

THE SIBYL OF CUMAE (2001)

Music by Edward Dudley Hughes

Text by Tom Lowenstein

commissioned by the Brighton Festival

for

mezzo soprano

flute (doubling piccolo & alto flute)

clarinet (doubling bass clarinet)

violin

cello

piano

1 percussion player:

**(2 octaves crotales, vibraphone, marimba,
glockenspiel, bass drum, 4 tomtoms,
5 temple blocks, suspended cymbal)**

double bass

first performance: 19 May 2001

St Nicholas Church, Brighton

Brighton Festival

Louise Mott, mezzo-soprano

The New Music Players conducted by Patrick Bailey

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The Sibyl was priestess of Apollo, through whose mouth the god sang in a shrine at the Graeco-Roman settlement at Cumae, south-west Italy. Like her sisters at the earlier oracle at Delphi, the Cumaean Sibyl was a visionary whose prophetic utterances were not infrequently used to guide state policy. Much of our knowledge of this world comes from Virgil, Ovid and other ancient poets and historians who evoke the Sibyl's often painful possession by Apollo and her arduous spirit journeys to the underworld.

The Sibyl of Cumae is a work in eight sections, or eight separate monologues, treating different aspects of the Sibyl's mind and history, though together, these 'scenes' or 'panels' might represent, or appear to represent, one skein. At the centre of each scene there is some narrative and/or drama, though the text itself is in varying degrees fragmentary and allusive. One unifying element is the Sibyl of Cumae's preoccupation with time. She has been given near-immortality by Apollo, and can thus look back over a thousand years of mortality: this is balanced by demands on her to predict the future which she alone will live to observe being worked out.

The first section is a Ritual Invocation in the nature of a Greek chorus, introducing Apollo, god of sun, light, music. But he is also a dark and unintelligible force, a usurper in that he takes over, at Cumae, from the cult of Demeter, an earlier, dark earth goddess. A quieter, contextualising interlude follows, to provide a visual impression of Cumae. The Sibyl's sanctuary lies within a mountainous outcrop which stands alone in flat coastal country. Inland a little way are the Phlegrean Fields. These are smouldering volcanic pits giving off sulphur fumes which suggest hell just underfoot. Section 3 represents the beginning of the Sibyl's more expressive monologue. She describes how the god casually and *en passant* bestowed on her the poisonous gift of [prophetic] madness. This she carries 'like a child's scream'. The scream represents the pain inherent in her career, her relationship with the rogue god she may love, hate and depend on, and also the energetic principle which takes her into shamanistic states.

In section 4 the Sibyl describes Apollo's visits to her, when he 'enters from the trees' which are visible and audible from the large window cut into the rock of her chamber. This section is one of possession. The god's visit is conceived as an assault. This derives from the shamanistic idea that a possessed individual is taken over by a spirit or deity, who may then dismember the initiate. In section 5 the Sibyl emerges from trance language and at once enters an account of relationship with an enquirer at Cumae, an emperor who wants to extend Rome. Section 6 is a meditation on the Sibylline leaves, on which prophecies were inscribed. Section 7 refers again to the Sibyl's initial, semi-erotic meeting with Apollo, but introduces now the idea of her attempt at a pact with him. The final section attempts to redeem the negative aspects with an invocation from the end of the Sibyl's life when at last she can approach a genuine death. Here the text and music echo and contrast with the form of section 1. The Sibyl can now look forward to not having foresight and knowledge. In death she will join 'the silent and eventual collectivity', the silent collective of humanity. She can now dismiss the god and retreat into privacy and humanity.

TOM LOWENSTEIN & EDWARD DUDLEY HUGHES

THE SIBYL OF CUMAE -
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1. LIGHT. GOD.
MUSIC. PROPHECY.
INTELLIGENCE.
NEKUIA.
OPAQUE ENERGY.
USURPER DAIMON.
APOLLO AND HADES.
BOTH DRAG ME DOWNWARD.
THE DEITY TORMENTS ME.

OTOTOTOTOI POPOI DA
APOLLO
APOLLO!

2.
Alone. Hot. Volcanic.
A high rock fringed by the western ocean,
and washed, inland, by the current
of Hades' lava.

Deep in juniper, buckthorn, oak and laurel forest,
tunnels and hollows thread the dark grey\yellow
strata.
Here dwells the Sibyl in her high-roofed chamber:
convulsed, wrung, harassed,
ravished by Apollo.

3.
The god, radiant in transit,
bestowed this madness
which I carry
like a child's scream in me:

since when I was
such a tender little finch,

with goats at pasture,
I was wounded,
with that stink of metal to him,
driven by his modes and dialects
to breathe fumes at hell's mouth,

returning to this threshold
ancient, sick, deranged
and vision-haggard...

4.
The god enters from the trees,
as always he has,
arrives humming,
to attack my body:
plies my vertebrae and tendons,

so I shake,
invaded,

and he strips me,
strumming,
he undoes me,
with this terrible,
excited singing...

So I go down
in my pieces.

kuanos, kuanos
koila, koilamata:
cold blue darkness.

Through coils and hollows
I go.
Tortuous itinerary
through root, stone,
hot Phlegraean pastures,

bird-beak in my sternum,
he undoes and deforms me,
like these *orcullae*:
you intermediates!

Birds float dead
on the dull lake's poison.

Acheron. Achh! Filthy.
Stony, hot Phlegethon!

Leaves I clutch at,
sharp-edged to the fingers.

Ianua Ditis:
hell's door is slimy.

Dead souls pick my leavings.
I am bits and pieces.

The queen of Hades
shakes my bones
with her oracle coppers.

I drop as she did
on that dark blue

little flower.

5.
Green crown clashing with deity's,
some grand fellow bows at my passage entrance!
He wants provinces beyond
the great northern rivers:

Pannonia, Dalmatia, Lycia, Pamphylia ...
wants the Black Sea and Arabia...

He shapes his ambition,

shaking at the threshold
to my hooded tunnel.

I shake. I grow large. *He* grows transparent.
His sarcophagus prefigured,
the syllables inch through
at the cold end of the chisel.

6.
Thick long withered yellow heaps of serrated sweet chestnut
criss-crossed as they drift to my cave-mouth, piling together:
thinly rounded oak and cracked, aromatic bay-tree leaves:
inscribed with names, notes, marks, signs, glyphs and hexameters
raked up from Hades...

What started as music, scatters in syllabic fragments.
The god has unhinged them.

7.
I want to die.
Yes, he heard
me say this
in the bottle I'd shrunk to.

A voice. Just voice
I had become.
But enormous.
And what's left is a scrap.
A mere shred,
hung up:
every fibre, though,
alive still.

It's the nature of a god
to misrepresent
his undertakings
and intentions.

8.
Beautiful Apollo:
where time joins music,
I have fought your employment.

Is time what you are?
And time, as I shuttle between air
and Hades, this paralysing mania?

At last when I join,
without foresight or knowledge,
the silent and eventual collectivity:

leave me, calm god,
god of music, without music.
Leave me silence.

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THE SIBYL OF CUMAE

Music © Edward Dudley Hughes, 2001

Text © Tom Lowenstein, 2001

1. $\text{♩} = 100$ *appassionato*

Mezzo

Flute

Clarinet (Bb)

Violin

Cello

Percussion

Piano

Double Bass

4

Mezzo

Flute

Clarinet (Bb)

Violin

Cello

Percussion

Piano

Double Bass

7

Musical score for measures 7-9. The vocal line (Ma) contains the lyrics: MU - SIC. PRO - PHE - CY. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.(Bb)), Violin (Vn.), Viola (Vc.), Percussion (Perc.), Piano (Pf.), and Contrabass (Cb.). Dynamics include *ff*, *f*, *mf*, and *mp*. The piano part features a complex rhythmic pattern with markings for 15th notes and a dynamic of *ff*. A blue watermark "PREVIEW FILE ONLY" is visible across the score.

10

Musical score for measures 10-12. The vocal line (Ma) contains the lyrics: IN - TEL - LI - GENCE. NE - KU - IA. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.(Bb)), Violin (Vn.), Viola (Vc.), Percussion (Perc.), Piano (Pf.), and Contrabass (Cb.). Dynamics include *mp*, *p*, *pp*, *f*, and *mf*. The violin part is marked "heavy trem." and "sul G marc.". The percussion part includes a section for "Vibraphone". The piano part features a complex rhythmic pattern with a dynamic of *pp*. The contrabass part includes a "Pizz" marking. A blue watermark "PREVIEW FILE ONLY" is visible across the score.

13

Ms O - PAQUE E - NER - GY.

FL *f* *ff* *mp*

CL(Bb) *f* *ff* *mp*

Vn. heavy attack on each note *f* *ff*

Vc.

Perc.

PI. *f* *fff*

Cb. *f*

15 *pp* subito meno mosso

Ms U - SUR - PER DAIMON. A - POL-LO AND HA - DES.

FL *pp* *f* *p* *pp* *p*

CL(Bb) *pp* *f* *p* *pp* *p*

Vn. *f* *p* *f*

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

Perc. *f* *p* *pp* (to Tom-Toms)

PI. *pp*

Cb. *ff* *p* Arco

21

Ms. BOTH DRAG ME DOWNWARD. THE DE - I - TY TOR - MENTS ME

Fl. *mp* *mf* *f* *ff* to Piccolo

Cl.(Bb) *mp* *mf* *p* *f* *p* *f* *p* to Bass Clarinet

Perc. Tom-Toms *p* *mf* *fff*

Pf. *mf* *f*

Cb. *f*

26

Ms.

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. Bass Drum *fff* *f* *mf* *ff*

Pf. *fff* Pizz. *fff*

Cb. *fff*

28 *♩ = 116 Misterioso*

Ma *p* O - TO - TO - TO - *f* TO - TO - TOI - PO -

Fl.

Cl.(Bb) *pp*

Vn.

Vc.

Perc. *f* *p*

PI *p*

Cb. *f* *p* *Arco* *p* *Pizz* *ff*

31

Ma *mf* POI - DA *p* A - POL - LO A - POL - LO! *p* O - TO - TO - TO -

Fl. *p* *Piccolo*

Cl.(Bb) *p*

Vn. *p* *col legno*

Vc. *p* *col legno*

Perc. *pp* *Vibrafono*

PI *pp*

Cb. *f* *p* *Arco* *Pizz* *ff* *p*

34

Ms TO - TO - TOI - PO - POI - DA X - POL - LO A - POL - LO!

Fl. *to Alto Flute*

Cl.(Bb) *to Clarinet (Bb)*

Vn. *mf p mf p*

Vc. *mf p mf p*

Perc. *p mf*

Pf. *pp ff fff*

Cb. *mf p mf p*

38 2. $\text{♩} = 76$
delicatamente, lirico

Fl. *Alto Flute*

Perc. *Temple Blocks*

40

Mtr: *pp* A

Fl: *f* *pp*

Cl.(Bb): *ppp* *p* **Clarinet (Bb)**

Perc: *mp* *p* *mp* *mf* *pp* *mf* *mp* *p* *f* *p* *pp* **cymbal**

42

Mtr: *f* lone. *mf* Hot. *mp* Vol. *p* ca. *pp* nic. *f* A high rock

Fl: *f* *p* *pp* *f* *p*

Cl.(Bb): *ppp* *p* *mf* *p* *f*

Perc: *ppp* *mp* *mf* *p* *mp* *p* *f* *mp* *pp* **Bass Drum** **Temple Blocks**

44

Ms
fringed *f* by the west - ern *mp* o - cean, *p* and

Fl.
f

Cl.(Bb)
p

Vn.

Vc.

Perc.
mp *f* *p* *pp* *p* *f*

Pf.

Cb.

46

Ms
washed, in - land by the cur - rent of

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

Cl.(Bb)
fp

Vn.

Vc.

Perc.
p *mp* *mf* *pp* *f* *mp* *p* *p*

Pf.

Cb.

48

Ms
Fl.
Cl.(Bb)
Va.
Vc.
Perc.
Pf.
Cb.

50

Ms
Fl.
Cl.(Bb)
Va.
Vc.
Perc.
Pf.
Cb.

pp Deep in ju - ni - per, black - thorn, oak and

52

Musical score for measures 52-53. The vocal line (Ma) has lyrics: "lau - rel for - est, tun - nels and hol - lows". The score includes parts for Flute (Fl.), Clarinet in Bb (Cl.(Bb)), Violin (Vn.), Viola (Vc.), Percussion (Perc.), Piano (Pf.), and Contrabass (Cb.). Dynamics include *f*, *p*, *mp*, *mf*, *pp*, and *ppp*. There are slurs and accents over the vocal line and various articulation marks in the instrumental parts.

54

Musical score for measures 54-55. The vocal line (Ma) has lyrics: "thread the dark grey yel - low stra - ta. Here dwells the". The score includes parts for Flute (Fl.), Clarinet in Bb (Cl.(Bb)), Violin (Vn.), Viola (Vc.), Percussion (Perc.), Piano (Pf.), and Contrabass (Cb.). Dynamics include *mf*, *p*, *mp*, *pp*, *ppp*, *f*, and *ppp*. There are slurs and accents over the vocal line and various articulation marks in the instrumental parts.

56

Musical score for measures 56-57. The vocal line (Ms) has lyrics: "Si byl in her". Dynamics include *ff*, *p*, *mf*, and *pp*. The Flute (Fl.) part features a melodic line with dynamics *f*, *p*, *mp*, *mf*, *p*, and *pp*. The Clarinet in Bb (Cl.(Bb)) part has dynamics *mf* and *ppp*. The Violin (Vn.) part has dynamics *f*, *mp*, *f*, and *p*. The Viola (Vc.) part has dynamics *f* and *pp*. The Percussion (Perc.) part has dynamics *f*, *mp*, *pp*, and *pp*. The Piano (Pf.) part has dynamics *f* and *pp*. The Cello (Cb.) part has dynamics *f* and *pp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

58

Musical score for measures 58-59. The vocal line (Ms) has lyrics: "high-roofed cham-bpr con-vulsed, wrung,". Dynamics include *f*, *p*, *ff*, and *pp*. The Flute (Fl.) part has dynamics *p*, *f*, *ff*, *p*, and *pp*. The Clarinet in Bb (Cl.(Bb)) part has dynamics *ff* and *ff*. The Violin (Vn.) part has dynamics *fff* and *f*. The Viola (Vc.) part has dynamics *fff* and *p*. The Percussion (Perc.) part has dynamics *f* and *ff*. The Piano (Pf.) part has dynamics *f* and *pp*. The Cello (Cb.) part has dynamics *f* and *pp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

60

Ma *p* har - rased, *mf* ra - vished by A - *mf* *molo cresc.*

Fl. *p* *mp* *f*

Cl.(Bb) *p* *pp*

Vn.

Vc.

Perc. *p* *pp* *p*

Pf. *p*

Cb.

62

Ma *ff pp* pol *ff* *p* lo

Fl. *mf* *ff* *mf* *pp*

Cl.(Bb) *f* *pp* *ppp*

Vn. *mf* *p*

Vc. *f*

Perc. *ff* *f* *mf* *mp* *p* *pp* *loco mf* *p* *mp* *p*

Pf. *f* *p* *pp*

Cb.

from tasto to sul pont

64 TRACER

Musical score for measures 64-65. The score includes staves for Ms, Fl., Cl.(Bb), Va., Vc., Perc., PL, and Co. The Flute part has a 'to Flute' instruction. Dynamics include mf, p, and ppp. There are slurs and accents over various notes.

66 3. $\text{♩} = 84$

Musical score for measures 66-67. The score includes staves for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., PL, and Co. The vocal line (Ms) has the lyrics "The god, ra - diant in". The Flute part has a "Flute" instruction. Dynamics include p, f, and ppp. There are slurs and accents over various notes.

69

Me
tran - sit, be - stowed this mad - ness which I carry like a child's scream in

Fl.

Cl.(Bb)

Va.
sub.
p

Vc.
sub.
f

Perc.

Pf.

Cb.
p mf p pp f

72

Me
me:

Fl.
p ff

Cl.(Bb)

Va.
p

Vc.
p

Perc.

Pf.

Cb.
mf p mf p

74

Ms since when I was such a ten - der li - ttle finch,

FL

Cl.(Bb) *f* *ppp*

Vn. normale *poco f* normale *mp* *mf*

Vc. *p* *mp* *mf*

Perc.

Pf.

Cb. *f* *mf* *p*

76

Ms with goats at pas - ture, I was woun - ded, with that

FL

Cl.(Bb)

Vn. *f* *mp* *f*

Vc. *f* *p* *mp* *p* *pp*

Perc.

Pf.

Cb. *mp* *mf* *f*

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78

Ms *ff* stink of me - tal to him, dri - ven by

Fl.

Cl.(Bb) *p* *f*

Vn. *f* *p* *f*

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

Perc. Bass Drum *ff* Vibraphone *f*

Pf. *ff* *mp* *f* *mp* *mf* *f* *mp* *p*

Cb. *fff* *pp*

81

Ms *ff* his modes and di - a lects to breathe *f* *p* *ff* *mp* *f* fumes at

Fl. *f* *ff* *mp*

Cl.(Bb)

Vn. *mf* *mp* *p*

Vc. *mf* *p*

Perc.

Pf. *ff* *f* *mf* *mp* *p*

Cb. *f* *ff* *f*

83

Me *f p* hell'a *ff* mouth, Slap Tongue

Fl. *f p* *ff* *fff*

Cl.(Bb)

Vn. *mf* *ff* sul pont

Vc. *mf* *ff* sul pont

Perc.

Pf.

Cb. *p* *ff* *f* sul pont

85

Me *mp* re - turn - ing to this *mf* thres - hold an - cient,

Fl. *p* *mp*

Cl.(Bb) *p* *mp*

Vn. *p* normale *f* *p*

Vc. *p* normale *f* *p*

Perc.

Pf.

Cb. *p* *f* *p* *testo* normale

88

Ms
f sick, de - ranged and vi - sion ha - ggard...

Fl.
mf *f* *p*

Cl.(Bb)
mf *f* *p*

Vn.
pp *f* *ff* *p* *rit port*

Vc.
pp *f* *ff* *p* *rit port*

Perc.

Pf.

Cb.
pp *f* *ff*

91

Ms

Fl.

Cl.(Bb)

Vn.
5/4

Vc.
5/4

Perc.

Pf.

Cb.
pizz *p* *5/4*

93

Ms

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

Musical score for measures 93-94. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The Flute part has a dynamic marking of *p*. The Clarinet part has a dynamic marking of *p*. The Violin and Viola parts feature sixteenth-note patterns with slurs and dynamic markings of *mf*. The Percussion part has dynamic markings of *mp* and *mf*. The Piano part is mostly blank. The Contrabass part has dynamic markings of *f*, *p*, *mf*, and *f*.

95

Ms

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

Musical score for measures 95-96. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The Flute part has dynamic markings of *mf*, *p*, *mp*, and *p*. The Clarinet part has dynamic markings of *mf*, *p*, *mp*, *mf*, and *p*. The Violin and Viola parts feature sixteenth-note patterns with slurs and dynamic markings of *mf*. The Percussion part has dynamic markings of *p*, *mf*, *p*, and *f*. The Piano part has dynamic markings of *f* and *p*. The Contrabass part has dynamic markings of *mf* and *p*.

97

Ms

Fl. *mf* *mp*

Cl.(Bb) *mf* *f* *p*

Vn. *mf* *f*

Vc. *mf* *f*

Perc. *mf* *mp*

Pf. *mf* *f* *p* *f* *p*

Cb. *mf* *mp* *p*

99

Ms

Fl. *p* *mf* *f*

Cl.(Bb) *p* *p*

Vn. normale *p* *mp*

Vc. normale *p* *mp*

Perc. *p* *mp*

Pf. *p* *f* *p*

Cb. *p* *mp* *f*

101

Musical score for measures 101-102. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. Dynamics range from *fff* to *ppp*. A 'to Glock.' marking is present in the Percussion part.

103

4. $\text{♩} = 60$
in appensione

The god enters from the trees as always he has, arrives humming, to at -

Musical score for measures 103-104. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The vocal line (Ms) includes lyrics. Dynamics range from *p* to *f*.

108

Ms
ff tack my *f p* bo - dy: *f* plies my ver-te-bræ and ten - dors, *pp* so I shake, *f*

Fl.

Cl.(Bb)

Vn.
sul pont.
senza vib.
p

Vc.
Pizz
ff *mf* *f* *mf* *pp* *mp*

Perc.

PI.

Cb.

109

Ms
mp in - va - ded, *ff* and he strips me strumming, *pp* he un - *f* *mp*

Fl.

Cl.(Bb)

Vn.
pp *ff* *f*

Vc.
mf *f* *p*

Perc.
Glockenspiel
pp *mf*
sostenuto

PI.
pp

Cb.

111

Me
docs me, with this ter - ri - ble ex - ci - ted sing-ing...

Fl.
fff

Cl.(Bb)
fff

Vn.

Vc.

Perc.
p f to mrimba

Pf.
f f fff

Cb.

115

Me
So I go down in my pie ces.

Fl.
f mf f mp f p to Aho Flute

Cl.(Bb)
f p f p mf p

Vn.

Vc.

Perc.

Pf.

Cb.

Allow for change to alto flute
Tocet

119

$\text{♩} = 120$
sensibile

Me *mf* ku - a - nos, ku - a - nos, *f* koi - la, koi - la - mataold blue *fp* dark - ness. *p* Through

Fl. *Alto Flute* *fp*

Cl.(Bb) *fp*

Vn. (normale) *fp*

Vc. (normale) *fp*

Perc. *Marimba* *pp* *mf* *f*

Pf. *pp* *mf* *f*

Cb. *Arco* *pp* *mf* *f* *p* *p*

125

Me *f* coils and *mp* hol-lows I go. *p* Tor-tu-ous i-u-ner - y through root, stone, *f* hot Phle-gre-an pas-tures,

Fl. *mp* *f*

Cl.(Bb) *mp* *f*

Vn. *mp* *p* *f*

Vc. *mp* *p* *f*

Perc. *pp* *to Vibraphone*

Pf. *pp*

Cb. *f*

130

Ma
bird - beak in my ster - num, he un - does and de - forms me, like these

Fl.
mf *mp* *f*

Cl.(Bb)
p *mf* *p* *pp* *p*

Va.
p *pp* *f*

Vc.
p *pp*

Perc.
Vibraphone
p *f*

Pf.
pp *p* *mf* *mp*

Cb.
Pizz.
pp *f* *mp*

133

Ma
or - cu - llae: you in - ter - me - diates! Birds float dead on the

Fl.
to Flute
Flute
p *mf* *f* *p* *pp* *mp*

Cl.(Bb)
mp *mf* *f* *molto dim.* *p* *pp*

Va.
f *pp*

Vc.
f *fp* *pp*

Perc.

Pf.
p *f* *p* *pp*

Cb.
Arco
ff

Allow time to change back to flute $\text{♩} = 100$

136

Ma
dull lake's poison. Ach-e-ron. Acch! Fil-ty. Sto-ny, hot Phle-ge-thon!

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

140

Ma
Leaves I clutch at sharp-edged to the fin-gers. I-an-ua Di-tis: hell's door

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

143

poco rit...

Ms
is *f* sli-my. Dead souls pick my *mp* lea- vings. I *f* am bits and pie- ces.

Fl.
f *p* *pp*

Cl.(Bb)
mp *p* *pp* *mp*

Vn.
f *mp* *p* *mp*

Vc.
p *mp* *p*

Perc.
Vibraphone
p

Pf.
p

Cb.
Pizz
p

146

a tempo

Ms
The queen of Ha - des *f* shakes my bones with her *f* o-ra - cle co - ppers. I *ff*

Fl.
p *f*

Cl.(Bb)
p *f*

Vn.
p *f*

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

Perc.
p *mp* *mf* *f*

Pf.
p *mp* *mf* *f*

Cb.
p *mp* *mf* *f*

149

Ms
drop as she did on that dark blue li - tle flower.

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *to marimba*

Pf.

Cb.

152

5. *♩ = 68*
con clarina

Ms
Green crown cla - sship with de - i - ty's,

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *Marimba*

Pf.

Cb.

154

Ma
some grand fel - low bows at my pas - sage ent - rance!

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

156

Ma
mp He wants pro - vin - ces *ff* be - yond *f* the *mf*

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

158

Ms *f* north - ern ri - vers: *p* Pan - no - ni - a, Dal - ma - tia, Ly -

Fl. *mp* *p*

Cl.(Bb) *mp* *p*

Vn.

Vc. *mp* *mf* *p*

Perc. *mp* *p*

Pf. *mp* *p*

Cb. *mp* *mf* *p*

160

Ms *ff* ci - a, Pam - phy - li - a... *f* wants the Black Sea and A - ra - bi -

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *f*

Pf. *f*

Cb.

162

Ms. *mf* He shapes his am -

Fl. *f*

Cl.(Bb)

Vn.

Vc. *mf*

Perc. *mf* *mp*

Pf. *mf* *mp*

Cb.

This musical system covers measures 162 and 163. The vocal line (Ms.) begins with a mezzo-forte (*mf*) dynamic and the lyrics "He shapes his am -". The flute (Fl.) and clarinet in B-flat (Cl.(Bb)) parts feature melodic lines with slurs. The violin (Vn.) and cello (Vc.) parts provide harmonic support, with the cello marked *mf*. The percussion (Perc.) and piano (Pf.) parts consist of rhythmic accompaniment, with the piano marked *mf* and *mp*. The bassoon (Cb.) part is present but contains no notes.

164

Ms. *p* bi - tion, sha - king at the tres - hold to my

Fl. *p*

Cl.(Bb) *p*

Vn.

Vc. *p*

Perc. *p*

Pf. *p*

Cb. *p*

This musical system covers measures 164 and 165. The vocal line (Ms.) begins with a piano (*p*) dynamic and the lyrics "bi - tion, sha - king at the tres - hold to my". The flute (Fl.) and clarinet in B-flat (Cl.(Bb)) parts feature melodic lines with slurs, both marked *p*. The violin (Vn.) and cello (Vc.) parts provide harmonic support, with the cello marked *p*. The percussion (Perc.) and piano (Pf.) parts consist of rhythmic accompaniment, both marked *p*. The bassoon (Cb.) part features a rhythmic pattern marked *p*.

166

Ma *mf* hoo - ded tu - nel. I shake. I grow *f*

Fl. *mf* *f* *p*

Cl.(Bb) *mf* *f* *p*

Vn.

Vc. *mf* *f*

Perc. *mf* *f*
(8^m)

Pf. *mf* *f*
(8^m)

Cb. *mf* *f*

168

Ma *mf* He grows tran - spa - rent His sar -

Fl. *p*

Cl.(Bb) *p*

Vn.

Vc. *p*

Perc. *p*
(8^m)

Pf. *p*
(8^m)

Cb. *ff* *p*

170

Ma
co - pho - gus pre - fi - gured, *f* the *mf* syl - la - bles *mp* inch through *mp* at the

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

f *mf*

172

Ma
ff cold end of the *mp* chi - sel. *p*

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf.

Cb.

mp

174

Musical score for measures 174-176. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. Dynamics include *f*, *pp*, *mf*, *ff*, *p*, *ppp*, and *pp*. A large "Preview File Only" watermark is overlaid on the score.

176

6. $\text{♩} = 50$

Musical score for measures 176-180. Includes vocal line with lyrics: "Thick long withered yel-low heaps of se - ra - ted sweetchest - nut criss crossed as they drift to my cave-mouth,". Instruments include Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. Dynamics include *p*, *mp*, *mf*, *f*, and *p*. A large "Preview File Only" watermark is overlaid on the score.

184

Ms
piling to-ge-ther: *p* *mf* thin - ly

Fl.
pp *f* *pp* *ppp* *pp*

Cl.(Bb)
pp *f* *pp* *ppp*

Vn.
pp *f* *pp* *ppp* *pp* *lasso*

Vc.
pp *f* *pp* *ppp* *pp* *mp*

Perc.

Pf.

Cb.

189

Ms
roun-ded *mp* oak and *mp* crooked *f* a - ro - ma - tic *mp*

Fl.
f *pp* *pp*

Cl.(Bb)
p *f* *pp*

Vn.
p *mf* *p* *pp*

Vc.
pp *f* *p* *pp* *ppp*

Perc.

Pf.

Cb.

192

Ms
bay - tree leaves: in - scribed with names, notes, marks, signs,

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

Cl.(Bb)
p *f* *p* *mp* *f* *p*

Vn.
p *f* *p* *f*

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

Perc.

Pf.

Cb.

195

Ms
glyphs and hex a - me - ters raked up from Hades...

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

Cl.(Bb)
mp *p* *f* *p*

Vn.
mp *p* *f* *p*

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

Perc.

Pf.

Cb.

199

Musical score for measures 199-200. The score includes staves for Ma, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The Flute part features dynamics *p*, *ff*, and *f*. The Clarinet part features *fff* and *p*. The Violin and Viola parts feature *mp* and *p*. The Percussion, Piano, and Cello parts are mostly blank.

201

Musical score for measures 201-203. The score includes staves for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The Soprano part has lyrics: "What star - ted as mu - sic," with dynamics *mp* and *f*. The Flute part has dynamics *mp*, *mf*, and *f*. The Clarinet part has *mp* and *mf*. The Violin and Viola parts have *mp* and *mf*. The Percussion, Piano, and Cello parts are mostly blank.

204

Ms
Fl.
Cl.(Bb)
Vn.
Vc.
Perc.
Pf.
Cb.

f sca - lers *mp* in

206

Ms
Fl.
Cl.(Bb)
Vn.
Vc.
Perc.
Pf.
Cb.

ff p syl - la - bic *f* frag - ments. *p*

f *p* *ff* *pp ff p* *ff p* *ff p* *ff p*

mf *f* *p* *pp*

mf *f* *p* *pp*

208

Musical score for measures 208-210. The score includes parts for Me (Soprano), Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The lyrics are: "The god has un-". Dynamics include *f p*, *mp*, *f*, *p*, and *mf*.

210

Musical score for measures 210-212. The score includes parts for Me (Soprano), Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The lyrics are: "lunged them.". Dynamics include *f p*, *p*, *f*, and *mf*.

211

Ma
Fl.
Cl.(Bb)
Vn.
Vc.
Perc.
PF
Cb.

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

mp *p*

mf *mp* *p*

mp *p*

to Vibraphone

PF

Cb.

213

7. $\text{♩} = 120$
violento

Ma
Fl.
Cl.(Bb)
Vn.
Vc.
Perc.
PF
Cb.

ff *mf*

I want to die. Yes, he

p *ff*

Vibraphone

ff *p*

ff *p* *coltissimo* *colla voce*

Arco *Pizz* *poco* *f*

ff *p*

219

Ma *f* heard *mf* me *mp* say *p* this

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *pp* *3/16*

Pf. *f p* *f p* *f p* *f p*

Cb. *p* *f* *mp* *p* *3/4*

223

Ma *f* in the oo - ttle I'd *mp*

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *f* *mp* *mf*

Pf. *p* *mp* *f* *mp*

Cb. *f* *p* *mp* *mf* *p*

227

Ms *mf* shrunk to a voice. *mp* Just voice *mf* I had be -

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *p* *mf* *f* *ff* *p*

Pf. *p* *f* *mp* *ff*

Cb. *p* *mf* *f* *ff* *p*

231

Ms *mp* come. *mf* But e - nor - mous. *f* And what's left is a scrap. A

Fl. *mp* *p*

Cl.(Bb) *mp* *p*

Vn. *mp* *p*

Vc. *mp* *p*

Perc. *p*

Pf. *p* *mf* *p*

Cb. *f* *p*

235

Ma *sf* mere *p* shred, *mp* hung up: e - very fi - bre, *f* though a - live

Fl. *f* *p*

Cl.(Bb) *f* *p*

Vn.

Vc.

Perc. *p* *f* *mp* *mf*

Pf. *p* *mp* *mf*

Cb. *p* *f* *mp* *mf*

239

Ma *mf* still. *f* It's the na - ture of a god to *sf* mis - re - pre - sent his un -

Fl.

Cl.(Bb)

Vn.

Vc.

Perc. *mf* *p*

Pf. *f* *mf* *p*

Cb. *mf* *p*

243

Ms *fp* der - *fp* ta - *fp* kings and

Fl.

Cl.(Bb)

Va.

Vc.

Perc. *mp*

Pf. *p* *mp* *f*

Cb. *mp*

247

Ms in ten tions.

Fl. *f* *mp*

Cl.(Bb) *f* *mp*

Vn. *f* *mp*

Vc. *f* *mp*

Perc. *mf* *f* *p*

Pf. *mf* *f* *p*

Cb. *mf* *f* *p*

251

Musical score for measures 251-252. The score includes parts for Ms, Fl., Cl.(Bb), Va., Vc., Perc., Pf., and Cb. Dynamics include *mp*, *pp*, *p*, *f*, and *mf*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

253

8. $\text{♩} = 72$
calmo

Musical score for measures 253-254. The score includes parts for Ms, Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The vocal line in the Ms part includes the lyrics "Beau ti ful". Performance instructions include "tasto senza vib.", "Crotales", and "Alco". Dynamics include *mp*, *pp*, *f*, *mf*, and *pp*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

256

Ms *mp* A *mf* pol - lo *p* where time

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf. *mp* *p* *mf*

Cb.

258

Ms joins *poco* mu - sic, *mp*

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

Pf. *poco* *f* *mf* *mp*

Cb.

260

Ms
f I have fought your em - ploy - ment. *mf* Is *p*

Fl. *p*

Cl.(Bb) *p*

Vn. *p*

Vc. *p* normale

Perc. *p*

Pf. *p* *pp* *mf*

Cb. *p*

262

Ms
time what you are? *mf* *p* And *f*

Fl. *pp*

Cl.(Bb) *pp*

Vn. normale *f* *pp*

Vc. *mp*

Perc. (8=)

Pf. (8=) *p*

Cb. *f* *pp*

263

Me *ff*
time, as I shu - tle be -

Fl. *mf* *p*

Cl.(Bb) *mf* *p*

Vn. *f* *p*

Vc. *ff* *f* *mp*

Perc.

Pf. *ff*

Cb. *ff* *p*

264

Me *p* *f*
nveen air and Ha - des, this pa - ra - ly - sing

Fl.

Cl.(Bb)

Vn. *mp* *p*

Vc. *p* *mp* *p*

Perc.

Pf. *pp* *mf*

Cb. *mp* *p*

266

Ms. *ff* *p*
ma - ni - a?

Fl. *mf*

Cl.(Bb) *mf*

Va. *f* *mf* *p*

Vc. *mf*

Perc. *mf*

Pf. *mf* *mp*

Cb. *mf*

268

Ms. *p* *ff*
At last when I

Fl. *p* *f* *molto dim.* *p*

Cl.(Bb) *p* *f* *molto dim.* *p*

Va. *p* *f* *molto dim.* *p*

Vc. *p* *f* *molto dim.* *p*

Perc. *f* *p*

Pf. *p* *f*

Cb. *p* *f*

270

Ms. *mp*
join, with - out fore - sight or know - ledge, the

Fl. *pp*

Cl.(Bb) *pp*

Vn. *pp* *pp* *f* *p* *f* *pp*

Vc. *pp* *ppp*

Perc. *pp* *ppp*

Pf. *p* *pp* *ppp*

Cb. *p* *pp* *ppp*

273

Ms. *f*
si - lent and e - ven - tu - al col - lec - ti - vi - ty.

Fl. *ppp* *f* *p* *mp*

Cl.(Bb) *pp* *f* *p* *mp*

Vn. *pp* *mp*

Vc. *pp* *p* *mp*

Perc.

Pf.

Cb.

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276

Musical score for measures 276-277. The score includes parts for Ma (Soprano), Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. Dynamics include *mf*, *p*, and *ppp*. The piano part features an 8-measure triplet.

278

Musical score for measures 278-279. The score includes parts for Ma (Soprano), Fl., Cl.(Bb), Vn., Vc., Perc., Pf., and Cb. The vocal line includes lyrics: "Leave me, calm god, god of". Dynamics include *p*, *f*, *mf*, and *pp*. A performance instruction "(go up in quarter (one steps))" is present. The piano part features an 8-measure triplet.

280

Ma
mu - sic, with - out mu - sic. Leave me

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

PF.

Cb.

282

Ma
si lence.

Fl.

Cl.(Bb)

Vn.

Vc.

Perc.

PF.

Cb.