha *f* he he he he ha ha ha

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

This musical score page includes the following parts and dynamics:

- Fl. 1 & 2:** *mp*
- Ob. 1 & 2:** *mp*
- B♭ Cl. 1 & 2:** *mp*
- Bsn. 1 & 2:** *mp*
- Hn. 1 & 2:** *mp*
- B♭ Tpt. 1 & 2:** *mp*
- Tbn.:** *mp*
- Timp.:** *mp*
- B. Dr.:** *mp*
- Perc.:** *f*
- Pno.:** *f* and *mf*
- Bear (Soprano):** *f* and *mf*
- extra animal (extra) (Mezzo):** *f*
- Elk (Babusya) (mezzo):** *f*
- Hare (Town Cryer) (Tenor):** *f*
- Vln. 1 & 2:** *f* and *mp*
- Vla.:** *f* and *mp*
- Vc.:** *f* and *mp*
- D.B.:** *f* and *mp*

The score features complex rhythmic patterns with frequent sixteenth and thirty-second notes, and a key signature of two flats. The vocal parts include lyrics such as "Al - pha, Be - ta, Gam - ma rays" and "Take your pick A-ny sing - le".

3452

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets in Bb 1 & 2, and Trombone) and percussion (Tympani, Bass Drum). The middle section features the Piano and the Soprano soloist. The bottom section includes Violins 1 & 2, Viola, Violoncello, and Double Bass. The score is in a key signature of two flats and a 4/4 time signature. The Soprano part has lyrics: "one of them will make you sick As will Stron - ti - um and Ce - si - um and then there's Plu - to - ni -". Dynamic markings include *mf* and *f*.

3458

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Tbn.

Timp.

B. Dr.

Pno.

Bear (Soprano)

um. They up - set har - mo - ni - um and cause

f *mf* *p*

3463

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

- B♭ Cl. 1 & 2:** Both parts play a complex, rhythmic melody with dynamic markings of *f* and *p*.
- Bsn. 1 & 2:** Both parts play a steady, rhythmic accompaniment with dynamic markings of *f* and *p*.
- Tbn. & Timp.:** Both parts play a steady, rhythmic accompaniment with dynamic markings of *f* and *p*.
- B. Dr.:** The part is marked with a *8* and contains rests.
- Pno.:** The piano part provides harmonic support with dynamic markings of *f* and *p*.
- Bear (Soprano):** The vocal line features the lyrics: "sheer pan - de - mo - ni - um The on - ly cure is o - pi - um," with dynamic markings of *f* and *p*.
- Vln.:** The violin parts play a complex, rhythmic melody with dynamic markings of *p* and *f*.

3468

rit.

♩ = 48

o - pi - um ...or one more trick ...one more trick Of on - ly one Hu - man

3474

thing Am I a - fi - cio - na - dah. And that thing is lip - puck - e - ring ...puck - er - ting

3492

Musical score for measures 3492-3497. The score includes parts for Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Bass Drum, Bear (Soprano), Violin, Viola, and Cello. The Bear part has lyrics: "that tran-qui-llizing A-qua - vit To ease my mind But on the". The woodwinds play a melodic line starting in measure 3492, with a dynamic marking of *mf*. The strings play a sustained harmonic accompaniment.

3498

Musical score for measures 3498-3503. The score includes parts for Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Bass Drum, Bear (Soprano), Violin, Viola, and Cello. The Bear part has lyrics: "whole put - - - ting this a - side and becs and rems and". The woodwinds play a melodic line starting in measure 3498, with a dynamic marking of *p*. The strings play a sustained harmonic accompaniment.

3516

B. Dr. Perc. Pno. Lynx (Sopr.) Elk (Babusya) (mezzo) Hare (Town Cryer) (Tenor) Vln. Vln. Vla. Vc. D.B.

f cha cha cha cha cha cha cha cha cha cha cha cha cha cha cha

brou-ha ha ha ha long live the nu - cle-ar brou-ha ha ha ha *f* cha cha cha cha cha cha cha cha cha cha cha cha cha cha cha

mf long live the nu - cle-ar brou-ha ha ha ha *f* cha cha cha cha cha cha cha cha cha cha cha cha cha cha cha

3521

B^b Tpt. 2 B. Dr. Perc. Elk (Babusya) (mezzo) Vln. Vln. Vla. Vc. D.B.

Al - pha, Be - ta and Gam - ma rays have chased the

3526

B. Dr.

Perc.

Pno.

Elk
(Babusya)
(mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

men a way with their wea-pons gone we

mp

f

mp

3531

B. Dr.

Perc.

Pno.

Elk
(Babusya)
(mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

crit-ters win the day, crit-ters win the day. he he he ha ha ha

p

mp

p

p

p

p

3537

B. Dr.

Perc.

Pno.

Lynx (Sopr.)

Elk (Babusya) (mezzo)

Berehnia (Yulia) (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

cha cha cha cha *mf* brou-ha brou-ha ha ha ha cha cha cha cha *f* he he he he ha ha ha he he ha ha ha

mf brou-ha brou-ha ha ha ha cha cha cha cha *f* he he he he ha ha ha he he ha ha ha

3547

This page of a musical score, labeled '3547' in a box at the top left, is for Act II, page 423/456. The score is written for a full orchestra and includes the following parts:

- Fl. 1 and Fl. 2: Flute parts with complex melodic lines and slurs.
- Ob. 1 and Ob. 2: Oboe parts with similar melodic lines.
- B♭ Cl. 1 and B♭ Cl. 2: Clarinet parts.
- Bsn. 1 and Bsn. 2: Bassoon parts.
- Hn. 1 and Hn. 2: Horn parts.
- B♭ Tpt. 1 and B♭ Tpt. 2: Trumpet parts.
- Tbn.: Trombone part.
- Timp.: Timpani part.
- B. Dr.: Bass Drum part.
- Pno.: Piano part, featuring a dense, rhythmic accompaniment.
- Vln. 1 and Vln. 2: Violin parts.
- Vla.: Viola part.
- Vc.: Cello part.
- D.B.: Double Bass part.

The score is in 8/8 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. The piano part is particularly prominent with its intricate texture.

3558

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Tbn.

Timp.

B. Dr.

Pno.

Allura
(Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

li-vered Smir - - - nov has the guts to kill a rare White

mf

f

f

3565

rit.

$\text{♩} = 52$

This musical score page includes the following parts and markings:

- Brass:** B♭ Clarinet 1 (B♭ Cl. 1), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), and Trombone (Tbn.).
- Drum:** Timpani (Timp.) and Bass Drum (B. Dr.).
- Percussion:** Piano (Hp.).
- Vocal:** Allura (Mezzo) with lyrics: "Stag _____ Ha _____ I might e-ven win back the trai - to-rous La - - -".
- Strings:** Violins 1 and 2 (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Dynamic Markings:** *mf* (mezzo-forte) for woodwinds and strings; *f* (forte) for brass, timpani, piano, and strings; *p* (piano) for strings at the end of the page.
- Tempo/Tempo Change:** *rit.* (ritardando) and a tempo marking of $\text{♩} = 52$.

3576

Fl. 1 *mf*

B♭ Cl. 1

Hp.

Allura (Mezzo) *mf*
 na. On-ly for some rea-son I feel weak to-day. May-be too much of Sly-ko-vitch's dread-ful tea. Pro-bab-ly just a

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mp*

3582

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mp*

Hp. *f*

Allura (Mezzo) flu.

Slykovitch (Bass) *mp*
 Al - lu - ra must be cured of her cri-mi-nal ob - ses-sions and learn to ap - pre-ci - ate me.

D.B. *mf* *p*

3597

$\text{♩} = 64$

accel.

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Hp.
Allura (Mezzo)
Slykovitch (Bass)
Vln.
Vln.
Vla.
Vc.
D.B.

mp
mp
mp
mp
f
mp
mp
mp
mp
mp

vitch.
(reaches for her, but Allura pulls away)
Ah, but you do, Al - lu - - - ra. Your hands are

3603 $\text{♩} = 84$

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc. *p* *ritati*

Allura (Mezzo)
Leave me a-lone! You're not my type. And get down, you fool _____ (suddenly retches into the bushes)

Slykovitch (Bass)
sha-king.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Lana and Max, who is now carrying a gun which he has taken from the cottage, are approaching the clearing from opposite sides. Neither one sees the other. Nor do they see Allura or Slykovitch.)

3608

Musical score for measures 3608-3611. The score includes parts for Horns 1 and 2, Trombone, Timpani, Allura (Mezzo), Violins, Viola, Violoncello, and Double Bass. The Allura part has the lyrics "you'll give us a - way." The score features various dynamics such as *mf*, *mp*, and *f*, and includes a triplet in the Timpani part.

3612

Musical score for measures 3612-3615. The score includes parts for Horns 1 and 2, Trombone, Violins, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf* and *f*.

3617

Musical score for Act II, page 432/456, starting at rehearsal mark 3617. The score includes parts for B♭ Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Piano, Violins, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *f*, *mp*, and *p*.

3620

$\text{♩} = 64$

B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 *p*
 Hn. 2 *p*
 B♭ Tpt. 1 *p*
 B♭ Tpt. 2 *p*
 Tbn. *f*
 Timp. *f*
 B. Dr. *f*
 Pno. *p*
 Max (Tenor)
 Vln. *p*
 Vc. *f*
 D.B. *p*

8 Where is that bloo - dy stag? If I can pla-cate Al-lu-ra.

3631

Musical score for measures 3631-3636. The score includes parts for Horn 1 (Hn. 1), Lana (Soprano), Babusya (Mezzo), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Lana (Soprano) lyrics: hart, My Dear Heart.

Babusya (Mezzo) lyrics: go-ing on here? No-thing good can come of this.

Violoncello (Vc.) markings: *f*, *arco*, *pizz.*

Double Bass (D.B.) markings: *f*

Violin I (Vln.) markings: *f*, *div. a 2*

3637

Musical score for measures 3637-3642. The score includes parts for B♭ Trumpet 1 (B♭ Tpt. 1), Lana (Soprano), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Lana (Soprano) lyrics: The one ray of hope in this ra - di - o - ac - tive

B♭ Trumpet 1 (B♭ Tpt. 1) markings: *mf*, *3*

Violin I (Vln.) markings: *mf*

Violin II (Vln.) markings: *mf*

3649

$\text{♩} = 108$

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

B♭ Tpt. 1 *mf* *f*

Timp. *mf* *mp*

B. Dr. *mf*

Perc. *mf* *mp*

Pno.

Max (Tenor) *f*
I am en - tit - led to man - ly fun. We walked on the moon,

Lana (Soprano)
Max go shoot a lynx or a bear.

Bear (Soprano)
(overhears, looks shocked; other animals cower)
(French) MOI? ___

Vln. 1 *f* *mp* *mp*

Vln. 2 *f* *mp* *mp*

Vla. *f* *mp* *mp*

Vc. *f* *mp* *mp*

D.B. *f* *mp* *mp*
arco
div. a 2

3660

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2), brass (Bb Trumpets 1, Trombones, Timpani, Bass Drum, Percussion), and keyboard (Harp, Piano). The vocal section features three parts: Max (Tenor), Lana (Soprano), and Babusya (Mezzo). The string section at the bottom includes Violins 1 & 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features a key signature of one sharp (F#). The vocal lines are in English. The orchestration includes various dynamics such as *mf* and *f*, and includes performance markings like accents and slurs. The woodwinds and strings play rhythmic patterns, while the harp and piano provide harmonic support. The vocalists enter with their respective lines, with Max's line starting at measure 3660.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
Tbn.
Timp.
B. Dr.
Perc.
Hp.
Pno.
Max (Tenor)
Lana (Soprano)
Babusya (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

we har - nessed the sun.
All our learn - ing has brought us to this: an
Of know-ledge

3670

B♭ Cl. 1

Bsn. 1

Bsn. 2

Tbn.

Timp.

Hp. *f*

Pno.

Lana (Soprano)
ir - ra - di - a - ted waste-land where man is no missed.

Babusya (Mezzo)
hu - mans have a lot But in their ar-ro-gance for - got

Berehnia (Yulia) (Soprano)
Noxi-ous or no,

Mavka (Nadia) (Soprano)
Noxi-ous or no,

Elena (Extra) (Mezzo)
Noxi-ous or no,

Vln.

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

3676

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Tbn.
 Timp.
 Pno.
 Max (Tenor)
 Babusya (Mezzo)
 Berehnia (Yulia) (Soprano)
 Mavka (Nadia) (Soprano)
 Elena (Extra) (Mezzo)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

So why shouldn't I have my fair re - ward? If I
 Know-ledge and Wis - dom are
 I still must flow.
 I still must flow.
 I still must flow.

f *p* *f*
f *p* *f*
mp *f* *p* *f*
mp *f*
f *mp*

3686

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hp.
 Pno.
 Lana
 (Soprano)
 Berehnia
 (Yulia)
 (Soprano)
 Mavka
 (Nadia)
 (Soprano)
 Elena
 (Extra)
 (Mezzo)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

- - - hart there
 dead - - - ly wa - ters slow - - - ly through a
 dead - - - ly wa - ters slow - - - ly through a
 dead - - - ly wa - ters slow - - - ly through a

mf

mf

mf

3692

B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hp.
 Pno.
 Lana (Soprano)
 Berehnia (Yulia) (Soprano)
 Mavka (Nadia) (Soprano)
 Elena (Extra) (Mezzo)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

just a - head.
 land of le - gends to Kiev and the Black sea And to
 land of le - gends to Kiev and the Black sea And to
 land of le - gends to Kiev and the Black sea And to

mf
mf
mf

3699

(to Allura:)

Hn. 1

Slykovich (Bass)

Berehnia (Yulia) (Soprano)

Mavka (Nadia) (Soprano)

Elena (Extra) (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

(To himself)

The po - lo - ni - um is work - ing vile

you.

you.

you.

mp

3703

Hn. 1

Slykovich (Bass)

Vln.

Vln.

Vla.

Vc.

D.B.

wo - man to pre - sume that I would per - pe - tu - al - ly your bidd - ing do,

3708

All the truths we cannot see, ACT II, page 445/456

Musical score for measures 3708-3711. The score includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombone, Slykovich (Bass), Violins 1 and 2, Viola, Violoncello, and Double Bass. The lyrics are: "take your or - ders, make your tea! It's time you". The dynamic marking *p* is present throughout the section.

3712

Musical score for measures 3712-3715. The score includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombone, Slykovich (Bass), Violins 1 and 2, Viola, Violoncello, and Double Bass. The lyrics are: "had a taste of your own me - di - cine." The dynamic marking *mf* is present in the first half, and *f* is present in the second half.

3717

♩ = 128

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Perc.

Pno.

Max (Tenor)

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

Max gets good aim at Deerhart, but now for the first time sees Allura.

Ah, the stag! The stag!

(to the stag)
Run a-way! Run a-way!

f *ff* *p* *p patti* *ff* *div. a 2*

3725

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

S.Dr.

Perc.

Pno.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

Max aims at Deerhart

Thinking aloud, re-aiming the gun to Allura:

Ah! This could be the so - lu - tion!

ff *pp* *mp* *f*

crash cymbal

3 6 3

(Allura staggers towards Lana. Reaching out to kiss Lana, Allura suddenly collapses, pulling Lana who stumbles into the place Allura was standing just as Max fires. Lana falls. Max and Babushka each begin to run towards Lana).

3737

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, and Trumpets 1 and 2. The middle section includes Trombone, Timpani, Snare Drum, and Percussion. The bottom section includes Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is marked with a tempo of 3/4 and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The score is divided into measures, with a rehearsal mark at measure 3737. The score includes a *div. a 2* marking for the Violins.

3742

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

S.Dr.

Perc.

Cym.

Hp.

Max (Tenor)

Babushya (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

Max fires

Max and Babushka each begin to run towards Lana.

LA - - - -

LA - - - -

3749

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tbn.

Timp.

S.Dr.

Perc.

Hp.

Pno.

Max (Tenor)

Babusya (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

NA, SVIT - LA - - - - NA!

NA, SVIT - LA - - - - NA!

*(Babushka kneels by the fallen Lana and begins keening.
Max, tripping and slipping as he runs,
tries to aim the gun again, this time at Deerhart)*

3754

Musical score for measures 3754-3757. The score includes parts for B♭ Clarinet 1 and 2, Bassoon 1, Timpani, Snare Drum, Violin, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *mf* (mezzo-forte). A large oval highlights the first two measures of the B♭ Clarinet parts.

3758

Musical score for measures 3758-3761. The score includes parts for Bassoon 1, Timpani, Percussion (triangle), Violin, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with complex rhythmic patterns and dynamics including *mf*. The Percussion part features a triangle. The Violin part has a *mf* dynamic marking.

3770

(Animals continue their celebration ignoring humans)

Fl. 1 *p*
 Fl. 2
 B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 *p*
 Hn. 2 *p*
 Tbn. *p*
 Timp. *p*
 B. Dr. 8
 Perc.
 Hp. *p* *bisbigliando*
 Pno. *p* *bisbigliando*
 Bird whistle *p*
 Electric arch sound
 Berehnia (Yulia) (Soprano) Ri - ver.
 Mavka (Nadia) (Soprano) *aa* I am e - ter - nal.
 Elena (Extra) (Mezzo) *aa*
 Vln. *p*
 Vla. *p*
 Vc. *p*
 D.B. *p*

This musical score page includes the following parts and elements:

- Orchestra:** Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Trombone (Tbn.), Timpani (Timp.), and Bass Drum (B. Dr.).
- Percussion:** Perc. (Percussion).
- Keyboard:** Harp (Hp.) and Piano (Pno.).
- Special Effects:** Bird whistle, Electric arch sound.
- Vocalists:**
 - Bear (Soprano): "cha cha cha cha cha cha cha he ha ha ha cha cha cha cha he he he he ha ha he ha cha cha cha cha cha cha cha cha cha cha he he he he ha ha ha he he ha ha ha"
 - Hare (Town Crier) (Tenor): "cha cha cha cha cha cha cha he ha ha ha cha cha cha cha he he he he ha ha he ha cha cha cha cha cha cha cha cha cha cha he he he he ha ha ha he he ha ha ha"
 - Elk (Babusya) (mezzo): "cha cha cha cha cha cha cha he ha ha ha cha cha cha cha he he he he ha ha he ha cha cha cha cha cha cha cha cha cha cha he he he he ha ha ha he he ha ha ha"
 - Berehnia (Yulia) (Soprano): "aa"
 - Mavka (Nadia) (Soprano): "aa"
 - Elena (Extra) (Mezzo): "aa"
- String Ensemble:** Violins (Vln. 1, Vln. 2), Violas (Vla.), Cellos (Vcl.), and Double Basses (D.B.).

The score features various musical notations including dynamics (p), articulation (pizzicato), and performance instructions (bisbigliando).

3790

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

B. Dr.

Perc.

Hp.

Pno.

Bird whistle

Electric arch sound

Bear (Soprano)

Hare (Town Coyer) (Tenor)

Elk (Babusya) (mezzo)

Berehnia (Yulia) (Soprano)

Mavka (Nadia) (Soprano)

Elena (Extra) (Mezzo)

Vln.

Vln.

Vla.

Ve.

D.B.

mp

mp

p

f

ppp

pizz.

mp

bispigliando

cha cha cha cha cha cha cha he he ha ha ha he he ha ha ha.

cha cha cha cha cha cha cha he he ha ha ha he he ha ha ha.

cha cha cha cha cha cha cha he he ha ha ha he he ha ha ha.