

LOVE AND REFORM  
A Chamber Operetta

A THESIS IN  
Music Composition

Presented to the faculty of the University  
Of Missouri-Kansas City in partial fulfillment of  
the requirements for the degree:

MASTER OF MUSIC

by  
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B.M., University of Houston, 2003

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LOVE AND REFORM  
A Chamber Operetta

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University of Missouri-Kansas City, 2011

ABSTRACT

“Love and Reform” is a chamber operetta composed from a libretto written by the composer for female narrator, soprano, tenor, bass, and string quintet. The drama is an Epicurean satire concerning the imagined afterlife of recently deceased Emperor Joseph II of Austria (1765-1790). The language of the libretto combines ironically antique verbiage with a bawdiness characteristic of early French operetta. A pastiche of the light and pseudo-serious musical idioms, the music of “Love and Reform” avoids stylistic unity in favor of juxtaposing drastically different musical types for comic effect. To this end, the string ensemble often mimics other instruments and musical genres. An arpeggio figure reminiscent of continuo figuration serves as a motto to signify changes in mood or plot, and likewise, portamento figures evoke the sound of a slide guitar playing blues music. Frequent internal musical references to previously heard arias and recitative figures help to create dramatic and musical cohesion, and function like leitmotifs. The opening motive, constructed from perfect fifths moving in contrary motion by minor second, becomes symbolic of Joseph’s ‘suffering’. In contrast, a recurring passage constructed from common practice materials represents Joseph’s ‘idealism’. Jazz rhythms, blues-like harmonies, and linear chromatic writing are all prominently featured throughout the work. “Love and Reform” ends in a ghostly quotation of Beethoven’s early memorial cantata “On the Death of Emperor Joseph II”.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “Love and Reform” presented by Ryan Gagnon, candidate for the Master of Music Degree, and certify that in their opinion it is worthy of acceptance.

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## ORIGINS OF THE WORK

The initial concept for *Love and Reform* developed out of my interest in the early Beethoven cantata *On the Death of Emperor Joseph II*, WoO 87, the subject matter and performance history of which share humorous parallels.

At the age of twenty, Beethoven received his first large commission from the Bonn ‘reading society’ to compose a memorial cantata on texts celebrating the life of the recently deceased emperor, Joseph II. Although Beethoven completed the work within a month, the grand orchestral writing proved too difficult for the reading society to perform. Consequently, the work was entirely forgotten until Edward Hanslick, the Viennese music critic, purchased the score at auction. Under the direction of Brahms, the cantata was premiered in 1884, nearly a hundred years later.

I suppose what first amused me was the situational irony of a ‘memorial’ work *not* being performed, and even worse, lost to history; however, considering the cause for the aborted performance, namely Beethoven’s unbridled musical ambition, in context with the biography of Joseph II, suggested deeper correspondences between the fate of the music and the fate of the emperor.

Joseph II ruled the large and diverse Austrian-Hungarian empire from 1780 until his death in 1791. Under the auspices of *enlightened despotism*, Joseph inaugurated a program of sweeping reforms, effectively centralizing and unifying the power of the state under the monarchy in Vienna by systematically rescinding the traditional privileges of the Catholic Church and the regional nobility. A short list of Joseph’s major reforms would include: closing 71 contemplative monasteries, restructuring the church hierarchy, extending religious toleration to protestants and Jews, relaxing censorship, establishing freedom of the press, abolishing serfdom, mandating primary education, unifying criminal codes and the court system, banning torture and execution, reforming tax codes, and establishing German as the official language of the empire.

In all, Joseph enacted over 5,000 reforms, many as trivial as the banning of incontinence inducing gingerbread and the decree that singers should perform only one encore per evening to prevent

inordinately long opera performances. A personality that contemporaries describe as austere and affectedly simple in manners, did little to help Joseph assuage those powers whom his reforms had profoundly offended, and toward the end of his reign, even the common people who had once viewed Joseph as a hero, came to resent the petty interferences of the emperor in their daily affairs. As Joseph fell terminally ill, his ministers increasingly failed to carry out his orders, and even his brother and successor, Leopold II, declined to visit his bedside in Vienna to avoid any future political liability from associating with Joseph and his unpopular reforms. Joseph finally died alone, completely dejected, knowing that his ambitious program of reforms would die with him. However forward thinking, the legacy of Joseph II is equivocal as his self-authored epitaph implies, *Here lies Joseph, who failed at all he undertook.*

## CHARACTERS

|           |                |   |
|-----------|----------------|---|
| Mnemosyne | (Female Actor) | Goddess of Memory   |
| Kaia      | (Soprano)      | Mother of the Earth   |
| Lucifer   | (Tenor)        | Principle Divinity<br>of Hades                                    |
| Joseph II | (Baritone)     | Recently Deceased<br>Emperor of the Austrian-<br>Hungarian Empire |

## INSTRUMENTATION

Violin I  
Violin II  
Viola  
Cello  
Bass

## STAGING AND COSTUME REQUIREMENTS

*Love and Reform* requires almost nothing in terms of props, lighting, costumes, etc. – a group really could faithfully perform the work in a room. So said, the libretto easily accommodates quite elaborate production if desired. I have no preference either way, only that the characters are costumed in some differentiating way to reflect their divergent roles in the drama. As a suggestion, Joseph could be costumed according to his official portrait or some other period garb, but generally disheveled. Lucifer could be costumed unassumingly, perhaps a casual suit, he might wear a hat, depending. Kaia can wear almost anything as long as she looks fashionable *and* smart.. Mnemosyne should look like a classical goddess.



**Setting:**  
*Hades, 1791; on Earth, the present.*

Joseph and Lucifer lounge by the banks of the river Lethe. Joseph reclines on a chaise agitatedly reading a newspaper. Lucifer sits at a small table disinterestedly playing a game of solitaire. Both are drinking cognac, the effects of which Joseph more readily evidences as Lucifer's divine constitution is immune to ordinary modes of intoxication. Mnemosyne addresses the audience directly with mock officiousness. Joseph and Lucifer are unaware of her presence.

~

**No. 1: Prologue**

**Mnemosyne:**

*Abandon all hope, ye who enter here!* Not you, but Joseph, the second, recently deceased emperor of the Austrian Hungarian Empire. 1741-1790, I perfectly recall, for I am Mnemosyne, the Goddess of Memory.

*(Gesturing to Joseph)*

Behold, the great 'enlightened' monarch; passionate reformer and celebrated rationalist, dead now for one year, and still Joseph mourns the loss of life. Alas, there is much to mourn! No other ruler had attempted to change the world so boldly, so swiftly. Upon his ascension to the throne, Joseph enacted over five-thousand reforms! By abolishing serfdom, banning torture and execution, establishing a state hospital, extending religious toleration, ending censorship, mandating primary education, equalizing tax codes, and establishing German as the official language of the empire, Joseph dreamed he would usher a new age of enlightenment to mankind ... science and art, beauty and truth ... to illuminate a dark world; however, Joseph's inspiration was greater than his political skill, and his austere manner and affectedly simple manners did little to help assuage those powers whom his reforms had profoundly offended. As Joseph fell ill, his ministers increasingly failed to carry out his orders, and even his brother and successor, Leopold, refused to visit his bedside. One winter morning, as the cold sunshine blindingly fell through his bedroom windows, Joseph weakly opened his eyes to glimpse a familiar woman drawing the curtains closed. In the dark of his room, Joseph died alone, knowing his ambitious program of reforms would follow him down to Hades ...

... where *here*, by the waters of the river Lethe, Joseph languishes in memory, unable to reconcile the allure of his inspiration and the reality of his failure, resisting that cool forgetfulness of death; earnestly reading stacks of newspapers as though he could again play a living part, emptying bottles of cognac as though the sum of his headaches could ransom back his life ... and all the while, he dreams ...

... how his ministers had once encircled the imperial desk, eagerly noting the audacious proclamations of their sovereign ...

*“The prohibition of books is more to be feared than bad publications.”*

“Well put, Majesty, quite right! No doubt, this new abolition of censorship will liberate the brightest minds to better serve their emperor and *his* reforms.”

At first, Joseph had found the notion of free-speech strange, and had wondered to himself, *“If one could say anything, what would one say?”* though later, the idea would seem perfectly natural, as if he had always held the opinion. Much of Joseph’s radical thinking followed a similar pattern, and until his death, he had assumed all brilliant people must have comparable experiences. Such is the clouded way divine revelation must appear to imperfect mortal sense, as did the oracles of Kaia, who whispered to Joseph before intimate encounters, a script for the very future.

Ah Kaia, beautiful Goddess of the Earth, once disguised as a revolutionary you appeared to Joseph, inspiring his imagination to perform the works of a great ruler, but human hours are fleeting, and you could not follow Joseph to Hades, for you too are a reformer. Ever-reaching to catch your child, the fallen condition for which you feel responsibility and compulsion to amend, you correct the Earth as a young mother, seeking in vain to finally balance the equations of reality with a some new life-form, impacting comet, or divine idea; but the Earth, like you, will not yield. Therefore, to life, you give your fidelity; to lives, your love, but can mere mortals endure such infinite grace?

Observe the fate your affections; how the once proud vessels of your art lay cracked on the floor of Hades! See Hammurabi scrawl nonsense in the dust and Akhenaten cower in the shadows. Hear Alexander command his echo to wage war against the silence, and Joseph, feel him whine ... endlessly, drunkenly, pathetically whine, whine, whine ... wondering how he could have failed at all he undertook, and whether you, his beloved Kaia, will ever return. Can mere divinities endure such infinite disgrace?

Ah Lucifer, (like Joseph, also a bad Catholic), charged by THE EMPEROR with the Sisyphean task of counseling these poor souls as punishment for having seduced Kaia from her singular chastity to unwittingly bear the Earth, how charmingly you endure this torment! Settled in defeat, your long exile in Hades has emptied your spirit of the ambition that once emboldened your passion to disastrous action, as now the ordinary wonder of cards and the darker truth that we *drink to more and worry the less* satisfies your attention and douses your thirst. To the deeper mysteries of existence you shrug your shoulders and pour another round, deal the next hand. Will your wisdom save Joseph from tyranny of his memory?

To this question, let us note this cosmic unfolding and remember the folly of divinities and men.

# No. 2: Here! Here lies Joseph ...

♩ = 120 Joseph makes a wild motion with hands to emphasize being in Hades.

The musical score is written for Kaia, Lucifer, Joseph, Violin 1, Violin 2, Viola, Cello, Bass, and Reduction. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 120. The score consists of two systems of staves. The first system includes vocal parts for Kaia, Lucifer, and Joseph. Joseph's part has lyrics: "Here! Here lies Jo - seph,". The second system includes instrumental parts for Violin 1, Violin 2, Viola, Cello, and Bass, all marked *f* and *sul pont.*, and a Reduction part. The Reduction part is written for piano and includes a *f* dynamic marking.

7 *rit.* . . . . .

K.

L.

J.

who failed at all he undertook.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

*rit.* . . . . .

♩ = 168 Joseph stands and violently shakes the newspaper he had been reading.

*rit.* .....

13

K.  
L.  
J.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*ord.*  
*ff*

*ord.*  
*ff*

*ord.*  
*ff*

*ff*

*ff*

♩ = 168 Joseph stands and violently shakes the newspaper he had been reading.

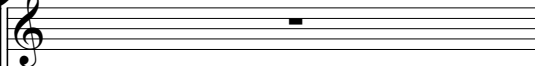
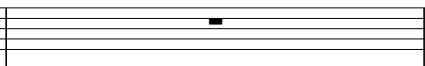
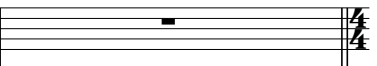

*rit.* .....

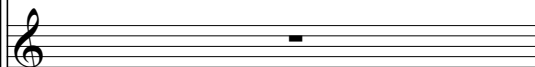
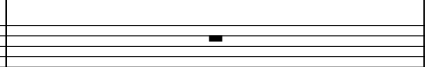
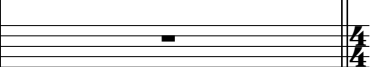

R.

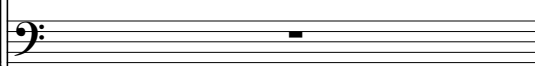

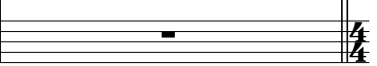

*ff*

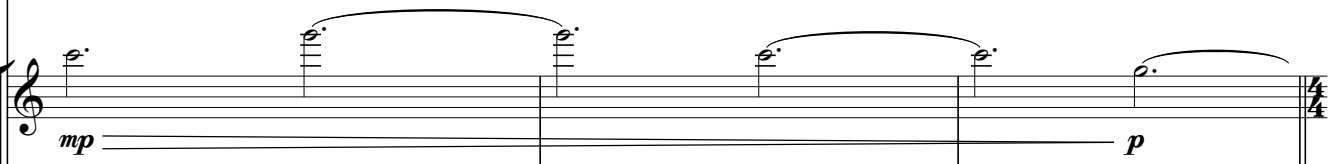
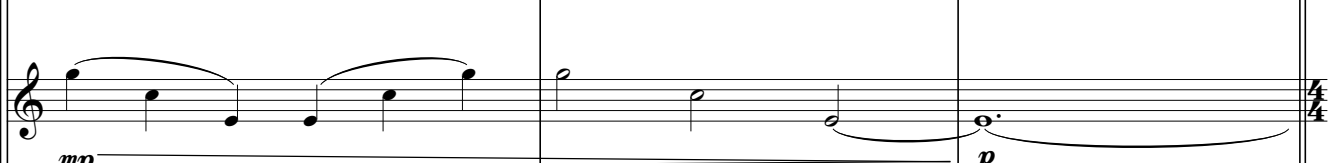
19 ♩ = 120 Exhausted from his tantrum, Joseph collapses into the chaise.


The musical score is arranged in two systems. The first system includes parts for K. (Klarinet), L. (Lobflöte), J. (Fagott), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The second system includes the R. (Reinhold) part. The tempo is marked as ♩ = 120. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The score features various musical notations including triplets, slurs, and dynamic markings. The R. part is written in a grand staff with a bass clef on the left and a treble clef on the right.

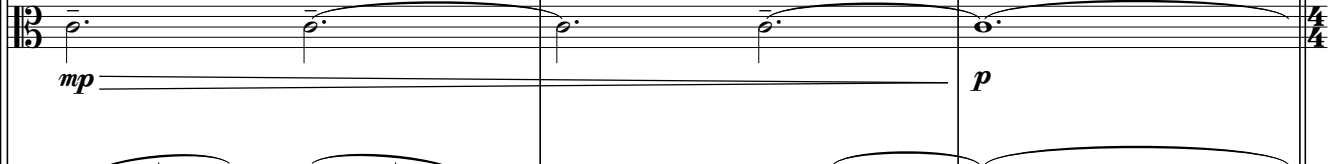
K.    


L.    

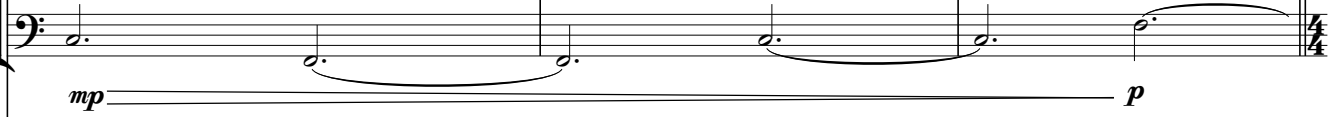
J.    

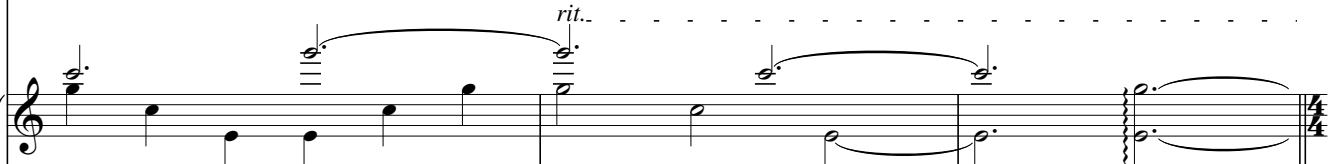
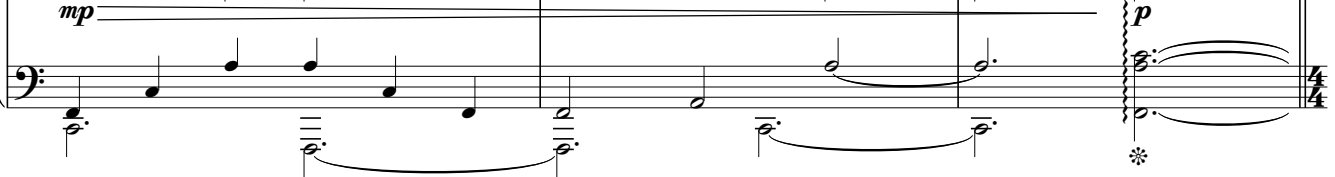
Vln. 1  

Vln. 2 

Vla. 

Vlc. 

Cb. 

R.  

24 ♩ = 84 \* Joseph shakes his empty glass. Lucifer rises from the table and carries a bottle of cognac to the chaise.

The musical score is arranged in a system with five staves. The top staff is for the vocal part (J.), followed by five instrumental staves (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb., and R.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal part begins with a dynamic marking of *mp* and includes a triplet of eighth notes. The instrumental parts feature long, sustained notes with *pp* dynamics. The scene description is repeated at the bottom of the page.

Lu - ci - fer, be - a friend and show some char - i - ty, I no lon - ger wish to live.

♩ = 84 \* Joseph shakes his empty glass. Lucifer rises from the table and carries a bottle of cognac to the chaise. \*



29 ♩ = 72

K. \_\_\_\_\_

L. *mf* (shaking his glass)  
Dear Jo-seph, these late hu - mours be-tray the tra-ge-dy they would serve.

J. \_\_\_\_\_

Vln. 1 *mp* *p* *mp* *p*

Vln. 2 *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Vlc. *mp* *p* *mp* *p*

Cb. *p*

♩ = 72

R. *mp* *p* *mp* *p*

K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_

The mind is its own place and can make a hea-ven of hell, \_\_\_\_\_ or let us say

Vln. 1 *mp* \_\_\_\_\_ *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_

Vln. 2 *mp* \_\_\_\_\_ *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_

Vla. *mp* \_\_\_\_\_ *p* \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

Vlc. *mp* \_\_\_\_\_ *p* \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

Cb. \_\_\_\_\_ *p* \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

R. *mp* \_\_\_\_\_ *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_

K. \_\_\_\_\_

L. *no more a hell* *3* *of this fur-ther di-vest-i-ture* *3* *of tru-ly ex-cel-lent* *car - i - tas.* The

J. \_\_\_\_\_

\* Lucifer hands the bottle to Joseph.

*p* *mf*

Vln. 1 \_\_\_\_\_ *p*

Vln. 2 \_\_\_\_\_ *p*

Vla. \_\_\_\_\_ *mp* *p*

Vlc. \_\_\_\_\_ *mp* *p*

Cb. \_\_\_\_\_ *p*

R. \_\_\_\_\_ *mp* *p*

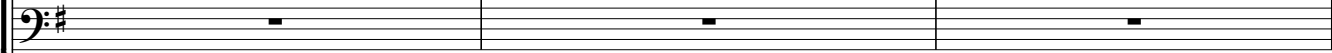
\* Lucifer hands the bottle to Joseph.

*rit.* - - - - -

42 ♩ = 84


K. 


L. 
  
news is a bet al-rea-dy lost, where-as friend-ship we raise e-ven now; there-fore let us drink to friend - ship, man-ly

J. 

Vln. 1 

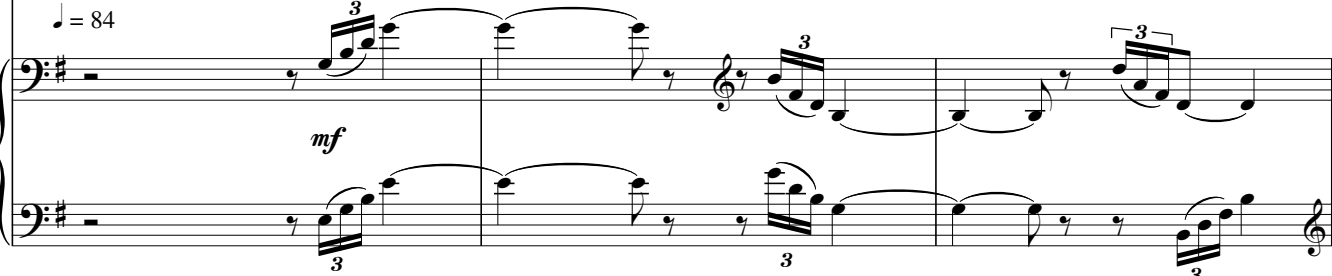
Vln. 2 

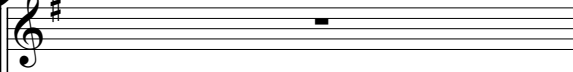
Vla. 


Vlc. 

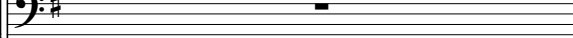
Cb. 

♩ = 84

R. 

K. 

L.  *f* *mp*

J. 

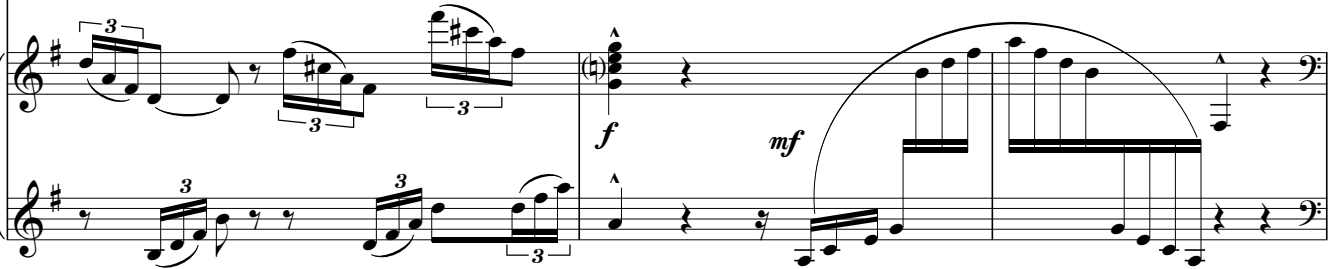
Vln. 1  *f* *mf*

Vln. 2  *f* *mf*

Vla.  *f* *mf*

Vlc.  *f* *f* pizz.

Cb.  *f* *f* pizz.

R.  *f* *mf*

K. \_\_\_\_\_

L. *3*  
 else is la-ment-ing dra-ma we will no more suf-fer to parch the joke of jest.

J. \_\_\_\_\_

Vln. 1 *mp* \_\_\_\_\_ *p*

Vln. 2 *mp* \_\_\_\_\_ *p*

Vla. *mp* \_\_\_\_\_ *p*

Vlc. *p* \_\_\_\_\_ arco \_\_\_\_\_ *mp* \_\_\_\_\_ *p*

Cb. *p* \_\_\_\_\_ arco \_\_\_\_\_ *p*

R. *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *p*

51 ♩ = 72

♩ = 60 Lucifer drinks the glass of cognac in a single swallow.

A tempo

K.

L. *mf* Bot-toms\_ up! *mf* Ahh!

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

♩ = 72

♩ = 60 Lucifer drinks the glass of cognac in a single swallow.

A tempo

R.

55 ♩ = 92 Irritated, Josphe rises from the chaise and waiving the newspaper in the air, makes a grand spectacle.

The musical score consists of several staves. At the top, the vocal line for J. (Josph) is written in bass clef with lyrics: "Do you e-ven hear a word I say— Rome is burn -". The lyrics "A - las, ev-ery tor - tured syl - la - ble" are placed above the vocal line in the second system. The vocal line includes dynamic markings like *f* and accents. Below the vocal line are five instrumental staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb., each starting with a *f* dynamic and a "sul pont." instruction. At the bottom, the piano (R.) part is shown in grand staff with a *f* dynamic. The tempo is marked as ♩ = 92. The key signature has three sharps (F#, C#, G#).



61 *accel.*

K.

L.

J.

*mp* *ff*

ing! Lis ten to this lat-est head-line\_\_\_ Le - o - pold to re-voke Jo - seph's re - forms\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp* *ff* *mp* *ff*

R.

*mp* *ff* *accel.*

\* Joseph slaps the newspaper across Lucifer's game of solitaire.  
 Incredulous, Lucifer rather deliberately reaches for a pair of reading  
 glasses, picks up the paper, and clears his throat before reading the article.

68  $\text{♩} = 168$

K.  $\text{♩} = 84$

L.

J. *mp* (looming over the card table) \*

I on - ly ask for your sym - pa - thy //

Vln. 1 *ord.* *ff* // pizz. *ff*

Vln. 2 *ord.* *ff* // pizz. *ff*

Vla. *ord.* *ff* // pizz. *ff*

Vlc. *ff* // pizz. *ff*

Cb. *ff* // pizz. *ff*

R.  $\text{♩} = 168$   $\text{♩} = 84$  \*

\* Joseph slaps the newspaper across Lucifer's game of solitaire.  
 Incredulous, Lucifer rather deliberately reaches for a pair of reading  
 glasses, picks up the paper, and clears his throat before reading the article.

# No. 3: Newspaper Duet

♩ = 92

Kaia

Lucifer

Joseph

Violin 1

Violin 2

Viola

Cello

Bass

Reduction

The image displays a musical score for a piece titled "No. 3: Newspaper Duet". The score is written for a vocal trio (Kaia, Lucifer, and Joseph) and a chamber ensemble (Violin 1, Violin 2, Viola, Cello, and Bass). A separate "Reduction" part is also provided. The music is in 2/4 time and has a tempo of 92 beats per minute. The vocal parts are mostly silent, indicated by horizontal lines. The instrumental parts, particularly the Viola and Reduction, feature melodic lines with accents and dynamics such as *mf*. The score is organized into three measures, with a double bar line at the end of each measure.

4

K.

L. *mf*  
 March fif - teenth sev - en - teen nine - ty Jo - seph the sec - ond, Ho - ly Ro - man Em - per - or

J.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

R.

6

K.

L.

J.

En - light - ened Mon - arch and am - bi - tious ar - chi - tect of five thou - sand re - forms

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

R.

8

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

re - cent - ly died\_\_ a - mid\_\_ grow - ing un - rest through - out the pop - u - la - tion.\_\_\_\_\_

K. \_\_\_\_\_

L. U - pon his ac - ces - sion to\_\_\_ the throne\_ Le - o - old the sec - ond has pledged to im - me - di - ate - ly

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

re - scind his bro - ther Jo - seph's un - pop - u - lar re - forms.



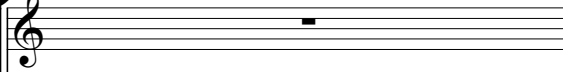
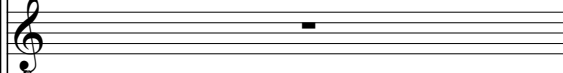

Musical score for measures 14 and 15. The score is written for seven parts: K. (Kornet), L. (Lobhorn), J. (Jazzhorn), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), Cb. (Kontrabaß), and R. (Rhythmusgruppe). The key signature is one sharp (F#) and the time signature is 3/4. Measures 14 and 15 are shown. The K., L., and J. parts are mostly rests. The Vln. 1, Vln. 2, and Vla. parts are marked *pizz.* and play a rhythmic pattern of eighth notes. The Vlc. and Cb. parts play a similar rhythmic pattern. The R. part consists of a piano accompaniment with chords and moving lines in both hands.

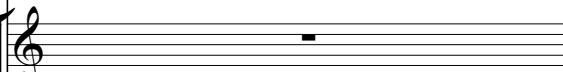
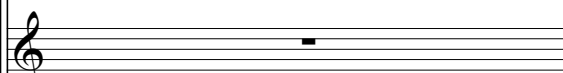
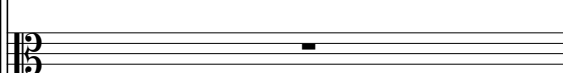
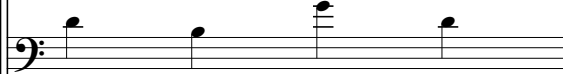
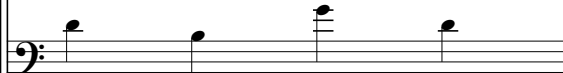
The musical score is set in 4/4 time. The vocal line (J.) begins with a half rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The lyrics "My own bro - ther!" are aligned with these notes. The second measure starts with a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics "Sna - ky bas - tard!" are aligned with these notes. The third measure begins with a quarter rest, followed by a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics "Cain was pleased to mere - ly" are aligned with these notes. The instrumental parts (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb., R.) provide accompaniment, with some parts marked "pizz." (pizzicato).

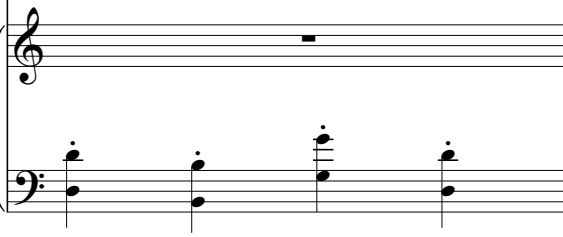
Musical score for page 19, featuring vocal line (J.) and instrumental accompaniment (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb., R.).

The vocal line (J.) includes the following lyrics: *mur - der the life; — Le - o - pold un - der - takes to bur - y my*

The instrumental parts (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb., R.) provide accompaniment for the vocal line.

K.   
L.   
J.   
e - ver hav - ing ex - ist - ed at all.

Vln. 1   
Vln. 2   
Vla.   
Vlc.   
Cb. 

R. 

Musical score for measures 25-27. The score is organized into three systems. The first system includes staves for K. (Kornet), L. (Lobhorn), and J. (Jubelorgan). The second system includes staves for Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The third system includes the R. (Rechts) piano part. Measures 25 and 26 show the Vln. 2 and R. parts with melodic lines, while the other instruments are marked with rests. Measure 27 shows the Vln. 2 and R. parts continuing their melodic lines, with the other instruments still marked with rests.

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Jo - seph's sweep - ing pro - gram of re - forms in - clud - ed:

arco

arco

arco

arco

K. \_\_\_\_\_

L. clo-sing mon-a-ster-ies and se-ver-ing Pa-pal in-flu-ence while ex-tend-ing re-li-gious tol-er-a-tion to

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

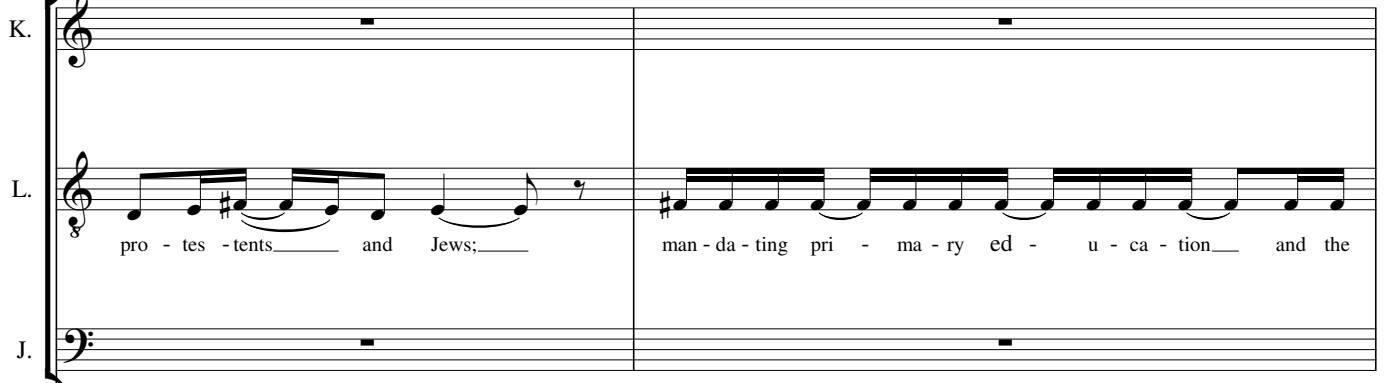
Cb.

R.

K. \_\_\_\_\_

L. pro - tes - tents \_\_\_\_\_ and Jews; \_\_\_\_\_ man - da - ting pri - ma - ry ed - u - ca - tion \_\_\_\_\_ and the

J. \_\_\_\_\_



Detailed description: This block contains the vocal parts for three voices: K. (Soprano), L. (Alto), and J. (Bass). The music is written in treble clef for K. and L., and bass clef for J. The key signature has one sharp (F#). The lyrics are: "pro - tes - tents \_\_\_\_\_ and Jews; \_\_\_\_\_ man - da - ting pri - ma - ry ed - u - ca - tion \_\_\_\_\_ and the". The vocal lines are mostly rests in the first measure and then enter with a melodic line in the second measure.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.



Detailed description: This block contains the instrumental parts for Vln. 1, Vln. 2, Vla., Vlc., Cb., and R. (Piano). The music is written in treble clef for Vln. 1 and Vln. 2, bass clef for Vla., Vlc., and Cb., and grand staff for R. The key signature has one sharp (F#). The instruments play a rhythmic accompaniment with various articulations like accents and slurs. The piano part (R.) features a complex texture with many chords and moving lines in both hands.



K. \_\_\_\_\_

L. build - ing of \_\_\_\_\_ new schools; a - bol - ish - ing serf - dom and old \_\_\_\_\_ feu - dal - priv - ileg - es;

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. \_\_\_\_\_

L. *ban - ning tor - ture and ex - e - cu - tion; un - i - fy - ing tax codes; fund - ing a state hos - pi - tal;*

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K.

L.

J.

Vln. 1

Vln. 2

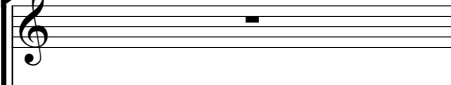
Vla.


Vlc.

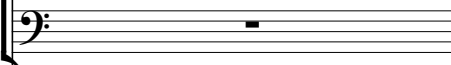
Cb.

R.

end - ing cen - sor - ship; and e - sta - blish - ing Ger - man as the of - fi - cial lang - uage through -

K. 

L.  out the em - pire;

J. 

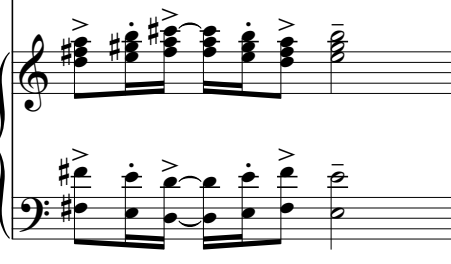
Vln. 1  pizz.

Vln. 2  pizz.

Vla.  pizz.

Vlc. 

Cb. 

R. 

The musical score consists of several staves. The vocal staves (K., L., J.) are at the top. The instrumental staves (Vln. 1, Vln. 2, Vla., Vlc., Cb., R.) are below. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line (J.) has lyrics: "The em-per-or is head of the state! Were I to ex-empt my tongue from the". The instrumental parts include triplets and pizzicato markings.

K. \_\_\_\_\_

L. \_\_\_\_\_

J. *(Joseph demonstrates)*  
ser-vice of speech, no\_\_\_ doubt I\_\_\_ would talk fun - ny! Like - wise, I did ex - cer-cise

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.

L.

J.

fre - quent pro - cla - ma - tions

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

arco

Detailed description: This page of a musical score covers measures 52, 53, and 54. The score is for a vocal soloist (J.) and a chamber ensemble consisting of a keyboardist (K.), two violins (Vln. 1 and Vln. 2), a viola (Vla.), a violoncello (Vlc.), a double bass (Cb.), and a harpsichord (R.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The vocal line (J.) begins in measure 52 with the lyrics 'fre - quent pro - cla - ma - tions' and continues through measure 54. The instrumental parts for Vln. 1, Vln. 2, Vla., Vlc., and Cb. are mostly rests, with Vln. 1 and R. playing a melodic line starting in measure 53. The harpsichord (R.) provides harmonic support with chords in the left hand and a melodic line in the right hand.

This musical score page contains measures 55, 56, and 57. The instruments are arranged as follows:

- K. (Kornet):** Treble clef, rests in all three measures.
- L. (Lobhorn):** Treble clef, rests in all three measures.
- J. (Jubelorgan):** Bass clef, rests in all three measures.
- Vln. 1 (Violin 1):** Treble clef, plays a rhythmic pattern of eighth notes with accents and slurs in measures 55 and 57.
- Vln. 2 (Violin 2):** Treble clef, rests in all three measures.
- Vla. (Viola):** Alto clef, rests in all three measures.
- Vlc. (Violoncello):** Bass clef, rests in all three measures.
- Cb. (Kontrabaß):** Bass clef, rests in all three measures.
- R. (Reinhold):** Grand staff (treble and bass clefs), plays a rhythmic pattern of eighth notes with accents and slurs in measures 55 and 57.

The score is in 4/4 time and features a key signature of one flat (B-flat). The measures are separated by vertical bar lines, and the piece concludes with a double bar line and repeat dots at the end of measure 57.



K.

L.  
E - ven the mun - dane was sub - ject to Jo - seph's fan - a - tic com - pul - sion to re - form.

J.

Vln. 1

Vln. 2  
arco

Vla.  
arco

Vlc.  
arco

Cb.  
arco

R.

60

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

So as to a - void leng - thy per - for - man - ces

K.

L.   
ope-ra en-cores were not to num-ber more than one per sing - er,

J.   
Ope - ra is bor - ing! Why pro-long what al - rea-dy

Vln. 1

Vln. 2

Vla.

Vlc.   
pizz.

Cb.   
pizz.

R.

K.   
 L.   
 J.   
 seems un - ending   
 or to pre - vent pan - dem - ic in - di - ges - tion the

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

K.

L. bak-ing of gin-ger bread\_ was banned\_

J.

An awe - ful coo - kie! And I would not that the peo -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

71

K.

L.

J.

ple foul the em - pire with nox - ious fur - zen!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

pizz.

pizz.

pizz.

3

v

74 A tempo

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

A tempo

Toward the end of his life, e - ven the com-mon peo - ple, who had once re - gard - ed Jo -

K.

L.

- seph as a he - ro, joined the no - bil - i - ty and the cler - gy in deep - ly re - sent - ing the

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.



78

K. 2/4

L. 2/4  
rad - i - cal in - ter - fer - ence in their af - faire<sub>s</sub>. Fred-rick of Prus - sia no - ted that,

J. 2/4

Vln. 1 2/4

Vln. 2 2/4

Vla. 2/4

Vlc. 2/4

Cb. 2/4

R. 2/4

This musical score page contains measures 81 through 84. It features a vocal line (L.) and an orchestral arrangement. The vocal line begins in measure 81 with a whole rest, then in measure 82 sings the lyrics "Jo - seph takes the se - cond step be - fore the first!". The orchestral parts include strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.), woodwinds (K., J.), and piano (R.). Measures 81 and 82 are in 2/4 time, while measures 83 and 84 are in 3/4 time. The piano part (R.) is marked with a forte (*f*) dynamic. The woodwinds (K., J.) have whole rests in measures 81 and 82, and then play a melodic line in measures 83 and 84. The strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) play a rhythmic accompaniment of eighth notes in measures 81 and 82, and then a melodic line in measures 83 and 84.

Musical score for measures 85-87. The score is in 2/4 time and features the following parts:

- K. (Klarinet):** Treble clef, 2/4 time. Measures 85-87 contain whole rests.
- L. (Lobflöte):** Treble clef, 2/4 time. Measures 85-87 contain whole rests.
- J. (Fagott):** Bass clef, 2/4 time. Measures 85-87 contain whole rests.
- Vln. 1 (Violin 1):** Treble clef, 2/4 time. Measure 85 starts with a quarter rest, followed by a half note G4 with a flat, and a half note F4 with a flat. Measure 86 contains a half note G4 with a flat, a half note F4 with a flat, and a half note E4 with a flat. Measure 87 contains a half note D4 with a flat, a half note C4 with a flat, and a half note B3 with a flat. Dynamics: *p*.
- Vln. 2 (Violin 2):** Treble clef, 2/4 time. Measure 85 starts with a quarter rest, followed by a half note G4 with a flat, and a half note F4 with a flat. Measure 86 contains a half note G4 with a flat, a half note F4 with a flat, and a half note E4 with a flat. Measure 87 contains a half note D4 with a flat, a half note C4 with a flat, and a half note B3 with a flat. Dynamics: *p*.
- Vla. (Viola):** Alto clef, 2/4 time. Measure 85 starts with a quarter rest, followed by a half note G4 with a flat, and a half note F4 with a flat. Measure 86 contains a half note G4 with a flat, a half note F4 with a flat, and a half note E4 with a flat. Measure 87 contains a half note D4 with a flat, a half note C4 with a flat, and a half note B3 with a flat. Dynamics: *p*.
- Vlc. (Violoncello):** Bass clef, 2/4 time. Measures 85-87 contain whole rests. Dynamics: *p*.
- Cb. (Kontrabaß):** Bass clef, 2/4 time. Measures 85-87 contain whole rests. Dynamics: *p*.
- R. (Rechts-Hand des Klaviers):** Treble clef, 2/4 time. Measure 85 starts with a quarter rest, followed by a half note G4 with a flat, and a half note F4 with a flat. Measure 86 contains a half note G4 with a flat, a half note F4 with a flat, and a half note E4 with a flat. Measure 87 contains a half note D4 with a flat, a half note C4 with a flat, and a half note B3 with a flat. Dynamics: *p*.

# No. 4: My Dream ...

♩ = 60

Kaia

Lucifer

Joseph

My dream... was to ush-er the light of the en - light-en-ment to the em-pire...\_\_\_\_\_

Violin 1

Violin 2

Viola

Cello

Bass

Reduction

mp

p

3

4 ♩ = 120

K.

L.

J. *p* *mf* *p* *ff*  
sci-ence and art, beau-ty and truth... to help il - lu - min - ate a dark world... but, here I

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

R. *p* ♩ = 120

K. \_\_\_\_\_

L. \_\_\_\_\_

J. 

lie,\_\_\_\_ at the bot-tom of the earth,\_\_\_\_ wit-ness to the de-struc-tion of all I held dear,\_\_\_\_ my

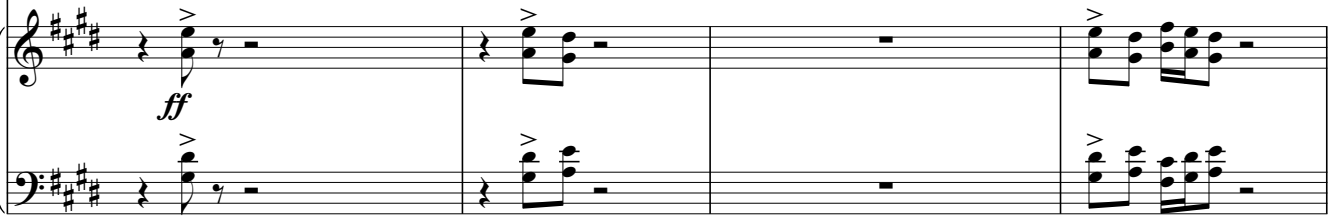
Vln. 1  *ff*

Vln. 2  *ff*

Vla.  *ff*

Vlc.  *ff*

Cb.  *ff*

R.  *ff*

The musical score consists of seven staves. The vocal line (J.) is in the bass clef and contains the lyrics: "re - forms, \_ and my love!". The orchestral parts include strings (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb.) and piano (R.). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures, with a double bar line at the end of the fourth measure.

17 ♩ = 60

K. \_\_\_\_\_

L. *mp* \_\_\_\_\_  
Wo-men are a hell\_\_\_\_\_ re-served for the liv - ing.\_\_\_\_\_

J. \_\_\_\_\_

Vln. 1 *mp* \_\_\_\_\_ *p* \_\_\_\_\_

Vln. 2 *mp* \_\_\_\_\_ *p* \_\_\_\_\_

Vla. *mp* \_\_\_\_\_ *p* \_\_\_\_\_


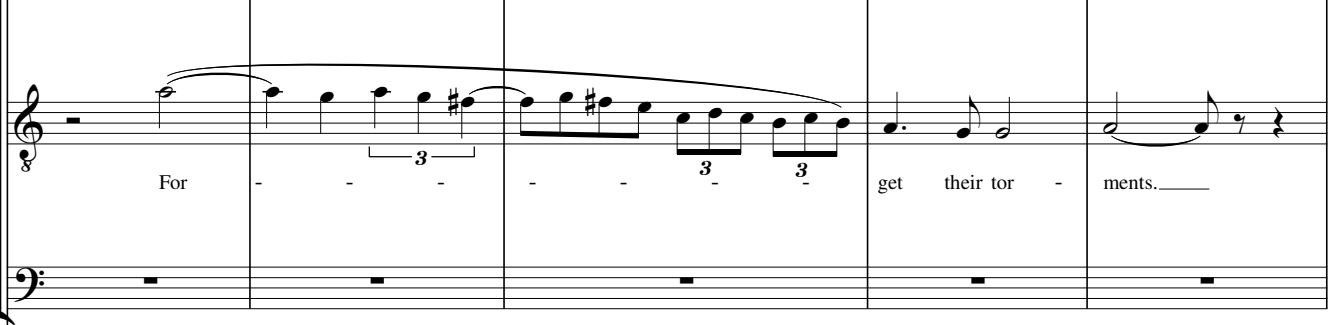
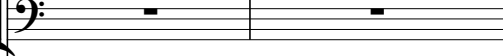
Vlc. *mp* \_\_\_\_\_ *p* \_\_\_\_\_


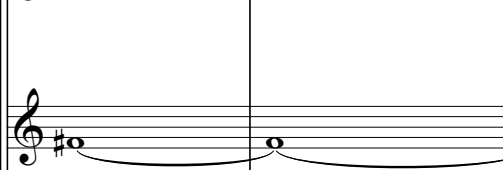
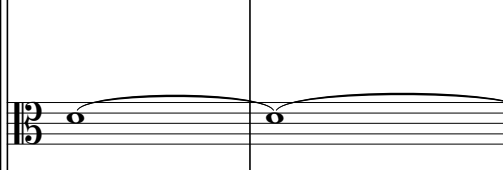
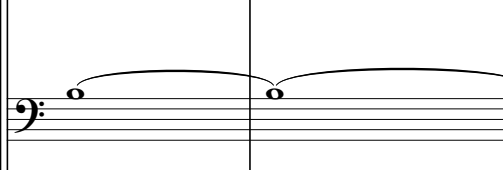
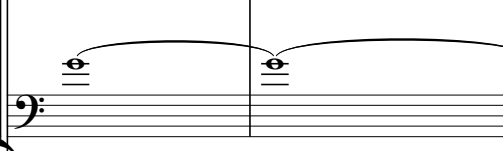
Cb. \_\_\_\_\_ *p* \_\_\_\_\_

♩ = 60

R. *mp* \_\_\_\_\_ *p* \_\_\_\_\_



K.   
L.   
J. 

Vln. 1   
Vln. 2   
Vla.   
Vlc.   
Cb. 

R. 

K. \_\_\_\_\_

L. *mp* *mp* *mp*

J. \_\_\_\_\_

\* Joseph and Lucifer speak,  
'Cafe Anglais, vieux cognac,  
Clos du Grieffes, 1788.'

Speak the name of your de <sup>3</sup> li - ver - ence. — There

Vln. 1 *pp* *mp* *p*

Vln. 2 *pp* *mp* *p*

Vla. *pp* *mp* *p*

Vlc. *pp* *mp* *p*

Cb. *pp* *p*

R. *pp* *mp* *p*

\* Joseph and Lucifer speak,  
'Cafe Anglais, vieux cognac,  
Clos du Grieffes, 1788.'

A tempo

K.

L. 
  
*3* *3*

J. 
  
*mp* *3*

The morn - ing I first fell ill, \_\_\_\_\_

Vln. 1 
  
*mp* *p*

Vln. 2 
  
*mp* *p*

Vla. 
  
*mp* *p*

Vlc. 
  
*mp* *p*

Cb. 
  
*p*

R. 
  
*mp* *p*

*mp* *p*

*8va*

K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_

\_\_\_\_\_ snow had fal - len in the night, and I a - woke to daz - ling sun - light, \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

35

*rit.* . . . . . ♩ = 72

K. \_\_\_\_\_

L. \_\_\_\_\_

J. *mf* 3

— be-fore she drew the cur-tain closed. I de-tect a faint note of I - ris.

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. (8) *rit.* . . . . . ♩ = 72

\* Uneasy, Joseph takes a sip of cognac. \*

# No. 5: Drink to More and Worry the Less

$\text{♩} = 72$

Kaia

Lucifer *mp*  
No, dear Jo - seph, a mus - ic... //

Joseph

Violin 1 *mp* *pp* //

Violin 2 *mp* *pp* //

Viola *mp* *pp* //

Cello *mp* *pp* //

Bass *mp* *pp* //

$\text{♩} = 72$

Reduction *mp* //

4 ♩ = 62

K.

L. *p*  
ir - i - des - cent hymns her gol - den wings en - fold - ing

J.

Vln. 1 *p*

Vln. 2 *p*  
sul pont.

Vla. *p*

Vlc. *p*

Cb.

R. ♩ = 62 *p*

6

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

dark ac - cords from gods to men, \_\_\_\_\_ not so sweet - ly her - ald when a - gainst the fur - ies

sul pont.

ord.

*p*



8

K.

L.

J.

howl - ing wept the Thra - ci - an bard for Eur - y - di - ce's loss have

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

ord.

sul pont.

sul pont.

ord.

3

K. *p*

L. beau - ty's blos - soms flow - ered lit - tle more than air;

J.

Vln. 1 *pp*

Vln. 2 ord. sul pont. *pp*

Vla. sul pont. ord. *pp*

Vlc. *pp*

Cb. *pp*

R. *pp*

12  $\text{♩} = 72$

K.

L. *f*   
 Let he who hath ears lis - ten

J.

Vln. 1 *pp* *sul tasto* //

Vln. 2

Vla.

Vlc.

Cb.

R.  $\text{♩} = 72$  *pp* //

16 A tempo

**K.** *mf*

**L.** Drink to more and wor - ry the less, for soon to be is not, our

**J.**

**Vln. 1** pizz. *mf*

**Vln. 2** pizz. *mf*

**Vla.** pizz. *mf*

**Vlc.** *mf*

**Cb.** pizz. *mf*

**R.** A tempo *mf*

Detailed description: This page of a musical score covers measures 16 through 19. It features a vocal line (L.) and instrumental parts for K. (Kornet), J. (Jazz), Vln. 1 & 2 (Violins), Vla. (Viola), Vlc. (Violoncello), Cb. (Contrabasso), and R. (Ritmico). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'A tempo'. The vocal line has lyrics: 'Drink to more and wor - ry the less, for soon to be is not, our'. The instrumental parts include pizzicato (pizz.) markings and a dynamic of mezzo-forte (mf). The R. part consists of a rhythmic accompaniment with chords and eighth notes.

K. [Musical notation for Soprano]

L. [Musical notation for Alto]  
poems re - cite in lines to slight the ver - ses tal - ly naught. To

J. [Musical notation for Bass]

Vln. 1 arco [Musical notation for Violin 1]

Vln. 2 arco [Musical notation for Violin 2]

Vla. arco [Musical notation for Viola]

Vlc. pizz. [Musical notation for Violoncello]

Cb. [Musical notation for Contrabasso]

R. [Musical notation for Piano]

K. \_\_\_\_\_

L. name a deed by proud dis - play con - tracts the same dis - ease \_\_\_\_\_ that

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc. arco

Cb. arco

R.

K.   
 L.   
 J.   
 ac - tions waged for shame con - ceal in grave se - cur - i - ties. So

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

K. \_\_\_\_\_

L. Drink to more and wor - ry the less, for soon to be \_\_\_\_\_ is not; \_\_\_\_\_ the

J. \_\_\_\_\_

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

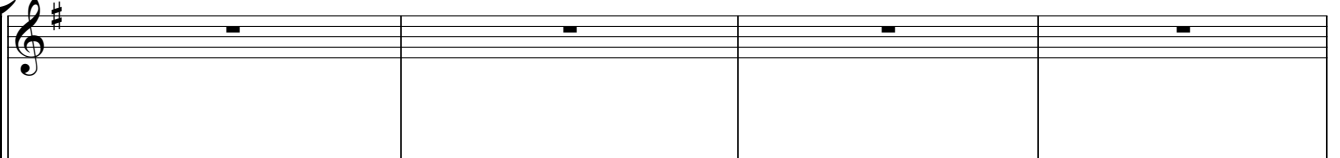
Vlc.

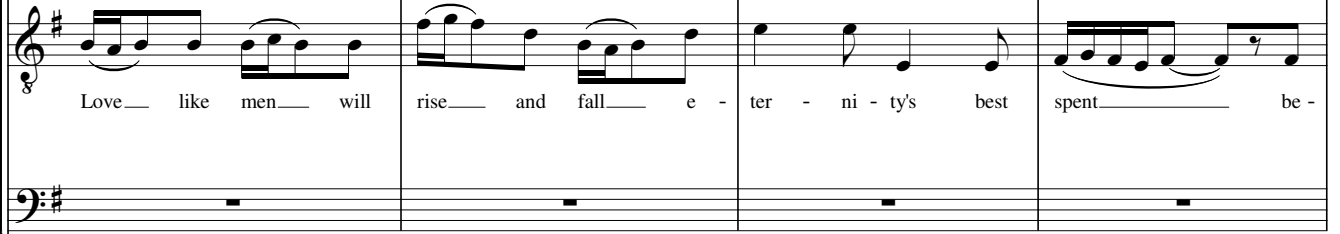
Cb. pizz.


R.

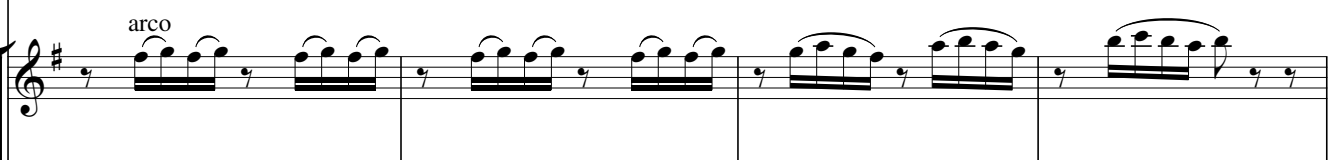



The musical score consists of several staves. At the top, three vocal staves are labeled K., L., and J. Staff L. contains the lyrics: "flesh that plays to mask the mind at cur - tain call will rot. All". Below the vocal staves are the string and piano parts. The string parts include Vln. 1 and Vln. 2 (both marked "arco"), Vla. (marked "pizz."), Vlc. (marked "pizz."), and Cb. The piano part is labeled R. and is written in grand staff notation. The music is in a key with one sharp (F#) and a 4/4 time signature. The score spans four measures, with the vocal line continuing into the next page.


K. 


L. 

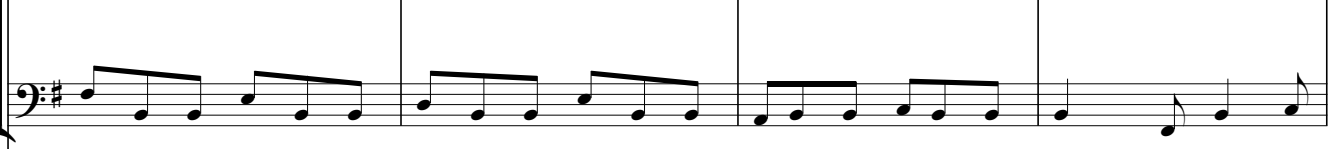
J. 

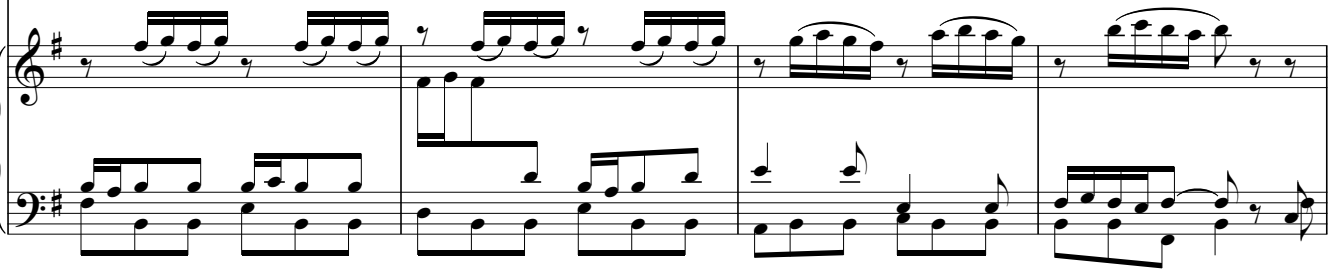
Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 

K. \_\_\_\_\_

L. *tween\_ the thighs\_ of pret - ty eyes\_ where waste en - dows the rent.\_\_\_\_\_ Oh,*

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. \_\_\_\_\_

L. Drink to more and wor - ry the less, for soon to be \_\_\_\_\_ is not; \_\_\_\_\_ the

J. \_\_\_\_\_

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vlc. arco

Cb.

R.

K. \_\_\_\_\_

L. heart's a meat the help - er eats ere Cup - id's wound is clot. \_\_\_\_\_ The

J. \_\_\_\_\_

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vlc. pizz.

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K. \_\_\_\_\_

L. *truth is just the sum of things a ledger scored in ink, that*

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. \_\_\_\_\_

L. no one wrote or read or dreamed would all of Time out think. So,

J. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. \_\_\_\_\_

L. Drink to more and wor - ry the less, for soon to be \_\_\_\_\_ is not; \_\_\_\_\_ the

J. \_\_\_\_\_

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vlc. arco

Cb. \_\_\_\_\_

R. \_\_\_\_\_



K. \_\_\_\_\_

L. days we wear till thread - bare rend, shiv - er - ing at the plots. \_\_\_\_\_

J. \_\_\_\_\_

Vln. 1 arco \_\_\_\_\_

Vln. 2 arco \_\_\_\_\_

Vla. arco \_\_\_\_\_

Vlc. pizz. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

# No. 6: A handsome exercise in ballad ...

$\text{♩} = 72$

Kaia

Lucifer

Joseph

*mf*

A hand-some ex - er - cise in bal - lad,

Violin 1

*mp* *p*

Violin 2

*mp* *p*

Viola

*mp* *p*

Cello

*mp* *p*

Bass

*p*

$\text{♩} = 72$

Reduction

*mp* *p*

The image shows a musical score for a piece titled "No. 6: A handsome exercise in ballad ...". The score is in 4/4 time with a tempo of quarter note = 72. It features vocal parts for Kaia, Lucifer, and Joseph, and instrumental parts for Violin 1, Violin 2, Viola, Cello, Bass, and a Piano Reduction. The key signature has three flats (B-flat, E-flat, A-flat). The vocal parts enter in the second measure, with Joseph singing "A hand-some ex - er - cise in bal - lad,". The instrumental parts provide accompaniment, with dynamics ranging from mezzo-piano (mp) to piano (p) and mezzo-forte (mf). The piano reduction is shown at the bottom, with dynamics of mezzo-piano (mp) and piano (p).

3

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

*f*

liq - uor com-forts wis - dom lib - er - ates! —

but I am un-sure if your wis-dom com-forts much. *p* A con -

Detailed description of the musical score: The score is for page 83 and consists of seven staves. The vocal parts are K. (Soprano), L. (Alto), and J. (Bass). The instrumental parts are Vln. 1, Vln. 2, Vla. (Viola), Vlc. (Violoncello), Cb. (Contrabasso), and R. (Right Hand of Piano). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line L. has lyrics: "liq - uor com-forts wis - dom lib - er - ates! —". The vocal line J. has lyrics: "but I am un-sure if your wis-dom com-forts much. A con -". The instrumental parts include dynamic markings: *f* (forte) for Vln. 1, Vln. 2, and Vla.; and *p* (piano) for Vlc., Cb., and R. There are also triplets in the J. part and accents in the Vln. 1, Vln. 2, and Vla. parts.

6 *rit.* . . . . .

K.

L.

J.

ceit that we speak of pos sess - ing what from us is in - sep - a - ra - ble //

Vln. 1 //

Vln. 2 //

Vla. //

Vlc. //

Cb. //

R.

*rit.* . . . . . //

8 A tempo

K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_

My life, my love, my re - forms... Your re - fresh ment.

Vln. 1 *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

Vln. 2 *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

Vla. *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

Vlc. *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

Cb. *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

R. *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

K. \_\_\_\_\_

(Lucifer makes a lewd gesture)

L. \_\_\_\_\_ *f* \_\_\_\_\_  
From the lips to the tips!

J. \_\_\_\_\_  
as though we could break free from this cast. \_\_\_\_\_

Vln. 1 \_\_\_\_\_ *f* \_\_\_\_\_

Vln. 2 \_\_\_\_\_ *f* \_\_\_\_\_

Vla. \_\_\_\_\_ *f* \_\_\_\_\_

Vlc. \_\_\_\_\_ pizz. *f* \_\_\_\_\_

Cb. \_\_\_\_\_ pizz. *f* \_\_\_\_\_

R. \_\_\_\_\_ *f* \_\_\_\_\_

# No. 7: Once the Time was Kind

$\text{♩} = 60$

Kaia

Lucifer

Joseph

*mp*

'My' self, \_\_\_\_\_ I would con-veal in the an-o-ni-mi-ty of sha-dow \_\_\_\_\_ and

Violin 1

*mp*

Violin 2

*mp*

Viola

*mp*

Cello

*mp*

Bass

*mp*

$\text{♩} = 60$

Reduction

*mp*

K. \_\_\_\_\_

L. \_\_\_\_\_

J. *mf* dream that earth em - brace this of - fend - ing sub - stance made no long - er mine, but some oth - er cus - to - dy ris - ing

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

R. *mf*



8

K.

L.

J.

*f*

with the sun of a new world, \_\_\_\_\_ and my mem - or - y scat-tered in the

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vlc.

*f*

Cb.

*f*

R.

*f*

11 rit. . . . . A tempo

K. \_\_\_\_\_

L. \_\_\_\_\_

J. *mp* *p*  
 in - fin - ite di - fu - sion of that first light. \_\_\_\_\_ Once the time \_\_\_\_\_ was

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *mp* *p*

R. rit. . . . . A tempo *mp* *p* *8<sup>va</sup>*

K. \_\_\_\_\_

L. \_\_\_\_\_

J. kind \_\_\_\_\_ and held \_\_\_\_\_ the hours \_\_\_\_\_ *mp* Gent - ly in the

Vln. 1 \_\_\_\_\_ *mp*

Vln. 2 \_\_\_\_\_ *mp*

Vla. \_\_\_\_\_ *mp*

Vlc. \_\_\_\_\_ *mp*

Cb. \_\_\_\_\_ *mp*

R. *8va* \_\_\_\_\_ *mp*

K. \_\_\_\_\_

L. \_\_\_\_\_

J. east, \_\_\_\_\_ though night - ly drifts the clo sing hand, re -

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_ *p*

mem - brance \_\_\_\_\_ is all that's ours.

Vln. 1 \_\_\_\_\_ *p* sul pont. *f* *p*

Vln. 2 \_\_\_\_\_ *p* sul pont. *f* *p*

Vla. \_\_\_\_\_ *p* sul pont. *f* (ord.) *p*

Vlc. \_\_\_\_\_ *p* (ord.) *f* *p*

Cb. \_\_\_\_\_ *p* (ord.) *f*

R. \_\_\_\_\_ *f* *p*

♩ = 120

# No. 8: Kaia's Arrival

Walking along the river bank, Kaia approaches the chaise where Joseph wallows in debauchery, silently observing the spectacle before lighting the first of many cigarettes. Joseph is unaware of her presence; however, Lucifer has noticed her arrival, and has knowingly taken the liberty of pouring two glasses of cognac, one for Kaia and one for Joseph.

♩ = 72

The musical score is arranged in two systems. The first system includes vocal parts for Kaia (treble clef), Lucifer (treble clef with an 8va marking), and Joseph (bass clef). The second system includes instrumental parts for Violin 1, Violin 2, Viola, Cello, Bass, and a Reduction. The tempo is marked as ♩ = 72. The score is in 5/4 time. The vocal parts are mostly rests, with some notes appearing in the later measures. The instrumental parts feature various textures, including sustained notes, rhythmic patterns, and pizzicato passages. Dynamics are marked as *mp* (mezzo-piano).

5

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

This musical score page contains measures 5 through 8. The top system includes three staves labeled K., L., and J., which are currently empty. The middle system contains five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The bottom system contains a grand staff labeled R. The Vln. 1 staff begins with a rest in measure 5, followed by a melodic line in measures 6 and 7, and a rest in measure 8. The Vln. 2 staff has a rhythmic pattern in measure 5, a melodic line in measure 6, and a rest in measure 7, followed by a rhythmic pattern in measure 8. The Vla. staff has rests in measures 5 and 6, followed by a rhythmic pattern in measures 7 and 8. The Vlc. and Cb. staves have a consistent rhythmic pattern throughout all measures. The R. grand staff has a rhythmic pattern in measures 5 and 6, followed by a melodic line in measure 7, and a rhythmic pattern in measure 8.

9

K. *mp*  
 (Lucifer hands the glasses of cognac to Kaia)  
 Thank you.

L. *mp*  
 Am - bro - sia.

J.

Vln. 1 *arco*

Vln. 2

Vla.

Vlc.

Cb.

R.



Kaia offers the glass of cognac to Joseph, who looks up in disbelief.

13

K.

L.

J.

Here, you look dead.

*mp*

Kai - a?

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

16

K. I would have thought you would re - mem - ber <sup>3</sup> bet - ter the girl \_\_\_\_\_

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

you claim ruined your life. I will be where I will be.

But why here? Why now? You look dif - ferent

The musical score is arranged in a system with seven staves. The vocal parts (K. and J.) are at the top, with lyrics underneath. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Cb., and R.) are below. The score is in 4/4 time and consists of three measures. The vocal parts have lyrics: 'you claim ruined your life. I will be where I will be.' and 'But why here? Why now? You look dif - ferent'. The instrumental parts include various musical notations such as rests, notes, and slurs.

21 *f* *p*

K. Time \_\_\_\_\_ pass - es slow - ly \_\_\_\_\_ in Ha - des. \_\_\_\_\_ *mp*

L. \_\_\_\_\_ In -

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. pizz. *f* *mf* *mp*

Cb. arco *f* *p* *mp*

R. *f* *p*

K.

L. 
  
deed my dear, sol-i-tar-y games of sol-i-taire... bot-tom-less bot-tles of li- quor... can-

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. [Kornet part, mostly rests]

L. [Soprano vocal line]  
tank-er-ous con ver - sa-tion ...  
time crawls  
*ff* (guttural)  
3

J. [Bass vocal part, mostly rests]

Vln. 1 [Violin 1 part, *ff* dynamic]

Vln. 2 [Violin 2 part, *ff* dynamic]

Vla. [Viola part, *ff* dynamic]

Vlc. [Violoncello part, *ff* dynamic]

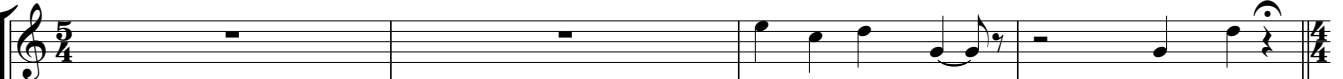
Cb. [Contrabasso part, *ff* dynamic]

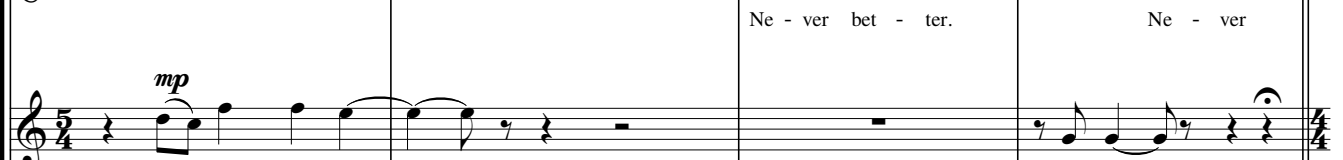
R. [Piano part, *ff* dynamic]

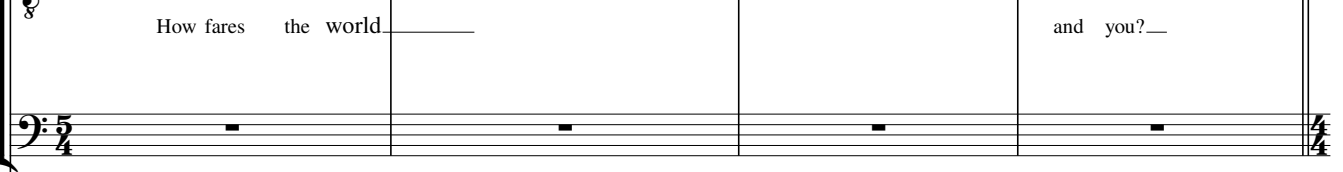
The score is in 5/4 time and D major. The vocal line features a triplet of eighth notes and a long, sustained note with a guttural marking. The instrumental parts provide harmonic support with various textures and dynamics.

31 A tempo

\* Lucifer suddenly and boldly kisses Kaia.

K.  *mp* *mp*

L.  *mp*

J. 

Ne - ver bet - ter. Ne - ver

How fares the world and you?—

Vln. 1  *mp*

Vln. 2  *mp*

Vla. 

Vlc.  *pizz.* *mp*

Cb.  *pizz.* *mp*

R.  *mp*

A tempo

\* Lucifer suddenly and boldly kisses Kaia.

♩ = 168 Joseph shrieks -- outraged, jealous, confused,  
and drunk, draws his ceremonial saber, raises the blade,  
and promptly loses consciousness.

35 A tempo

K. better. \_\_\_\_\_

L.

J.

♩ = 60

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. arco *ff*

Cb. arco *ff*

pizz.

♩ = 168 Joseph shrieks -- outraged, jealous, confused,  
and drunk, draws his ceremonial saber, raises the blade,  
and promptly loses consciousness.

A tempo

R.

♩ = 60



A tempo

♩ = 72 Lucifer confiscates Joseph's sword and assists him back into the chaise.

39 *mf* // *mp*

K. We should tend to Jo - seph. If you would like we

L. *mf* // We should tend to Jo - seph.

J.

Vln. 1 arco *mp*

Vln. 2 arco *mp*

Vla. arco *mp*

Vlc. *mp*

Cb. *mp*

A tempo

♩ = 72 Lucifer confiscates Joseph's sword and assists him back into the chaise.

R. *mp*

K. will ex - plain ev - ry thing.

L. *mp* ev - ry thing.

J. *p* Yes, please do.

Vln. 1 *(tr)*

Vln. 2 *(tr)*

Vla. *(tr)*

Vlc.

Cb.

R. *(tr)*

## **No. 9: Interlude**

### **Mnemosyne:**

Poor Joseph! If only he would accept Lucifer's sage counsel, perhaps he would abandon this ritual of self-deception ... reading newspapers, drinking cognac, not to solve the riddle of his undoing, but as penance, however ridiculous, for having failed Kaia, whom he vainly believes has abandoned him for his failure, and by destroying the offending self, sustains the hope to reclaim what he has lost. No doubt, now that Kaia has returned, Joseph wagers he holds a final chance at love and reform, though I fear his odds may fall as Lucifer and Kaia raise an unpleasant history. No one has yet reformed a lover, let alone, a Goddess.

Strange, that Kaia would return at all! While the world is still so flawed, when her work is far from complete, why promenade along the Lethe? She will be where she will be! Surely, as she loves all of her creations, Kaia also loves Joseph, but to those others, she did not return. Perhaps in Joseph, Kaia had found a sympathetic spirit, a fellow muse deserving at least her farewell, and perhaps for all his bluster, a word or two in parting, would grant Joseph the peace he undoubtedly will seek through riskier means.

Let us listen to the sad story of the birth of world that leads to this sadder game of hearts.

# No. 10: Before the Creation

♩. = 42 The stage goes black. A spotlight shines on Kaia and Lucifer who face the audience like an 'otherworldly' chorus. They appear godly and strange as they proceed to relate the story of the birth of the universe.

The musical score is divided into two systems. The first system contains the vocal parts and the beginning of the instrumental accompaniment. The second system contains the continuation of the instrumental accompaniment and a reduction.

**Vocalists:**

- Kaia:** Treble clef, 6/8 time. Lyrics: "Be - fore the cre a - tion, Time and Space,". Dynamics: *mp* to *p*.
- Lucifer:** Treble clef, 6/8 time. Lyrics: "Be - fore the cre a - tion, Time and Space,". Dynamics: *mp* to *p*.
- Joseph:** Bass clef, 6/8 time. No lyrics.

**Instrumentalists:**

- Violin 1:** Treble clef, 6/8 time. Dynamics: *mp* to *p*.
- Violin 2:** Treble clef, 6/8 time. Dynamics: *mp* to *p*.
- Viola:** Alto clef, 6/8 time. Dynamics: *mp* to *p*.
- Cello:** Bass clef, 6/8 time. Dynamics: *mp* to *p*.
- Bass:** Bass clef, 6/8 time. No lyrics.

**Reduction:** Treble and Bass clefs, 6/8 time. Dynamics: *mp* to *p*.

6 *mp*

K. *mp*  
so - cial - ly am - bi - tious burg-hers of the Pan - the - on, har-bored great am - bi - tions that with

L. *mp*  
so - cial - ly am - bi - tious burg-hers of the Pan - the - on, har-bored great am - bi - tions that with

J.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb.

R. *mp*

K. ad - e - quate train - ing their tal - ent - ed daugh - ter might gar - ner suf - fi - cient ac - comp - lish - ment to at - tract

L. ad - e - quate train - ing their tal - ent - ed daugh - ter might gar - ner suf - fi - cient ac - comp - lish - ment to at - tract

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

14

K. fav - or - a - ble at - ten tion from The Em - per - or'. *f*

L. fav - or - a - ble at - ten tion from The Em - per - or'. *f*

J.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb.

R. *f*

K. *mp*  
who, — in turn, would find her well suit - ed for a pos - i - tion of some

L. *mp*  
who, — in turn, would find her well suit - ed for a pos - i - tion of some

J.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb.

R. *mp*



22

*f*

K. prom - i - nence - with - in the forth - com - ing ad - min - i stra - tion.

L. prom - i - nence - with - in the forth - com - ing ad - min - i stra - tion.

J.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb.

R. *f*

25  $\text{♩} = 66$

K.

L. *mf*  
An un - im a-gin-a-bly pre - co - cious

J.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

R.  $\text{♩} = 66$  *mf*

K. \_\_\_\_\_

L. ded - i - ca - ted and gor - geous young girl,

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

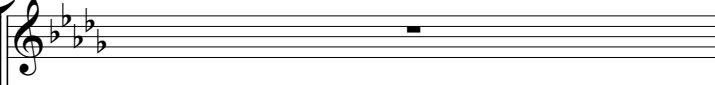
Vln. 2 \_\_\_\_\_


Vla. \_\_\_\_\_

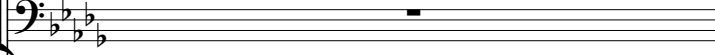
Vlc. \_\_\_\_\_


Cb. \_\_\_\_\_

R. \_\_\_\_\_

K. 


L.   
Ka - ia du - ti - ful - ly stud - ied self - se - clud - ed in her di - men - sion - less

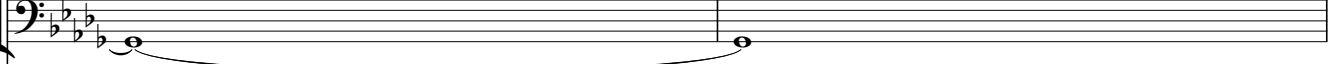
J. 

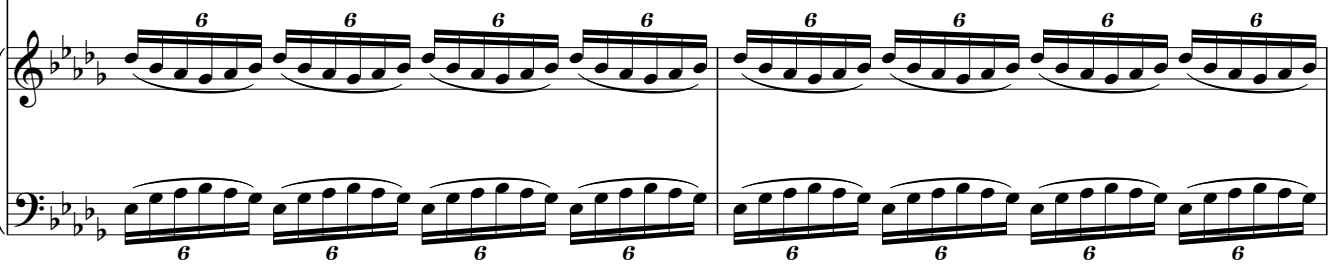
Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 

K.   
 L. room, the for-mu-lae of at-oms   
 J.

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.

R.

The musical score is for page 31 and is written in a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line with lyrics: "room, the for-mu-lae of at-oms". The vocal line is accompanied by a piano (R.) and a string ensemble (Vln. 1, Vln. 2, Vla., Vlc., Cb.). The piano part consists of a continuous sixteenth-note pattern in both hands, with a '6' (finger number) indicated above each measure. The string parts include first and second violins, viola, and cello, with various rhythmic patterns and fingerings (e.g., '6') indicated.

K.

L.

J.

Vln. 1

Vln. 2

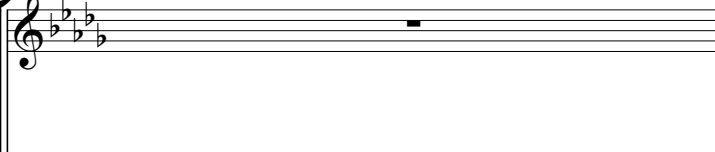
Vla.

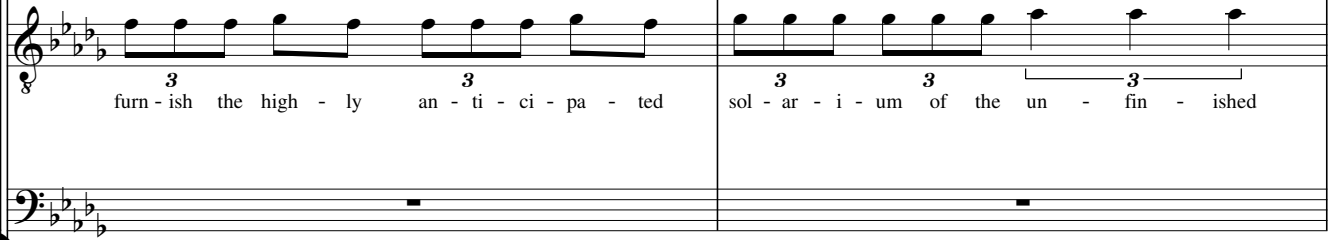
Vlc.


Cb.

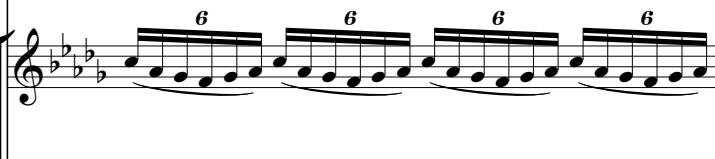
R.

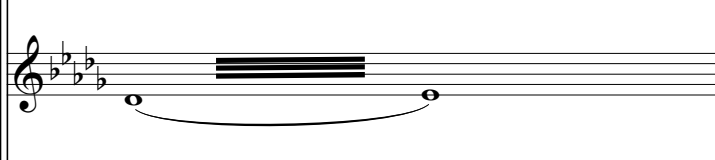
mol - e - cules and the var - i - ous beings that were to

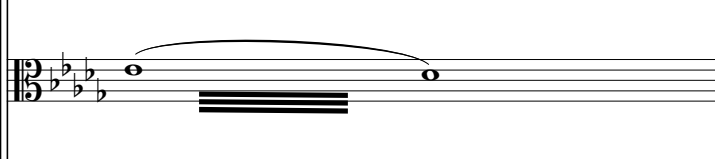
K. 

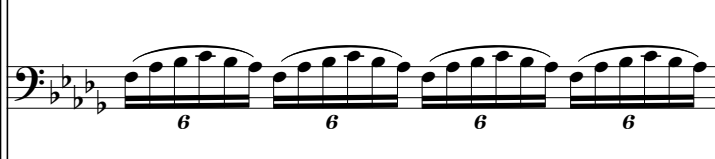
L. 

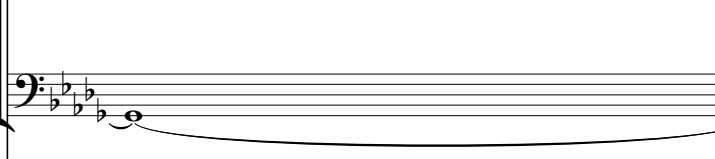
J. 

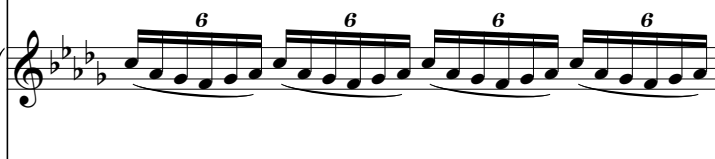
Vln. 1 

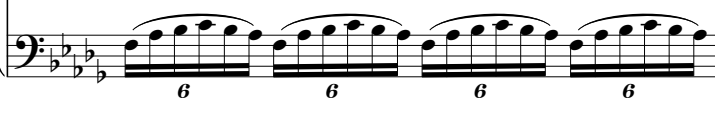
Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 



37  $\text{♩} = 92$  A tempo *mp*

K. *f* *mp*  
 pre-di-lec-tion for fil - i - al def-er- ence... could not

L. *f* *mp*  
 cos - - - mos; and yet, Ka-ia's pre-di-lec-tion for fil - i - al def-er- ence... could not

J.

Vln. 1 *f* 6 6

Vln. 2 *f*

Vla. *f*

Vlc. *f* 6 6 *mp*

Cb. *f* *mp*

R.  $\text{♩} = 92$  A tempo *f* *mp*



40

K. *p* *f*  
 quell the sense that she was lone - ly nor dis - saude her grow - ing de - sire <sup>3</sup> to en - liv -

L. *p* *f*  
 quell the sense that she was lone - ly, nor dis - saude her grow - ing de - sire <sup>3</sup> to en - liv -

J.

Vln. 1 *mp* *f*  
<sup>3</sup>

Vln. 2 *mp* *f*  
<sup>3</sup>

Vla. *mp* *f*  
<sup>3</sup>

Vlc. *f*

Cb. *f*

R. *f*  
<sup>3</sup>

44 *p*  $\text{♩} = 72$

K. en po-ten-tial with ex-press ion.

L. en po-ten-tial with ex-press ion. *p* *mf* To cope, Ka-ia took up cig-ar-ettes her smo-ky ex-hal-a-tions like her

J.

Vln. 1

Vln. 2

Vla.

Vlc. *p* *mf*

Cb. *p* *mf*

R. *p* *mf*  $\text{♩} = 72$

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. It begins at measure 44. The vocal parts (K., L., and J.) are in the top system. K. and L. have lyrics: "en po-ten-tial with ex-press ion." L. continues with "To cope, Ka-ia took up cig-ar-ettes her smo-ky ex-hal-a-tions like her". The instrumental parts include Violins 1 and 2, Viola, Violoncello, Contrabass, and Piano. Dynamics range from piano (p) to mezzo-forte (mf). A tempo marking of quarter note = 72 is present. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

48

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

51 ♩ = 66

*mf*

K. Mean - while, Lu - ci - fer, the hand - some, —

L.

J.

Vln. 1 *mf*

Vln. 2 *mf* 6 6 6 6

Vla. *mf* 6 6 6 6

Vlc. *mf*

Cb. *mf*

R. *mf* ♩ = 66 6 6 6 6 6 6 6 6

53

K. broo - ding, and no - to - ri - ous - ly rest - less arch an - gel

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. step - ping out from\_ yet an - oth - er sha - dy gar - den par - ty host - ed by the

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

57

K. 'Em - per - or' sat a - lone at the edge of the

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

59

K. *3* Pan - the - on, \_\_\_\_\_ *3* star - ring in - to the o - bli - vi - an \_\_\_\_\_ where the

L.

J.

Vln. 1

Vln. 2

Vla.


Vlc.


Cb.

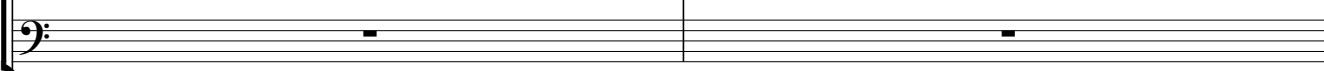
R.




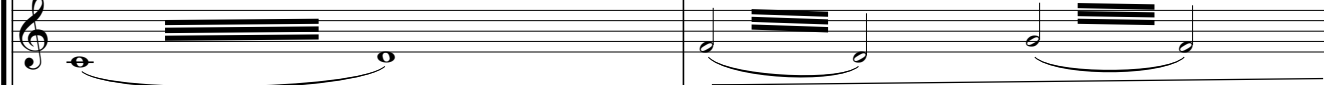
61

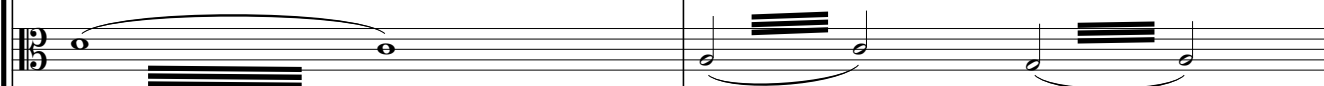
K.    
sol - ar - i - um was soon to be real - ized. Gui - tar in hand, Lu-ci-fer sang in - to the


L. 


J. 

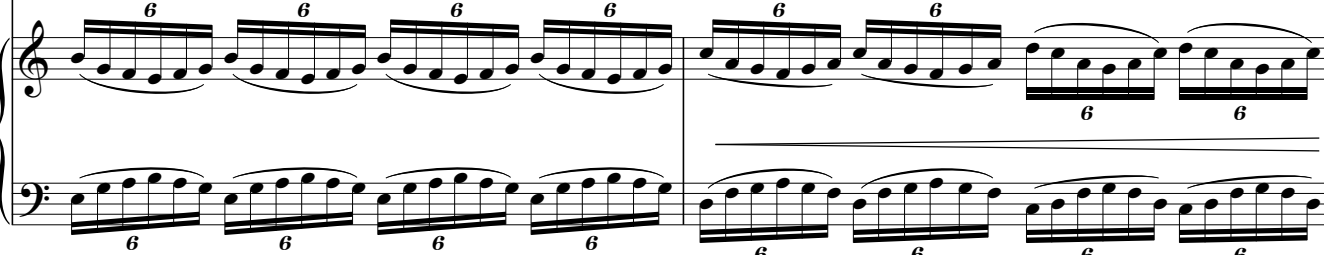
Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 

63 *f* *mf* *mp* A tempo *mp*

no - - - thing, im-ag-in ing that his song would fill— the emp-ti-ness with the tu-mult of his

would fill— the emp-ti-ness with the tu-mult of his

*f* *f* *f* *f* *f* *mp* *mp* *f* *mp*

♩ = 92

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

66

K. *f* *p*

L. *f* *p*

J.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f* *p*

Cb. *f* *p*

R. *f* *p*

mind co-al-es-cing as his fru-stra-ted vi sions\_ took the shape\_ of a new world and call - ing.

mind co-al-es-cing as his fru-stra-ted vi - sions\_ took the shape\_ of a new world and call - ing.

# No. 11: Oh, Great Void ...

♩ = 66 With weak rock & roll / blues styling, like an out of tune guitar played by not so able teenager

K  
L  
J

*f*  
O, Great Void,

Violin 1  
Violin 2  
Viola  
Cello  
Bass

*f*

♩ = 66 With weak rock & roll / blues styling, like an out of tune guitar played by not so able teenager

R.

*f*

K. \_\_\_\_\_

L. *how\_ like my mind,\_* *would be filled...*

J. \_\_\_\_\_

Lucifer, an inept songwriter, searches in vain for another line.

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

7

K.

L.

J.

O Tu - mult,  
how\_ like the stars, -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

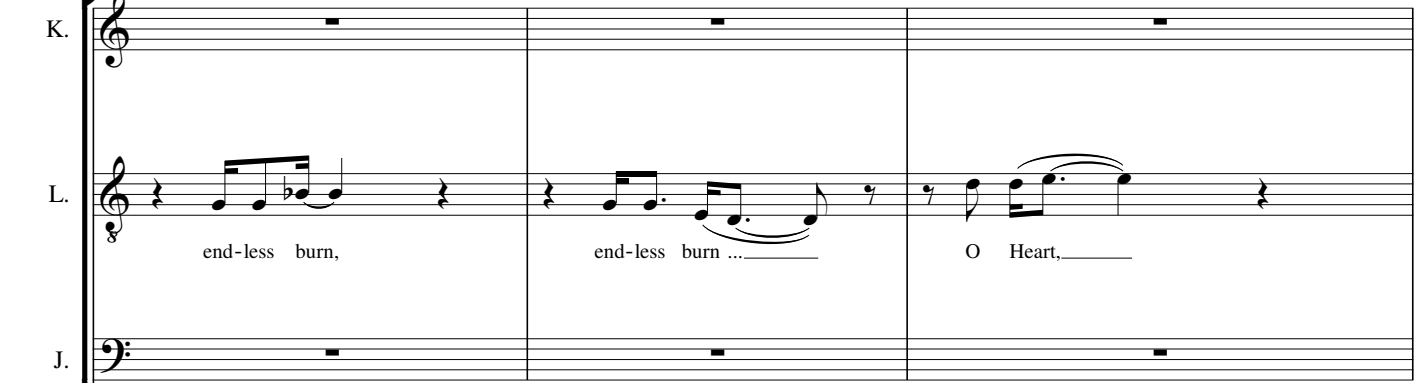
R.

*f* *mf*

K. \_\_\_\_\_

L. *end-less burn,* *end-less burn ...* *O Heart, \_\_\_\_\_*

J. \_\_\_\_\_



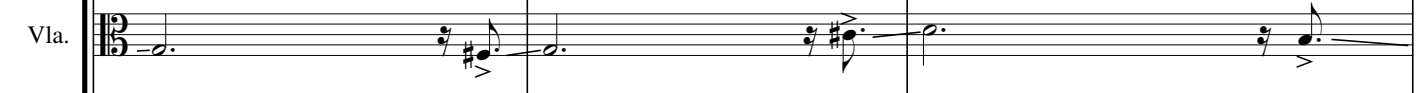
Vln. 1



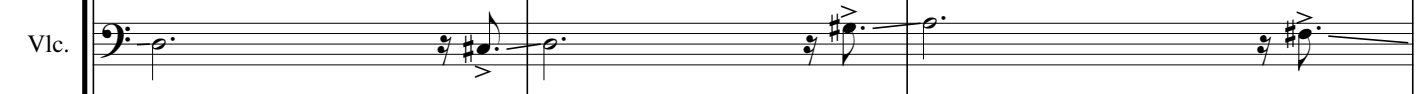
Vln. 2



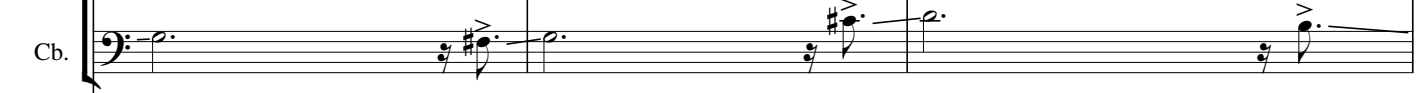
Vla.



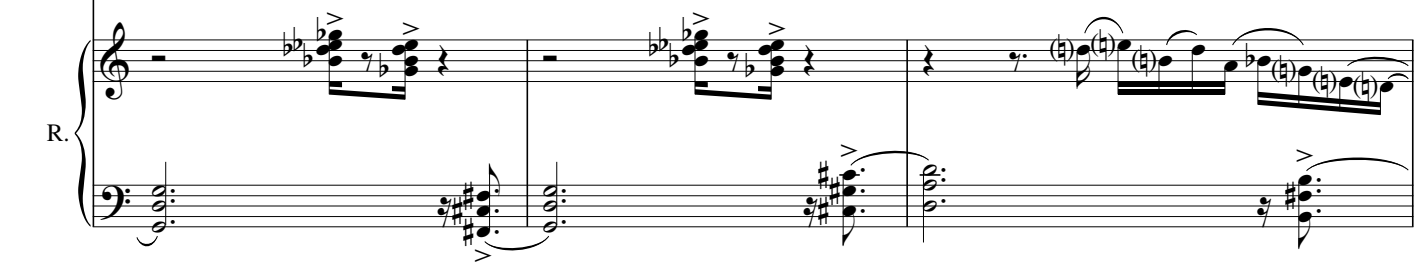
Vlc.



Cb.



R.



K. \_\_\_\_\_

L. *how— like the Great Void,—* *would al - so be filled—*

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_



Kaia, emerges from her 'singularity', irritated that Lucifer has disturbed her studies.

A tempo

*mf*

K. (with a soulful self-satisfaction throughout) (wondering about the line) (guttural) Will you please,

L. and end-less-ly end-less-ly end-less-ly (like the stars?) burn, too!

J.

Detailed description: This block contains the vocal staves for three characters: K., L., and J. K. is in the soprano line, L. in the alto line, and J. in the bass line. K. has lyrics: "(with a soulful self-satisfaction throughout)", "(wondering about the line)", "(guttural)", and "Will you please,". L. has lyrics: "and end-less-ly", "end-less-ly end-less-ly", "(like the stars?)", "burn,", and "too!". J. has no lyrics. The music includes triplets and dynamic markings like *f*, *p*, and *ff*.

Vln. 1

Vln. 2

Vla. *fp*

Vlc. *fp*

Cb. *fp*

Detailed description: This block contains the orchestral staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Each staff starts with a dynamic marking of *fp* (fortissimo piano). The music is mostly sustained notes with some movement in the final measure, where the dynamics change to *ff* (fortissimo).

R. A tempo *ff*

Detailed description: This block contains the piano accompaniment staves for the right hand (R.). It features a dynamic marking of *ff* and the tempo marking "A tempo". The music consists of sustained chords and some rhythmic patterns.

*ff*

20

K. *mf*

3 go - a - way! I am try-ing to stu - dy ver - y im - por - tant sub - jects,

L. Lucifer, embarrassed that Kaia has overheard his singing, suddenly and awkwardly turns around.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

R.

*p*

24 *A tempo* *mf* *mp*  $\text{♩} = 72$

K. and you are to-tal-ly— an-noy-ing—

L. *mp* Ex-cuse me,— I

J.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *p*

R. *A tempo*  $\text{♩} = 72$  *mp* *p*

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It consists of three systems of staves. The first system contains the vocal parts: K. (Soprano), L. (Alto), and J. (Bass). The lyrics for K. are "and you are to-tal-ly— an-noy-ing—". The lyrics for L. are "Ex-cuse me,— I". The second system contains the string parts: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The third system contains the piano part (R.). The tempo is marked "A tempo" and the tempo indicator is 72 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The vocal parts have lyrics with hyphens indicating syllables across measures. The instrumental parts have dynamic markings *mp* and *p* with hairpins indicating volume changes.

K. *mf* I would hope so...

L. *mf* (seeking confidence through cleverness)  
 thought I was a - lone, and no o - ther state is so bold as sol - i - tude.

J.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *mf*

Cb. *mf*

R. *mf*

31

K. You are a ver - y bad sing - er.

L. *mf* 3 You are un - com - mon.

J.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

R. *mp*

33

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Why have I nev - er seen you be - fore in the Pan - the - on?

35 ♩ = 66

*mp*

K. *f* *mp*  
I have ne - ver been

L. *f* *mp*  
I would re - mem - ber

J.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* pizz. *mp*

Cb. *f* pizz. *mp*

R. *f* *mp*

♩ = 66

1. Kaia suddenly flicks away her cigarette locks eyes with Lucifer.  
2. The two move close -- a moment of pause before passion ensues.

38

K. *p* 1. 2.

to the Pan-the-on. Most - ly, I stay in my room, - a - lone.

L. *mp* *p*

How bold.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1. Kaia suddenly flicks away her cigarette locks eyes with Lucifer.  
2. The two move close -- a moment of pause before passion ensues.

R.

1. 2.



43 ♩ = 66 *accel.* . . . . . ♩ = 66

K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_

Vln. 1 *p* *f* 3

Vln. 2 *p* *f* 3

Vla. *p* *f* 3

Vlc. arco *p* *f*

Cb. arco *p* *f*


R. *p* *f* 3


Kaia and Lucifer bow.

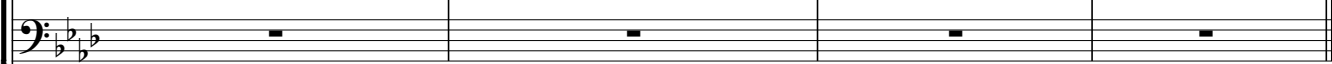
*rit.*

*pp*

46

K. 

L. 

J. 

End Scene. *pp* //

Vln. 1 

Vln. 2 

Vla. 


Vlc. 


Cb. 

Kaia and Lucifer bow.

*rit.*

*pp*

R. 



50 ♩ = 72

K. \_\_\_\_\_

L. *mf* The 'Em-per-or' a-ward-ed Ka-ia an ear-ly co-mis-sion and... *p*

J. \_\_\_\_\_

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *p*

♩ = 72

R. *mp* *p*

# No. 12: I Ever-reach to Catch a Falling World

♩ = 66

*mp*

K

I e - ver reach \_\_\_\_\_ to catch a

Lucifer

Joseph

Violin 1

*mp*

Violin 2

*mp*

Viola

*mp*

Cello

*mp*

Bass

*mp*

R.

♩ = 66

*mp*

6

K. fall - - ing world, and lift - a - bove the ris - ing *f*

L.

J.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *mf* *f*

Cb. *mf* *f*

R. *f*

10

K. *mp* *f*  
tide this hope; that Earth, my child, though dan-ger-ous-ly

L.

J.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Cb. *mp* *f*

R. *mp* *f*

14

K. *mp* *p* *mf* *p*  
 sways— sways— will yet by na - ture one day bold - ly stand.

L.

J.

Vln. 1 *mp* *p* *mf* *p*

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

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

Vlc. *mp* *p* *mf* *p*

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

R. *mp* *p* *mf* *p*

K. *mp*  
In dreams, I dark - ly whis - per se - cret words, In - spir - ing thoughts to

L.

J.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

R. *mp*



24

*mf* ————— *f*

K. those est-eemed e - lect for whom I feel a deep - er long - ing love ————— that they might

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

29 *p* *mp*

K. rise with me and hurt a - mend. To you, Jo - seph, I gave my

L.

J.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vlc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

R. *p* *mp*

34

**K.**  
swee - test muse; No oth - er song have I in - toned so bare,

**L.**

**J.**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vlc.**

**Cb.**

**R.**

*f*

*f*

*f*

*mf*

*f*

*mf*

*f*

*f*

39 *mp* *f*

K. so true: a fra - gile gol - den thread in space sus - pends sus -

L.

J.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Cb. *mp* *f*

R. *mp* *f*

43 *mp* *p* //

K. spends that chry - sal - i - an blue our love.

L.

J.

Vln. 1 *mp* *p* //

Vln. 2 *mp* *p* //

Vla. *mp* *p* //

Vlc. *mp* *p* //

Cb. *mp* *p* //

R. *p* *p* //

47 *A tempo*  
*mp*

K. *mp*  
With-in the val-ues of the var<sup>3</sup>-i - a - bles\_ hide,\_ dis-ease and war that bend the e - qual sign.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc. *mp*

Cb. *mp*

*A tempo*  
R. *mp*

# No. 13: But what of you and Lucifer...

$\text{♩} = 66$

K  
L  
J

*mf*  
For-give me, dear Jo- seph,

*mf*  
But what of you and Lu-ci- fer?!

Violin 1  
*mp* *p*

Violin 2  
*mp* *p* *mf* 3

Viola  
*mp* *p* *mf* 3

Cello  
*mp* *p* *mf* 3

Bass  
*p* *mf*

Reduction  
 $\text{♩} = 66$   
*mp* *p* *mf* 3 3

The image shows a musical score for a piece titled "No. 13: But what of you and Lucifer...". The score is in 4/4 time with a tempo of quarter note = 66. It features vocal parts for Soprano (K), Alto (L), and Tenor (J), and instrumental parts for Violin 1, Violin 2, Viola, Cello, Bass, and a Piano Reduction. The key signature has four sharps (F#, C#, G#, D#). The vocal parts have lyrics: "For-give me, dear Jo- seph," and "But what of you and Lu-ci- fer?!". The instrumental parts include dynamic markings such as *mp*, *p*, and *mf*, and some features triplets. The piano reduction part shows the harmonic accompaniment for the vocal lines.

4

K  
L  
J

but I lack sen-si-ti-vi-ty in these sit-u-a-tions, but she is un-con-scion-ab-ly de-si-ra-ble!

*f* *mp*

*mf* pizz. arco  
*f* *mp*

pizz. arco  
*f* *mp*

pizz. arco  
*f* *mp*

pizz. arco  
*f* *mp*

pizz. arco  
*f* *mp*

R.

*f* *mp*



7

K

L

J

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

*f*

*f*

*f*

*f*

*f*

*f*

I can-not help but em-brace her. Do not be like the child\_ who re-fu-ses to

3

3

Kaia rolls her eyes. Joseph ignoring Lucifer, suddenly impassioned, stands.

K  
L  
J

share his toy.

*p* *mf*

Ka - ia, why did you leave me to die a - lone?\_\_\_

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

Kaia rolls her eyes. Joseph ignoring Lucifer, suddenly impassioned, stands.

R.

*p* *mf*

16

K

L

J

Why did you in-spire me to re-form a world that is hope-less and flawed?

Why will you not list-en!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

*f* *mp* *p*

*f* *mp* *f*

*f* *mp* *f*

*f* *mp* *f*

*f* *mp* *f*

*f* *mp* *f*

pizz.

pizz.

pizz.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

3

22 *mf* *p*

K  
 3 No-thing is e - ver hope - less — Jo - speh, you have been told so much, yet heard so lit - tle.

L

J

Vln. 1  
*arco*  
*mf* 3 *p*

Vln. 2  
*arco*  
*mf* 3 *p*

Vla.  
*arco*  
*mf* 3 *p*

Vlc.

Cb.

R.  
 3 *p*

25

*f*

K. You were ne - ver this dull in life!

L.

J. *f* I have heard e - nough!

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

R. *f*

K

L

J

*mp*

Still thy pass-ions dar - lings. Please, al-low me to pour an-oth-er sooth-ing round

3

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*p*

*mp*

*p*

*p*

*mp*

R.

*mp*

*p*

*mp*

30

K

L

J

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

and u - sher our quar - rel to the more civ - il - ized field\_ of cards...

No!

No!

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz. arco

*f* *p*

pizz. arco

*f* *p*

*f* *p*

K  
L  
J

Joseph indignantly returns to the chaise and opens a newspaper. Kaia coldly turns away and lights a cigarette. Lucifer shrugs his shoulders and returns to the card table. Gloom hangs in the atmosphere. Lucifer shuffles cards in frustration, while Kaia smokes her cigarette, before Joseph breaks the silence by reading another newspaper article.

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

arco  
*p*

Joseph indignantly returns to the chaise and opens a newspaper. Kaia coldly turns away and lights a cigarette. Lucifer shrugs his shoulders and returns to the card table. Gloom hangs in the atmosphere. Lucifer shuffles cards in frustration, while Kaia smokes her cigarette, before Joseph breaks the silence by reading another newspaper article.

R.



37

K

L

J

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

*p*

3

3

For - sa - ken in life; For - got - ten in

40 *accel.*

K

L

J

death. \_\_\_\_\_

*mf* (reading from the newspaper) *f*

Per -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*accel.*

R.

42 ♩ = 92

K

L

J

for-man-ces of \_\_\_ a mem-mor-i-al can-ta-ta for Jo-seph the sec-ond by \_\_\_ the young com-po-ser

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

♩ = 92

K  
L  
J

Bee - tho - ven have\_\_ been can - celled. Sour - ces close to the mat - ter cite\_\_ that the

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

R.

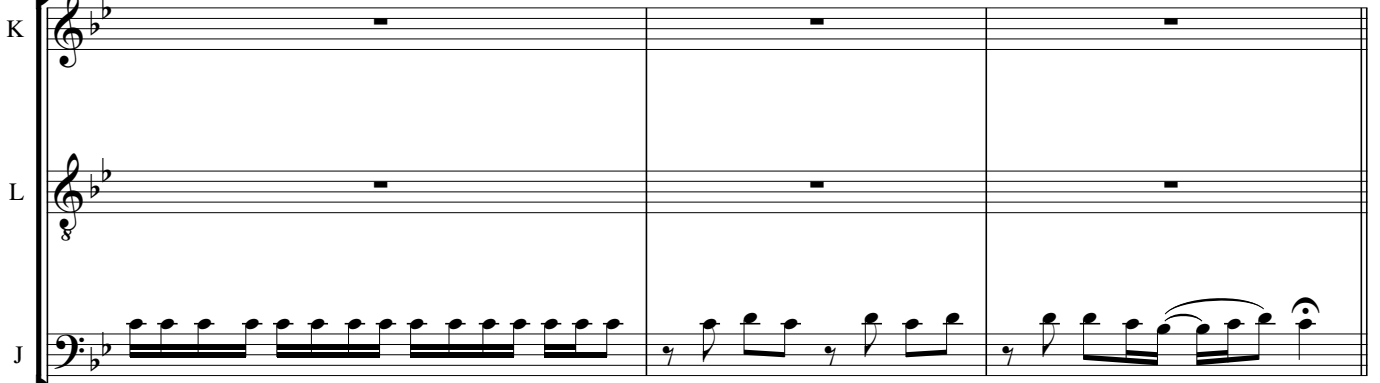
K  
L  
J

Bonn read-ing so - ci - e - ty, who spon-sored the com-mis-sion, is un - a - ble to\_\_\_ pro-cure

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

R.

K  
L  
J

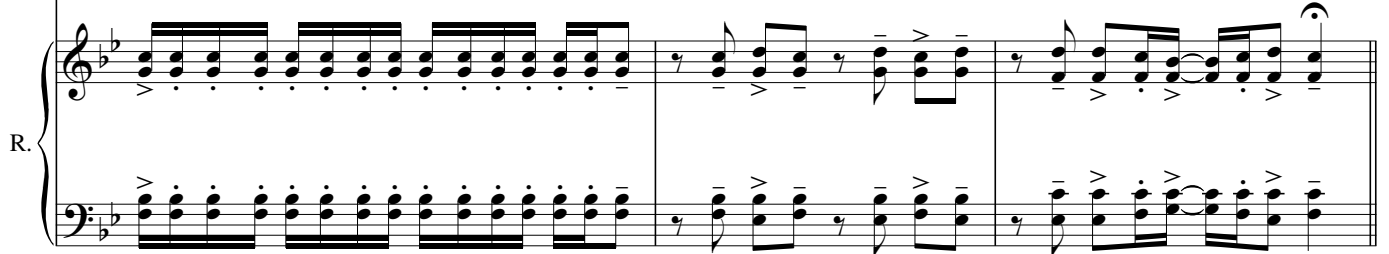


ad - e - quate mus - i - cians to ef - fec - tive - ly ne - go - ti - ate the high - ly am - bi - tious or - ches - tral wri - ting.

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.



R.



51  $\text{♩} = 72$   $\text{♩} = 66$  (with a prophetic-like trance)

**K.** *p* Like-ly not. Bee-tho-ven will be-come the

**L.** *mf* No doubt an un - re - mark - a - ble ef- fort!

**Vln. 1** *mp* 3

**Vln. 2** *p*

**Vla.** *p*

**Vlc.** *p*

**Cb.** *p*

**R.**  $\text{♩} = 72$   $\text{♩} = 66$  (with a prophetic-like trance)

54

K

prin - ci - pal mu - si - cian of the mo - dern world... au - thor of an art that will tran - scend e - ven the en -

L

J

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.



56

K  
light - en - ment. — I would im - a - gine the mus - ic is most re - mark - a - ble.

L

J

Vln. 1  
mf

Vln. 2  
mf

Vla.  
mf

Vlc.  
mf

Cb.  
mf

R.  
mf

rit. . . . .

Detailed description of the musical score: The score is for measures 56, 57, and 58. The vocal part (K) has lyrics: "light - en - ment. — I would im - a - gine the mus - ic is most re - mark - a - ble." The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), Contrabass (Cb.), and Piano (R.). Vln. 1 has a triplet in measure 56 and a fermata in measure 57. Vln. 2, Vla., Vlc., and Cb. have sustained notes with fermatas in measure 57. The Piano part (R.) has a triplet in measure 56 and a fermata in measure 57. Dynamics are marked as *mf* (mezzo-forte) for the instrumental parts. A *rit.* (ritardando) marking is present at the end of measure 58.

59 ♩ = 92

K

L

J

*mf*

A fit - ting tri - bute — is what ev - ery ru - ler - needs to sum - mar - ize

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

pizz.

Cb.

*mf*

pizz.

R.

*mf*

♩ = 92

K  
L  
J

to his peo - ple the ac - comp - lish - ments won on their be - half, but,

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

R.

65 *rit.*

K

L

J

Jo - seph's mu - sic, like his dreams, is si - lenced and comes to no - thing.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

68 A tempo

K

L

J

(addressing Lucifer)

*mp*

3

3

Should I simp - ly for - get my sor - rows in end - less games of cards,

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

A tempo

R.

72  $\text{♩} = 112$

K

L

J

*p*

3

day-dream-ing death a - way?

*f*

Yes! I beck-on you to the ta - ble!

3

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

arco 3

*f*

3

3

3

$\text{♩} = 112$

R.

*f*

3

3

3

77 *mf* *rit.* . . . .

K  
 I have vi - tal mat - ters a - wait - ing <sup>3</sup> my at - ten - tion.

L

J  
*mp*  
 Ka - ia... wait... please stay, — if on - ly for a

Vln. 1  
*mf* *mp*

Vln. 2  
*mf* *mp*

Vla.  
*mf* *mp*

Vlc.  
*mf* *mp*

Cb.  
*mf* *mp*

R.  
*mf* *mp* *rit.* . . . .

82  $\text{♩} = 66$

*mp* **3** **3**

Dear Jo-seph, you must not ex-ist so pit-i-ful-ly

*p*

lit - tle while...

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *p*

R.  $\text{♩} = 66$  *mp* *p*



86 *p* *rit.* ..... \*

\* Kaia sits at the card table.  
A tempo

K you would break ev - ery-one's heart.

L *f* Fin - al - ly!

J

Vln. 1 pizz. *f*

Vln. 2 pizz. *f*

Vla. pizz. *f*

Vlc. pizz. *f*

Cb. pizz. *f*

*rit.* ..... \*

\* Kaia sits at the card table.  
A tempo

R. *f*

# No. 14: King of Hearts (Trio)

♩ = 132

K  
L  
J

Violin 1  
Violin 2  
Viola  
Cello  
Bass

♩ = 132

Piano

6

K.

L.

J.

*mf*

Five - card - draw, jo - kers wild. —

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

12

*mf*

K. Shots, of course.

L.

J. What will we bet? That could pro - vide an in -

Vln. 1


Vln. 2


Vla.

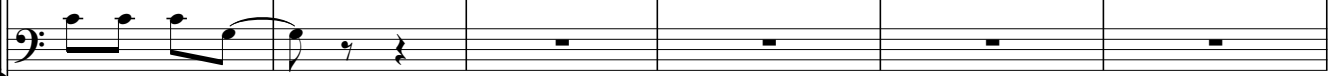
Vlc.

Cb.

R.

K.  I would hope so. An - te up!

L. 

J. 

cen - tive to lose. —

Lucifer places a fourth glass of cognac in the center of the table and deals the first hand. The players examine their cards. Lucifer pretends to bluff.

Vln. 1 

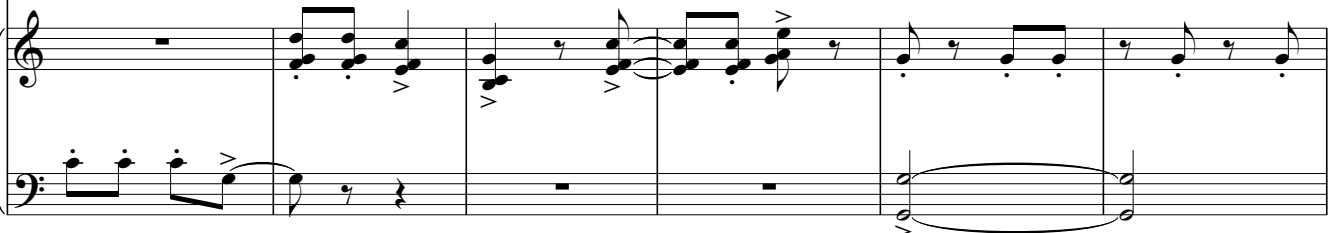
Vln. 2 

Vla. 


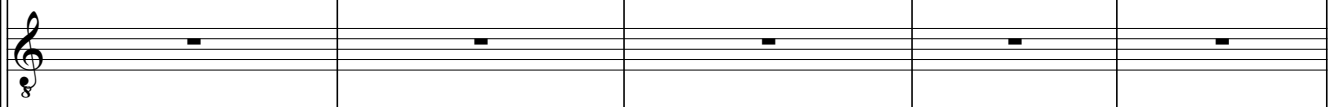
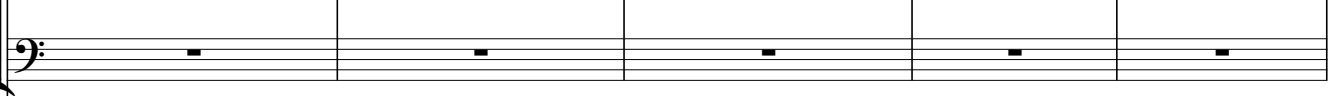
Vlc. 

Cb. 

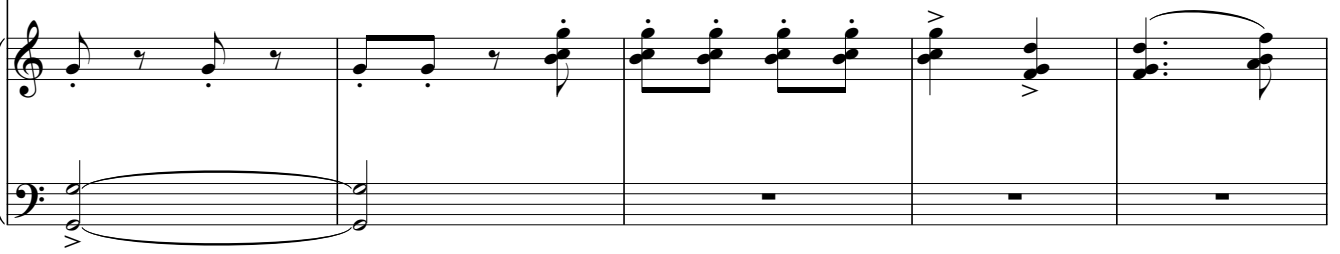
Lucifer places a fourth glass of cognac in the center of the table and deals the first hand. The players examine their cards. Lucifer makes an pretends to bluff.

R. 

Musical score for measures 23-28. The score is divided into two systems. The first system contains three staves: K. (Klarinet), L. (Lobflöte), and J. (Fagott). These three staves are empty, with only a small horizontal bar on each staff in every measure. The second system contains five staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The Vln. 1 and Vln. 2 staves have identical melodic lines consisting of eighth and quarter notes. The Vla. staff has a similar melodic line but with some slurs. The Vlc. and Cb. staves have a simple harmonic accompaniment of quarter notes with slurs. The third system contains one staff: R. (Rechts, Piano). The R. staff has a complex melodic line in the right hand and a simple harmonic accompaniment in the left hand, both with slurs.

K.   
L.   
J. 


Vln. 1   
Vln. 2   
Vla.   
Vlc.   
Cb. 


R. 

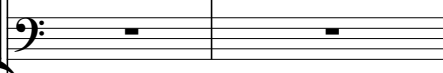
34

The players bet.

The players exchange cards.

K. 

L. 

J. 

One.

Call.

Call.

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

pizz.

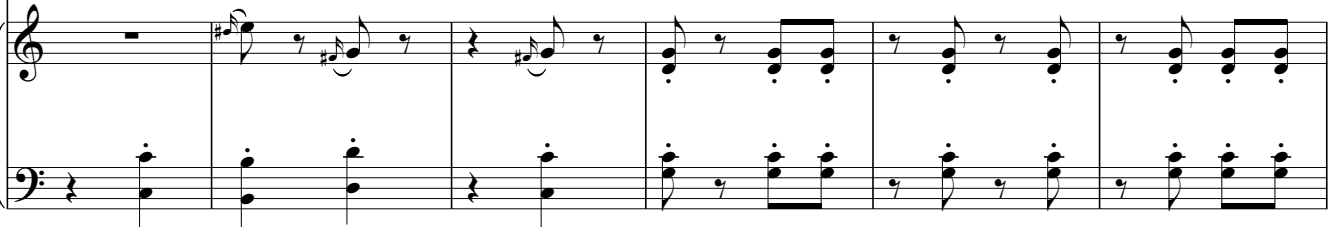
arco

pizz.

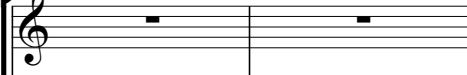
arco

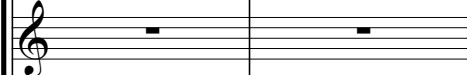
The players bet.

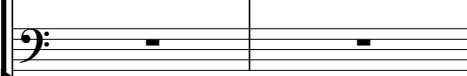
The players exchange cards.


R. 

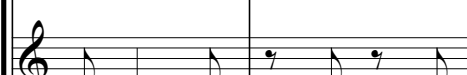



K. 


L. 


J. 

Vln. 1 


Vln. 2 

Vla. 

Vlc. 

Cb. 

*pizz.*

R. 

This musical score page contains five systems of staves. The first system includes three staves: K. (Klarinet), L. (Lobflöte), and J. (Johannes). The second system includes five staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The third system includes a grand staff for the piano (R.).

The lyrics for the vocal parts are as follows:

- K.:** Call. Three of a kind.
- L.:** Call. Two pair.
- J.:** Call. No - thing.

Performance markings include "arco" for the Viola, Vlc., and Cb. parts, and "arco" for the piano part.

K. In - ten - tion - al no doubt, but who are we to stand in the way.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Joseph sighs and drinks the glass of coganc at the center of the table that Lucifer promptly refills. Lucifer deals the next hand.

The musical score consists of seven staves. The top three staves are for K. (Kornet), L. (Lobhorn), and J. (Johannes). The middle four staves are for Vln. 1, Vln. 2, Vla. (Viola), and Vlc. (Violoncello). The bottom two staves are for Cb. (Kontrabaß) and R. (Reinhold). The score is in 3/4 time and features a key signature of one sharp (F#). The first system (measures 57-64) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts play a rhythmic pattern of eighth notes. The R. part plays a complex chordal accompaniment. The second system (measures 65-72) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment. The third system (measures 73-80) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment. The fourth system (measures 81-88) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment. The fifth system (measures 89-96) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment. The sixth system (measures 97-104) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment. The seventh system (measures 105-112) shows the K., L., and J. parts as rests, while the Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts continue their rhythmic pattern. The R. part continues its chordal accompaniment.

This musical score page contains measures 64 through 71. The top section features three staves labeled K., L., and J., which are currently empty. The middle section contains five staves for string instruments: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The bottom section contains a grand staff labeled R. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The string parts begin with a dynamic marking of *mf* and include various articulations such as accents and slurs. The Vln. 1 and Vln. 2 parts have a melodic line with eighth and quarter notes, while the Vla., Vlc., and Cb. parts provide harmonic support with chords and moving lines. The grand staff R. part mirrors the Vln. 1 and Vln. 2 parts.

K. Call.

L. One.

J. Fold.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

I will raise Ka - ia one strike.

The musical score is arranged in three systems. The first system contains the vocal line (K.), piano accompaniment (L. and J.), and the beginning of the orchestral section. The second system continues the orchestral parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The third system shows the Piano (R.) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line includes the lyrics: "Dear Jo - seph, you look con - fused. A strike is the".



The musical score consists of several staves. The vocal line (K.) is in treble clef with a key signature of three sharps (F#, C#, G#) and contains the lyrics: "pun - ish - ment ad - min - i - stered to the play - er of the los - ing hand." The piano accompaniment (L. and J.) is in treble and bass clefs respectively, with a key signature of three sharps. The orchestral parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), Contrabass (Cb.), and Piano (R.). The piano part features a complex texture with chords and moving lines in both hands. The Cb. part has long, sustained notes with slurs. The Vln. 2 part plays a rhythmic pattern of eighth notes. The Vla. and Vlc. parts play a steady eighth-note accompaniment. The Vln. 1 part mirrors the vocal melody. The R. part provides harmonic support with chords and a bass line.

K.   
 L.   
 J.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

Strikes may include the infliction of physical pain, or

K. men - tal pain, as I will soon de - mon - strate.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Detailed description: This is a page of a musical score, page 100. It features a vocal line (K.) with lyrics: "men - tal pain, as I will soon de - mon - strate." The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). Below the vocal line are three empty staves labeled L. and J. The instrumental section includes Violin 1 (Vln. 1) in a treble clef, Violin 2 (Vln. 2) in a treble clef, Viola (Vla.) in an alto clef, Violoncello (Vlc.) in a bass clef, and Contrabass (Cb.) in a bass clef. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Contrabass part has a melodic line with some slurs and accents. At the bottom is a grand staff (R.) for piano, with both treble and bass clefs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

105

Lucifer and Kaia throw down their cards.

K. *Call.*

L. A - las!

J.

Musical score for three staves: K. (Klarinet), L. (Lobflöte), and J. (Johannes). The key signature is three sharps (F#, C#, G#). The K. staff has a long note with a slur and a fermata, with the word "Call." written below it. The L. staff has a long note with a slur and a fermata, with the word "A - las!" written below it. The J. staff has a long note with a slur and a fermata.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Musical score for five string staves: Vln. 1, Vln. 2, Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The key signature is three sharps. Vln. 1 has a long note with a slur and a fermata. Vln. 2, Vla., and Vlc. have melodic lines with slurs and fermatas. Cb. has a long note with a slur and a fermata.

Lucifer and Kaia throw down their cards.

R.

Musical score for the R. (Rechts) staff, which is a grand staff (treble and bass clef). The key signature is three sharps. The treble clef has a melodic line with slurs and fermatas. The bass clef has a rhythmic accompaniment consisting of triplets of eighth notes.

K. \_\_\_\_\_

L. *3*  
I am de - feat - ed!

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

Lucifer flirtingly holds his hand and turns his head in mock anxiety (expecting a pet 'strike'), before Kaia decisively snuffs her cigarette on his hand.

116

K. Hold out your palm.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Lucifer flirtingly holds his hand and turns his head in mock anxiety (expecting a pet 'strike'), before Kaia decisively snuffs her cigarette on his hand.

Detailed description: This page of a musical score covers measures 116 to 121. At the top, a vocal line for Kaia (K.) is shown with the lyrics "Hold out your palm." The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The vocal line is followed by three empty staves for the vocal line's accompaniment (L. and J.). Below this, the orchestral accompaniment is shown for five instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The orchestral parts are in the same key signature and feature a rhythmic pattern of eighth and sixteenth notes. At the bottom, a grand staff (R.) for piano accompaniment is shown, consisting of a right-hand treble clef and a left-hand bass clef. The piano part mirrors the rhythmic and melodic patterns of the other instruments. A descriptive text block is placed between the vocal line and the piano accompaniment, describing the scene: "Lucifer flirtingly holds his hand and turns his head in mock anxiety (expecting a pet 'strike'), before Kaia decisively snuffs her cigarette on his hand."

K.

L.

J.

God in hea - ven;

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

The musical score is arranged in three systems. The first system contains vocal parts: K. (Klarinet), L. (Lied), and J. (Johannes). The second system contains string parts: Vln. 1, Vln. 2, Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The third system contains the piano part (R.).

**Vocal Parts:**  
K.: Ha! Ha! Ha! Ha!  
L.: De - vil in hell... witch!  
J.: (Silent)

**Instrumental Parts:**  
Vln. 1, Vln. 2, Vla., Vlc., Cb.: Play a triplet of eighth notes in the first two measures of each system, followed by a whole note chord in the third measure.  
R.: Play a triplet of eighth notes in the first two measures of each system, followed by a whole note chord in the third measure.



The musical score is arranged in three systems. The first system contains the vocal parts: K. (Klarinet), L. (Lobflöte), and J. (Johannes). The second system contains the string parts: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The third system contains the piano part (R.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line in measure 134 begins with 'Ha!' and continues with 'You still owe me three shots.' in measure 135. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Giv - en the sev - er - i - ty of my strike, I im - plore you grant

K. \_\_\_\_\_

L. me clem - en - cy. Per - haps the ta - ble may di - vide the shots?

J. \_\_\_\_\_ As I

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.   
 L.   
 J.   
 have no de - sire to re - main con - scious an - y - way I would

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

Detailed description: This page of a musical score covers measures 151 to 155. It features a vocal line (J) and several instrumental parts (K, L, Vln. 1, Vln. 2, Vla., Vlc., Cb., and R). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "have no de - sire to re - main con - scious an - y - way I would". The instrumental parts include strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) and a piano part (R). The piano part consists of two staves (treble and bass clef) with chords and arpeggiated figures. The string parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

K. such self - less - ness I will re - ward and grant Luc - i - fer's

L.

J. drink the shots.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

162

Joseph drinks the shots and begins to  
sway as Lucifer deals the next hand.

The musical score is divided into three systems. The first system features a vocal line (K.) with lyrics "clem - en - cy." and three empty staves (L., J., and an unlabeled staff). The second system contains five instrumental staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb., all with musical notation. The third system features a grand staff (R.) with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is in treble clef, while the instrumental parts are in various clefs (treble and bass). The piano accompaniment in the third system consists of chords and moving lines in both hands.

Joseph drinks the shots and begins to  
sway as Lucifer deals the next hand.

Musical score for measures 168-173. The score is arranged in two systems. The first system includes staves for K. (Kornet), L. (Lobhorn), and J. (Jahres). The second system includes staves for Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), Cb. (Kontrabaß), and R. (Rechts). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The R. part is written in a grand staff with treble and bass clefs. The Vln. 1 and Vln. 2 parts have slurs and accents. The Vla. part has a slur and an accent. The Vlc. and Cb. parts have slurs and accents. The K., L., and J. parts have rests.

This musical score page contains measures 174 through 179. The top system includes three staves labeled K., L., and J., which are currently empty. The middle system contains five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb., all of which contain musical notation. The bottom system contains a grand staff labeled R. with two staves, also containing musical notation. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins (<math>\text{>}</math>).



Musical score for measures 182-187. The score includes vocal parts (K., L., J.), strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.), and piano (R.).

**Vocal Parts:**

- K. (Soprano):** Call. One strike a ny tak - ers?
- L. (Alto):** Call.
- J. (Bass):** One.

**Instrumental Parts:**

- Vln. 1:** Melodic line with accents.
- Vln. 2:** Melodic line with accents.
- Vla. (Viola):** Harmonic accompaniment with accents.
- Vlc. (Violoncello):** Harmonic accompaniment with accents.
- Cb. (Cello):** Harmonic accompaniment with accents.
- R. (Piano):** Accompaniment for the vocal parts.

K.

L.

J.

Call.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Al - ways, I will see your strike and raise you a wish.

The musical score consists of several staves. The vocal parts are K. (Kornet), L. (Lyra), and J. (Juba). The instrumental parts include Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), Cb. (Kontrabaß), and R. (Piano). The lyrics are: "Gran - ted by the play - er of the los - ing hand a wish, dear". The score includes various musical notations such as rests, notes, stems, and articulation marks like "arco".

K. \_\_\_\_\_

L. Jo - seph, may fair - ly in - clude all that is pos - si - ble.

J. \_\_\_\_\_

Po - ker is more

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.   
 L.   
 J.   
 eas - i - ly played with the low - er stakes of mon - ey.   
 I a - gree, but rules is rules!   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

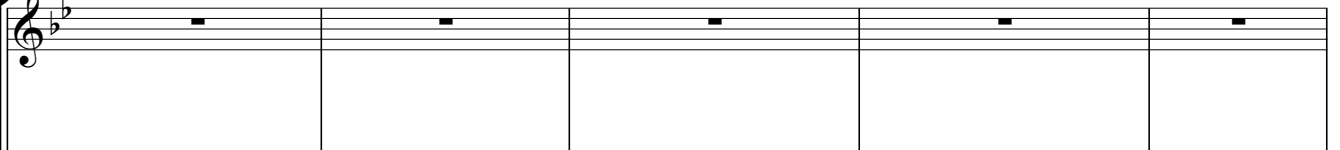
Musical score for measures 213-217. The score includes vocal parts (K., L., J.), strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.), and piano (R.).

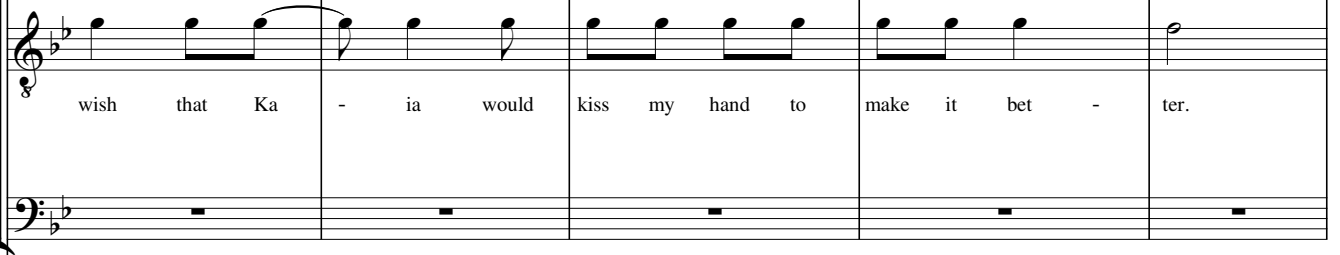
**Vocal Parts:**

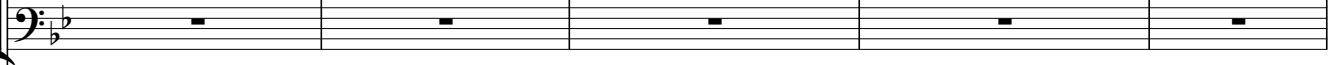
- K. (Soprano):** Hold.
- L. (Alto):** Oh, dark re - venge! I
- J. (Bass):** Hold.

**String and Piano Parts:**

- Vln. 1:** Melodic line with accents.
- Vln. 2:** *pizz.* (pizzicato) in measures 213-214, *arco* (arco) in measures 215-217.
- Vla. (Viola):** *pizz.* (pizzicato) in measures 213-214, *arco* (arco) in measures 215-217.
- Vlc. (Violoncello):** Sustained notes with a slur across measures 213-214.
- Cb. (Contrabasso):** Sustained notes with a slur across measures 213-214.
- R. (Piano):** Accompanying chords and bass line.

K. 

L. 

J. 

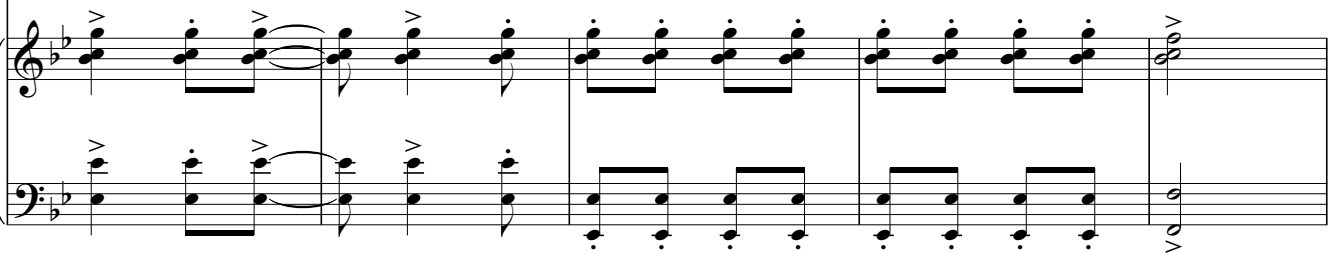
Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 

K. Rid - ic - u - lous as e - ver

L. On what

J. I pro - test!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

Detailed description: This page of a musical score covers measures 223 and 224. It features a vocal line with three parts: Soprano (K.), Alto (L.), and Bass (J.). The vocal line is in a minor key and includes the lyrics 'Rid - ic - u - lous as e - ver' and 'On what I pro - test!'. The instrumental accompaniment consists of a string quartet (Violin 1, Violin 2, Viola, Violoncello) and a double bass (Cb.), along with a piano (R.). The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The score is written in a standard musical notation with a common time signature and a key signature of one flat.



K. \_\_\_\_\_

L. \_\_\_\_\_  
grounds?!\_

J. \_\_\_\_\_  
Hon - or and al - so germs— You have fil - thy

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.   
 L.   
 J.   
 lips!   
 Not so ea - sy   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 pizz.   
 R.

K. \_\_\_\_\_

L. wish - es un - like strikes, one may not so ea - si - ly re - scind.

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K.   
 L.   
 J.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

Wi - shes are u - nique - ly in - cor - rupt - i - ble in this fal - len world, and have a spe - cial

Detailed description: This is a page of a musical score, page 246. It features a vocal line (L.) with lyrics and several instrumental parts. The vocal line is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Wi - shes are u - nique - ly in - cor - rupt - i - ble in this fal - len world, and have a spe - cial". The instrumental parts include K. (Kornet), J. (Jazz), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), Cb. (Kontrabaß), and R. (Rhythmusgruppe). The K. and J. parts are mostly rests. The Vln. 1 and Vln. 2 parts play a rhythmic pattern of eighth notes. The Vla. and Vlc. parts play a similar rhythmic pattern. The Cb. part has a few notes. The R. part consists of a piano accompaniment with chords and a bass line.

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

sta - tus as such. One may al - ter a wish... I would

K.

L.  
hap - pi - ly wish that Ka - ia would re - move

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.  
arco

R.

K.   
 L.   
 J.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

her...   
 Thank you, dear Lu - ci - fer, I un - der - stand the point!

Detailed description: This is a page of a musical score, page 265. It features a vocal line and an instrumental ensemble. The vocal line consists of three staves: K. (Kornet), L. (Lyra), and J. (Jubel). The instrumental ensemble includes Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), Cb. (Kontrabaß), and R. (Rhythmusgruppe). The score is in a key signature of one flat (B-flat) and a common time signature. The vocal line has lyrics: "her... Thank you, dear Lu - ci - fer, I un - der - stand the point!". The instrumental parts provide harmonic support and texture.

K. \_\_\_\_\_

L. Hon - or, germs, and all o - ther pow - ers are

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. pizz. \_\_\_\_\_

R. \_\_\_\_\_



The musical score is arranged in three systems. The first system contains the vocal parts: K. (Kornet), L. (Lyra), and J. (Juba). The second system contains the string parts: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The third system contains the piano part (R.). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics for the vocal part are: "im - po - tent op - pon - ents to wish - es On - ly".

K.

L.  
love \_\_\_\_\_ has the trans - for - ma - tive pow - er to re - form a wish. \_\_\_\_\_

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. arco

R.

K.   
 L.   
 J.   
 (To Lucifer)   
 (To Kaia)   
 Do you love Ka - ia? Do you love   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

The musical score is arranged in systems. The first system contains the vocal soloist parts: K. (Soprano), L. (Alto), and J. (Bass). The lyrics are: "No, but I do ad - mi - re his... —" for the soprano; "Lu - ci - fer?" for the bass; and "Ka - ia do you love" for the bass. The second system contains the orchestral parts: Vln. 1, Vln. 2, Vla., Vlc., Cb., and R. (Piano). The score is in a key signature of one flat and a 4/4 time signature. The vocal parts feature melodic lines with some rests, while the instrumental parts provide harmonic support with various rhythmic patterns and dynamics.

The musical score is arranged in a system with six staves. The vocal soloist (J.) is on the top staff, with lyrics: "me? Did you e - ver love me?". The vocal soloist's part includes a melodic line with a slur over the first two measures and another slur over the last two measures. The instrumental parts (K., L., Vln. 1, Vln. 2, Vla., Vlc., Cb., and R.) are arranged in a block below the vocal line. The strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) play a rhythmic pattern of eighth notes, starting with a *pizz.* (pizzicato) instruction in the second measure and switching to *arco* (arco) in the fifth measure. The woodwinds (K., L.) and the right hand of the piano (R.) have rests in the first four measures and enter in the fifth measure with chords. The piano part (R.) has a bass line with a few notes in the fifth and sixth measures.

The musical score is arranged in three systems. The first system contains the vocal line (K.) and three empty staves (L., J.). The second system contains five instrumental staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The third system contains the piano accompaniment (R.). The vocal line includes the lyrics: "take games to ser - i - ous - ly Let me". The instrumental parts feature various musical notations such as slurs, accents, and rests.

309 *rit.*

K. kiss his hand and end the game.

L.

J.

Vln. 1

Vln. 2

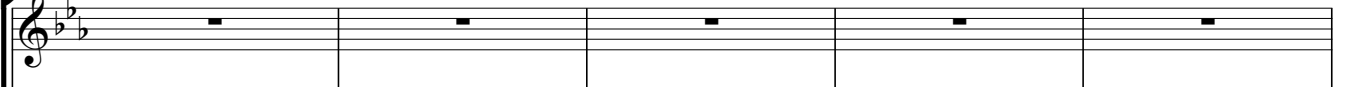
Vla.


Vlc.

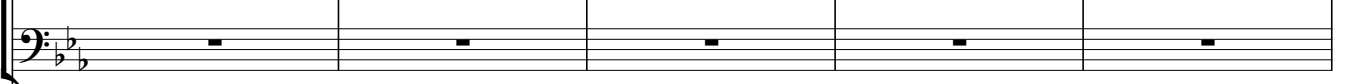
Cb.


R.

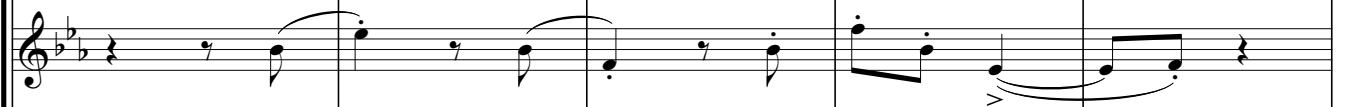
313 A tempo


K. 

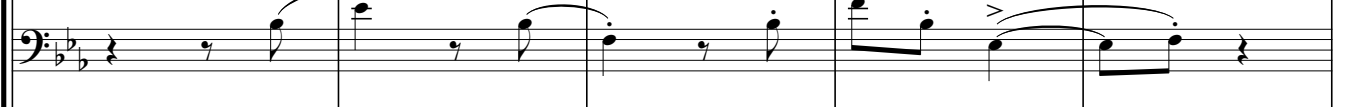
L. 


J. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

A tempo

R. 



K. \_\_\_\_\_

L. \_\_\_\_\_

J. \_\_\_\_\_

High - card draw...

Vln. 1

Vln. 2

Vla.

Vlc.


Cb.


R.

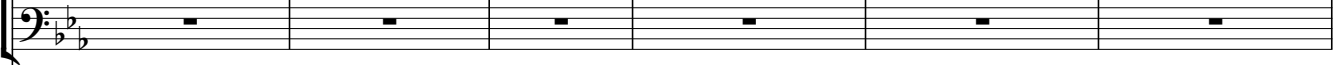
K.   
 L.   
 J.   
 Lo - ser for - feits his wish or his soul! In - ter - est - ing. A

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

K.   
 L.   
 J.   
 soul is worth more than a wish... Souls are the source of wish - es...   
 Why then bet...   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

K. 

L.   
— a dol - lar on a dime? —

J. 


Vln. 1 


Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 



K. Jo - seph, none of this is ne - ces - sar - y

L. (turning heroically to Kaia)

J. Love...

Vln. 1

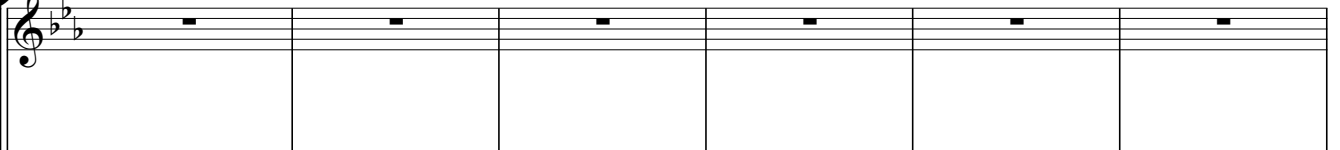
Vln. 2

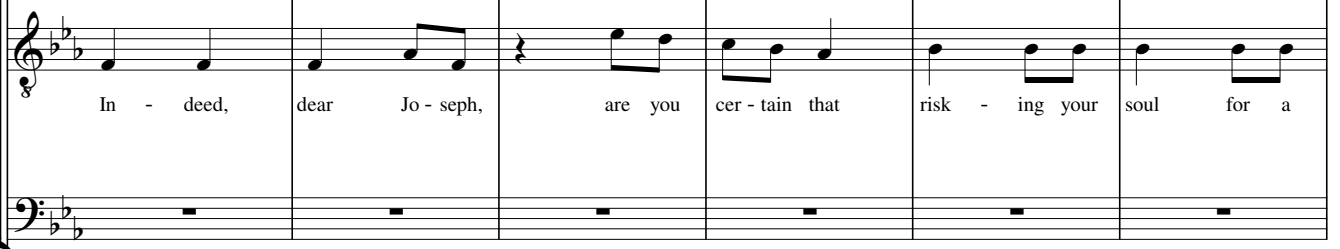
Vla.

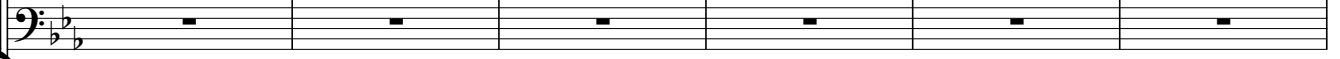
Vlc.

Cb.


R.


K. 


L. 

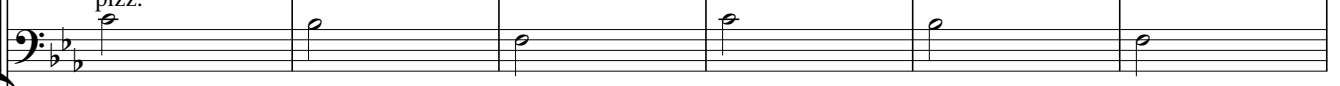
J. 

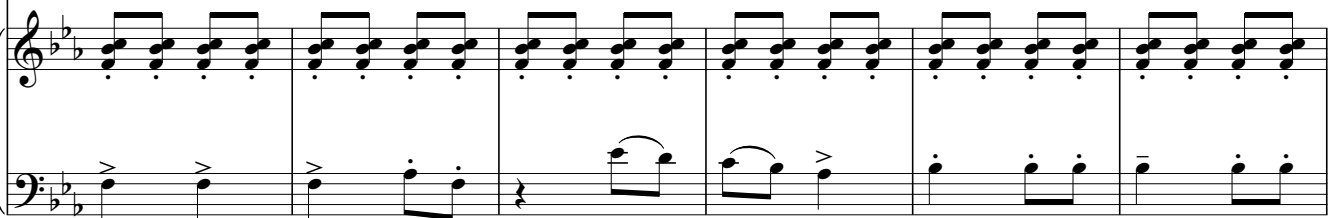
Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 

K. \_\_\_\_\_

L. wo - man who a - ban - doned you \_\_\_\_\_ on your death - bed is con - sis - tent with

J. \_\_\_\_\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

R. \_\_\_\_\_

K. [Musical staff with treble clef, key signature of two flats, and a whole rest]

L. [Musical staff with treble clef, key signature of two flats, and a whole note] dig - ni - ty?

J. [Musical staff with bass clef, key signature of two flats, and a whole note] A soul with - out love is a bur - den. All or

Vln. 1 [Musical staff with treble clef, key signature of two flats, and a melodic line with a fermata]

Vln. 2 [Musical staff with treble clef, key signature of two flats, and a melodic line with a fermata]

Vla. [Musical staff with alto clef, key signature of two flats, and a melodic line with a fermata]

Vlc. [Musical staff with bass clef, key signature of two flats, and a melodic line with accents]

Cb. [Musical staff with bass clef, key signature of two flats, and a melodic line with accents and the word "arco" above it]

R. [Musical grand staff with treble and bass clefs, key signature of two flats, and a piano accompaniment]



The musical score is arranged in two systems. The top system features three vocal parts: K. (Soprano), L. (Alto), and J. (Tenor). The bottom system features five instrumental parts: Vln. 1, Vln. 2, Vla., Vlc., and Cb., along with a grand staff for the piano (R.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts have lyrics: K. has a whole rest; L. has "I live for these mo - ments." with a long note; J. has "no - thing! Draw Sa - tan!" with notes. The instrumental parts provide accompaniment, with the piano part (R.) playing a harmonic accompaniment. The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings.

372

Lucifer reaches for the deck and draws a card.

Musical score for strings and woodwinds. The score is in 3/4 time and B-flat major. It consists of six staves: K. (Klarinet), L. (Lobflöte), J. (Johanneshorn), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Kontrabaß). The woodwinds (K., L., J.) have rests throughout the passage. The strings play a rhythmic pattern of eighth notes and quarter notes, with accents on the final notes of the measures.

Lucifer reaches for the deck and draws a card.

Musical score for piano (R.). The score is in 3/4 time and B-flat major. It consists of two staves: the right hand (RH) and the left hand (LH). The right hand plays a sequence of chords and dyads, while the left hand provides a harmonic accompaniment with chords and dyads. The piece concludes with a final chord in the right hand.

K.   
 L.   
 J.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

Jack of clubs...   
 Ner - vous?...

The image shows a page of a musical score, numbered 384. It features several staves for different instruments and a vocal line. The vocal line (K.) has the lyrics "Jo - seph please be sen - si - ble!". The instruments include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), Contrabasso (Cb.), and Piano (R.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line begins in the fifth measure of the system. The piano accompaniment consists of chords and arpeggiated figures in both hands.

390

K. Re - mem - ber what I taught you. You were al - ways so

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K. ra - tion - al.

L.

J. I could ne - ver for - get.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

405 Tempo ad lib.

K. \_\_\_\_\_

L. \_\_\_\_\_

J. *f* \_\_\_\_\_ *mf* \_\_\_\_\_

King of Hearts \_\_\_\_\_ King of hearts \_\_\_\_\_ King \_\_\_\_\_ of hearts\_ hearts\_

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vlc. \_\_\_\_\_

Cb. \_\_\_\_\_

Tempo ad lib.

R. \_\_\_\_\_

413

A tempo

K.

L. Ha! Ha! Ha! Ha! Ha! Ha!

J. *p*  
King of hearts

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R. A tempo



Musical score for measures 421-425. The score includes vocal parts (K., L., J.) and instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Cb., R.). The vocal line (L.) contains the lyrics: "Well played but risk - y!". The instrumental parts provide accompaniment for the vocal line.

K.   
 L.   
 J.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Cb.   
 R.

My God what fun! I re - lin - quish my wish.

Detailed description: This page of a musical score features a vocal line (L.) and an instrumental ensemble. The vocal line is in a key with one flat (B-flat) and a common time signature. The lyrics are "My God what fun! I re - lin - quish my wish." The instrumental parts include Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Piano (R.). The piano part consists of two staves. The instrumental parts have a rhythmic pattern of eighth notes and quarter notes, with some rests. The vocal line has a melodic line with some rests and a long note in the second measure.

434  $\text{♩} = 72$

K. Mad - ness!

L.

J. (visibly drunken) *mp* (Joseph hiccups)

Al - ways quit when — you're a - head

Vln. 1 pizz. arco *p*

Vln. 2 pizz. arco *p*

Vla. pizz. arco *p*

Vlc. pizz. arco *p*

Cb. pizz. arco *p*

R.  $\text{♩} = 72$  *p*

# No. 15: Why are you tormenting Joseph ...

♩ = 120 Joseph tumbles back to the chaise as Kaia and Lucifer argue at the card table.

The musical score is written for a vocal quartet (K, L, J) and a chamber ensemble (Violin 1, Violin 2, Viola, Cello, Bass, Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 120. The score is divided into two systems. The first system contains the vocal parts and the beginning of the instrumental parts. The second system contains the continuation of the instrumental parts. The vocal parts have lyrics: K: "Why are you tor-men-ting Jo - seph!" and L: "Some med-i-cine is bit - ter." The instrumental parts (Violin 1, Violin 2, Viola, Cello, Bass) are marked *f* and *sul pont.* (sul ponticello). The Piano part is also marked *f*. The score is written in a grand staff format with five staves per system.

6

K. He is on - ly a mor - tal!

L. You left him a - lone\_ to die,\_\_\_\_\_

J.

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vlc. pizz.

Cb. pizz.

K. \_\_\_\_\_

L. \_\_\_\_\_  
and I on - ly mean to re - sur - rect him to that fact.

J. \_\_\_\_\_

Vln. 1 arco *ff* *p*

Vln. 2 arco *ff* *p*

Vla. arco *ff* *p*

Vlc. arco *ff* *p*

Cb. arco *ff* *p*

*ff* *p*

15 *mf*

K. I light his life on fire! I in-spir-ed him to a

L.

J.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

K.   
great - ness he a - lone could ne - ver dream. \_\_\_\_\_

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



The musical score is arranged in a system with five staves. The top staff is for the vocal line, with parts for K. (Klarinet), L. (Lied), and J. (Jazz). The vocal line features lyrics: "Yes, my dear, but as al - ways\_ You leave them to burn\_ out." The dynamics are marked *f*, *mp*, and *p*. The instrumental parts include Vln. 1, Vln. 2, Vla., Vlc., Cb., and Piano. The Piano part is written in grand staff notation. The instrumental parts feature dynamic markings of *f* and *p*, and include various musical notations such as accents, slurs, and articulation marks.

28  $\text{♩} = 66$  *mp* *f*  $\text{♩} = 96$

K. I will re-solve ev - ery thing. The world is chang - ing! I can

L.

J.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Cb. *mp* *f*

$\text{♩} = 66$  *mp* *f*  $\text{♩} = 96$

K.   
 feel the e-qua-tions bal-ance e-ven now.      The un-known val-ues cry out!      The var-i-a-bles van-ish...  
L.   
J.

Vln. 1   
Vln. 2   
Vla.   
Vlc.   
Cb.

35 *mf*

K. and the world should be as it should be.

L.

J.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

*mf*

K. \_\_\_\_\_

L. *mp* And when the world be - comes as the Pan <sup>3</sup> - the - on, \_\_\_\_\_

J. \_\_\_\_\_

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

*mp*

K.

L.

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

\* Kaia blows Lucifer a kiss that he returns. Kaia finds Joseph semiconscious in the chaise. She sits by his bedside, and holds his head in her hands.

45

K. I have en-tire-ly some-thing else in mind. —

L. I trust I will see you a - gain soon. —

J.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

arco

*p*

arco

*p*

arco

*p*

\* Kaia blows Lucifer a kiss that he returns. Kaia finds Joseph semiconscious in the chaise. She sits by his bedside, and holds his head in her hands.

*p*

# No. 16: I must leave now ...

♩ = 60

*mp* *mf*

Kaia I must leave now. Thank you for spar-ing me from

Lucifer

Jospeh *mp* Will you e-ver re - turn. *mf*

Violin 1 *mp* *p* *mf*

Violin 2 *mp* *p* *mf*

Viola *mp* *p* *mf*

Cello *mp* *p* *mf*

Bass *p* *mf*

Reduction *mp* *p* *mf*

Detailed description of the musical score: The score is for a piece in 4/4 time with a tempo of 60 beats per minute. It features vocal parts for Kaia and Jospeh, and instrumental parts for Violin 1, Violin 2, Viola, Cello, Bass, and a Reduction. The key signature has one sharp (F#). The vocal parts have lyrics: Kaia: "I must leave now. Thank you for spar-ing me from"; Jospeh: "Will you e-ver re - turn.". The instrumental parts include a triplet in the bass line. Dynamics range from piano (p) to mezzo-forte (mf). The score is divided into two systems, with the second system starting at the bottom.



7

K

Lu - ci - fer's wish. \_\_\_\_\_ If we could play a - gain, when all the world is si - lent \_\_\_\_\_ al - ways

L

J

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

K on - ly us, for what would you wish?

L

J I would wish to hear my mus - ic

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

18 *mf*

K. How could I grant your wish? I have ne - ver heard the work.

L.

J.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

R. *mf*

K

L

J 

One can wish for any - y - thing no - thing is hope - less.

Vln. 1

Vln. 2

Vla.

Vlc. 

*p*

Cb. 

*p*

R. 

*p*

Kaia stands, lights the last of her cigarettes and walks to the riverside, filling her glass with water from the river Lethe.  
Returning to the chaise, Kaia hands the glass to Joseph, who upon drinking the water, will forget his former life and Kaia.

25

K  
L  
J

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

R.

*mp*  
Here, you look sad.

*mp*  
*mp*  
*mp*

Kaia stands, lights the last of her cigarettes and walks to the riverside, filling her glass with water from the river Lethe.  
Returning to the chaise, Kaia hands the glass to Joseph, who upon drinking the water, will forget his former life and Kaia.

31 *mf*

K Do you re-mem-ber when we first met? —

L

J *p* *mf* *mp* \*  
 The sun-light was bril- liant... I saw you from the carr - iage.

\* Joseph drinks

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

R.

37 A tempo

K  
L  
J

*mp*

You were dis - tri - bu - ting se - di - tious pamph - lets ar - gu - ing for free

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*mp*

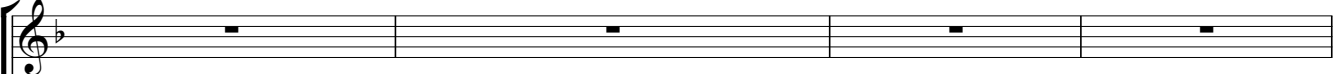
*mp*

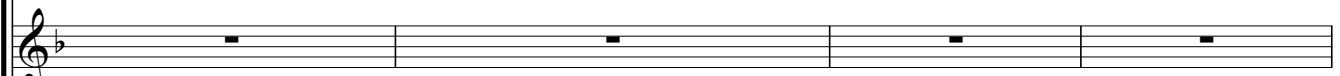
*mp*


R.

A tempo


*mp*


K 

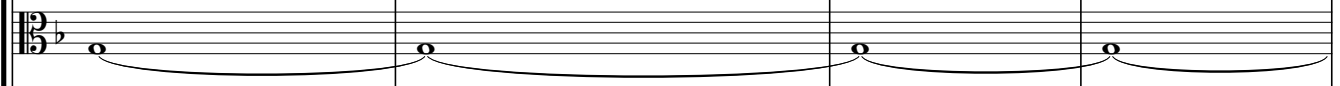
L 

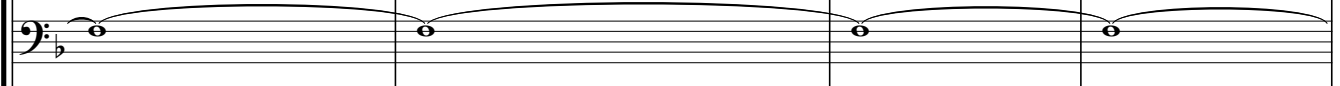
J 

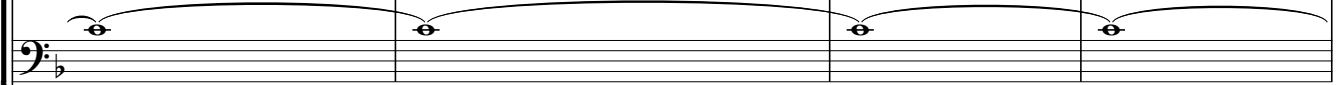
speech and you were beau-ti - ful.\_\_\_\_\_ I or-dered the coach-man to stop and I asked you,\_\_\_\_\_ 'if one could


Vln. 1 

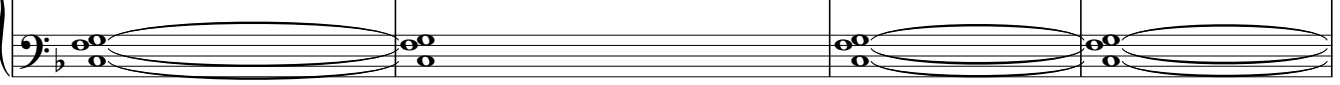
Vln. 2 

Vla. 

Vlc. 

Cb. 

R. 





K  
L  
J

\* Joseph loses consciousness

say an - y - thing, — what would one say? — and you ans - wered\_

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*pp* \*  
*pp*  
*pp*  
*pp*

R.

*pp* \*

♩. = 92

50

*ff*

K

Ev - ery thing! \_\_\_\_\_

Ev - ery thing! \_\_\_\_\_

L

J

Vln. 1

*ff*

Vln. 2

*ff*

Vla.

*ff*

Vlc.

*ff*

Cb.

*ff*

♩. = 92

R.

*ff*

## No. 17: Epilogue

### Mnemosyne:

When all else is ended, memory remains ... the final boundary before the solace of oblivion. Here, Joseph once lingered, unable to forget his love he became a ghost to himself, until forgetting his love, he became a memory.

Ah love, that secret, shaping force, how you reform even me! And what is life, but one long memory distorted by love. Poor Joseph, you could not accept that a happy death requires only that one choose the most expedient lie.

Though you forget us, forget Lucifer, even your beloved Kaia, while we yet live, we will not forget you.

Farewell dear Joseph ...

You who fought a monster whose name was fanaticism.  
You who failed, at all you undertook.

*(addressing the audience)*

And you ...

Drink to more and worry the less,  
Remember the line, and leave this place blessed.

~

## VITA

Ryan Gagnon was born in 1979 in Santa Rosa, California. From 1998 to 2003, Ryan studied music at the University of Houston, where his principle teachers included Mike Warney (trombone and euphonium), and Michael Horvit (music composition). Ryan graduated from the University of Houston *cum laude* in 2003 with a B.M. in Music Composition. Ryan was twice awarded 1<sup>st</sup> Place in the Louisa Stude Sarofim Undergraduate Composition Competition in 2000, and 2002. In 2003, Ryan was awarded 1<sup>st</sup> Place the Golden Key Honor Society International Composition. At the University of Missouri, Kansas City, Ryan has studied music composition with James Mobberly, Zhou Long, Chen Yi, and Paul Rudy. From 2006-2008, Ryan was awarded the Virginia French Mackie Music Theory Scholarship. He is currently a candidate for the degrees M.A. in Music Theory, and M.M. in Music Composition. The subject of his M.M. Thesis, the one-act chamber operetta, *Love and Reform*, is scheduled to premier in Manhattan during the fall 2011 season.