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# Map-Makers of the Collective Unconscious

## (Everyone's A Poet These Days)

Alex Mackay

Written for players of the BBC Scottish Symphony Orchestra and Royal Conservatoire of Scotland for Dream On! – a performance of new work responding to William Shakespeare's 'A Midsummer Night's Dream' on 23<sup>rd</sup> April 2016; the 400<sup>th</sup> anniversary of his death.

This piece is scored for;

Flute 1 (doubling piccolo)  
Flute 2  
2 oboes  
Clarinet in B flat 1  
Clarinet in B flat 2 (doubling bass clarinet in B flat)  
Soprano saxophone in B flat  
Alto saxophone in E flat  
Bassoon 1  
Bassoon 2 (doubling contrabassoon)

2 horns in F  
2 trumpets in B flat  
2 trombones  
Tuba

Percussion 1  
Percussion 2

Harp

4 first violins  
4 second violins  
3 violas  
3 cellos  
2 double basses

Electronic choir (from laptop)  
Recorded speech (from laptop)

This score is written in C, with the piccolo, contrabassoon and double bass parts at written pitch (piccolo sounding one octave above and contrabassoon/double basses sounding one octave below).

## Notes on the score

### *Flutes, bars 253-260*

These notes are multiphonics; suggested fingerings are provided in each instrument's part.

### *Percussion*

The percussion section contains two stations of instruments; each player is primarily stationed one station each, however they will both have to travel to the other station at one point (each) in the piece. The setup is as follows;

#### **STATION 1 (primarily player 1)**

Vibraphone, tam-tam, suspended ride and crash cymbals  
(standard pair of vibraphone mallets, standard pair of drumsticks, a pair of soft and a pair of medium mallets suitable for the tam-tam and cymbals)

#### **STATION 2 (primarily player 2)**

3 tom-toms (high, mid and low), suspended ride and crash cymbals, orchestral bass drum  
(standard pair of drumsticks, pair of large mallets suitable for bass drum)

The numbers on the percussion staves indicate what instruments and sticks the player will be using in that section. These are as follows;

#### **PLAYER 1**

**1** – Vibraphone and tam-tam; this requires one pair of vibraphone mallets in one hand and a soft tam-tam mallet in the other. The two instruments must be positioned so that the player is able to play both in quick succession.

**2** – Crash cymbal played with mallets.

**3** – Vibraphone and cymbals; this requires one pair of vibraphone mallets in one hand and a drumstick in the other; the instruments must be positioned so that the player is able to play both in quick succession.

**4** – Vibraphone; vibraphone mallet in each hand.

**5** – Cymbals and bass drum **at station 2**; drumstick in each hand. The two instruments must be positioned so that the player is able to play both in quick succession.

**6** – Tam tam played with medium mallets

## PLAYER 2

1 – Tom-toms, cymbals and bass drum; all played with drumsticks. The instruments must be positioned so that the player is able to play both in quick succession.

2 – Tam-tam **at station 1** played with medium mallets.

3 – Tom-toms, cymbals and bass drum (as in 1).

4 – Bass drum played with mallets.

### *Viola and cello divisi passages*

Note that in these passages, the top line should be played by instruments 1 and 2 of the section, with the bottom line played by the third instrument of the section. The viola chords from bar 216 and through section D are divided among the three instruments (each instrument playing one note, no double stops)

### *Electronic choir and recorded speech (laptop)*

The piece features a fixed audio track which is played over loudspeakers, consisting of two main elements; a recorded speech ('The Lunatic, the lover and the poet' monologue as delivered by Theseus in A Midsummer Night's Dream) and a 'choir' of computer generated voices. This is synchronised to the material played by orchestra, and the conductor will be provided with a click-track in order to aid synchronisation. In section D, addition audio cues in the click-track will be used for added clarity towards the re-entry of the orchestral instruments so the conductor does not need to count through the purely electronic passage. Whilst the track is designed to run continuously without intervention, it will be supervised during performance by the composer, who can nudge the tempo up and down slightly in order to keep it in time if necessary.

Notation for the 'choir' and speech elements is included as a guide; the choir parts are notated with exact rhythm and pitch where appropriate, and at times where there is less of a clear rhythmic and/or pitch element, guidance is given using text and symbols. The voices do sing text, however this has been omitted from the conductor's score to avoid confusion and clutter (there are often many layers of text sung simultaneously). The speech is notated using a wavy line where each phrase occurs within a bar, with the text written above in a box. Note that in section D, the textual descriptions of the voice track do not directly correspond to the bars over which they are placed; they are simply there to give an approximate indication of the progression of the passage, and should not be used as cues in relation to the entry of the string instruments in at bar 243 (as mentioned before, the click track will provide additional cues).

For any further queries, feel free to contact the composer directly at [alex davidmackay@gmail.com](mailto:alex davidmackay@gmail.com)

# Map-Makers of the Collective Unconscious

(Everyone's A Poet These Days)

William Shakespeare  
& about 226,000 others

Alex Mackay

A

♩ = 115

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Flute 1 (doubling piccolo)
- Flute 2
- 2 Oboes
- Clarinet in B $\flat$  1
- Clarinet in B $\flat$  2 (doubling Bass Clarinet)
- Soprano Saxophone
- Alto Saxophone
- Bassoon 1
- Bassoon 2 (doubling Contrabassoon)
- 2 Horns in F
- 2 Trumpets in B $\flat$
- 2 Trombones
- Tuba
- Percussion 1 (Vibraphone)
- Percussion 2 (Torn-torns, bass drum and cymbals; Crash cymbal)
- Harp
- 4 Violins (I)
- 4 Violins (II)
- 3 Violas
- 3 Cellos
- 2 Double Basses
- Electronic Choir
- Recorded Speech

The score features a variety of musical notations, including dynamics such as *fff* (fortissimo), articulation like accents and slurs, and complex rhythmic patterns with triplets and sextuplets. The tempo is marked as quarter note = 115. The recorded speech part at the bottom is indicated to last approximately 16 seconds.

Lovers and madmen have such seething brains,  
More cool reason ever comprehends  
The lunatic, the lover and the poet  
Are of imagination all compact

approx 16 secs



20

Picc. Fl. Ob. Cl. B. Cl. Sop. Sax. Alto Sax. Bsn. Obsn.

Hr. Tpt. Tbn. Tba.

Vib. Perc.

Tam-tam *mp* Vibraphone *fff*

Hp.

E♭ F G A# B  
B♭ C D1

Vln. I Vln. II Vla. Vc. Cb.

Choir

28

Picc.  
 Fl.  
 Ob.  
 Cl.  
 B. Cl.  
 Sop. Sax.  
 Alto Sax.  
 Bsn.  
 Obsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Tba.  
 Vib.  
 Perc.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
 Choir

To Cl.  
 To Bsn.  
 B#  
 ff  
 p

33

Picc. *p* *f* To Fl.

Fl. *p* *f*

T.-t. *f* *pp* *ff*

Tam-tam

Cymbals  
2 Crash cymbal

Perc. *f*

Hp.

Vln. I *p* *f* div. pizz.

Vln. II *p* *f* div. pizz.

Vla. *p* *f* div. pizz.

Vc. *p* *f* div. pizz.

*p* *ff*

Choir

Build up of many layers of voices

*p* *ff*





59

Fl. *f* *mp*

Oboe *f* *mp*

Hn. *mp* *ff*

Tbn. *mp* *ff*

Tba. *mp* *ff*

Vibraphone *f* *ff*

Perc. *ff*

Harp *ff*

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Choir *ff*

Dynamic markings: *f*, *mp*, *ff*

Articulation: *acc.*

Performance instructions: *mf*, *ff*

Chord diagram: EbFGAb, EbCDE

This musical score page contains measures 66 through 80. The instruments and parts are as follows:

- Flutes (Fl.):** Two staves. Both play a melodic line with triplets. The first measure is marked *f* (forte), and the second measure is marked *mp* (mezzo-piano).
- Oboe (Ob.):** One staff. Plays a melodic line with triplets, marked *f* in the first measure.
- Vibraphone (Vib.):** One staff. Features a *f* dynamic marking and includes specific cymbal instructions: "Cymbals" (with a bracket), "Ride cymbal", and "Crash cymbal".
- Percussion (Perc.):** One staff. Shows a dynamic change from *mp* to *f*.
- Violins (Vln. I, II):** Two staves. Violin I plays a melodic line with slurs, while Violin II plays a rhythmic accompaniment.
- Viola (Vla.):** One staff. Plays a rhythmic accompaniment.
- Violoncello (Vc.):** One staff. Plays a rhythmic accompaniment.
- Double Bass (Cb.):** One staff. Plays a rhythmic accompaniment.
- Choir:** Two staves. The top staff is marked with a rehearsal mark **80** and contains a complex chordal texture. The bottom staff provides a bass line for the choir.

73

Fl. *f* *p* *mf* *f*

Fl. *f* *p* *ff* *p* *mf* *f*

Ob. *f* *p* *mf* *f*

Cl. *f* *p* *ff* *mf* *f*

Cl. *f* *p* *ff* *mf* *f*

Sop. Sax. *f* *p* *ff* *mf* *f*

Alto Sax. *f* *p* *ff* *mf* *f*

Bsn. *f* *p* *ff* *mf* *f*

Bsn. *f* *p* *ff* *mf* *f*

Hn. *f* *ff* *mp* *f*

Tpt. *f* *ff* *mf* *f*

Tbn. *f* *ff* *mp* *f*

Tba. *f* *ff* *mf* *f*

Cym. *ff* *f* *mf* *f*

Perc. *ff* *p* *f*

Hp. *ff*

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

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

Vla. *f*

Vc. *f*

Cb. *f*

Choir *f*

Speech *f*

Such shaping fantasies that apprehend, more than cool reason ever comprehends

79

This page of the musical score, numbered 10 and starting at measure 79, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line with a dynamic marking of *mp* and a *sfz* (sforzando) marking. It includes triplet and 4:3 phrasing slurs.
- Oboe (Ob.):** Features a melodic line with a dynamic marking of *mp* and a *f* marking. It includes a 4:3 phrasing slur.
- Clarinet (Cl.):** Features a melodic line with a dynamic marking of *mp < ff*.
- Saxophone (Sop. Sax., Alto Sax.):** Features melodic lines with a dynamic marking of *mp < ff*.
- Bassoon (Bsn.):** Features melodic lines with a dynamic marking of *mp < ff*.
- Horn (Hn.):** Features melodic lines with a dynamic marking of *mp < f*.
- Trumpet (Tpt.):** Features melodic lines with a dynamic marking of *mp < f*.
- Trombone (Tbn.):** Features melodic lines with a dynamic marking of *mp < f*.
- Tuba (Tba.):** Features melodic lines with a dynamic marking of *mp < f*.
- Percussion (Perc.):** Includes a *Crash cymbal* marking and a *ff* dynamic marking.
- Violin (Vln. I, Vln. II):** Features melodic lines with a dynamic marking of *f*.
- Viola (Vla.):** Features melodic lines with a dynamic marking of *f*.
- Violoncello (Vc.):** Features melodic lines with a dynamic marking of *f*.
- Contrabass (Cb.):** Features melodic lines with a dynamic marking of *f*.
- Choir:** Features a vocal line with a dynamic marking of *f*.



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

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

Cl. *p* *f* *mp* *ff* *mp* *ff*

Sop. Sax. *p* *f* *p* *f*

Alto Sax. *p* *f* *p* *f*

Bsn. *p* *f* *mp* *f* *mf* *fp* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Vib. *p* *f*

Perc. *mf* *ff* *p* *mp* *p*

Hp. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Choir

Speech

*Gr* *E♭F#* *D#* *E♭* *D#*

Cymbals  
Ride cymbal

The lunatic, the lover and the poet are of imagination all compact

100

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

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

Cl. *mp* *ff* *mp* *ff*

Sop. Sax. *p* *f* *p* *f*

Alto Sax. *p* *f* *p* *f*

Bsn. *mf* *fp* *f* *mf* *fp* *f* *mf*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Vib. *mp* *p* *mf* *p*

Cym. *mp* *p* *mf* *p*

Hp. *F# G#*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Choir



This page of a musical score, page 14, begins at measure 105. It features a variety of instruments and a choir. The woodwinds (Flutes, Oboes, Clarinets, Saxophones, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections are active, with dynamic markings such as *mp*, *f*, *ff*, *p*, *fp*, and *mf*. The percussion section includes Vibraphone and Cymbals. The strings (Violins I and II, Viola, Violoncello, Contrabass) and Harp provide harmonic support. The Choir part is at the bottom of the page. The score is written in a complex rhythmic style with frequent changes in meter and dynamic contrast.

110

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *ff* *p*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Bsn. *fp* *ff* *pp*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Vib. *p*

Cym. *p* *ff* Bass Drum

Hp. *pp* *B-F-G-A-H* *B-C-D-E*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

Choir *ff*

This page contains the musical score for measures 118 through 121. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes (Fl.):** Two staves, both playing a rhythmic eighth-note pattern starting in measure 118. Dynamics are *pp*.
- Oboe (Ob.):** One staff, playing a melodic line starting in measure 120. Dynamics are *mp*. Includes the instruction "unis."
- Clarinets (Cl.):** Two staves, playing a melodic line starting in measure 120.
- Soprano Saxophone (Sop. Sax.):** One staff, playing a rhythmic eighth-note pattern.
- Alto Saxophone (Alto Sax.):** One staff, playing a rhythmic eighth-note pattern.
- Bassoons (Bsn.):** Two staves, playing a melodic line starting in measure 120.
- Vibraphone (Vib.):** One staff, playing sustained chords.
- Bass Drum (B. D.):** One staff, playing a pattern of snare-like sounds. Includes the instruction "Tam-tam" and a circled number "2".
- Harpsichord (Hp.):** Two staves, playing a rhythmic pattern with triplets.
- Vin. I (Vln. I):** One staff, playing sustained chords. Dynamics are *pp*.
- Vin. II (Vln. II):** One staff, playing sustained chords. Dynamics are *pp*.
- Viola (Vla.):** One staff, playing a melodic line starting in measure 120. Dynamics are *mp*.
- Violoncello (Vc.):** One staff, playing a melodic line starting in measure 120.
- Contrabass (Cb.):** One staff, playing a melodic line starting in measure 120.
- Choir:** Two staves at the bottom, playing block chords.

The score is in 4/4 time and features various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). The key signature has one sharp (F#).

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

- Flutes (Fl.):** Two staves. The first staff has a *f* dynamic marking. The second staff has a *ff* dynamic marking. A *To Picc.* instruction is present above the second staff.
- Oboe (Ob.):** One staff with a *f* dynamic marking. A *div.* instruction is present above the staff.
- Clarinets (Cl.):** Two staves. The first staff has a *f* dynamic marking. The second staff has a *ff* dynamic marking. A *To B. Cl.* instruction is present above the second staff.
- Soprano Saxophone (Sop. Sax.):** One staff.
- Alto Saxophone (Alto Sax.):** One staff.
- Bassoons (Bsn.):** Two staves. The first staff has a *f* dynamic marking. The second staff has a *ff* dynamic marking. A *To Obsn.* instruction is present above the second staff.
- Horn (Hn.):** One staff.
- Trumpet (Tpt.):** One staff.
- Trombone (Tbn.):** One staff.
- Tuba (Tba.):** One staff.
- Vibraphone (Vib.):** One staff with a *ff* dynamic marking.
- Tam-tam (T.-t.):** One staff with a *f* dynamic marking.
- Harpsichord (Hp.):** Two staves with a *ff* dynamic marking.
- Violin I (Vln. I):** One staff with a *f* dynamic marking.
- Violin II (Vln. II):** One staff with a *f* dynamic marking.
- Viola (Vla.):** One staff with a *f* dynamic marking. A *div.* instruction is present above the staff.
- Violoncello (Vc.):** One staff with a *f* dynamic marking. A *div.* instruction is present above the staff.
- Double Bass (Cb.):** One staff with a *f* dynamic marking. A *div.* instruction is present above the staff.
- Choir:** Two staves at the bottom of the page.

128 **C** ♩ = 80

Sop. Sax. *mf* *p*

Alto Sax. *mf* *p*

Choir *p*

141

Sop. Sax. *mf* *mp* *f* *mf*

Alto Sax. *mp* *mf* *mp* *f* *mf*

Hp. *mf*

Choir

E#F#GAA#  
B#C#D#

153

Sop. Sax. *mp* *f*

Alto Sax. *mp* *f*

Hp. *f* *mp*

Choir *f*

E# A# B#

162 Bass Clarinet in Bb *mp*

Sop. Sax. *f* *mf*

Alto Sax. *f* *mf*

Hp. *mf* *f*

Choir *mf*

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

167

Picc. *ff* 3.2 *p* *p* *p* *f* *p*

Fl. *ff* 3.2 3

Ob. *ff* 3.2 3

Cl. *ff* 3.2 3

B. Cl. *ff* 3 *p* *mf*

Sop. Sax. *f* *mf* *f* *mf*

Alto Sax. *f* *mf* 5 *f* *mf*

Bsn. *ff* 3.2 3

Cbsn. *ff* 3

Hn. *ff* 3 3

Tpt. *ff* 3 3.2 3.2

Tbn. *ff* 3 3.2 3.2

Tba. *ff* 3 3.2

5 [Crash cymbal]  
Cymbals and bass drum

Cym. *fff* 3

Perc. *fff* 3

Hp. *ff* *mf* *mf* *mf*

Chords: *G# D#*, *F#*, *D#*, *C# B# D#*, *E#*, *A#*, *D#*, *C#*

Vin. I *fff* *un. snc.* 3.2 3

Vin. II *fff* 5 5 5 5

Vla. *fff* *un. snc.* 3.2

Vc. *fff* *col legno battuto* 3.2 3 3

Cb. *fff* *col legno battuto* 3.2 3 3

Choir *mf* *snc.*

One sees more devil's than vast hell can hold

Speech *mf*

172

Picc. *p* *f* *ff* 4.3 *p* *p* *p*  
 Fl. 4.3 *p* *p* *p*  
 Ob. 3.2 *ff*  
 Cl. 4.3 *ff*  
 B. Cl. *mp* *p* *mp*  
 Sop. Sax. *ff* *mf*  
 Alto Sax. *ff* *mf*  
 Bsn. 4.3  
 Obsn. 4.3  
 Hn. 4.3  
 Tpt. 4.3  
 Tbn. 4.3  
 Tba. 4.3  
 Cym. 4.3  
 Perc. 4.3  
 Hp. *D#* *b* *b* *G#* *A#* *E#* *F#* *B#* *C#* *B#* *A#* *D#* *E#* *F#* *G#* *A#* *D#*  
 Vin. I *8va* 3 3 3  
 Vin. II 5 3  
 Vla. 4.3  
 Vc. 4.3  
 Cb. 4.3  
 Choir *8va*  
 Speech *That is the madman*

Fl. *p* *f* *mp* *ff* 4:3 *p* *p* *p* *p* *f*  
 Ob. *p* *f* *mp* *ff* *mp*  
 Cl. *ff* *mp*  
 B. Cl. *ff* *mp*  
 Sop. Sax. *f* *mf*  
 Alto Sax. *mf*  
 Bsn. *mf*  
 Obsn. *mf*  
 Hn. *mf*  
 Tpt. *mf*  
 Tbn. *mf*  
 Tba. *mf*  
 Cym. *mf*  
 Perc. *mf*  
 Hp. *mf*  
 Vin. I *mf*  
 Vin. II *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *mf*  
 Choir *mf*  
 Speech *mf*

The lover all as frantic



184

Picc. *mp* *mp* *mp* *ff* *p* *mp*

Fl. *mp* *mp* *mp* *ff* *p* *mp*

Ob. *ff* *p.f* *mp*

Cl. *ff* *p* *mp*

B. Cl. *ff* *mp*

Sop. Sax. *ff* *mf*

Alto Sax. *ff* *mf*

Bsn. *ff* *mf*

Cbsn.

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Cym.

Perc. *ff*

Hp. *f* *ff* *mf*

Vln. I. *p* *fff* (slide to bottom of fingerboard)

Vln. II. *mp* *fff* (slide to bottom of fingerboard)

Vla. *mp* *fff* (slide to bottom of fingerboard)

Vc. *mp* *fff*

Cb. *mp* *fff*

Choir *f*

Speech *f*

Sees Helen's beauty in a brow of Egypt!

189

Picc. *mp mp mp mp mp mp ff* 3 3.2  
 Fl. *mp mp mp mp mp mp ff* 3 3.2  
 Ob. *f mp f ff* 3.2 3  
 Cl. *f mp f ff* 3 3  
 B. Cl. *ff* 3 3  
 Sop. Sax. *ff* 3 *mf*  
 Alto Sax. *ff*  
 Bsn. *ff* 3 3.2  
 Obsn. *ff* 3 3.2  
 Hn. *ff* 3 *p ff* 3 3  
 Tpt. *ff* 3 *p ff* 3 3  
 Tbn. *ff* 3 *p* 3  
 Tba. *ff* 3 3.2  
 Cym. *ff* 3 3.2 *Bass drum*  
 Perc. *ff* 3 3.2  
 Hp. *f* 3 3  
 Vin. I *mp ff p ff* 3 3 8va  
 Vin. II *mp ff p ff* 3 3  
 Vla. *mp ff p ff* 3 3  
 Vc. *ff* 3 3  
 Cb. *ff* 3 3  
 Choir *f*  
 Speech *The lover* 7/7 2/4 4/4

194

Picc. *p* *mp* *ff* *p* *mp*

Fl. *p* *mp* *ff* *p* *mp*

Ob. *p* *ff* *mp* *f* *mp*

Cl. *mp* *ff* *mp*

B. Cl. *mp* *ff* *mp*

Sop. Sax. *ff* *mf*

Alto Sax. *mf* *ff* *mf*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Cym. *ff*

Perc. *ff*

Hp. *mf* *f* *mf*

Vln. I. *mp* *fff* *p* *fff*

Vln. II. *fff* *p* *fff*

Vla. *fff* *p* *fff*

Vc. *fff*

Cb. *fff*

Choir

Speech *The madman*

199

This page of a musical score, numbered 199 and 25, contains the following parts and markings:

- Picc.:** Flute part with *ff* dynamics and triplet markings.
- Fl.:** Flute part with *ff* dynamics and triplet markings.
- Ob.:** Oboe part with *f*, *p*, and *ff* dynamics, and a *unis.* instruction.
- Cl.:** Clarinet part with *ff* dynamics and triplet markings.
- B. Cl.:** Bass Clarinet part with *ff* dynamics and triplet markings.
- Sop. Sax.:** Soprano Saxophone part with *ff* dynamics.
- Alto Sax.:** Alto Saxophone part with *ff* dynamics.
- Bsn.:** Bassoon part with *f*, *ff* dynamics, and triplet markings.
- Obsn.:** Bassoon part with triplet markings.
- Hn.:** Horn part with *ff* dynamics and triplet markings.
- Tpt.:** Trumpet part with *ff* dynamics and triplet markings.
- Tbn.:** Trombone part with *ff* dynamics and triplet markings.
- Tba.:** Trombone part with *ff* dynamics and triplet markings.
- Cym.:** Cymbal part with *ff* dynamics.
- Perc.:** Percussion part with *fff* dynamics.
- Hp.:** Harp part with *ff* dynamics and various chordal markings.
- Vln. I:** Violin I part with *mp*, *fff*, and *p* dynamics.
- Vln. II:** Violin II part with *mp*, *fff*, and *p* dynamics.
- Vla.:** Viola part with *p* and *fff* dynamics.
- Vc.:** Violoncello part with triplet markings.
- Cb.:** Contrabass part with triplet markings.
- Choir:** Choir part with vocal lines and lyrics.

Ploc. *mf* *ff*  
 Fl. *mf* *ff*  
 Ob. *mp* *ff* *unis.*  
 Cl. *f* *ff*  
 B. Cl. *f* *ff*  
 Sop. Sax. *f* *ff*  
 Alto Sax. *f* *ff*  
 Bsn. *f* *ff*  
 Obsn. *f* *ff*  
 Hn. *ff* *p* *ff*  
 Tpt. *ff* *p* *ff*  
 Tbn. *ff* *p* *ff*  
 Tba. *ff* *p* *ff*  
 Cym. *ff*  
 Perc. *fff*  
 Hp. *fff*  
 Vln. I *mp* *fff* *p* *fff*  
 Vln. II *mp* *fff* *p* *fff*  
 Vla. *mp* *fff* *p* *fff*  
 Vc. *fff*  
 Cb. *fff*  
 Choir *fff*  
 Speech *Devil*

208

Picc.  
 Fl.  
 Ob. div.  
 Cl.  
 B. Cl.  
 Sop. Sax.  
 Alto Sax.  
 Bsn.  
 Obsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Tba.  
 Cym.  
 Hp.  
 Vln. I.  
 Vln. II.  
 Vla.  
 Vc.  
 Cb.  
 Choir

Musical score for measures 208-211. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Baritone Saxophone, Contrabass, Horns, Trumpets, Trombones, Tuba, Cymbals, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass, and Choir. The music is in 4/4 time and features complex rhythmic patterns with slurs, ties, and dynamic markings like *ff* and *f*.

Ploc. *ff* 6  
 Fl. *ff* 6  
 Ob. *ff* unis. 8<sup>va</sup> 6  
 Cl. *ff* 6  
 B. Cl. *ff* 6  
 Sop. Sax. *ff*  
 Alto Sax. *ff*  
 Bsn. *ff* 6  
 Obsn. *ff* 6  
 Hn. *ff* 3  
 Tpt. *ff* 3  
 Tbn. *ff* 3  
 Tba. *ff* 3  
 Cym. *ff* 3  
 Perc. *p* *ff* 3  
 Hp. *mp* A $\sharp$  B C D E F G A A $\sharp$  B C D E F G A $\sharp$   
 Vln. I *ff* unis. 6  
 Vln. II *pp* *ff* 3  
 Vla. *ff* div. 3  
 Vc. *ff* 3  
 Cb. *ff* 3  
 Choir  
 Speech *Lovers, madmen, Helen's, devil's*





30 E 6 ♩ = 210 / ♪ = 110

261 Tam-lam

T.-t. *pppp*

Vln. I *p* sul pont. gliss.

Vln. II *p* sul pont. gliss.

Cb. *p* sul pont.

Choir

High register rhythmic block chords accompanied by asynchronous, sliding-pitch single lines

Such tricks      Such tricks hath      Such tricks hath strong      Such tricks hath strong im      a      g

Speech



269

Obsn. *p* *pp*

Tba. *p*

T.-t. *pp* *ppp*

Perc. Bass Drum *pp*

Hp. *p* *mf* 4:3

Vln. I *pp* gliss.

Vln. II *pp* gliss.

Cb. *mp* *p* *pp* sul pont. nat.

Choir

(All voices swell together)

na      Such tricks hath strong imagination      That      That if      That if it      That if it would      That if it would but

Speech

277

B. Cl. *mp*

Alto Sax. *mp*

Cbsn. *mp* *p*

Tbn. *mp* *8<sup>va</sup> p*

Tba. *mp* *8<sup>va</sup> p*

T.-I. *p* *pp*

B. D. *p*

Hp. *mp* *f*

Vln. I. *gliss.* *nat.* *gliss.*

Vln. II. *gliss.* *nat.* *gliss.*

Vc. *mp*

Cb. *mp* *p* *sul pont.*

Choir

Speech

That if it would but apprehend      That if it would but apprehend some      That if it would but apprehend some joy      [It]      [It comprehends]

Ob. *solo* *mf*

B. Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *unis.* *mf*

Tbn. *mf*

Tba. *mf*

T-t. *mp*

B. D. *mp*

Hp. *mp* *f*

Vln. I *gliss.*

Vln. II *gliss.* *mf*

Vc. *p* *mf*

Cb. *mf* *nat.*

Choir *mf*

Speech

It comprehends some of that It comprehends some bringer of that joy

294

Fl.

Ob.

B. Cl.

Sop. Sax.

Alto Sax.

Bsn.

Cbsn.

Hn.

Tbn.

Tba.

T.-I.

B. D.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

Choir

Speech

*p*

*mf*

*mp*

*gliss.*

*sul pont.*

*nat.*

increasing random fragments of speech

Or in the right

302

Fl. *f*

Ob. *f*

B. Cl. *f* *mp*

Sop. Sax. *f*

Alto Sax. *f*

Bsn. *mp* *f*

Cbsn. *mp* *f* *mp*

Hn. *f*

Tbn. *f* *mp*

Tba. *mp* *f* *mp*

T.-T. *mf*

B. D. *mp* *mf*

Hp. *f* *ff*

Vln. I. *mf* *bliss*

Vln. II. *mf* *f* *gliss.*

Vla. *mf* *f* *mp* *sul pont.*

Vc. *mf* *f* *mp* *sul pont.*

Cb. *mp* *f* *mp* *sul pont.*

Choir *mf* layers of low, distorted voice

Speech *mf* Imagining some fear

309

Piccolo

This page contains a musical score for a Piccolo and various instruments. The score is divided into several systems:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), and Contrabassoon (Obsn.).
- Brass:** Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), and Timpani (T.-I.).
- Percussion:** Bass Drum (B. D.).
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Choir:** A choir part with lyrics.
- Speech:** A line for spoken text.

The score includes various musical notations such as dynamics (e.g., *f*, *mp*, *mf*, *ff*), articulation (e.g., *gliss.*, *arco*, *unis.*), and performance instructions (e.g., *col legno battuto*, *div.*, *3*, *5*). A key signature change is indicated by a box:  $\begin{matrix} \text{E|F|G|A|} \\ \text{B|C|D|} \end{matrix}$ . The time signature changes from 4/4 to 7/8.

How easy

is a bush

Speech

Picc. *ff* *mf*  
 Fl. *ff* *mf*  
 Ob. *ff* *mf* unis.  
 Cl. *ff* *mf*  
 B. Cl. *ff* *mf*  
 Sop. Sax. *ff* *mf*  
 Alto Sax. *ff* *mf*  
 Bsn. *ff* *mf*  
 Obsn. *ff* *mf*  
 Hn. *ff* *mf*  
 Tpt. *ff* *mf* unis.  
 Tbn. *ff* *mf*  
 Tba. *ff* *mf*  
 T.-T. *ff* *f*  
 B. D. *ff* *f*  
 Hp. *mf* *fff*  
 Vin. I *gliss.* *ff* *f*  
 Vin. II *div.* *ff* *f*  
 Vla. *div.* *ff* *f*  
 Vc. *nat.* *ff* *f*  
 Cb. *ff* *f*  
 Choir *mf* *ff* *f*  
 Speech *supposed* *a bear!*

327

Picc. Fl. Ob. Cl. B. Cl. Sop. Sax. Alto Sax. Bsn. Obsn. Hn. Tpt. Tbn. Tba. T.-t. B. D. Hp. Vln. I. Vln. II. Vla. Vc. Cb. Choir

Musical score for a symphony orchestra and choir, starting at measure 327. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Cymbals, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass, and Choir. The music is in 4/4 time and features various dynamics such as *ff* (fortissimo) and *fff* (fortississimo). Performance instructions include *sul pont.*, *nat.*, *div.*, *col legno battuto*, and *arco*. The score is divided into systems, with a double bar line and repeat sign at the end of the page.



Picc. *fff*  
 Fl. *fff*  
 Ob. *fff*  
 Cl. *fff*  
 B. Cl. *fff*  
 Sop. Sax. *fff*  
 Alto Sax. *fff*  
 Bsn. *fff*  
 Obsn. *fff*  
 Hn. *fff* div.  
 Tpt. *fff*  
 Tbn. *fff*  
 Tba. *fff*  
 T.-I. *fff*  
 B. D. *fff*  
 Hp. *mf*  
 Vln. I. *fff* solo *mp*  
 Vln. II. *fff*  
 Vla. *fff*  
 Vc. *fff*  
 Cb. *fff*  
 Choir *fff* Dense block chord Solo voice *mp*  
 Speech single frozen fragment