

All the truths we cannot see, Act I

A Chernobyl story
libretto by Glenda Goss

Scene 1: Animals: Bear, Elk, Hare, River maidens: Berehnia, Mavka, Elena, Lana

= 108

Uljas Pulkkis 2020

Musical score for measures 1-4. Instruments include Bassoon 1, Bassoon 2, Trombone, Timpani, Cymbal Line, Viola, Cello, and Double Bass. Dynamics range from *mf* to *f*.

5

Musical score for measures 5-8. Instruments include Fl. 1, Fl. 2, B♭ Cl. 1, Bsn. 1, Cym., Bear (Soprano), Vln., and Vla. Includes vocal line for Bear with lyrics "Grr" and "Dear". Dynamics range from *mf* to *f*.

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9

Musical score for measures 9-12. The score includes parts for Flute 1, Flute 2, Bass Clarinet 1, Cymbal, Bear (Soprano), Violin, and Viola. The lyrics for the Soprano part are: friends and lis - - - te - - -

13

Musical score for measures 13-16. The score includes parts for Flute 1, Flute 2, Bass Clarinet 1, Bassoon 1, Bassoon 2, Trombone, Timpani, Cymbal, Bear (Soprano), Violin, Viola, Violoncello, and Double Bass. The lyrics for the Soprano part are: ners one and all do

17

Musical score for measures 17-19. The score includes parts for Flute 1, Flute 2, Bass Clarinet 1, Bear (Soprano), and Violin. The lyrics for the Soprano part are: do not fear me

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21

Fl. 1
 Fl. 2 *p*
 Ob. 1 *p*
 Ob. 2 *p*
 B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 *p*
 Hn. 2 *p*
 Tbn. *p*
 Timp. *p*
 Hp. *p* *bisbigliando*
 Pno. *p* *bisbigliando*
 Bird whistle *p*
 Bear (Soprano) *p*
 Berehnia (Yulia) (Sopr.) *sfz p* *mf* *aa*
 Mavka (Nadia) (Sopr.) *mf* *aa*
 Elena (opt. extra) (mezzo) *mf* *aa*
 Vln. *p*
 Vln. *p*
 Vla. *p*
 Vc. *p*
 D.B. *p*

This page of the musical score includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line with slurs and accents. Flute 2 has a similar line.
- Oboes (Ob. 1, Ob. 2):** Both oboes play a triplet of eighth notes.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Clarinet 1 has a melodic line. Clarinet 2 has a triplet of eighth notes.
- Bassoons (Bsn. 1, Bsn. 2):** Both bassoons play a triplet of eighth notes.
- Horns (Hn. 1, Hn. 2):** Horn 1 has a melodic line. Horn 2 has a triplet of eighth notes.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Both trumpets play a melodic line with a *p* dynamic marking.
- Tuba (Tbn.):** Plays a melodic line with a *p* dynamic marking.
- Timpani (Timp.):** Plays a rhythmic pattern with a *p* dynamic marking.
- Harpsichord (Hp.):** Features a *bisbigliando* effect with a *p* dynamic marking and a 7-measure rest.
- Piano (Pno.):** Features a *bisbigliando* effect with a *p* dynamic marking and a 7-measure rest.
- Bird whistle:** Plays a melodic line.
- Vocalists:**
 - Berehnia (Yulia) (Sopr.):** Singing a melodic line with a *aa* marking and triplet accents.
 - Mavka (Nadia) (Sopr.):** Singing a melodic line with a *aa* marking and triplet accents.
 - Elena (opt. extra) (mezzo):** Singing a melodic line with a *aa* marking.
- Violins (Vln. 1, Vln. 2):** Violin 1 has a melodic line. Violin 2 has a triplet of eighth notes.
- Viola (Vla.):** Plays a melodic line.
- Violoncello (Vc.):** Plays a melodic line.
- Double Bass (D.B.):** Plays a melodic line with a *p* dynamic marking.

This page of the musical score contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with slurs and ties. Fl. 2 has a similar melodic line.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 and Ob. 2 play sustained notes with a dynamic marking of *p*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** B♭ Cl. 1 has a sustained note. B♭ Cl. 2 has a melodic line.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts are mostly silent.
- Horns (Hn. 1, Hn. 2):** Hn. 1 and Hn. 2 play sustained notes.
- Trumpets (B♭ Tpt. 2):** Part is silent.
- Tuba (Tbn.):** Tbn. has a melodic line with dynamics of *mf*, *p*, and *mf*.
- Timpani (Timp.):** Timp. has a rhythmic pattern with a dynamic marking of *mf*.
- Piano (Pno.):** Pno. features multiple passages of *bisbigliando* with a dynamic marking of *mf*.
- Bird whistle:** Part is silent.
- Bear (Soprano):** Part is silent.
- Vocalists:**
 - Berehnia (Yulia) (Sopr.):** mm, *mf*, mm, mm, for *mf*.
 - Mavka (Nadia) (Sopr.):** mm, mm.
 - Elena (opt. extra) (mezzo):** *mf*, mm, mm.
- Violins (Vln. 1, Vln. 2):** Vln. 1 has a melodic line with slurs and ties. Vln. 2 has a similar melodic line.
- Viola (Vla.):** Vla. has a melodic line.
- Violoncello (Vc.):** Vc. has a melodic line.
- Double Bass (D.B.):** D.B. has a melodic line.

44

Musical score for measures 44-47. The score includes parts for Bsn. 1, Bsn. 2, Tbn., Timp., Cym., Bear (Soprano), Vla., Vc., and D.B. The lyrics for the Soprano part are: "I am who I am and Bear". Dynamics include *mf* and *f*.

48

Musical score for measures 48-51. The score includes parts for Bsn. 1, Timp., Cym., Bear (Soprano), Elk (Babusya) (Mezzo), Hare (Town Crier) (Tenor), Vln., and Vla. The lyrics for the Soprano part are: "is who I am". The lyrics for the Mezzo part are: "as tute". The lyrics for the Tenor part are: "per cep tive". Dynamics include *mf* and *f*.

52

Musical score for measures 52-55. The score includes parts for Timp., Cym., Bear (Soprano), Elk (Babusya) (Mezzo), Hare (Town Crier) (Tenor), Vln., and Vc. The lyrics for the Soprano part are: "if I do say so my". The lyrics for the Mezzo part are: "and un - u - su - al - ly". The lyrics for the Tenor part are: "and un - ta - len - ted". Dynamics include *mf*.

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56

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Bs. Cl. 1 *p*

Bs. Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

Timp. *p*

Hp. *p*

Pno. *p* bisbigliando

Bird whistle *p*

Bear (Soprano) self. So hakentomy words

Berehnia (Yulia) (Sopr.) *mf* I'm a love - ly river I'm a love - ly river ri-ver of sil-ve-ry

Mavka (Nadia) (Sopr.) *mf* I'm a love - ly love - ly love - ly river ri-ver of sil-ve-ry

Elena (opt. extra) (mezzo) *mf* I'm a love - ly river I'm a love - ly river \sharp - ver of sil - ve - ry

Vln. *p* div. a 2

Vln. *p* div. a 2

Vla. *p* div. a 2

Vc. *p* div. a 2

D.B. *p*

63

This page of the musical score includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with sixteenth-note passages and slurs.
- Ob. 1:** Oboe part with rests.
- Bsn. 1 & 2:** Bassoon parts with notes and dynamic marking *p*.
- Hn. 1 & 2:** Horn parts with notes and dynamic marking *mf*.
- Tbn. & Timp.:** Trombone and Timpani parts with notes and dynamic marking *mf*.
- Hp.:** Harp part with arpeggiated chords.
- Pno.:** Piano part with *bisbigliando* markings and eighth-note patterns.
- Vocalists:**
 - Bear (Soprano):** "which deal with life and love, with hate and"
 - Elk (Babusya) (Mezzo):** "whichdeal with life and greed and love whichdeal with hate and love and"
 - Hare (Town Crier) (Tenor):** "whichdeal with life and greed and love whichdeal with hate and love and"
 - Berehnia (Yulia) (Sopr.):** "hue ri - ver of sil - ve - ry hue"
 - Mavka (Nadia) (Sopr.):** "hue ri - ver of sil - ve - ry hue"
 - Elena (opt. extra) (mezzo):** "hue ri-ver of sil-ve-ry hue"
- String Ensemble:** Violins, Viola, Violoncello, and Double Bass with dynamic markings *p* and *mf*, and a *div. a 2* marking for the Double Bass.

71

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

B♭ Tpt. 1

Hp.

Pno.

Bear (Soprano)
greed, and hu - man need and heed - less mor - tal ac - tions

Elk (Babusya) (Mezzo)
greed, and hu - man need

Hare (Town Crier) (Tenor)
greed and hu - man need

Berehnia (Yulia) (Sopr.)

Mavka (Nadia) (Sopr.)

Elena (opt. extra) (mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

p

mf

p

mf

bisbigliando

bisbigliando

bisbigliando

bisbigliando

79

$\text{♩} = 96$

Hn. 1 *p*
 Hn. 2 *p*
 B \flat Tpt. 1 *p*
 B \flat Tpt. 2 *mf*
 Tbn. *p* *mf*
 Hp. *p*
 Pno. *f* *p*
 Berehnia (Yulia) (Sopr.) *mp*
 Mavka (Nadia) (Sopr.) *mp*
 Elena (opt. extra) (mezzo) *mp*
 Vln. *p*
 Vla. *p*
 Vc. *p*
 D.B. *f* *p*

wen - ding my way through a land of le - gends
 wen - ding my long way though a land of le - gends
 wen - ding my long way though a land of le - gends

87

87

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn.

Hp.

Pno.

Bear (Soprano)

Berehnia (Yulia) (Sopr.)

Mavka (Nadia) (Sopr.)

Elena (opt. extra) (mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

through fens and sloughs and sway - ing ri - ver grass - es

a land of fens and sloughs and sway - ing ri - ver grass - es

a land of fens and sloughs and sway - ing ri - ver grass - es

Keep in

mp

mf

mp

mp

p

p

p

mp

95

95

B. Cl. 1

Bear (Soprano)

Vln.

Vln.

Vc.

mind that all I tell is well and tru - ly true, as glas-nost in our land's af - fairs now app - lies to


mp

pizz.

*mp*_{pizz.}

*mp*_{pizz.}

mp

 = 72

103



Musical score for measures 103-108. The score includes parts for B♭ Clarinet 1, Bassoon 1, Horn 1, Trombone, Timpani, Bear (Soprano), Violin 1, Violin 2, Viola, and Double Bass. The Bear part has lyrics: "men and bears" and "Then". The score features various dynamics such as *mp*, *mf*, *f*, and *sfzpp*. There are also performance markings like *arco* and *div. a 2*. The music is in 2/4 time.

109



Musical score for measures 109-114. The score includes parts for Flute 1, Flute 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Trombone, Timpani, Bear (Soprano), Violin 1, Violin 2, Viola, and Double Bass. The Bear part has lyrics: "came man". The score features various dynamics such as *mf*, *p*, and *mf*. There are also performance markings like *arco*. The music is in 2/4 time.

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113

Musical score for measures 113-118. The score includes staves for Horns 1 and 2, Trumpet 1, Trombone, Timpani, Bear (Soprano), Elk (Babusya) (Mezzo), Hare (Town Crier) (Tenor), Violins, Viola, and Double Bass. The vocal parts have lyrics: "came bent on do-mi-na-tion, man on nation". Dynamics include *mf* and *f*.

119

Musical score for measures 119-124. The score includes staves for Clarinet 1, Horns 1 and 2, Trumpet 1, Trombone, Timpani, Piano, Bear (Soprano), Elk (Babusya) (Mezzo), Hare (Town Crier) (Tenor), Viola, and Double Bass. The vocal parts have lyrics: "hun-ting us down, buil-ding nu-clear sta-tions. And e-verything". Dynamics include *mf* and *p*.

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126

B♭ Cl. 1 *p* *mf* *p*
 Hn. 1 *p* *mf*
 Hn. 2 *p* *mf*
 Tbn. *p* *mf* *p*
 Timp. *p*
 Pno. *p* *mf* *p*
 Bear (Soprano) No, it's not nice, no, it's not
 Elk (Babusya) (Mezzo) changed in a trice. *mf* Yes, in a trice, and it's not nice!
 Hare (Town Crier) (Tenor) changed in a trice. *mf* Yes, in a trice, and it's not nice!
 Vc. *mf*
 D.B. *mf*

133

B♭ Cl. 1 *f p*
 Hn. 1 *mf*
 Hn. 2 *mf*
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2 *mf*
 Tbn. *mf*
 Timp. *f* *mf*
 Pno. *f*
 Bear (Soprano) nice! Man has poached and fished and trapped and hunted
 Vln. *sfz*
 Vln. *sfz*
 Vla. *sfz*
 Vc. *f*
 D.B. *f*

140

Musical score for page 140, featuring various instruments and vocal parts. The score includes:

- Hn. 1
- Hn. 2
- B \flat Tpt. 1
- B \flat Tpt. 2
- Tbn.
- Timp.
- Bear (Soprano)
- Elk (Babusya) (Mezzo)
- Hare (Town Crier) (Tenor)
- Vln.
- Vla.
- Vc.
- D.B.

Lyrics for Bear (Soprano): un - til our num - bers are quite stunted.

Lyrics for Elk (Babusya) (Mezzo): Now our

Lyrics for Hare (Town Crier) (Tenor): Now our

Dynamic markings: *mp*, *mf*, *f*.

Tempo markings: *mp*, *mf*.

Rehearsal mark: 3

$\text{♩} = 64$

147

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.
Elk (Babusya) (Mezzo)
Hare (Town Crier) (Tenor)
Vln.
Vln.
Vla.
Vc.
D.B.

for - tunes lie in his hands.
for - tunes lie in his hands.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
f
mf
mf
f
mf
mf
mf
mf

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Timp.

Pno.

Lana (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

f *p* *mp* *mf*

E - very year, the num - ber of a - ni - mals goes dis - cour - a - ging - ly down, div. a 2

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161

Fl. 1
B♭ Cl. 1
Bsn. 1
Bsn. 2
Pno.
Lana (Soprano)
Bear (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

and pol - lu - tion from our coal mines con - tinues a - pace.

There's one ex - cep - tion to hu - man in - dif - ference:

mp
pp
pp
pp

169

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Bsn. 2
Bear (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

wildlife bi - o - lo - gist Svit - la - na Fe - do - ro - va Once a tech - ni - cian at the nu - clear sta - tion, She now cares for,

mp
mf
mf
mf
mf
mf
mf
p
p
p
p
p
p

180

The musical score for page 180 includes the following parts:

- Fl. 1** and **Fl. 2**: Flute parts, starting with a *mp* dynamic in the final measure.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, with *mp* dynamics in the final measure.
- B \flat Tpt. 1**, **B \flat Tpt. 2**, and **Tbn.**: Trumpet and Trombone parts, starting with a *f* dynamic.
- Bear (Soprano)**: Vocal line with lyrics: "she now cares for us, where there - dant grass - grow where there-dant grass - grow".
- Vln.**: Violin parts.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- D.B.**: Double Bass part.

The score is written in a common time signature and features various musical notations including slurs, ties, and dynamic markings.

195

Musical score for page 195, Act I, "All the truths we cannot see". The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Snare Drum, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (mf), articulation (pizz.), and performance instructions (8va). The piano part includes a trill marked with a dashed line and '8va'.

202

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mf

209

Musical score for measures 209-215. The score includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Violins 1 and 2, Viola, and Cello/Double Bass. Dynamics include *mf* and *mp*.

216

Musical score for measures 216-222. The score includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Cymbals, Allura (Mezzo), Violins 1 and 2, Viola, and Cello/Double Bass. Dynamics include *mf*, *f*, and *piatti*. The vocal line for Allura (Mezzo) includes the lyrics "Pow - er! Li -".

223

B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Timp.
Cym.
Allura (Mezzo)
Vln.
Vln.
Vla.

mit - less, Lucious Pow - er! in my hun -

230

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 2
Timp.
Pno.
Allura (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

gry hands. Trem - ble, you

237

This page of the musical score, numbered 237, features a variety of instruments and a vocal soloist. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and a Baritone Trombone. The brass section includes a Bass Trombone. The percussion section includes Timpani. The piano part is shown in grand staff notation. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. A vocal soloist, Allura (Mezzo), is featured with the lyrics "odi - ous crea - tures all!". The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The key signature has one flat, and the time signature is 4/4.

244

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Pno.

Allura (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

p

mp

p

p

p

Al - lu - is now in

251

Musical score for measures 251-257. Instruments include Hn. 1, Hn. 2, B♭ Tpt. 2, Tbn., Timp., Pno., Allura (Mezzo), Vln., Vla., Vc., and D.B. Dynamics range from *mf* to *f*. The Allura part includes the lyrics "con - trol!" and "(sees Max coming towards the plant)".

258

rit.

♩ = 72

Musical score for measures 258-264. Instruments include Bsn. 1, Hn. 1, Hn. 2, B♭ Tpt. 2, Tbn., Timp., Allura (Mezzo), Vln., Vla., Vc., and D.B. Dynamics range from *mp* to *p*. The Allura part includes the lyrics "spite of the ma - neu - ver - ings".

265

Musical score for page 265, Act I. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trombone, Timpani, Piano, Violin 1 and 2, Viola, Cello, and Double Bass. The vocal part is for Allura (Mezzo). The score shows a musical phrase starting at measure 265, marked with dynamics such as *f*, *mp*, and *mf*. The vocal line includes the lyrics: "by that Max - - ym Smir - nov." The score is written in a standard musical notation with various clefs and time signatures.

275

$\text{♩} = 96$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombone, and Timpani), followed by the Piano. The bottom section features the soloist Max (Tenor) and the string section (Violins 1 & 2, Viola, Violoncello, and Double Bass). The score begins with a key signature of two flats and a tempo of 96 beats per minute. The woodwinds and strings play a sustained harmonic accompaniment, while the piano provides a complex chordal texture. The soloist Max enters with the vocal line, which includes the lyrics "Al - lu - ra! Our new Di - rec - tor." The dynamic marking *mp* (mezzo-piano) is used throughout the score.

(seeing Allura, looks uneasy)

Al - lu - ra! Our new Di - rec - tor.

284

Fl. 1

Fl. 2

B♭ Cl. 1

Hp.

Max (Tenor)

Vln.

Vla.

Vc.

D.B.

Con - grat - u - la - tions on your ap - point - ment.

(puts out his hand to shake hers)

mp

mp

mp

mp

mp

mp pizz.

291 ♩ = 72

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

Hp.

Allura (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

I ex - pect - ed you to bow to me, Smir - nov. Giv - en my su - pe - ri - or po - si - tion

mp

p

mf

p

pizz.

pizz.

305

Fl. 1 *mf*

Ob. 1

Bs. Cl. 1

Bsn. 1 *mf*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Tbn. *mf*

Timp. *mf*

Pno.

Allura (Mezzo)
and come Plant Di-redoyour - self. But, I, ofourse, will not hold that a - gainst

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

312

$\text{♩} = 96$

Fl. 1 *mp*

Fl. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

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

Tbn. *f*

Timp. *mp*

Max (Tenor) Let by - gones be by - gones, Al - lu - ra. We shall

Allura (Mezzo) you.

Vln. *p*

Vln. *p*

Vla. *mp*

Vc. *mp*

D.B. *mp*

319

Fl. 1

Fl. 2

Hn. 1 *mf*

Hn. 2 *mf*

Timp. *mf*

Max (Tenor) work to - ge - ther as good com - rades.

Vln. *p*

Vln. *p*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

326

Fl. 1
Bsn. 1
Hn. 1
Hp.
Max (Tenor)
Vln.
Vln.
Vla.
Vc.
D.B.

mp
mp
f
p
p
p
p

e - - - ven fe - lic - i - late you. And you might re - turn the fa - vor: I am

333

Fl. 1
Bsn. 1
Hn. 1
Hp.
Max (Tenor)
Allura (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

f *mp* *f*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*
sfzpp
sfzpp
sfzpp

soon to be mar-ried to La - - - - - na. She sa
The an-i-mal lover?

341



Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Max (Tenor)

Allura (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

wild-life bi-ol-o-gist.

I know the wo-man: Svit-la-na Fe-do-ro-va Ob -

348



B♭ Cl. 1

Hn. 1

Hn. 2

Max (Tenor)

Allura (Mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

I love my dear Svit-la-na.

sessed with - dumb crea - tures

355

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Max (Tenor)

La - na and I are ex - pec - ting a child. I do beg your

(checks his watch)

f

mp

Vln.

Vln.

Vla.

Vc.

div. a 2

D.B.

f

mp

mp

mp

365

Hn. 1

Hn. 2

Tbn.

Timp.

Pno.

Max (Tenor)

par-don, but I have a meet-ing a - boutthesafe - ty pro - ce-dures for tes - ting the re - ac - tor this week. Re - ac - tor

mf

mf

mf

mf

Vln.

Vla.

mp

mf

372

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Hn. 1
Hn. 2
B^b Tpt. 1
B^b Tpt. 2
Tbn.
Timp.
Hp.
Pno.
Max (Tenor)
Vln.
Vln.
Vc.

mf
mf
mf
mf
f
f
f
f

375

This page of the musical score, numbered 375, features a variety of instruments. The woodwinds include two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Bassoons (Bsn. 1 and Bsn. 2), two B♭ Trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), and a Trombone (Tbn.). The percussion section consists of a Timpani (Timp.) and a Harp (Hp.). The strings are represented by Violins (Vln. 1 and Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass instruments provide harmonic support. The Harp and Piano (Pno.) parts are also intricately woven into the texture. The score is written in a standard musical notation with various clefs and time signatures.

380

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Hn. 1
B^b Tpt. 1
B^b Tpt. 2
Hp.
Allura (Mezzo)
Vln.
Vc.

f
f
f
f
mf

383

The musical score for page 383 includes the following parts and markings:

- Fl. 1, Fl. 2:** Rests throughout the page.
- Ob. 1, Ob. 2:** Rests until the final measure, where they play a melodic phrase marked *f*.
- B♭ Cl. 1, B♭ Cl. 2:** Play a melodic phrase starting in the third measure, marked *f* with a triplet of eighth notes.
- Hn. 1:** Rests until the final measure, where it plays a melodic phrase marked *mf*.
- B♭ Tpt. 1, B♭ Tpt. 2:** Play a melodic phrase starting in the first measure, marked *f* with a triplet of eighth notes.
- Tbn.:** Rests until the final measure, where it plays a melodic phrase marked *f* with a triplet of eighth notes.
- Timp.:** Plays a single chord in the first measure, marked *f*.
- Hp.:** Rests throughout the page.
- Pno.:** Rests until the final measure, where it plays a chord marked *f*.
- Allura (Mezzo):** Vocal line with lyrics: "la - - - - na Trai - toress! Trai - toress!". The first measure has a triplet of eighth notes.
- Vln. 1, Vln. 2:** Play a melodic phrase starting in the first measure, marked *f*, then *mp* in the fifth measure.
- Vla.:** Play a melodic phrase starting in the first measure, marked *f*, then *mp* in the fifth measure.
- Vc.:** Play a melodic phrase starting in the first measure, marked *f*, then *mp* in the fifth measure.
- D.B.:** Play a melodic phrase starting in the first measure, marked *f*, then *mp* in the fifth measure.

390

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Tbn.

Timp.

Pno.

Allura
(Mezzo)

She was MY lo-ver! But she wan-ted chjld-ren, and

Vln.

Vln.

Vla.

Vc.

D.B.

f

mp

395

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Pno.

Allura (Mezzo)

some-one like me _____ can - not be sad-dled with those. _____ Now I learn she's _____ cho - sen Smir -

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

mf

mp

div. a 2

402

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Pno.

Allura (Mezzo)

nov, the very man^{who} tried to derail my daz - ling rise and dim my bril - liance. Those who

Vln.

Vln.

Vla.

Vc.

D.B.

409

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Bsn. 2
Timp.
Hp.
Pno.
Allura (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

play with Al - lu - ra's fires

The musical score for page 409 features a variety of instruments and a vocal line. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1, and Bassoons 1 and 2. The percussion section consists of Timpani. The keyboard section includes Harp and Piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The vocal line is for Allura (Mezzo), with the lyrics "play with Al - lu - ra's fires". The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The page number 409 is indicated in a box at the top left.

415

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
Timp.
Cym.
Hp.
Pno.
Allura (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

Crash symb.

shall not go un - sca - théd. She - Dé-vil Al -

419

Ob. 1

Ob. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Allura (Mezzo)

lu - ra of flame and fury. Vid - pla - ta, Vengeance

Vla.

Vc.

D.B.

426

Ob. 1

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Allura (Mezzo)

like the blood - curd - ling Hinds of Hell Shallhound Svit

Vln.

Vln.

Vla.

Vc.

D.B.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 47/456

433

B♭ Cl. 1 *mf*
 Hn. 1
 Hn. 2 *f*
 B♭ Tpt. 1
 Tbn. *mf*
 Allura (Mezzo)
 la - na to e - ter - nal fire_ wreak cruel vengeance_ on her
 Vln. *mf*
 Vln. *mf*
 Vla. *mf* div. a 2
 Vc. *mf*
 D.B. *mf*

440

B♭ Cl. 1 *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Hn. 1 *f*
 Hn. 2
 Tbn.
 Timp. *mf* *f*
 Pno. *f*
 Allura (Mezzo)
 fell beau. And both_ will be_ o - bli - te - ra - ted.
 Slykovitch (Bar.) *mf* My *mf*
 Vln. *f*
 Vln. *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

Scene 2,2: Slykovitch entrance (Allura and Slykovitch)

447

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.

Pno.

Allura (Mezzo)

Slykovitch (Bar.)

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

mf

mf

mf

mf

mp

f

mf

f

mf

mf

mf

f

pizz.

arco

f

Stop it, stop it you may have known me from child-hood Sly-ko-vitch but I'm not your dear Lu - lu

454

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.
Pno.
Allura (Mezzo)
Slykovich (Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

mp
mp
f
f
mp
mf
mp
p
p
mp
mp

"dear" any - thing!
I beg your par-don Lu... er, ma-dam, but why so fierce against one who cares for you so much? Ha.

The musical score for page 454 features a variety of instruments and a vocal line. The woodwinds (Flutes, Clarinets, Bassoons, Horns, Trumpets, and Trombone) and percussion (Timpani, Snare) are marked with dynamics such as *mp* and *f*. The strings (Violins, Viola, and Cello) are marked with *p*. The vocal line consists of Allura (Mezzo) and Slykovich (Bar.), with lyrics in English and a final exclamation "Ha." in Italian. The score is in a complex meter, with time signatures changing between measures.

461

Musical score for measures 461-468. The score includes parts for B♭ Clarinet 1 and 2, Horns 1 and 2, Allura (Mezzo), Violins, Viola, Cello, and Double Bass. The lyrics for the Mezzo part are: "I learned ear-ly in that con-temptible vil-lage where we grew up 'Trust no man' a les-son taught by my drun-ken fa-ther and". Dynamic markings include *mf* and *mp*. Performance instructions include *div. a 2* and accents.

468

Musical score for measures 468-475. The score includes parts for Flute 1, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Cymbals, Allura (Mezzo), and Strykovich (Baritone). The lyrics for the Mezzo part are: "bro-thers who a-bused me a most dif-ficult child-hood, I re-mem-ber your". Dynamic markings include *mp*, *f*, and *pp*. Performance instructions include *piatti* and *div. a 2*.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 51/456

475

Fl. 1
Fl. 2
Pno.
Allura (Mezzo)
Slykovitch (Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

Then you know. Motherturned a blind eye.

peo - ple...

mf

mf

mf

mf

mf

mf

479

Fl. 1
Fl. 2
B. Cl. 1
B. Cl. 2
Hp.
Pno.
Allura (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

My bro-thers were cons - tashyu-ting or - ders: (ironically) Lu - lu, wash our

mp

mp

mp

mp

mp

mp

484

Fl. 1

Fl. 2

B♭ Cl. 1

Hp.

Pno.

Allura
(Mezzo)

dish - es." "Lu - lu, make our beds."

Vln.

Vln.

Vla.

Vc.

f

mf

f

487

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

Fl. 2 *mf* *f* *f*

B♭ Cl. 1 *f*

B♭ Tpt. 1 *f*

Tbn. *f* *f*

Timp. *f*

Hp.

Pno.

Allura (Mezzo) "Lu - lu, bring our tea." *f* *f* *f* (with fury) I'm not your Lu-lu!

Slykovitch (Bar.) I can i - ma-gine that you might e-mp *mp*

Vln. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

500

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Allura
(Mezzo)

Slykovitch
(Bar.)

Vln.

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mf

mp

mp

mp

mp^{pizz.}

know your dir - ty lit-tle sec - rets. I do! Do you think I don't know you've been li - ning your

Do you now?

div. a 2

div. a 2

div. a 2

div. a 2

arco

div. a 2

div. a 2

div. a 2

div. a 2

div. a 2

507

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Allura (Mezzo)
Slykovitch (Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mp
mf

pockets passing nuclearsecretsto for-eignagents? - You'd bet-teragree - to o-perateon my terms. Youknowwhathappenslo. traitorsinthis coun-try. (poker-faced)

arco
div. a 2
1
mf

518

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

Hn. 1 *p*

Hn. 2 *p*

Pno. *mf*

Strykowski (Bar.)
do not that we can work well to-ge-ther, Mdame, I'mmere - ly an In - for - mati - onPro - vi - der. Un-
doubt *p*

Vln. *p* *mf* *mf*

Vln. *p* *mf* *mf*

Vla. *p* *mf* *mf*

Vc. *p* *mf* *mf*

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

526

B♭ Cl. 1 *p* *mf*

Strykowski (Bar.)
like, un-like Smir - nov, I had no chance for high-er e - du - ca - tion, yet I pa - tri - o - ti - cally

Vln. *pp* *mf*

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

D.B. *mf*

533

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Timp.
Allura
(Mezzo)
Slykovitch
(Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

Then get bu-sy ser - ving and quit was - ting my time!
honed my skills in theyouth Pi - o - neers.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 59/456
Scene 2,3: Max's aria

$\text{♩} = 64$

540

Musical score for measures 540-547. The score includes parts for B♭ Clarinet 1, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Timpani, Piano, Max (Tenor), Violin, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 64. Dynamics include *f*, *mp*, and *pp*. Max's vocal line begins with the lyrics "Al - lu -".

548

Musical score for measures 548-555. The score includes parts for Horn 1, Max (Tenor), Violin, Viola, Violoncello, and Double Bass. Dynamics include *p* and *pp*. Max's vocal line continues with the lyrics "ra! I'd for - got - ten her fright - ening - pow - er. And her".

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 60/456

556

Musical score for measures 556-562. The score includes parts for Horn 1, Max (Tenor), Violins (div. a 2), Viola, Violoncello, and Double Bass. The lyrics for Max are: "strange ob - ses - sion with La - na. Al - lu -". The Horn 1 part has a *p* dynamic marking. The Violoncello part has a *f* dynamic marking.

563

Musical score for measures 563-570. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Piano, Max (Tenor), Violins, Viola, Violoncello, and Double Bass. The lyrics for Max are: "ra could ruin me in a flash. But her pas - sion!". The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Piano parts have a *f* dynamic marking. The Violoncello part has a *f* dynamic marking.

568

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Pno.

Max
(Tenor)

Oh, sear - ing pas - sion!

570

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 2

Hp.

Pno.

Max (Tenor)

Vln.

Vla.

Vc.

D.B.

mp

mf

mp

mf

pp

*mf*_{vizz.}

mf

on - ly La - na were as pas - sio - nate about me.

575

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

B♭ Tpt. 2

Tbn.

Timp.

Pno.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

f

p

f

p

p

p

mp

pp

f

p

p

p

pccco

p

We met the day I was

582

Fl. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Hp.

Pno.

Max
(Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

mp

p

f

mf

hun-ting a pure White Stag. I drew my bow to shoot.

588

Fl. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Hp.

Pno.

Max (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

Yet some-thing... some-thing stayed my hand.

mp

595

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hp.

Pno.

Max (Tenor)

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

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

I low-ered my bow broke it o-ver my knee, on - ly then did I see La -

602

rit.

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

Fl. 2
mf *p* *mf* *p* *mf*

B♭ Cl. 1
mf *p* *mf* *p* *mf*

B♭ Cl. 2
mf *p* *mf* *p* *mf*

Hp.

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

Max (Tenor)
8 - - - na, Watch-ing me through the trees.
mf

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

Vln. 2
mf *p* *mf* *p* *mf*

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

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

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

f

609

♩ = 46

Musical score for measures 609-614. The score includes parts for Fl. 2, B♭ Cl. 1, Bsn. 1, Hp. (Harp), Pno. (Piano), Max (Tenor), and Vln. (Violin). The key signature is one flat (B♭) and the time signature is 3/4. The tempo is marked as ♩ = 46. The lyrics for the tenor part are: "She came to me with such love in her eyes". The harp part features a complex rhythmic pattern of sixteenth notes. The piano part has a few chords. The violin part has a long, sustained note with a tremolo effect.

615

Musical score for measures 615-618. The score includes parts for Bsn. 1, Hp. (Harp), Max (Tenor), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The key signature is one flat (B♭) and the time signature is 3/4. The lyrics for the tenor part are: "that I fell for her complete - ly I swore". The harp part continues with the same rhythmic pattern. The tenor part has a long, sustained note with a tremolo effect. The violin, viola, and cello parts have long, sustained notes with a tremolo effect.

619

Fl. 1

Bsn. 1

Bsn. 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.

ne-ver a-gain to use such a weapon With Al-lu-ra as Di-rec-tor

mf *p* *mp* *f*

626

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

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 2

Pno.

Max (Tenor)
and her shif - ty side - kick, Sly - ko - vich, I must be on my

Vln. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

631 $\text{♩} = 72$

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 631 $\text{♩} = 72$. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, and Bassoon 1. The brass section includes Bass Trombone 2, Trumpet, and Double Bass. The string section includes Violins, Viola, Violoncello, and Double Bass. The piano part features a complex, rhythmic texture with slurs and dynamics. The vocal part for Max (Tenor) is marked 'guard.' and has a long, sustained note. The score is marked with various articulations such as triplets, sextuplets, and slurs, and includes dynamic markings like *f* (fortissimo).

636

This page of the musical score, numbered 636, features a variety of instruments. The woodwinds include Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1 and 2, Horn 1 and 2, B♭ Trumpet 1 and 2, and Trombone. The percussion section consists of Timpani and Bass Drum. The strings include Piano (Pno.), Violin 1 and 2 (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score begins with a dynamic marking of *f* (forte). The woodwinds and strings play rhythmic patterns, while the brass instruments have rests. The piano part features a complex rhythmic accompaniment. The violin parts have a melodic line that becomes more active towards the end of the page, marked with *f* and a fermata.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 73/456
 Scene 2,4: Town celebration: Babusya, Kuzma,
 Yulia, Nadyia, Bear (optional Elk)

643

♩ = 78

This page of the musical score contains the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Treble clef, 8/8 time signature. Fl. 1 starts with a forte (*f*) melodic line. Fl. 2 has a similar line, transitioning to mezzo-forte (*mf*) in the later measures.
- Oboes (Ob. 1, Ob. 2):** Treble clef, 8/8 time signature. Both play a melodic line, transitioning from *f* to *mf*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Treble clef, 8/8 time signature. Both play a melodic line, transitioning from *f* to *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Bass clef, 8/8 time signature. Bsn. 1 plays a rhythmic accompaniment of eighth notes. Bsn. 2 plays a similar accompaniment.
- Horns (Hn. 1, Hn. 2):** Treble clef, 8/8 time signature. Both play a rhythmic accompaniment of eighth notes.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Treble clef, 8/8 time signature. Both play a rhythmic accompaniment of eighth notes.
- Trombone (Tbn.):** Bass clef, 8/8 time signature. Plays a rhythmic accompaniment of eighth notes.
- Timpani (Timp.):** Bass clef, 8/8 time signature. Plays a rhythmic accompaniment of eighth notes, labeled *f Gran Cassa*.
- Percussion (Pno.):** Treble clef, 8/8 time signature. Remains mostly silent until the end of the page, where it plays a complex rhythmic pattern.
- Violins (Vln. 1, Vln. 2):** Treble clef, 8/8 time signature. Vln. 1 plays a melodic line, transitioning from *f* to piano (*p*). Vln. 2 plays a similar line, transitioning from *f* to *p*.
- Viola (Vla.):** Alto clef, 8/8 time signature. Plays a rhythmic accompaniment of eighth notes, transitioning from *f* to *p*.
- Violoncello (Vc.):** Bass clef, 8/8 time signature. Plays a rhythmic accompaniment of eighth notes, transitioning from *f* to *p*.
- Double Bass (D.B.):** Bass clef, 8/8 time signature. Plays a rhythmic accompaniment of eighth notes, transitioning from *f* to *p*.

650

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.

B. Dr.

Pno.

Vln.

Vln.

Vla.

Vc.

D.B.

p *f* *p* *f* *p* *f*

657

This page of the musical score includes the following parts:

- Fl. 1 and Fl. 2: Flute parts with melodic lines and dynamic markings.
- Ob. 1 and Ob. 2: Oboe parts with melodic lines and dynamic markings.
- B♭ Cl. 1 and B♭ Cl. 2: Clarinet parts with melodic lines and dynamic markings.
- Bsn. 1 and Bsn. 2: Bassoon parts with rhythmic accompaniment and dynamic markings.
- Hn. 1 and Hn. 2: Horn parts with rhythmic accompaniment and dynamic markings.
- B♭ Tpt. 1 and B♭ Tpt. 2: Trumpet parts with rhythmic accompaniment and dynamic markings.
- Tbn.: Trombone part with rhythmic accompaniment and dynamic markings.
- Timp.: Timpani part with rhythmic accompaniment and dynamic markings.
- B. Dr.: Bass Drum part with rhythmic accompaniment.
- Pno.: Piano part with harmonic accompaniment and dynamic markings.
- Bear (Soprano): Vocal line for the character Bear, with melodic lines and dynamic markings.
- Vln. 1 and Vln. 2: Violin parts with melodic lines and dynamic markings.
- Vla.: Viola part with melodic lines and dynamic markings.
- Vc.: Violoncello part with melodic lines and dynamic markings.
- D.B.: Double Bass part with rhythmic accompaniment and dynamic markings.

The score features a variety of musical notations, including treble and bass clefs, time signatures, and dynamic markings such as *f* (forte) and *p* (piano). The page number 657 is prominently displayed in the top left corner.

663

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B \flat Tpt. 2
Timp.
Pno.
Bear (Soprano)
Nadia (Sopr.)
Yulia (Sopr.)
Vln.
Vln.
Vla.
Vc.
D.B.

mf ga - la ce - le - bra - tion! Will there be treats for us to

669

Hn. 1 *mf*
 Hn. 2 *mf*
 Pno.
 Bear (Soprano) eat? Friends, not so fast, see that nu - clear - pow - er sta - tion?
 Nadia (Sopr.) Come, *mf* come and
 Yulia (Sopr.) Come, *mf* come and
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

675

B♭ Tpt. 1 *mf*
 Tbn. *mf*
 Timp. *mf*
 Bear (Soprano) we could each and all be stri - cken by the
 Nadia (Sopr.) join in the fes - ti - vi - ty to ce - le - brate our glo - ri - ous ci - ty
 Yulia (Sopr.) join in the fes - ti - vi - ty to ce - le - brate our glo - ri - ous ci - ty
 Vln.
 Vln.
 Vla.
 Vc. *pizz.*
 D.B. *mf*

681

Hn. 1
 Tbn.
 Timp.
 Pno. *mf*
 Bear (Soprano)
 a - toms men are split - ting. What? Split - ting a - toms?
 Nadia (Sopr.)
 where a - toms reign whose e - ner - gy fuels
 Yulia (Sopr.)
 where a - toms reign whose e - ner - gy fuels
 Vln.
 Vln. *div. a 2*
 Vla.
 Vc.
 D.B.

687

Tbn. *mf*
 Timp. *mf*
 Pno.
 Bear (Soprano) *mf* Just who is this A - dam, Ma - dam? —
 Elk (Babusya) (Mezzo) *mf* Just who is this A - dam, Ma - dam? —
 Nadia (Sopr.)
 o - ur mo - del town so prett - y
 Yulia (Sopr.)
 o - ur mo - del town so prett - y
 Vln.
 Vln. *div. a 2*
 Vla.
 Vc.
 D.B.

693

B^b Tpt. 2 *mf*

Tbn.

Timp.

Pno. *mf*

Bear (Soprano)
 We have no time for sil - ly play.

extra animal elk? (mezzo)
 We have no time for sil - ly play.

Nadia (Sopr.)
f We're the vi - sion of the fu - ture *mf* our Mo - ther - land's pro -

Yulia (Sopr.)
f We're the vi - sion of the fu - ture *mf* our Mo - ther - land's pro -

Vln. *div. a 2*

Vln. *div. a 2*

Vla.

Vc.

D.B.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 80/456

699

solo

Musical score for measures 699-705. The score includes parts for B♭ Clarinet 1, B♭ Clarinet 2, Trombone, Piano, Bear (Soprano), Elk (Babusya) (Mezzo), Nadia (Soprano), Yulia (Soprano), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The vocal parts for Bear, Nadia, and Yulia have lyrics: "Right, right, all our dai - ly force is spent in fin - ding du - cer of peace - ful a - to - mic e - ner - gy". The instrumental parts feature dynamics such as *mf*, *mp*, and *p*. There are also markings for *div. a 2* in the Cello and Double Bass parts.

706

Musical score for measures 706-712. The score includes parts for B♭ Clarinet 1, B♭ Clarinet 2, B♭ Trumpet 2, Bear (Soprano), extra animal elk? (mezzo), Viola, Violoncello, and Double Bass. The vocal parts for Bear and extra animal elk? have lyrics: "What you say is ve - ry true. We'll just have to wait and see how_ they "ac - ti - vate things to eat and drink.". The instrumental parts feature dynamics such as *mf*, *p*, and *mf*.

712

Musical score for measures 712-717. The score includes parts for B♭ Clarinet 1, B♭ Clarinet 2, B♭ Trumpet 2, Bear (Soprano), extra animal elk? (mezzo), Viola, Violoncello, and Double Bass. The lyrics are: "the hu - man fac - tor" o - pe - ra - ting their re - ac - tors. "en - ding fos - sil "Thin - king in new ways," they claim,

718

Musical score for measures 718-723. The score includes parts for B♭ Clarinet 1, Horn 1, Horn 2, Trombone, Timpani, Cymbals, Piano, Bear (Soprano), extra animal elk? (mezzo), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The lyrics are: "fuel re - li - ance." The fools! but will they real - ly use their brains? Split - ting a - toms in the ci - ty?

724

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Timp.
 Cym.
 Pno.
 Bear (Soprano)
 Nadia (Sopr.)
 Yulia (Sopr.)
 Kuzma (Town Crier) (Tenor)
 Oleh (opt. extra) (Baritone)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

The fools!
 State and science in synergy State and science in synergy
 State and science in synergy State and science in synergy
 State and science in synergy State and science in synergy

mf
f
p
mf

729

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B \flat Tpt. 1
 B \flat Tpt. 2
 Tbn.
 Timp.
 B. Dr.
 Bear (Soprano)
 Nadia (Sopr.)
 Yulia (Sopr.)
 Kuzma (Town Crier) (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

sy - ner - gy! For - ward thin - king! Pro - gress! For - ward
f *mp*

sy - ner - gy! For - ward thin - king! Pro - gress! For - ward
f *mp*

For - ward thin - king! Pro - gress! For - ward
f *mp*

Pro - ress?

736

Hn. 1 *mp*
 Hn. 2 *mp*
 B \flat Tpt. 1 *mp*
 B \flat Tpt. 2 *mp*
 Tbn. *mp*
 Timp.
 B. Dr.
 Bear (Soprano) *f*
 Nadia (Sopr.)
 Yulia (Sopr.)
 Kuzma (Town Crier) (Tenor) *mp*
 Vln. *mp*
 Vln. *mp*
 Vla.
 Vc.
 D.B. *p*

Pro - gress? Mur - de - rous, mur - de - rous!
 thin - king! Pro - gress!
 thin - king! Pro - gress!
 thin - king! Pro - gress! For *mp*

742

This musical score page includes the following parts and lyrics:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Timp., B. Dr., Pno.:** Orchestral instruments with dynamic markings of *f* (forte).
- Nadia (Sopr.):** Lyrics: "for this is no - thing less For - ward thin - king! Pro -"
- Yulia (Sopr.):** Lyrics: "For this is no - thing less For - ward thin - king! Pro -"
- Kuzma (Town Crier) (Tenor):** Lyrics: "this is no - thing less For - ward thin - king! Pro -"
- Vln. (Violins):** Dynamic markings of *f*.
- Vla. (Viola):** Dynamic markings of *mf* (mezzo-forte) and *f*.
- Vc. (Violoncello):** Dynamic marking of *mp* (mezzo-piano).
- D.B. (Double Bass):** Dynamic marking of *f*.

747

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.

B. Dr.

Pno.

Nadia (Sopr.)

Yulia (Sopr.)

Kuzma (Town Crier) (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

mf

mp

p

gress! For - ward thin - king! Pro - gress!

gress! For - ward thin - king! Pro - gress!

gress! For - ward thin - king! Pro - gress! We bend our na -

760

Hn. 1 *mf* *mp*
 Hn. 2 *mf* *mp*
 B♭ Tpt. 1 *mf* *mp*
 B♭ Tpt. 2 *mf* *mp*
 Tbn. *mf* *mp*
 Timp. *mf*
 B. Dr. *mf*
 Bear (Sopr.) *mf* don't like the sound of that, I don't like the sound of that!
 extra animal elk? *mf* Mis-takes? What mis-takes? Don't tam-per with what works, please ma'am,
 Nadia (Sopr.) skill.
 Yulia (Sopr.) skill.
 Kuzma (Town Crier) (Tenor) skill.
 Vln. *mf* *mp*
 Vln. *mf* *mp*
 Vla. *mf* *mp*
 Vc. *mf* *mp*
 D.B. *mf* *mp*

768

B♭ Tpt. 2

extra animal elk?
(mezzo)
Kuzma
(Town Crier)
(Tenor)

mf am per - fect, per - fect, per - fect as I am!

mf We make not one a - po - lo - gy for our use of new tech -

Vln.

Vln.

Vla.

Vc.

D.B.

775

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Cym.

Kuzma
(Town Crier)
(Tenor)

no - lo - gy It's on - ly with an o - lo - gy that we drive out old my - tho - lo - gy. mo - di - fy,

Vln.

Vln.

Vla.

Vc.

D.B.

f crash cymb.

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

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 90/456

783

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Timp.
 Cym.
 Pno.
 Kuzma (Town Crier) (tenor)
 Kuzma (Town Crier) (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

trans - mo - gri - fy, im - prov - ing na - ture's

788

Ob. 1
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 B♭ Tpt. 1
 Pno.
 Kuzma (Town Crier) (tenor)
 Kuzma (Town Crier) (tenor)
 Vln.
 Vln.
 Vla.
 D.B.

plan, And if some

794

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.

B. Dr.

Pno.

Kuzma
(Town Crier)
(tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

mf

f

plants and crea - tures die, well, it's all for the Mo - ther - land.

799

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.

B. Dr.

Pno.

Bear
(Soprano)

extra
animal
elk?
(mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

f

mf

mf

We don't like the

805

rit.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Hp.

Babusya (Mezzo)

Bear (Soprano)

extra animal elk? (mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

sound of that, just who are these tech - no - crats?

Babusya's ballade of Ukraine

811

$\text{♩} = 32$

Ob. 1

Hp.

Babusya (Mezzo)

Vln.

Vln.

mp O an-cient land of beau-teous-mien of thy mys-tic realms! sing, ___ of dul-cet wa-ters, im -

818

Fl. 1

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hp.

Pno.

Babusya (Mezzo)

D.B.

mor-tal trees, of am-ber fields and myth-ic steeds. O sons and daugh-ters of Uk-ra-ji - na Hold

824

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hp.

Pno.

Babusya (Mezzo)

Vln.

D.B.

fast this your an-cient land, hold fast this your an-cient land. To its winds and bird-songs be ye tuned, Re-vere the

829

Fl. 1

Hp.

Babusya (Mezzo)

rhythms of its sun and moons, — Es - teem its crea - tures of brook and heath, your pre - cious birth - rights

Vln.

D.B.

834

Fl. 1

Ob. 1

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hp.

Pno.

Babusya (Mezzo)

be - queath. O sons and daugh - ters of Uk - ra - ji - - - na Hold

Vln.

Vla.

Vc.

D.B.

Town celebration continues

$\text{♩} = 78$

838

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.
B. Dr.
Pno.
Babusya (Mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

fast this your an-cient land, hold fast this your an-cient land.

arco

The score is written for a full orchestra and a mezzo-soprano. It begins at measure 838. The tempo is quarter note = 78. The music features a strong, rhythmic accompaniment in the brass, woodwinds, and piano. The mezzo-soprano has a vocal line with lyrics: "fast this your an-cient land, hold fast this your an-cient land." The string section provides a steady bass line. Dynamics include *f* (forte) and *arco* (arco).

847

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mf*

Timp. *mf* *p* *mf*

B. Dr. *mf*

Bear (Soprano)

Nadia (Sopr.)
trac - tors. They are sa - fer than the sa - mo - vars in which we make our tea.

Yulia (Sopr.)
trac - tors. They are sa - fer than the sa - mo - vars in which we make our tea.

Vln. *mf* *p* *f*

Vln. *mf* *p* *p*

Vla. *mf* *p* *p*

Vc. *mf* *p* *p*

D.B. *mf* *p*

852

Fl. 1

Ob. 1

B♭ Cl. 1

Bear (Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

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

mf They seem to speak with per - fect faith. But who do they think will be safe?

860

Fl. 1

Ob. 1

B♭ Cl. 1

extra animal elk? (mezzo)

Nadia (Sopr.)

Yulia (Sopr.)

Kuzma (Town Crier) (Tenor)

Vln.

Vln.

Vla.

Vc.

D.B.

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

Not us, I fear for they think mere - ly how to make their tea.

Come and join

Come and join

Come and join

866

866

B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn.
Timp.
Cym.
Nadia (Sopr.)
Yulia (Sopr.)
Kuzma (Town Crier) (Tenor)
Vln.
Vln.
Vla.
Vc.
D.B.

f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f crash cymb.
f
in the fes-ti-vi-ty to ce-le-brate our glo-ri-ous ci-ty. Ce-le-brate!
in the fes-ti-vi-ty to ce-le-brate our glo-ri-ous ci-ty. Ce-le-brate!
in the fes-ti-vi-ty to ce-le-brate our glo-ri-ous ci-ty. Ce-le-brate!
f *p*
f *p*
p
f *p*
f *p*

872

The musical score for Act I, page 101/456, is a full score for an orchestral and vocal work. The score is written in 3/8 time and features a variety of instruments and vocal parts. The orchestral parts include Flutes (Fl. 1 and Fl. 2), Oboes (Ob. 1 and Ob. 2), Bassoons (Bsn. 1 and Bsn. 2), Horns (Hn. 1 and Hn. 2), Trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), Trombone (Tbn.), Timpani (Timp.), and Percussion (B. Dr., Cym., crash cymb.). The vocal parts include Nadia (Sopr.), Yulia (Sopr.), and Kuzma (Town Crier) (Tenor). The score is marked with dynamic levels such as *f* (forte) and *p* (piano). The vocal parts have the lyrics: "come ce - le - brate! Come to ce - le - brate our glo - ri - ous". The score is arranged in a standard format with multiple staves for each instrument and vocal part, and a large number of measures per line.

879

The score is divided into two systems. The first system contains the orchestral parts, and the second system contains the vocal parts and the string section.

Orchestral Parts (First System):

- Flutes (Fl. 1, Fl. 2):** *mp*
- Oboes (Ob. 1, Ob. 2):** *mp*
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** *mp*
- Bassoons (Bsn. 1, Bsn. 2):** *mp*
- Horns (Hn. 1, Hn. 2):** *f*
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** *f*
- Tuba (Tbn.):** *f*
- Timpani (Timp.):** *mp*
- Bass Drum (B. Dr.):** *mp*
- Piano (Pno.):** *f*

Vocal Parts (Second System):

- Nadia (Sopr.):** ci - ty where a - toms reign whose e - ner - gy fuels our mo - del town so pre - tty,
- Yulia (Sopr.):** ci - ty where a - toms reign whose e - ner - gy fuels our mo - del town so pre - tty,
- Kuzma (Town Crier) (Tenor):** ci - ty where a - toms reign whose e - ner - gy fuels our mo - del town so pre - tty,

String Section (Second System):

- Vln. (Violins):** *mp*
- Vla. (Viola):** *mp*
- Vc. (Violoncello):** *mp*
- D.B. (Double Bass):** *mp*

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 103/456

884

Woodwinds: 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., B. Dr., Pno.

Vocal Soloists: Nadia (Sopr.), Yulia (Sopr.), Kuzma (Town Crier) (Tenor)

Lyrics:

Come ce - le - brate! our glo - ri - ous ci - ty, mo - del town so pre - tty. Come

Strings: Vln. 1, Vln. 2, Vla., Vc., D.B.

Dynamic markings: *mp*, *f*, *mf*

Tempo/Style: The score is in 3/8 time with a key signature of one flat (Bb). The tempo is not explicitly marked but the rhythmic pattern is consistent throughout.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 104/456

890

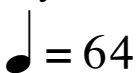
The musical score is arranged in multiple systems. The orchestral parts include:

- Flutes (Fl. 1, Fl. 2):** Playing rapid sixteenth-note passages with grace notes.
- Oboes (Ob. 1, Ob. 2):** Similar to flutes, with dynamic markings of *f* and *mp*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Playing rhythmic patterns with dynamic markings of *f*.
- Bassoons (Bsn. 1, Bsn. 2):** Playing a steady eighth-note accompaniment with dynamic markings of *f* and *mp*.
- Horns (Hn. 1, Hn. 2):** Playing a rhythmic accompaniment with dynamic markings of *f*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Playing a rhythmic accompaniment with dynamic markings of *f*.
- Trombone (Tbn.):** Playing a rhythmic accompaniment with dynamic markings of *f*.
- Timpani (Timp.):** Playing a rhythmic accompaniment with dynamic markings of *f* and *mp*.
- Bass Drum (B. Dr.):** Playing a rhythmic accompaniment.
- Piano (Pno.):** Playing a complex rhythmic accompaniment with dynamic markings of *f* and *mp*.
- Violins (Vln. 1, Vln. 2):** Playing a rhythmic accompaniment with dynamic markings of *f* and *mp*.
- Viola (Vla.):** Playing a rhythmic accompaniment with dynamic markings of *f* and *mp*.
- Violoncello (Vc.):** Playing a rhythmic accompaniment with dynamic markings of *f* and *mp*.
- Double Bass (D.B.):** Playing a rhythmic accompaniment with dynamic markings of *f* and *mp*.

The vocal soloists are:

- Nadia (Sopr.):** ce - le - brate! Come ce - le - brate! Come, come,
- Yulia (Sopr.):** ce - le - brate! Come ce - le - brate! Come, come,
- Kuzma (Tenor):** ce - le - brate! Come ce - le - brate! Come, come,

Slykovitch's aria

 = 64

895



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.

B. Dr.

Slykovitch (Bar.)

Nadia (Sopr.)
ce - le - brate!

Yulia (Sopr.)
ce - le - brate!

Kuzma (Town Crier) (Tenor)
ce - le - brate!

Vln.

Vln.

Vla.

Vc.

D.B.

906

B♭ Cl. 1 *mf*
 Tbn. *mp*
 Hp. *f*
 Slykovich (Bar.)
 Do-o-o-own, do-o-o-own, do-o-o-own, down in-to-the shudd-e-ring tu-ba'd depths,
 Vln. *mf* *mp*
 Vln. *mp*
 Vla. *mp*
 Vc. *mp* arco
 D.B. *mf* *mp* pizz.

916

Fl. 1 *mf*
 B♭ Tpt. 2 *mp*
 Tbn.
 Slykovich (Bar.)
 del-ving through hu-man de-pra-vi-ty, and its mis-be-got-ten muck, I dredge for the dar-kest se-crets to crook in-to blackened
 Vln.
 Vln.
 Vla.
 Vc. pizz.
 D.B. pizz.

924

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Hn. 1
Hn. 2
B. Tpt. 2
Tbn.
Hp.
Strykovič (Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

gold. Lurk-ing in loath-some sha-dows, quie-ter than a ser-pent's hiss. ly-ing in wait like a dead-ly snake I

934

The musical score for page 934, Act I, features a complex orchestration. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Horns (Hn. 1 and Hn. 2), and a Trombone (Tbn.). The string section consists of Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). A vocal soloist, Slykovitch (Bar.), is featured with the lyrics: "lust... and lis - ten for the sul - len tone, the queered...". The score includes various dynamic markings such as *mf*, *f*, and *mp*, and is characterized by intricate rhythmic patterns, particularly in the woodwinds.

941

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Tbn.

Hp.

Strykovich (Bar.)

Vln.

Vln.

Vla.

Vc.

D.B.

pitch to smear the Par - ty de - gene-rates. The per -

mp *f* *mp*

f *mp*

f *mp*

f *mp*

mp *f* *mp*

div. a 2 *mp*

f *mp*

f *mp*

f *mp*

mp *f* *mp*

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 110/456

948

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

Hn. 1 *mp*

Hn. 2 *mp*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Tbn. *mf*

Timp. *mf*

Hp.

Slykovich (Bar.) *p* ver-ted, the de-ceit-ful, the li-ars, and the cheats: Each shall be known by a Ju-das kiss. And the gha-st - ly Al - lu-ra. it galls that *f* *mf*

Vln. *mp* *f* *mp*

Vln. *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*^{vizz.} arco

D.B. *f* *mf*

962

The score consists of the following parts:

- Vocal:** Slykovich (Bar.) with lyrics: "I must her bid-ding do, and fake in-fat-u - a-tion with that cruel shrew. Yet it's the price I pay to bring her down do-o-o-o-o-o-o-o-".
- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trombone.
- Strings:** Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance markings include dynamics such as *f*, *mp*, and *pp*, and articulation like *pizz.* and *arco*. The vocal line features a melodic phrase with a long note at the end, marked with a fermata.

974

own, in-ex - orably down in-to the shud-de-ring sor-did depths... ..of hu-man muck and slime and sludge. And slow - ly I

984

$\bullet = 46$

Musical score for measures 984-993. The score includes parts for Flute 1 (Fl. 1), Horns 1 and 2 (Hn. 1, Hn. 2), Harp (Hp.), Strykovich (Bar.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Strykovich part includes the lyrics: "rise, I rise!". Dynamics include *f*, *p*, and *pp*. Performance markings include *div. a 2* and triplets.

994

Musical score for measures 994-1003. The score includes parts for Flute 1 (Fl. 1), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1 and 2 (Hn. 1, Hn. 2), Trombone (Tbn.), Harp (Hp.), Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). Dynamics include *p* and *pp*. Performance markings include *div. a 2* and triplets.

998

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

Hp.

Vln.

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

mp

f

p

p

p

mf

mp

p

$\text{♩} = 52$

Scene 3,1: Max's and Lana's love duet

1007

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hp.
Vln.
Vln.
Vla.
Vc.
D.B.

p < *mf* > *p* < *mf* > *p* < *mf* > *mf*

mf

mp < *f* > *mp* < *f* > *mp* < *f* >

1017

This musical score page includes the following parts and dynamics:

- Fl. 1 & 2:** Flutes 1 and 2, playing a melodic line with *mf* dynamics.
- Ob. 1 & 2:** Oboes 1 and 2, playing sustained notes with *p* and *mf* dynamics.
- B♭ Cl. 1 & 2:** Bass Clarinets 1 and 2, playing sustained notes with *p* and *mf* dynamics.
- Bsn. 1 & 2:** Bassoons 1 and 2, playing sustained notes with *p* and *mf* dynamics.
- Hn. 1 & 2:** Horns 1 and 2, playing sustained notes with *p* and *mf* dynamics.
- B♭ Tpt. 1 & 2:** Trumpets 1 and 2, playing sustained notes with *p* and *mf* dynamics.
- Tbn.:** Trombone, playing sustained notes with *p* and *mf* dynamics.
- Hp.:** Piano, playing a complex accompaniment with *mf* dynamics.
- Lana (Soprano):** Vocal line with lyrics "Max! Dar -" and *mf* dynamics.
- Vln. 1 & 2:** Violins 1 and 2, playing melodic lines with *mp*, *f*, and *mp* dynamics.
- Vla.:** Viola, playing sustained notes with *p* and *mf* dynamics.
- Vc.:** Violoncello, playing sustained notes with *p* and *mf* dynamics.
- D.B.:** Double Bass, playing sustained notes with *p* and *mf* dynamics.

1026

Hn. 1 *p* *mf* *p* *mf* *p* *mf*
 Hn. 2 *p* *mf* *p* *mf* *p* *mf*
 Tbn. *p* *mf* *p* *mf* *p* *mf*
 Hp.
 Max (Tenor) Hel - lo, dea - rest. Why are you so ob-sessed with this wild-life stuff a - ny - way?
 Lana (Soprano) ling! Per - fect ti-ming.
 Vln. *mp* *f* *p* *f* *p*
 Vln. *mp* *f* *p* *f* *p*
 Vla. *mf* *p* *mf* *p* *mf* *div. a 2*
 Vc. *mf* *p* *mf* *p* *mf* *mp*
 D.B. *mf* *p* *mf* *p* *mf* *mp*

1034

Bsn. 1 *mf*
 Perc. triangle *mf*
 Max (Tenor)
 Lana (Soprano) It's our Great In - he-ri-tance, Max. What's got-ten in-to you? You've al-ways ad-mired my work pro-tec-ting en-dan-gered crea-tures:
 Vln. *p*
 Vln. *p*
 Vla. *mf* *div. a 2*
 Vc. *mf*
 D.B. *mf*

1042

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Hn. 1

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2 *mf*

Tbn. *mf* *f*

Max (Tenor) *f* Pshaw! Deer-hart! *mp* What's with this a-ni-mal-na-ming fe-tish of yours a-ny-way? If I'm to make my mark on nu-clear

Lana (Soprano) like my lit-tle Deer-hart.

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

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

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

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

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

1050

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

Fl. 2 *p* *mf* *p* *mf*

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

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

Hn. 1 *mf* *p*

Hp. *f*

Max (Tenor) *f* e-ner-gy I must be the cen-ter of your at-ten-tion. *mp* Yes, well.

Lana (Soprano) *mp* You are, Max. You and our co-ming child.

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

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

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

Vc. *mf* *p*

D.B. *mf* *p*

1060

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

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

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

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mf*

Hp.

Max (Tenor) *p* I must get to the plant. *mf* I'm not yet di-rec-tor, but some day soon... (to.himself:) if I can a-void

Vln. *mp*

Vln. *p* *mf*

Vla. *p* *mf*

1066

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf*

Tbn. *p*

Hp. *f*

Max (Tenor)
 the poi-so-nous Sly-ko-vitch, I will prove my theo-ries that nu-clear re-ac-tors can work more ef-fi - cient-ly.

Lana (Soprano)
 You are

Vln. 1 *mp*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

1072

Hn. 1 *mf* *p* *mf* *p* *mf* *p*
 Hn. 2 *mf* *p* *mf* *p* *mf* *p*
 B \flat Tpt. 1 *p* *mf* *p* *mf* *p*
 B \flat Tpt. 2 *p* *mf* *p* *mf* *p*
 Tbn. *mf* *p* *mf* *p* *mf* *p*
 Hp. *mf* *p* *mf* *p* *mf* *p*
 Max (Tenor) Don't wor-ry, my dar - - - ling. Do you
 Lana (Soprano) ve - ry care - ful, aren't you Max? *mf*
 Vln. *mp* *f* *p* *mf* *p*
 Vln. *p* *mf* *p* *mf* *p*
 Vla. *p* *mf* *p* *mf* *p*
 Vc. *mf* *p* *mf* *p* *mf* *p*
 D.B. *mf* *p* *mf* *p* *mf* *p*

1079

Tbn. *mf*
 Timp. *mf*
 Max (Tenor) think I would let some-thing hap-pen to you? So-vi-et nuclear plants are safe, safe, they are per-fect-ly, per-fect-ly
 Vln. *mf*
 D.B. *mf*

1086

B♭ Cl. 1
 B♭ Cl. 2
 Tbn.
 Timp.
 Hp.
 Max (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

safe. And it's my job to pre-vent ac - ci-dents my next pro-mo-tion is

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

div. a 2

1092

B♭ Cl. 1
 B♭ Cl. 2
 Tbn.
 Hp.
 Max (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

ri - ding on it. Be-sides, we Com-mu-nists aren't like those ca - pi - ta - lists who

1098

$\text{♩} = 72$

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Tbn.

Timp.

Pno.

Max (Tenor)
 risk the lives of lo-cal in - ha-bi-tants. And now that Al-lu-ra is...

Lana (Soprano)
 Al - lu - - - - - ra!

Vln.

Vln.

Vla.

Vc.

D.B.

1104

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Pno.

Lana
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

Al - lu - - - - ra!

1108

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Timp.
Pno.
Max (Tenor)
Lana (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

mf
f
mf
mf
mf
mf

She is the plant's new di-rec-tor.

1112

Timp.
Max (Tenor)
Lana (Soprano)
Vln.
Vln.
Vla.
Vc.
D.B.

Don't wor-ry, don't wor-ry, La-na I can han-dle her I can han-dle her. —

So you

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

1120

The score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone), followed by the Harp and Piano. The vocal section features Max (Tenor) and Lana (Soprano). The bottom section includes strings (Violins 1 & 2, Viola, Cello, and Double Bass).

Woodwinds: Flutes 1 & 2 play a melodic line starting at measure 1120 with a *mf* dynamic. Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trumpets 1 & 2 provide harmonic support with *p* and *mf* dynamics.

Harps and Piano: The Harp and Piano play a rhythmic accompaniment, with the Harp playing a *mf* dynamic.

Vocalists: Max (Tenor) sings "To-mor-row! Un-til to-mor-row!" with dynamics *mp* and *f*. Lana (Soprano) sings "say, Max... Un-til to-mor-row? to-mor-row? to-mor-row!" with dynamics *mp* and *f*.

Strings: Violins 1 & 2, Viola, Cello, and Double Bass provide a steady accompaniment with dynamics ranging from *p* to *f*.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 128/456

1129

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone) and Percussion (Harp). The bottom section features vocal parts for Max (Tenor) and Lana (Soprano), and strings (Violins 1 & 2, Viola, Cello, and Double Bass). The score is marked with various dynamics such as *mf*, *p*, *mp*, and *pp*. The vocal parts have lyrics: "To mor row!". The piece begins with a complex woodwind and string introduction, followed by the vocal entry. The woodwinds and strings provide accompaniment throughout the scene.

$\text{♩} = 46$
Scene 3,2: Lana's monologue

1135

B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Hp.
 Lana (Soprano)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

p
pp
pp
mp
p
pp

Dear Max is am-bi-tious, though a litt-le bit happy - go - lucky

1144

Bsn. 1
 Hp.
 Lana (Soprano)
 Vln.

It has al-ways been part of his charm. Yet in a

1149

Bsn. 1 *mp*
 Bsn. 2 *mp*
 Hn. 1 *mp*
 Hn. 2 *mp*
 B♭ Tpt. 1 *mp*
 B♭ Tpt. 2 *mp*
 Tbn. *mp*
 Timp. *mp*
 Hp. *mf*
 Lana (Soprano) *mf*
 nu-clear sta - tion, happy go lucky could lead to ter-rib-le harm, But Al - lu - ra, *p*
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vc. *mp*
 D.B. *mp*

1155

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

mp She - De-vil of vault - ing am - bi - tion, will stop at no-thing at all to *f*

1160

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

be in the lime-light day and night, She craves po-wer and con-trol. In my work at the sta-tion and dur-ing our af-fair I

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

1167 $\text{♩} = 128$

B♭ Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Timp.
Pno.
Lana (Soprano)
Vc.
D.B.

learned she can be ruth - - less, ob - sessed with tech - no - lo - gy, in - sa - tiably - jea - lous, she dis-

1177

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Bs. Cl. 1 *mp*

Bs. Cl. 2 *mp*

Timp. *f* *mp* *f*

Lana (Soprano)
 dains fa - mi - ly and wild - life bi - o - lo - gy. When she scorned ha - ving a child,

Vln. *f* *mp* *f*

Vln. *f* *mp* *f*

Vla. *f* *mp*

Vc. *f* *mp* *f*

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

1185

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Bs. Tpt. 1 *mp* *f*

Bs. Tpt. 2 *mp* *f*

Tbn. *mp* *f*

Timp. *mp* *f*

Lana (Soprano)
 our bond was bro - ken for

Vln. *mp* *f*

Vln. *mp* *f*

Vla. *mp*

Vc. *mp*

D.B. *mp* *f*

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 135/456

1194

$\text{♩} = 46$

Ob. 1 *mp* *mf*

Hn. 1

B \flat Tpt. 1

B \flat Tpt. 2

Hp. *mp* *mp*

Lana (Soprano) ver. *p* An elk. And a fe-male brown bear! That's a rare sight. *div. a 2*

(Lana picks up the binoculars in order to see the animals)

Vln. *pp* *div. a 2*

Vln. *pp* *div. a 2*

Vla. *pp*

Vc. *pp*

1210

$\text{♩} = 108$

Fl. 1 *mp*

Tbn. *mf*

Timp. *mf*

Hp.

Pno. *mp* *f*

Vln. *pp* *mf*

Vln. *pp* *mf*

Vla. *pp* *mf*

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

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

1222

Musical score for measures 1222-1232. Instruments include Tbn., Timp., Pno., Vln., Vla., Vc., and D.B. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings like *mf* and *f*.

♩ = 84

1233

Scene 3,3: Lana's Lullaby

Musical score for measures 1233-1243. Instruments include Tbn., Timp., Bells, Hp., Pno., Lana (Soprano), Vln., Vla., Vc., and D.B. The score includes vocal lines for Lana and various instrumental parts with dynamic markings like *f*, *mf*, and *mp*.

Lana (Soprano) lyrics: *L*a - na, *S*vit - la - na, Stars are shin - ing down on you, and on the

1247

Tbn.

Bells

Hp.

Pno.

Lana (Soprano)
 co-ming child, on fo-rests green of hue. *div. a 2* The sweet earth glo-ries in the new, in spring and the un - seen in *div. mp*

Vln.

Vln.

Vla.

Vc. *p arco*

D.B. *p arco*

p

1262

B♭ Cl. 1

Tbn.

Bells

Hp.

Pno.

Lana (Soprano)
 you. *mf* La - na, Svit - la - na, Moon is shin - ing down on

Vln.

Vln. *mf*

Vln. *mf* *div. a 2*

Vla.

Vc. *mf* *pizz. 3*

D.B. *mf*

1269

= 84

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Bells

Hp.

Pno.

Lana
(Soprano)
you. Cas-ting her gent-le light, of the sof-test blue on you, the child, and Deer-hart too.

Vln.

Vln.

Vla.

Vc.

D.B.

1280

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Lana
(Soprano)

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

f

f

mp

mp

mp

Can
mf

arco

1287

Ob. 1
mp *f*

Ob. 2
mp *f*

B♭ Cl. 1
mp *f*

B♭ Cl. 2
mp *f*

Hn. 1
mp *f*

Hn. 2
f

B♭ Tpt. 1
f

B♭ Tpt. 2
f

Tbn.
mf

Lana
(Soprano)
that which we can't see _____ be true? *ff* La - na, Svit - la - na, Moon is

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

Vln.
mp *f* *mf*

Vla.
mp *f* *mf*

Vc.
mf

D.B.
mf

div. a 2

div. a 2

div. a 2

div. a 2

1299

This musical score page includes the following parts and markings:

- Ob. 1 & 2:** Oboe parts, both starting with a forte (*f*) dynamic.
- B♭ Cl. 1 & 2:** Clarinet parts, featuring sixteenth-note passages with a forte (*f*) dynamic.
- Bsn. 1 & 2:** Bassoon parts, both starting with a forte (*f*) dynamic.
- Hn. 1 & 2:** Horn parts, both starting with a forte (*f*) dynamic.
- B♭ Tpt. 1 & 2:** Trumpet parts, both starting with a forte (*f*) dynamic.
- Tbn.:** Trombone part, featuring triplet markings and a forte (*f*) dynamic.
- Bells:** Bells part, featuring triplet markings and a forte (*f*) dynamic.
- Hp.:** Harp part, featuring triplet markings and a forte (*f*) dynamic.
- Pno.:** Piano part, featuring sixteenth-note passages with a forte (*f*) dynamic.
- Lana (Soprano):** Vocal line with the lyrics "shin - ing down on you!".
- Vln.:** Violin parts, with the first violin marked "div. a 2" and a forte (*f*) dynamic.
- Vla.:** Viola part, featuring sixteenth-note passages with a forte (*f*) dynamic.
- Vc.:** Violoncello part, featuring sixteenth-note passages with a forte (*f*) dynamic.
- D.B.:** Double Bass part, featuring triplet markings and a forte (*f*) dynamic.

1304

This page of the musical score, numbered 1304, features a variety of instruments. The woodwind section includes two Oboes (Ob. 1 and 2), two Bassoons (Bsn. 1 and 2), two Horns (Hn. 1 and 2), two Trumpets in B-flat (B♭ Tpt. 1 and 2), and a Trombone (Tbn.). The brass section includes Bells. The keyboard section consists of a Harp (Hp.) and a Piano (Pno.). The string section includes Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into four measures. The woodwinds and strings play sustained notes, while the piano and harp play more active parts. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped with slurs and fingerings. The harp part consists of sustained chords. The brass instruments play sustained notes, with some featuring triplets. The strings play sustained notes, with some featuring triplets. The overall texture is dense and orchestral.

1308

This musical score page, numbered 1308, features a variety of instruments. The Flute 1 part begins with a sixteenth-note scale starting at measure 3, marked *mp*. The Bassoon 2 part has a sixteenth-note scale starting at measure 2, marked *mf*. The Piano part features a sixteenth-note scale in the right hand starting at measure 3, marked *mf*. The Violin and Viola parts have sustained notes with a *mp* dynamic. The Double Bass part has a sustained note with a *mp* dynamic. The Bells and Harp parts play chords with a *mf* dynamic. The rest of the instruments are silent.

1323

rit.

$\text{♩} = 32$

Scene 3,4: Choir of unseen voices

Fl. 1

Hn. 1

Pno.

UNSEEN CHOIR:

Nadia (Sopr.)

Yulia (Sopr.)

(Babusya) (mezzo)

Vln.

Vln.

Vla.

D.B.

A great star fell from hea-ven, bur - ning as it were a lamp and it fell

A great star fell from hea-ven, bur - ning as it were a lamp and it fell

A great star fell from hea-ven, bur - ning as it were a lamp and it fell

p

1332

Nadia (Sopr.)

Yulia (Sopr.)

(Babusya) (mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

u-pon the third part of the ri-vers, and u-pon the four-tains of wa-ters; and the name of the star is called Worm-wood, Cher - no - byl.

u-pon the third part of the ri-vers, and u-pon the four-tains of wa-ters; and the name of the star is called Worm-wood, Cher - no - byl.

u-pon the third part of the ri-vers, and u-pon the four-tains of wa-ters; and the name of the star is called Worm-wood, Cher - no - byl.

f

frc

$\text{♩} = 108$

1340 Scene 4,1: Meltdown starts (Max and Operator)

Bsn. 1
 Bsn. 2
 Tbn.
 Timp.
 B. Dr. *Gran cassa*
 Max (Tenor) *pp* (Scream:)Aargh! Aargh!
 Lana (Soprano) *ff* Aach!
 Nadia (Sopr.) *ff* And the third part of the wa-ters — be-came worm-wood and ma-ny-men died
 Yulia (Sopr.) *ff* And the third part of the wa-ters — be-came worm-wood and ma-ny-men died
 (Babusya) (mezzo) *ff* And the third part of the wa-ters — be-came worm-wood and ma-ny-men died
 Vln.
 Vln.
 Vc.
 D.B. *pp* *f*

1351

Bsn. 1
 Bsn. 2
 Tbn.
 Timp.
 S. Dr.
 B. Dr.
 Pno.
 Max (Tenor)
 Nadia (Sopr.)
 Yulia (Sopr.)
 (Babusya) (mezzo)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

Aargh!
 The A Z but-ton,
 of these wa-ters, be-cause they were made bit-ter.
 of these wa-ters, be-cause they were made bit-ter.
 of these wa-ters, be-cause they were made bit-ter.

(In control room at the nuclear plant)
 div. a 2

mf, *f*, *mp*

1360

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mp* *mf* *mf*

Bsn. 2 *mp* *mf* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *ff* *mp* *mf*

Timp. *mf* *mf*

S.Dr. *mf*

Pno. *ff*

Max (Tenor)
the A Z but-ton. What happe-ned to the A Z but-ton? The A Z But-ton!

Operator (Town Crier) (Tenor)
Sir, I've been

Vln. *mp* *mf* *mf*

Vln. *mp* *mf* *mf*

Vla. *mp* *mf* *mf*

Vc. *ff* *mp* *mf* *mf*

D.B. *ff* *mp* *mf* *mf*

1369

B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Timp.
 S.Dr.
 Operator
 (Town Crier)
 (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

pres - sing the A Z but-ton, *f* It should lo-wer the rods and bring down the odds of

1376

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.

S.Dr.

Operator
(Town Crier)
(Tenor)

o-ver-hea - ting. But the A Z but-ton is ca - put, eve-ry-thing eve-ry-thing is hea-ting up.

Vln.

Vln.

Vla.

Ve.

D.B.

1386

This musical score page includes the following parts and their corresponding musical notation:

- Fl. 1 & 2:** Flutes, playing staccato notes with a forte (*f*) dynamic.
- Ob. 1 & 2:** Oboes, playing staccato notes with a forte (*f*) dynamic.
- B♭ Cl. 1 & 2:** Bass Clarinets, playing staccato notes with a forte (*f*) dynamic.
- Bsn. 1 & 2:** Bassoons, playing a rhythmic pattern with *mf* and *f* dynamics, including sixteenth-note passages.
- Hn. 1 & 2:** Horns, playing staccato notes with a forte (*f*) dynamic.
- Tbn.:** Trombone, playing staccato notes with *mf* and *f* dynamics.
- Timp.:** Timpani, playing a rhythmic pattern with *f* and *mf* dynamics.
- S.Dr.:** Snare Drum, playing a rhythmic pattern with *mf* and *f* dynamics.
- Max (Tenor):** Solo part with lyrics: "No! No! You un-der-stand no-thing. Switch off the cool-ing sys-tems NOW!". The lyrics are written below the staff with a forte (*f*) dynamic marking.
- Vln. 1 & 2:** Violins, playing a sustained chord with *pp* (pianissimo) dynamics.
- Vla.:** Viola, playing a sustained chord with *pp* dynamics.
- Vc.:** Violoncello, playing a complex rhythmic passage with *f* and *mf* dynamics, including *pizz.* and *f* arco markings.
- D.B.:** Double Bass, playing a rhythmic pattern with *f* and *mf* dynamics.

1397

Bsn. 1
 Bsn. 2
 Tbn.
 Timp.
 S.Dr.
 Max (Tenor)
 Operator (Town Crier) (Tenor)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

If cold wa-ter hits the hot re - ac-tor there will be un - mi-ti-gat-ed dis - as - ter.
 But sir the safe - ty pro -

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

1407

Musical score for Act I, page 153/456, starting at measure 1407. The score includes parts for Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Tbn., Timp., S.Dr., Max (Tenor), Operator (Town Crier) (Tenor), Vln. 1 & 2, Vla., Vc., and D.B. The vocal parts have lyrics: "I'm the expert here fol-low my or-ders!" and "ce-dures... But sir,".

1414

(sung offstage by Nadia and Yulia)

B♭ Tpt. 1

B♭ Tpt. 2

Operator
(Town Crier)
(Tenor)

sir, we're ris-king melt-down! And look at the Do-si-me - ters... Dosimeters:
Ee ah ee ah bees and rems and

Vln.

Vln.

Vla.

Vc.

D.B.

1423

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Timp.

S.Dr.

Operator
(Town Crier)
(Tenor)

Sir, sir, fire - men are need - ed. There's smoke and more down in the core.

Nadia
(Sopr.)

Yulia
(Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

1447

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Timp.
 S.Dr.
 Cym.
 Pno.
 Max (Tenor)
 Operator (Town Crier) (Tenor)
 Vln. 1
 Vln. 2
 Vla.
 Ve.
 D.B.

No, no, hea-vens, NO! Con - tain-ment,
 we a-lect the po-pu-la - tion? DOSIMETERS:
 this is what we diag - nose. A le-thal dose for those too close

f, *mp*, *pizz.*

1457

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.

S.Dr.

Max (Tenor)

Nadia (Sopr.)

Yulia (Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

mp

f

mf

p


arco

man. There's no point in o-ver-re-act - ing. Show some res-traint.

Ee ah ee_ rems and rads and becs count we.

Scene 4,3: Allura and Slykovitch

at the plant HQ on the phone

 = 96

1464

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Timp.
Cym.
Allura (Mezzo)
Slykovitch (Bar.)
Vln.
Vln.
D.B.

f
f
f
f
f
mf
f
f
f
f
f
f
f
f
f
f
f
f
mf
mf
f
f
mf
f
f
mf

What in the hell is go-ing on?
we heard an un-god-ly blast all the way o-ver here
Yes,
pizz.
mf

1485

The musical score for Act I, page 162/456, starting at measure 1485, features the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Horn 1, and Trombone 1 & 2. The woodwinds play melodic lines with dynamic markings such as *f* and *mp*.
- Strings:** Violin 1 & 2, Viola, Violoncello, and Double Bass. The strings provide harmonic support with various articulations like *pizz.* and *pizz. arco*, and dynamics including *f*, *p*, and *mp*.
- Percussion:** Timpani, playing rhythmic patterns.
- Vocal Parts:**
 - Allura (Mezzo):** "in ma-te-ri-al and per-son-nel I have to put up with these ser-vile creeps with" (dynamic *mp*)
 - Strykovich (Bar.):** "(murmurs) Of course, Ma-dame ("my love - ly")" (dynamic *mf*)

The score is written in a key signature of two flats and a 4/4 time signature. The vocal parts are in Italian.

1505

Musical score for measures 1505-1510. The score includes parts for Bsn. 1, Bsn. 2, Hn. 1, B♭ Tpt. 1, Timp., Strykovich (Bar.), Vln., Vla., Vc., and D.B. The lyrics for Strykovich are: "Wo-men should be at home ha-ving ba-bies, not bully-ing lo-yal com-rades like my - self. She will". Dynamic markings include *f*, *mp*, *mf*, and *f*. Performance instructions include *pizz.*, *arco*, and *div. a 2*.

1516

Musical score for measures 1516-1521. The score includes parts for Fl. 1, Ob. 1, B♭ Cl. 1, Tbn., Timp., Strykovich (Bar.), Vln., Vla., Vc., and D.B. The lyrics for Strykovich are: "need to be cured of her per - ver-sions. But now is the mo-ment to bring down that o - ver-wee-ning Smir-nov, pre-ten-tious prig.". Dynamic markings include *mf*, *f*, and *mp*. Performance instructions include *mf* and *f*.

1526

$\text{♩} = 108$

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Pno.

Slykovitch (Bar.)

Vln.

Vln.

Vla.

Vc.

D.B.

mf

f

f

mf

f

f

mf

mf

f

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

f

pp *f* *pp* *f*

f

pp *f* *pp* *f*

I Sly-ko-vitch of the sha-dows, will see that Max-ym gets his just de-serts. One life two lives

mf

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

f

pp *f* *pp* *f*

f

pp *f* *pp* *f*

f

1547

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.
B. Dr.
Cym.
Pno.
Slykovich (Bar.)
Vln.
Vln.
Vla.
Vc.
D.B.

pos - si - bly more. If's for the grea - ter good, you see. The num - ber has no-thing to do with me.

p, *mf*, *sfz p*, *f*, *div. a 2*, *div. a 2*

1560

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tbn. *mf*

Timp. *mf*

S.Dr.

Cym. *mf*

Pno. *f*

Operator (Town Crier) (Tenor)

strong for hu-mans to fight. *f* The ra-ging in-fer-no's spe-wing chunks of gra-phite fla-ming in-to the night. *f*

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

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

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

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

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

1569

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

S.Dr.

Pno.

Operator
(Town Crier)
(Tenor)

Vc.

D.B.

mp

mf

the
mf

fi-re-figh-ters face tru-ly ter-ri-ble ob - sta-cles from all the ra-di-o - ac-tive par - ti-cles.

Detailed description: This is a page from a full score for a musical production. The page is numbered 1569 in the top left corner. It contains musical notation for various instruments and a vocal line. The instruments listed on the left are: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., S.Dr., Pno., Operator (Town Crier) (Tenor), Vc., and D.B. The vocal line is for the Operator (Town Crier) in a Tenor part. The lyrics are: "the fi-re-figh-ters face tru-ly ter-ri-ble ob - sta-cles from all the ra-di-o - ac-tive par - ti-cles." The vocal line starts with a rest, followed by the lyrics. The music is in 4/4 time and features a complex harmonic structure with many accidentals. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is arranged in a standard orchestral format with staves for each instrument and a vocal line.

1575

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

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

B♭ Cl. 1 *f mf* *f* *mp* *f*

B♭ Cl. 2 *f mf* *f* *mp* *f*

Hn. 1 *mp* *f* *mp*

Hn. 2 *mp* *f* *mp*

B♭ Tpt. 1 *f mf* *f* *mp* *f* *mf*

B♭ Tpt. 2 *f mf* *f* *mp* *f* *mf*

Tbn. *mp* *f* *mp*

Cym.

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

Max (Tenor) *f*
 Then call for he-li-cop-ters. Drop bags of sand! And mo-bi-lize the ro-bots, i-di-ot!

Operator (Town Crier) (Tenor) *mp*
 Should we a- left the po-pu-la - tion?

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

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

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

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

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

1585

The musical score consists of the following parts:

- Fl. 1**: Flute 1, starting with *mf* dynamics.
- Fl. 2**: Flute 2, starting with *mf* dynamics.
- Ob. 1**: Oboe 1, starting with *mf* dynamics.
- Ob. 2**: Oboe 2, starting with *mf* dynamics.
- B♭ Cl. 1**: Bass Clarinet 1, playing a melodic line with sixteenth-note patterns.
- B♭ Cl. 2**: Bass Clarinet 2, starting with *mf* dynamics.
- Pno.**: Piano, starting with *mf* dynamics.
- Max (Tenor)**: Tenor part with lyrics: "Are you mad, young man? I'm the spe-cia-list here. There's ab-so-lute-ly no cause for panic." Dynamics include *mf*.
- Allura (Mezzo)**: Mezzo-soprano part with lyrics: "How". Dynamics include *mp*.
- Vln.**: Violins, with dynamics ranging from *mf* to *mp*.
- Vla.**: Viola, with dynamics ranging from *mf* to *mp*.
- Vc.**: Violoncello, with dynamics ranging from *mf* to *mp* pizz.
- D.B.**: Double Bass, starting with *mf* dynamics.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 176/456

1622

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with *mf* dynamic.
- Ob. 1 & 2:** Oboe parts with *mf* dynamic.
- Bs. Cl. 1 & 2:** Bass Clarinet parts with *mf* dynamic.
- Bsn. 1 & 2:** Bassoon parts with *mf* and *mp* dynamics.
- Hn. 1 & 2:** Horn parts with *mf* and *mp* dynamics.
- Tbn.:** Trombone part with *mf* and *mp* dynamics.
- Timp.:** Timpani part with *mf* and *mp* dynamics.
- B. Dr. & Cym.:** Bass Drum and Cymbal parts with *mf* and *mp* dynamics.
- Hp.:** Harp part.
- Pno.:** Piano part.
- Allura (Mezzo):** Vocal line with lyrics: "guil - ty. Men will see of what I'm made Let Smir-nov burn for his ob - stre-pe-rous acts and more. It's for the grea-ter good you see The num-ber has no-thing to do with me." Dynamics include *mp* and *mf*.
- Slykovich (Bar.):** Bass line with lyrics: "more. It's for the grea-ter good you see The num-ber has no-thing to do with me." Dynamics include *mp* and *mf*.
- Vln. 1 & 2:** Violin parts with *mf* dynamic.
- Vla.:** Viola part with *mf* and *mp* dynamics.
- Vc.:** Violoncello part with *mf* and *mp* dynamics.
- D.B.:** Double Bass part with *mf* and *mp* dynamics.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 177/456
Scene 4,5: Robot scene (Allura,
robots sung offstage by Nadia, Yulia and Bear)

1630

♩. = 96

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

Timp.

Hp.

Pno.

Allura (Mezzo)
girl - friend La - na with him

Nadia (Sopr.)
ROBOTS
We are the fa-mous So-vi-et Ro-bots

Yulia (Sopr.)
We are the fa-mous So-vi-et Ro-bots

Kuzma (Town Crier) (Tenor)
We are the fa-mous So-vi-et Ro-bots

Vln.

Vln.

Vla.

Vc.

D.B.

163 $\text{♩} = 96$ $\text{♩} = 96$ $\text{♩} = 96$ $\text{♩} = 96$

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tbn.

Bells

Pno.

Allura
(Mezzo)

and Sly-ko-vitch
mf

I have to put up with these ser-vile creeps
f *p* *f* *p*

Robots

Yulia
(Sopr.)

In - ven-ted to walk on Mars. But men for-got that

(Babusya)
(mezzo)

In - ven-ted to walk on Mars. But men for-got that

Nadia
(Sopr.)

In - ven-ted to walk on Mars. But men for-got that

Vln.

Vln.

Vla.

Vc.

D.B.

f *p*

1644 ♩ = 96 ♩. = 96 ♩ = 96

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tbn.

Bells

Pno.

Allura (Mezzo)

Yulia (Sopr.)

(Babusya) (mezzo)

Nadia (Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

mf with cru-shes at eve-ry turn

Robots

But in this si-tu-a-tion Sly-ko-vitch will fit my de-signs su-perb-

there it's cold, and here it's bla-zing hot!

there it's cold, and here it's bla-zing hot!

there it's cold, and here it's bla-zing hot!

mp arco

mp arco

mp arco

mp

mp

1654

$\bullet = 96$

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tbn.

Pno.

Allura (Mezzo)
ly

Yulia (Sopr.)
Robots
So why are we haul - ing gra-phite with a ra-di-o - ac-tive half life of thou-sands of years, thou-sands of years, *mp*

(Babusya) (mezzo)
So why are we haul - ing gra-phite with a ra-di-o - ac-tive half life of *f* thou-sands of years, thou-sands of years, *mp*

Nadia (Sopr.)
So why are we haul - ing gra-phite with a ra-di-o - ac-tive half life of *f* thou-sands of years, thou-sands of years, *mp*

Vln. *pizz.*

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D.B.

1661

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Pno.

Yulia (Sopr.)

(Babusya) (mezzo)

Nadia (Sopr.)

Vln.

Vln.

Vla.

Vc.

f

f

f

f

Robots

thou-sands of years! when all o-ur peers are hea-ded for space and the lime - - light?

p *mf*

thou-sands of years! when all o-ur peers are hea-ded for space and the lime - - light?

p *mf*

thou-sands of years! when all o-ur peers are hea-ded for space and the lime - - light?

1668 ♩ = 96 ♩. = 96 ♩ = 96

Fl. 1 *mf*

Fl. 2 *mf*

Tbn.

Bells *f*

Pno.

Yulia (Sopr.) *mp* We're loo-king for dan-ge-rous hot - spots, there don't seem a-ny that are not. But Robots Robots

(Babusya) (mezzo) *mp* We're loo-king for dan-ge-rous hot - spots, there don't seem a-ny that are not. But

Nadia (Sopr.) *mp* We're loo-king for dan-ge-rous hot - spots, there don't seem a-ny that are not. But

Vln.

Vln.

Vla.

Vc.

D.B.

1675 $\bullet = 96$

B♭ Cl. 1 *mf*
 B♭ Cl. 2 *mf*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2 *f*
 Tbn. *f*
 Bells *f mf*
 Pno.
 Yulia (Sopr.) *Robots*
 we can cope with i - so-topes and ra-di-o-ac-tive what - not.
 (Babusya) (mezzo)
 we can cope with i - so-topes and ra-di-o-ac-tive what - not.
 Nadia (Sopr.)
 we can cope with i - so-topes and ra-di-o-ac-tive what - not.
 Vln. *arco f*
 Vln. *arco*
 Vla. *arco*
 Vc. *arco*
 D.B. *f*

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 185/456

1691

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Bells

S.Dr.

Hp.

Pno.

Operator
(Town Crier)
(Tenor)

Yulia
(Sopr.)

Babusya
(mezzo)

Nadia
(Sopr.)

Vln.

Vln.

Vla.

Vc.

D.B.

The ro-bots

...break down...

Robots

soft boots in - ven - ted to wahl... wahl... wahl... kon marrrrs.

soft boots in - ven - ted to wahl... wahl... wahl... kon marrrrs.

soft boots in - ven - ted to wahl... wahl... wahl... kon marrrrs.

arco pizz. arco

arco pizz. arco

arco pizz. arco

arco pizz.

1699

The score is divided into several systems. The first system includes woodwinds: Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, and Trumpet 1 and 2. The second system includes S.Dr. and Hp. The third system includes the Operator (Tenor) and three vocal soloists: Yulia (Soprano), Babusya (mezzo), and Nadia (Soprano). The fourth system includes Violin 1 and 2, Viola, and Cello.

Operator (Tenor): Robots they can't cope Robots

Yulia (Soprano): Did they for-get... fore-go... for-got... for - fate uu-rrr - a-ni-ummmm Two three - i i i i i i i i

Babusya (mezzo): Did they for-get... fore-go... for-got... for - fate uu-rrr - a-ni-ummmm Two three - i i i i i i i i

Nadia (Soprano): Did they for-get... fore-go... for-got... for - fate uu-rrr - a-ni-ummmm Two three - i i i i i i i i

Violins: pizz. arco pp

Viola: pizz. arco pp

Cello: pizz. arco pp

1710

B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Bells
 Hp.
 Pno.
 Operator (Town Crier) (Tenor)
 Yulia (Sopr.)
 (Babusya) (mezzo)
 Nadia (Sopr.)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

...with ir - ra-di-a - ted smoke
 Robots
 We're the fah... fah fah.. fah... fink-spots in - ven-ted to walk om
 We're the fah... fah fah.. fah... fink-spots in - ven-ted to walk om
 We're the fah... fah fah.. fah... fink-spots in - ven-ted to walk om

f, *mf*, *p*, *pizz.*, *arco*

1719

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

S.Dr. *mf*

Operator (Town Crier) (Tenor)

If left un - hee-ded things might get worse

Yulia (Sopr.)

ars... zars... zars... zars... But rrr roent-gen rayzz may end our dayzz

Babusya (mezzo)

ars... zars... zars... zars... But rrr roent-gen rayzz may end our dayzz

Nadia (Sopr.)

ars... zars... zars... zars... But rrr roent-gen rayzz may end our dayzz

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

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

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

Vc. *f* *arco*

D.B. *f*

♩ = 108

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 190/456
Scène 4,6: Act I finale, Meltdown

1739 (Operator/Cryer, Max, Soldier, Firefighters)

Musical score for measures 1739-1748. Instruments include Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, S.Dr., Hp., Operator (Town Crier) (Tenor), Vln., Vla., Vc., and D.B. The score features vocal lines for the Operator and Max, and instrumental accompaniment. Dynamics include *mp*, *f*, *mf*, and *p*. The tempo is marked as ♩ = 108.

Operator (Town Crier) (Tenor): Men must go down be - low in - to the Hea - vy Wa - ter to turn the valves and cut off the flow. O - ther - wise,

Vc. *mp* arco

1749

♩ = 112

Musical score for measures 1749-1758. Instruments include Hn. 1, Hn. 2, Tbn., S.Dr., Hp., Pno., Max (Tenor), Operator (Town Crier) (Tenor), Vln., Vla., Vc., and D.B. The score features vocal lines for Max and the Operator, and instrumental accompaniment. Dynamics include *mf*, *p*, and *mp*. The tempo is marked as ♩ = 112.

Max (Tenor): Boy, you've got a mad fi - xa - tion.

Operator (Town Crier) (Tenor): thou - sands and thou - sands may die. Shouldn't we *mp* - lert the po - pu - la - tion?

1760

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *f*

Tbn. *f*

Pno. *mf*

Max (Tenor)
 Don't stoke their fears. Just of-fer sa-la-mi and vod-ka. When the time is right we'll air sound bites, Harm-less and re-as-

Vln. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

1773

This page of the musical score, rehearsal mark 1773, features a complex orchestration. The woodwind section (Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Tbn.) plays a rhythmic pattern of sixteenth notes, marked with a forte (*f*) dynamic and slurs. The brass section (Bsn. 1 & 2, Tbn., Timp., B. Dr., Cym.) provides a rhythmic accompaniment, with the bassoon and timpani parts marked *ff*. The string section (Vln. I & II, Vla., Vc., D.B.) plays a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *ff*. The voice part (Max, Tenor) begins with the lyrics "sur - ing." and is marked with a forte (*f*) dynamic.

1793

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Tpt. 1 *f*

Timp. *mf*

B. Dr. *mf*

Cym. *mf*

operator/
town crier
(tenor) *mf*

8 there is no-thing to fear: *mf* Our So-vi-et re-ac-tors are safe. There's ex-tra sa-la-mi and vod-ka.

Vln. *mp* *f*

Vln. *mp* *f*

Vla. *f*

Vc. *f*

D.B. *mp*

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1812

Musical score for measures 1812-1821. The score includes parts for Bsn. 1, Bsn. 2, Tbn., Timp., S.Dr., Pno., Max (Tenor), operator/town crier (tenor), Vln., Vln., Vla., Vc., and D.B. The vocal parts have lyrics: "rades, is well and fine, Eve - ry - thing is per - fect - ly fine." and "Men, we're".

1821

Musical score for measures 1821-1829. The score includes parts for Bsn. 1, Bsn. 2, Tbn., Timp., S.Dr., Pno., Max (Tenor), Vc., and D.B. The vocal part has lyrics: "ask - ing for vo - lun - teers. The task is hard, but there are re - wards if you".

1834

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trombone) and strings (Violins 1 & 2, Viola, Violoncello, and Double Bass). The piano part is shown in grand staff notation. The vocal parts include Max (Tenor) and Soldier (Nadia) (Soprano). The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked with a common time signature (C). The lyrics for the vocal parts are: "Then we will go, For our comrades and for the Motherland! In to danger we will". The dynamic marking *mf* is present in the Trombone part.

1842

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.
 B. Dr.
 Cym.
 Pno.
 Max (Tenor)
 Soldier (Nadia) (Sopr.)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

mf
f
ff
f
ff
ff
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp

There's no cause for pa - nic!
 go!

1858

Hn. 1

Hn. 2

Pno.

firefighter (extra) (mezzo)
pro - mised dach - as and big cars.

Soldier (Nadia) (Sopr.)
pro - mised dach - as and big cars.

Firefighter (Yulia) (Sopr.)
pro - mised dach - as and big cars.

(Babusya) (mezzo)
pro - mised dach - as and big cars.

Vc.

D.B.

1863

Hn. 1

Hn. 2

Pno.

firefighter (extra) (mezzo)
In - to dan - ger we will go. We plunge in - to

Soldier (Nadia) (Sopr.)
In - to dan - ger we will go. We plunge in - to

Firefighter (Yulia) (Sopr.)
In - to dan - ger we will go. We plunge in - to

(Babusya) (mezzo)
In - to dan - ger we will go. We plunge in - to

Vln.

Vln.

Vc.

D.B.

1869

Hn. 1

Hn. 2

Pno.

firefighter (extra) (mezzo)
Hea - vy Wa - ter to close the valves from dan - ger's

Soldier (Nadia) (Sopr.)
Hea - vy Wa - ter to close the valves from dan - ger's

Firefighter (Yulia) (Sopr.)
Hea - vy Wa - ter to close the valves from dan - ger's

(Babusya) (mezzo)
Hea - vy Wa - ter to close the valves from dan - ger's

Vla.

Vc.

D.B.

1875

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
Tbn.
Timp.
B. Dr.
Cym.
Pno.
Max (Tenor)
firefighter (extra) (mezzo)
Soldier (Nadia) (Sopr.)
Firefighter (Yulia) (Sopr.)
(Babusya) (mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

There's no cause for pa - nic! No cause for way.

ff *pp* *ff* *pp* *ff*

1882

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone), followed by percussion (Tympani, Bass Drum, Cymbals, and Piano). The vocal section features Max (Tenor) and four soloists: firefighter (extra mezzo), Soldier (Nadia, Soprano), Firefighter (Yulia, Soprano), and (Babusya, mezzo). The bottom section includes strings (Violins 1 & 2, Viola, Cello, and Double Bass). The score is marked with various dynamics such as *f*, *mf*, *ff*, and *pp*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is indicated by a metronome marking of 1882. The score includes a variety of musical notations, including slurs, accents, and dynamic markings.

1888

The musical score is arranged in a standard orchestral format. The top section includes brass instruments: Bsn. 1 and 2, Hn. 1 and 2, B♭ Tpt. 1 and 2, and Tbn. The piano part (Pno.) is shown with both treble and bass staves, featuring a complex rhythmic accompaniment with sixteenth-note patterns and sixteenth rests. Below the piano are four vocal parts: firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and Babusya (mezzo). The bottom-most staff is the Double Bass (D.B.). The lyrics for the vocalists are: "on the roof and haul fie - ry graph - ite far a -".

1893

The musical score is arranged in a standard orchestral layout. The top section includes brass instruments: Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, and Tbn. The piano part is split into two staves. Below the piano are four vocal soloists: firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and Babusya (mezzo). The bottom section includes strings: Vc. and D.B. The score is in a key with one flat and a 4/4 time signature. The vocal parts enter in the second measure with the lyrics "way. Our boots are mel - ting". The piano and string parts feature a rhythmic accompaniment of eighth notes, with sixteenth-note patterns in the piano's right hand and double basses. The brass instruments play a melodic line with some rests. The dynamic marking *mf* is present in the string parts.

1898

The musical score is arranged in a standard orchestral format. The top section includes brass instruments: Bsn. 1 and 2, Hn. 1 and 2, B♭ Tpt. 1 and 2, and Tbn. The piano part is split into two staves. Below the piano are four vocal soloists: firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and (Babusya) (mezzo). The bottom section includes Vc. and D.B. The score features a complex rhythmic pattern with many sixteenth notes and rests, and includes lyrics for the vocalists.

through, and our wet - suits fast de - cay. But the tasks are

through, and our wet - suits fast de - cay. But the tasks are

through, and our wet - suits fast de - cay. But the tasks are

through, and our wet - suits fast de - cay. But the tasks are

1904

Score for Act I, page 208/456. The score includes parts for Horns 1 and 2, Piano, four vocalists (Firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and (Babusya) (mezzo)), Violins 1 and 2, Viola, Violoncello, and Double Bass. The vocalists sing the lyrics: "all es - sen - tial ones. and we'll not run a -". The instrumental parts include a piano accompaniment with sixteenth-note patterns and string parts with a *mf* dynamic marking.

1909

This musical score page includes the following parts and markings:

- Orchestra:** Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombone, Piano (Pno.), Violins 1 & 2, Viola, Violoncello (Vc.), and Double Bass (D.B.).
- Vocalists:** Max (Tenor), firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and (Babusya) (mezzo).
- Dynamic Markings:** *f* (forte) is used extensively across the orchestral parts.
- Performance Indicators:** *way.* is written for the vocalists.
- Lyrics:** The word "There's" appears under the Tenor part.
- Notation:** The score features complex rhythmic patterns, including sixteenth-note runs in the piano and double bass, and long melodic lines with slurs in the strings and brass.

1914

This musical score page includes the following parts and dynamics:

- Flutes (Fl. 1, 2):** *f* (forte)
- Oboes (Ob. 1, 2):** *f* (forte)
- Bass Clarinets (B♭ Cl. 1, 2):** *f* (forte)
- Horn 1 (Hn. 1):** *f* (forte)
- Bass Trombone (B♭ Tpt. 1):** *f* (forte)
- Timpani (Timp.):** *ff* (fortissimo)
- Bass Drum (B. Dr.):** *ff* (fortissimo)
- Cymbals (Cym.):** *ff* (fortissimo)
- Piano (Pno.):** *ff* (fortissimo)
- Max (Tenor):** no cause for pa - nic! Let peo - ple en - joy their week - end strolls.
- Violins (Vln.):** *ff* (fortissimo) and *pp* (pianissimo)
- Viola (Vla.):** *ff* (fortissimo) and *pp* (pianissimo)
- Violoncello (Vc.):** *ff* (fortissimo) and *pp* (pianissimo)
- Double Bass (D.B.):** *ff* (fortissimo)

1921

This musical score page includes the following parts and markings:

- Woodwinds:** Fl. 1 & 2, Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Tbn.
- Drum Kit:** Timp., B. Dr., Cym.
- Piano:** Pno.
- Vocal:** Max (Tenor) with lyrics: "I have eve-ry-thing un-der con-trol!"
- Strings:** Vln. (Violins), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass).

Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo) throughout the score.

1939

The score is for Act I, page 213/456, starting at rehearsal mark 1939. It features a full orchestral score and vocal parts. The orchestral parts include:

- Woodwinds:** Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Tbn., Timp., B. Dr., Cym.
- Piano:** Pno. (with sixteenth-note accompaniment)
- String Ensemble:** Vln. I & II, Vla., Vc., D.B. (with dynamic markings *p*, *f*, *mf*)

The vocal parts include:

- Slykovitch (Bar.)**: Two lives, three lives,
- firefighter (extra) (mezzo)**: dach - as and big cars. But what on earth are
- Soldier (Nadia) (Sopr.)**: dach - as and big cars. But what on earth are
- Firefighter (Yulia) (Sopr.)**: dach - as and big cars. But what on earth are
- (Babusya) (mezzo)**: dach - as and big cars. But what on earth are

The score includes dynamic markings (*p*, *f*, *mf*) and articulation marks (accents, slurs) throughout.

1944

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Tbn.), percussion (Timp., B. Dr., Cym.), and piano (Pno.). The piano part features a complex, rhythmic accompaniment with sixteenth-note patterns. Below the piano are the vocal parts: Slykovitch (Baritone), Firefighter (extra) (mezzo), Soldier (Nadia) (Soprano), Firefighter (Yulia) (Soprano), and (Babusya) (mezzo). The vocal lines are in a common time signature and feature lyrics in English. The bottom section includes strings (Vln., Vla., Vc., D.B.). Dynamics are indicated by *f* (forte) and *p* (piano) markings throughout the score.

Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Timp.
B. Dr.
Cym.
Pno.
Slykovitch (Bar.)
firefighter (extra) (mezzo)
Soldier (Nadia) (Sopr.)
Firefighter (Yulia) (Sopr.)
(Babusya) (mezzo)
Vln.
Vln.
Vla.
Vc.
D.B.

three or four, just for
they when all the hounds of hell are
they when all the hounds of hell are
they when all the hounds of hell are
they when all the hounds of hell are

1949

The musical score consists of the following parts:

- Bsn. 1**: Bassoon 1, starting with a *p* dynamic and moving to *f* in the second measure.
- Bsn. 2**: Bassoon 2, starting with a *p* dynamic and moving to *f* in the second measure.
- Hn. 1**: Horn 1, playing a sustained note.
- Hn. 2**: Horn 2, playing a sustained note.
- B^b Tpt. 1**: Trumpet 1, playing a sustained note.
- B^b Tpt. 2**: Trumpet 2, playing a sustained note.
- Tbn.**: Trombone, playing a sustained note.
- Timp.**: Timpani, playing a sustained note.
- B. Dr.**: Bass Drum, playing a sustained note.
- Cym.**: Cymbal, playing a sustained note.
- Pno.**: Piano, playing a complex rhythmic pattern with sixteenth notes and sixteenth rests.
- Slykovitch (Bar.)**: Baritone soloist, singing "each task, one, two,".
- firefighter (extra) (mezzo)**: Mezzo-soprano, singing "loose and our skin just slides a -".
- Soldier (Nadia) (Sopr.)**: Soprano, singing "loose and our skin just slides a -".
- Firefighter (Yulia) (Sopr.)**: Soprano, singing "loose and our skin just slides a -".
- (Babusya) (mezzo)**: Mezzo-soprano, singing "loose and our skin just slides a -".
- Vc.**: Violoncello, playing a complex rhythmic pattern with sixteenth notes and sixteenth rests.
- D.B.**: Double Bass, playing a sustained note.

The score includes dynamic markings (*p*, *f*) and articulation marks (accents) throughout.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 216/456

1954

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.

B. Dr.

Cym.

Pno.

Slykovitch (Bar.)
three lives pos - sib - ly more. It's

firefighter (extra) (mezzo)
way Our fa - ces have nu - clear

Soldier (Nadia) (Sopr.)
way Our fa - ces have nu - clear

Firefighter (Yulia) (Sopr.)
way Our fa - ces have nu - clear

(Babusya) (mezzo)
way Our fa - ces have nu - clear

Vln.

Vln.

Vla.

Vc.

D.B.

All the truths we cannot see, Act I, Full Score (in usual transpositions), page 217/456

1959

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.

B. Dr.

Cym.

Pno.

Strykovich (Bar.)
all for sci - ence, sure - ly you see.

firefighter (extra) (mezzo)
tans. Our in - sides are co - ming out.

Soldier (Nadia) (Sopr.)
tans. Our in - sides are co - ming out.

Firefighter (Yulia) (Sopr.)
tans. Our in - sides are co - ming out.

(Babusya) (mezzo)
tans. Our in - sides are co - ming out.

Vln.

Vln.

Vla.

Vc.

D.B.

1965

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.

Pno.

Slykovitch (Bar.)

firefighter (extra) (mezzo)

Soldier (Nadia) (Sopr.)

Firefighter (Yulia) (Sopr.)

(Babusya) (mezzo)

Vln.

Vln.

Vla.

Vc.

D.B.

The num - - - ber has

But the task is an es - sen - tial one!

But the task is an es - sen - tial one!

But the task is an es - sen - tial one!

But the task is an es - sen - tial one!

1970

Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Pno.
 Slykovitch (Bar.)
 Firefighter (extra) (mezzo)
 Soldier (Nadia) (Sopr.)
 Firefighter (Yulia) (Sopr.)
 Babusya (mezzo)
 Vln.
 Vln.
 Vla.
 Vc.
 D.B.

no - thing, has no - thing to do with me.
 And we'll not run a - way!
 And we'll not run a - way!
 And we'll not run a - way!
 And we'll not run a - way!

1976

Musical score for the 1976 section, featuring multiple instruments and vocal parts. The score is divided into four measures, with a key signature change from 4/4 to 2/4 in the final measure. The instruments include Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Hp., Pno., Bird whistle, Electric arch sound, Firefighter (extra) (mezzo), Soldier (Nadia) (Sopr.), Firefighter (Yulia) (Sopr.), and Babusya (mezzo). The vocal parts have lyrics: "way!". The Hp. and Pno. parts feature complex rhythmic patterns with triplets and are marked *ppp*. The Bird whistle part is marked *pp*. The Vln. parts feature complex rhythmic patterns with triplets and are marked *ppp*. The Vc. part features a complex rhythmic pattern with triplets.

1980

Musical score for the 1980 section, featuring Hp., Pno., Bird whistle, Electric arch sound, and Vln. parts. The score is divided into four measures, with a key signature change from 4/4 to 2/4 in the final measure. The Hp. and Pno. parts feature complex rhythmic patterns with triplets and are marked *ff*. The Bird whistle part features a complex rhythmic pattern with triplets. The Vln. parts feature complex rhythmic patterns with triplets and are marked *ff*.