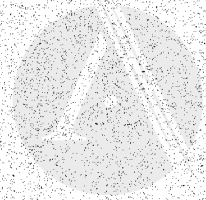


HPS 1332

LOUIS ANDRIESSEN
DANCING ON THE BONES



BOOSEY & HAWKES

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LOUIS ANDRIESSEN DANCING ON THE BONES

FOR LARGE ENSEMBLE AND CHILDREN'S CHOIR

WORDS BY THE COMPOSER
ENGLISH TRANSLATION BY NICOLINE GATEHOUSE
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BOOSEY & HAWKES

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Composer's Note

Dancing on the bones is a 'diabolic' scherzo for large ensemble. This kind of symphonic poem was popular in the second half of the nineteenth century, and I have taken as a model **Danse macabre** by Camille Saint-Saëns. The sonata form, with its two themes, is retained, but the duration has been multiplied by 1·7. The xylophone in **Danse macabre** depicts the bones of dancing skeletons, and it appears at the same relative positions in my own piece. The combination of the perfect and the diminished fifth in the 'detuned' violin solo of Saint-Saëns' devil is also used as structural pitch material. Towards the end a children's choir sings a text about what happens to the body when you die. **Dancing on the bones** may serve as the final part of the **Trilogy of the Last Day**, a cycle of compositions about mortality.

LA, 1998

Note. In addition to the rehearsal numbers the score features rehearsal letters. These refer to the corresponding places in **Danse macabre**.

Anmerkung des Komponisten

Dancing on the bones (Tanz auf den Knochen) ist ein „diabolisches“ Scherzo für großes Ensemble. Diese Form der sinfonischen Dichtung war in der zweiten Hälfte des neunzehnten Jahrhunderts populär, und ich habe mir **Danse macabre** von Camille Saint-Saëns zum Vorbild genommen. Die Sonatenform mit den zwei Themen bleibt gewahrt, aber die Dauer wurde mit 1·7 multipliziert. Das Xylophon im **Danse macabre** stellt die Knochen tanzender Skelette dar, und es tritt in meinem Stück an den entsprechenden Stellen auf. Die Kombination aus reiner und verminderter Quinte im „verstimmten“ Violinsolo des Teufels bei Saint-Saëns wird auch als strukturelles Tonmaterial eingesetzt. Gegen Ende singt ein Kinderchor einen Text über das, was mit dem Körper passiert, wenn man stirbt. **Dancing on the bones** kann als letzter Teil der **Trilogy of the Last Day** fungieren, eines Werkzyklus zum Thema Sterblichkeit.

LA, 1998

(Übersetzung: Anne Steeb-Müller)

Anmerkung: Außer den Probenziffern kommen in der Partitur Orientierungsbuchstaben vor. Diese beziehen sich auf entsprechende Stellen im **Danse macabre**.



Note du compositeur

Dancing on the bones (Danse sur les ossements) est un scherzo "diabolique" pour grande formation. Cette sorte de poème symphonique était en faveur durant la seconde moitié du dix-neuvième siècle et j'ai pris pour modèle la **Danse macabre** de Camille Saint-Saëns. La forme sonate et ses deux thèmes en ont été maintenus mais la durée de l'oeuvre a été multipliée par 1,7. Le xylophone de la **Danse macabre** évoque les os des squelettes en train de danser et apparaît aux mêmes endroits, relativement, dans mon oeuvre. L'association de la quinte juste et de la quinte diminuée du solo de violon "désaccordé" du diable de Saint-Saëns figure également ici comme élément structurel de hauteur de son. Vers la fin, un chœur d'enfants chante un texte sur ce qu'il advient du corps à la mort. **Dancing on the bones** peut servir de partie finale à ma **Trilogy of the Last Day**, cycle de pièces sur la mortalité.

LA, 1998

(Traduction: Agnès Ausseur)

N.B. En plus des chiffres de répétition, la partition comporte des lettres de répétition qui renvoient aux passages correspondants de la **Danse macabre**.



Dood
Wat is dat?
Functieverlies van materie, korte tijd, lange tijd.
Kan Acuut zelfs minuten, uren duren.
Dood is als
je bloedsomloop stopt,
je ademhaling stopt,
je lever, je nieren, je maag, je longen;
je niet meer poept, je niet meer piest,
je niet meer denkt.

Als het hart stilstaat
verdwijnt de polsslag.
Je krijgt een grauwe, gele kleur,
je benen en je tenen worden koud,
je neus wordt smal, je kaakje slap.
Dan begint de rigor mortis,
de rigor mortis treedt in!
En het breken van je oog.

Waarom?
Omdat je hersenstam geen stroom meer geeft.
Je lichaam is dood Kliniek
Je geest is dood Physiek.

Louis Andriessen

Death
What is that?
Functional loss of all matter, short time, long time.
Can acutely last minutes, last hours even.
Death is when
your circulation stops,
your breathing stops,
your liver, your kidneys, your stomach, your lungs;
you do not crap, you do not piss,
you do not think.

When the heartbeat stops
the pulse fades to nothing.
You take on an ashen, yellow colour,
your legs and your toes are growing cold,
your nose turns small, your jaw turns limp.
Then the onslaught of rigor mortis,
then rigor mortis sets in!
And the dimming of the eyes.

Why?
Because no impulses come from your brain.
Your body is Clinically dead
your mind Physically dead.

Louis Andriessen
(Translation: Nicoline Gatehouse)



Tod

Was ist das?

Funktionsverlust der Materie, kurze Zeit, lange Zeit.
Kann Akut selbst Minuten, Stunden dauern.

Tod ist, wenn

dein Blutkreislauf stoppt,
deine Einatmung stoppt,
deine Leber, deine Nieren, dein Magen, deine Lungen;
du nicht mehr scheißt und nicht mehr pißt,
du nicht mehr denkst.

Wenn das Herz stillseht,

stoppt auch der Pulsschlag.

Du bekommst eine graue, gelbe Farbe,

deine Beine und Zehen werden kalt,

deine Nase wird schmal, dein Kiefer schlapp.

Dann beginnt der rigor mortis,

der rigor mortis setzt ein!

Und das Brechen deines Auges.

Warum?

Weil dein Gehirn keinen Strom mehr verschickt

Dein Körper ist tot Klinik

Dein Geist ist tot Physik.

Louis Andriessen

(Übersetzung: Stephanie Büttrich)

La mort

Qu'est-ce que c'est?

La perte fonctionnelle de la matière, du court terme, du long terme.

Son intensité peut durer des minutes, des heures mêmes.

La mort c'est quand

la circulation s'arrête,

la respiration s'arrête,

le foie, les reins, l'estomac, les poumons.

Pas de défécation, pas de pisse,

Pas de pensée.

Lorsque le coeur cesse de battre

le pouls disparaît.

On prend une couleur jaune cendre,

les jambes et les orteils refroidissent,

le nez rapetisse, les mâchoires se raidissent.

Alors commence la rigor mortis,

la rigor mortis s'installe!

Et les yeux se ternissent.

Pourquoi?

Parce qu'aucune stimulation ne vient du cerveau.

Le corps est Cliniquement mort

L'esprit est Physiquement mort.

Louis Andriessen

(Traduction: Agnès Ausseur)



Commissioned by the Westdeutscher Rundfunk with financial support from the Fonds voor de Scheppende Toonkunst.

This work was composed in 1997. It was first performed on 12 June that year at the Philharmonie, Cologne, by Ensemble Modern, conducted by Sian Edwards.

Instrumentation

3 Flutes (1st and 2nd doubling
Piccolos 1 and 2)
2 Oboes
2 Clarinets in B $\flat$
Bass Clarinet
Contrabass Clarinet
Double Bassoon
2 Horns in F
2 Trumpets in C
2 Trombones
Timpani
*Percussion (3)
2 Pianos
2 Synthesizers
Harp
2 (Electric) Guitars
Bass Guitar
Strings (min. 3.3.2.2.2)

*glockenspiel, xylophone, vibraphone, 2 plate chimes (f', d'), 3 chimes (f', d', b $\flat$ '), large triangle, large guiro, large whip, 2 log drums, 2 small tom-toms, 2 bongos, snare drum, bass drum, large suspended cymbal, large sizzle cymbal, gong (f $\sharp$ ')

Duration: 12 minutes

Performance materials available on hire



Dancing on the bones

Louis Andriessen

(b. 1939)

$\text{♩} = 69$
3/4

3 Flutes *a2 senza vibr.*
2 Oboes *p*
2 Clarinets (Bb)
Bass Clarinet
Contrabass Clarinet
Double Bassoon

2 Horns *p*
2 Trumpets
2 Trombones

Percussion
Children's Voices

2 Pianos
Synthesizer 1
Synthesizer 2 *'church bell' + decay pp*
Harp *p*
2 Guitars
Bass Guitar

Violin I *legato, senza vibr. ma deciso p*
Violin II *legato, senza vibr. ma deciso p*
Viola *legato, senza vibr. ma deciso p*
Cello *legato, senza vibr. ma deciso div. p*
Double Bass *p*

11 a2

Fl. 1.2

Hn. 1.2 (1.)

2. *p*

Synth. 2

Harp

VI. I

VI. II

Vla.

Vc. div.

Db.

21 1 a2

Fl. 1.2

Hn. 1.2

Pno. 1 *pp*

Synth. 2 *non dim.*

Harp *non dim.*

VI. I *poco marcato*

VI. II *poco marcato*

Vla. *poco marcato*

Vc. div. *poco marcato*

Db. *mp poco accentuato sempre*

32 (a2)

Fl. 1.2

Pno. 1

VI. I

VI. II

Vla.

Vc. div.

Db.

42

Cb. Cl.

D. Bsn.

Pno. 1

Vc.

Db.

1 2 3

p legato

pp

unis. pizz.

pp pizz.

1 2 3

1 2 3

1 2 3

51

Cb. Cl.

D. Bsn.

Pno. 2

Synth. 2

Vc.

Db.

mp legato sempre

rich grand piano

mp legato sempre

div.

mf

mf

59 3

Cb. Cl.

D. Bsn.

sim.

Pno. 2

Synth. 2

(8va)

69

Bass Cl.

Cb. Cl.

D. Bsn.

p

Pno. 2

Synth. 2

(8va)

78

Bass Cl.

Cb. Cl.

D. Bsn.

p legato

Pno. 2

poco marcato

meno p legato

(8va)

Synth. 2

poco marcato

meno p legato

(8va)

88

Bass Cl. *mp*

Cb. Cl. *mp*

D. Bsn.

Hn. 1.2 *p*

Tbne. 2 *p*

Pno. 1 *mp*

Pno. 2 *(8va)*

Synth. 2 *(8va)*



96

Bass Cl. *meno legato*

Cb. Cl. *meno legato*

D. Bsn. *mf marcato*

Hn. 1.2 *mf*

Tbne. 2

Pno. 1 *mf*

Pno. 2 *f marcato*

Synth. 2 *f marcato*

(8va)

104

5

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2

Tpt. 1.2

Tbne. 1

Tbne. 2

Perc.

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Harp

Guit. 1.2

VI. I

VI. II

Vla.

Vc.

Db.

a2

pp

ff

pp

p

ff

mf

mf legato

gliss.

pp

ff

pp

mf

pp

ff

pp

mf

Susp. Cymbal (large)

pp

mf

pp

p

ff

pp

gliss.

mf

mf legato

8va...1

p

mf legato

8va...1

p

ff

pp

'stormy weather'

gliss.

8va...1

p

mf legato

8va...1

pp

ff

pp

près de la table

mf legato

gliss.

EFGAB^bCD

8va...1

a2

arpeggio

p

ff

p

p

ff

p

p

ff

p

arco

p

ff

p

arco

p

ff

p

Db.

p

ff

p

113

A

This musical score page contains measures 113 through 118, marked with rehearsal symbol **A**. The score is for a large ensemble and includes the following parts: Bass Clarinet (Bass Cl.), Clarinet in B-flat (Cb. Cl.), Double Bassoon (D. Bsn.), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Synthesizer 1 (Synth. 1), Synthesizer 2 (Synth. 2), Harp, Viola (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 113-115, and the second system contains measures 116-118. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance markings include *mp legato* for the Viola and Double Bass in measure 118. The Piano and Harp parts feature sustained chords with a *(3rd)* marking and a dashed line indicating a pedal point. The Synth. 1 part has a melodic line with a *p* dynamic in measure 116 and a *mp* dynamic in measure 118. The Bass Clarinet and Clarinet in B-flat parts have melodic lines with various dynamics. The Double Bassoon part has a melodic line with a *p* dynamic in measure 116 and a *mf* dynamic in measure 118. The Viola and Double Bass parts have a melodic line with a *mp legato* marking in measure 118.

Bass Cl.

Cb. Cl.

D. Bsn.

Pno. 1

Pno. 2

'bass clarinet'

Synth. 1

Synth. 2

Harp

Vc.

Db.

121

6

Bass Cl.

Cb. Cl.

Bsn.

Synth. 1

Vc.

Db.

mp leggiero

f

138 7

Bass Cl. *mf legato*

Cb. Cl. *mf legato*

D. Bsn. *mf legato*

Pno. 2 *mf legato*

Synth. 2 *mf legato*

Db. *mf legato*

p

mp

147 8

Bass Cl. *mf*

Cb. Cl. *p* *mf*

Vc. *unis.* *mf leggiero* *mf*

Db. *mf leggiero*

155

Bass Cl. *cresc.*

Cb. Cl. *cresc.*

Vc. *cresc.*

Db. *cresc.*

161 *a2*

Cl. 1.2 *f*

Bass Cl. *f*

Cb. Cl. *f*

Vc. *f*

Db. *f*

168

Ob. 1.2 *a2 senza vibr.* *legato*

Cl. 1.2 *a2*

Bass Cl. *f*

Cb. Cl. *f*

D. Bsn. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1.2 *1. marcato*

Tbne. 1.2 *1.* *ff*

Perc. *Bongos* *più f*

Pno. 1.2 *1.* *ff* *a2* *mf*

Synth. 1 *'bass clarinet'* *mf*

Synth. 2 *'grand piano'* *mf*

Harp *ff*

Guit. 1 *ff* *mf*

Guit. 2 *ff* *mf*

Bass Guit. *mf non stacc.*

VI. I *ff* *f* *legato*

VI. II *ff* *f* *legato*

Vla. *ff* *f* *legato*

Vc. *div.* *ff* *unis.* *mf*

Db. *ff* *mf*

177 (a2)

Ob. 1.2

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1

Hn. 2

Tpt. 1.2

Tbn. 1.2

Perc.

Pno. 1.2

Synth. 1

Synth. 2

Harp

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

(a2)

Gong (hard stick) *v*

(non cresc.)

(non cresc.)

2/4 3/4

2/4 3/4

2/4 3/4

186 (a2) [10] 2/4 3/4

Ob. 1.2
Cl. 1.2 (a2)
Bass Cl.
Cb. Cl.
D. Bsn.

Hn. 1
Hn. 2
Tpt. 1.2
Tbne. 1.2

Pno. 1 Solo
Pno. 2
Synth. 1
Synth. 2
Harp

Guit. 1
Guit. 2
Bass Guit.

Vl. I
Vl. II
Vla.
Vc.
Db.

[illegible]

[illegible]

209

11

Ob. 1,2
Cl. 1
Cl. 2
Bass Cl.
Cb. Cl.
D. Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbne. 1
Tbne. 2
Pno. 1
Pno. 2
Synth. 1
Synth. 2
Harp
Guit. 1
Guit. 2
Bass Guit.
VI. I
VI. II
Vla.
Vc. div.
Db.

f ten. mf
f ten. mf
ad lib.
grand piano
unis.
f ten. mf

[illegible]

226

Fl. 1.2 a2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 *non stacc.*

Cl. 2 *non stacc.*

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1 *legato*

Hn. 2 *legato*

Tpt. 1

Tpt. 2

Tbne. 1

Tbne. 2

Perc. Xylophone

Pno. 1

Pno. 2

Harp

Guit. 1 *legato*

Guit. 2 *legato*

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

241

Fl. 1.2 *ff* legato *a2*

Fl. 3 *ff* legato

Ob. 1 *ff* legato

Ob. 2 *ff* legato

Cl. 1 *ff* *ff* non stacc.

Cl. 2 *ff* *ff* non stacc.

Bass Cl. *ff*

Ch. Cl. *ff*

Hn. 1 *ten. mf* *1. marcato* *f* non stacc.

Hn. 2 *ten. mf* *f* non stacc.

Tbne. 1 *ten. mf* *1. marcato* *f* non stacc.

Tbne. 2 *ten. mf* *f* non stacc.

Pno. 1.2 *ff* legato *a2* *ff* legato

Synth. 1.2 *'oboe'* *a2* *ff* legato *ff* legato

Harp *ff* *ff* legato

Guit. 1 *f* legato

Guit. 2 *f* legato

Bass Guit.

VI. I *ff* legato *ff* *f* legato

VI. II *ff* legato *ff* *f* legato

Vle. div. *ff* legato *div.* *ff* *unis.* *f* legato

Vc. div.

Db.

(a2) *non dim.* **13**

249

Fl. 1.2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1

Hn. 2

Pno. 1

Pno. 2

Synth. 1.2

Harp

Vi. I

Vi. II

Vla.

Vc.

Db.

ff

f legato

f legato

f

f

legato mp

legato mp

non dim.

unis.

f legato

257

Fl. 1.2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hr. 1.2

Tbne. 1

Tbne. 2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

VI. I

VI. II

Vla.

Vc.

Db.

The musical score for page 21, starting at measure 257, features a variety of instruments. The woodwind section includes Flutes 1.2, 3, Oboes 1, 2, Clarinets 1, 2, Bass Clarinet, Contrabass Clarinet, and Double Bassoon. The brass section consists of Horns 1.2, Trombones 1, and 2. The keyboard section includes Pianos 1 and 2, and two Synthesizers. The string section comprises Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings are mostly silent, while the Bass Clarinet, Contrabass Clarinet, and Pianos have active parts with various notes and rests.

264 a2

Fl. 1.2 *ff legato*

Fl. 3 *ff legato*

Ob. 1 *ff legato*

Ob. 2 *ff legato*

Cl. 1 *f* *sempre legato*

Cl. 2 *f* *sempre legato*

Bass Cl. *f* *sim. legato*

Ch. Cl.

D. Bsn. *mf*

Hn. 1.2 *mp*

Tbne. 1 *mp*

Tbne. 2

Pno. 1 *f* *sempre legato*

Pno. 2 *f* *sempre legato*

Synth. 1 *f legato* 'oboe'

Synth. 2 *f legato* 'oboe'

VI. I *f legato* *senza vibrato, poco sul pont.*

VI. II *f legato* *senza vibrato, poco sul pont.*

Vla. *f legato*

Vc.

Db.

(a2)

271

Fl. 1.2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2

Tbne. 1

Tbne. 2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

VI. I

VI. II

Vla.

Vc.

Db.

2. marcato

più f

1.

mf

mf legato

più f

più f

marcato

278

Fl. 1.2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2

f *accompagnando*

Tpt. 1.2

f *legato*

Tbne. 1

f *accompagnando*

Tbne. 2

f *accompagnando*

Pno. 1

Pno. 2

Synth. 1

Synth. 2

VI. I

VI. II

Vla.

Vc.

Db.

[illegible]

291

Picc. 1 *ff*

Fl. 2.3 *ff*

Ob. 1 *ff* *sim. legato*

Ob. 2 *ff* *sim. legato*

Cl. 1 *ff* *sim. legato*

Cl. 2 *ff* *sim. legato*

Bass Cl. *ff legato*

Cb. Cl. *ff legato* *cresc.*

D. Bsn. *ff legato* *cresc.*

Hn. 1 *ff non stacc.*

Hn. 2 *ff non stacc. 1. marcato*

Tpt. 1.2 *ff non stacc.*

Tbne. 1.2 *ff non stacc.*

Perc. *ff non stacc.* Snare drum *mp* Large Cymbal

Pno. 1 *ff* *sim. legato*

Pno. 2 *ff*

Synth. 1 *ff* *sim. legato*

Synth. 2 *ff* *'grand piano'*

Guit. 1.2 *a2* *ff non dim. (ff tenuto)*

Bass Guit. *ff non dim. (ff tenuto)*

VI. I *ff*

VI. II *ff*

Vla. *ff unis. div.*

Vc. *ff legato*

Db. *ff legato*

[illegible]

quasi legato 1. marcato

307

Cl. 1 *mp*

Cl. 2 *mp* *Soli quasi legato*

D. Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbne. 1 *mp*

Tbne. 2 *mp*

Synth. 2

Guit. 1 *legato leggiero pp*

Guit. 2 *legato leggiero pp*

Bass Guit.

VI. I

VI. II

Vla. div. *mp*

Vc.

Db.

314

legato *sim.*

Cl. 1

Cl. 2

D. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbne. 1

Tbne. 2

Synth. 2

(8th)

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla. div.

Vc.

Db.

322

Cl. 1

Cl. 2

D. Bsn.

più f

Hn. 1

più f

Hn. 2

più f

Tpt. 1

più f

Tpt. 2

più f

Tbne. 1

più f

Tbne. 2

più f

Synth. 2

(See)

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla. div.

Vc.

Db.

330 1 2 3 4 1 2 3 4

Cl. 1

Cb. Cl.

p legato

Pno. 1

mp

Synth. 2

mp

(grand piano)

Vle. div.

Db. div.

mp legato

338 1 2 3 4 1 2 3 4

Bass Cl.

deciso

Cb. Cl.

p

D. Bsn.

deciso

mp

Pno. 1

mp

(8va)

Pno. 2

p

(8va)

Synth. 2

mp

(8va)

Harp

p

Vc.

half

p

Db. div.

mp

p

346

Picc. 1.2 *pp sempre accentuato*

Fl. 3 *pp sempre accentuato*

Ob. 1.2 *pp sempre accentuato*

Bass Cl. *p*

Ch. Cl. *p*

D. Bsn. *p*

Pno. 2 *p*

Harp *mp*

Vc. half *mp* *legato*

Db. div. *mp*

354

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2 *1.*

Bass Cl. *p*

Ch. Cl. *mp*

Pno. 2

Harp *mp* *mf*

Vc. half

361

2/4 3/4

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1

Cl. 2

Harp

mp

mp

mp

molto chiaro

20 a2

369

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1

Cl. 2

Perc.

Harp

mp

mp

mp

mf

Glockenspiel
hard sticks

mf

(a2)

377

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2

Perc.

Harp

mf

mf

sotto voce

385

Picc. 1.2 *mf*

Fl. 3 *mf*

Ob. 1.2 *mf*

Glockenspiel *f*

Perc. Xylophone *ff*

393

Picc. 1.2 *mf* legato

Fl. 3 *mf*

Ob. 1.2 *mf* legato

Cl. 1 *mf*

Cl. 2 *mf*

Bass Cl. *mf*

Cb. Cl. *mf*

Perc. Timpani *f*

Pno. 1 *mf*

Pno. 2 *mf*

Synth. 1.2 'oboe' a2 *mf* legato

VI. I *mf* legato

VI. II *mf* legato

Vla. *mf*

Vc. *mf* Tutti

Db. *mf* Tutti

div. unis.

399 **F**

Picc. 1.2 *ff* *a2* *non dim.*

Fl. 3 *ff* *non dim.*

Ob. 1.2 *ff* *a2* *non dim.*

Cl. 1 *ff* *non dim.*

Cl. 2 *ff* *non dim.*

Bass Cl. *f* *non dim.*

Ch. Cl. *f* *non dim.*

D. Bsn. *f* *non dim.*

Hn. 1 *ff* *non dim.*

Hn. 2 *ff* *non dim.*

Tpt. 1.2 *ff* *a2* *non dim.*

Tbne. 2 *f* *2* *non dim.*

Perc. *ff* *l.v.* 2 Log Drums *ff* *l.v.*

Pno. 1 *ff*

Pno. 2 *ff* *martellato, legato*

Synth. 1.2 *(a2)*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *ff*

VI. I *ff* *non dim.*

VI. II *ff* *div.* *unis.* *non dim.*

Vla. *ff* *non dim.*

Vc. *ff* *non dim.*

Db. *ff* *non dim.*

413

Hn. 1 *f non stacc.* *sim.*

Hn. 2 *f non stacc.* *sim.*

Tbne. 1 *f non stacc.* *sim.*

Tbne. 2 *f non stacc.* *sim.*

Pno. 1 *f non stacc.* *sim.* *sfz*

Pno. 2 *f non stacc.* *sim.* *sfz*

Synth. 1 *f non stacc.* *sim.* *sfz*

Synth. 2 *f non stacc.* *sim.* *sfz*

Harp *f non stacc.* *sim.* *sfz*

Guit. 1 *ff* *sfz*

Guit. 2 *ff* *sfz*

Bass Guit. *ff*

VI. I

VI. II

Vla.

Vc.

Db.

423

Hn. 1 *fp*

Hn. 2 *fp*

Tbne. 1 *fp*

Tbne. 2 *fp*

Pno. 1

Pno. 2 *f*

Harp

Guit. 1 *fp*

Guit. 2 *fp*

Bass Guit. *fp*

VI. I *mf* *f* *mf*

VI. II *mf* *f* *mf* *p*

Vle. div. *mf* *f* *mf* *p*

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

Db. *f*

427

Pno. 2

VI. I

VI. II

Vle. div.

Vc. div.

Db.

432

G

Cl. 1

Cl. 2

Bass Cl.

Ch. Cl.

Hn. 1

Hn. 2

Tpt. 1.2

Tbne. 1.2

Pno. 1

Pno. 2

Guit. 1

Guit. 2

Vla.

Db.

stacc.

stacc.

stacc.

non stacc.

non stacc.

non stacc.

non stacc.

sim.

sim.

unis.

sim.

sim.

440

Cl. 1

Cl. 2

Bass Cl.

Hn. 1

Hn. 2

Tpt. 1.2

Tbne. 1.2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

'guitar'

ff

unis.

ff

446

Picc. 1.2

Fl. 3

Ob. 1.2

Hn. 1

Hn. 2

Tpt. 1.2

Tbne. 1.2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Guit. 1.2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

ff

1. marcato

ff

a2

v

454

Picc. 1.2 *a2* *f* *fp* *f*

Fl. 3 *a2* *f* *fp* *f*

Ob. 1.2 *a2* *f* *fp* *f*

Hn. 1

Hn. 2

Tpt. 1 *f* *fp* *f*

Tpt. 2 *f legato* *fp* *f*

Tbne. 1 *f legato* *f legato*

Tbne. 2 *f legato*

Pno. 1 *non stacc.* *più f*

Pno. 2 *non stacc.* *più f*

Synth. 1

Synth. 2

Guit. 1.2 *a2*

Bass Guit. *non stacc.* *molto f*

Vi. I *f* *fp* *f*

Vi. II *f legato* *sim.* *fp* *f*

Vla. *f* *fp* *f*

Vc. *legato* *sim.* *fp* *f*

Db.

463

Picc. 1.2 *più f*

Fl. 3 *più f*

Ob. 1.2 *più f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *più f*

Tpt. 2 *più f*

Tbne. 1 *ff*

Tbne. 2 *ff*

Pno. 1 *ff*

Pno. 2 *ff*

Guit. 1.2

Bass Guit. *ff sim.*

VI. I *più f*

VI. II *più f*

Vla. *più f*

Vc.

Db.

479

(6) (3/4)

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1

Hn. 2

Tpt. 1.2

Tbne. 1

Tbne. 2

Perc.

Xylophone

Glockenspiel

Pno. 1

Pno. 2

Guit. 1

Guit. 2

VI. I

VI. II

Vla.

Vc.

Db.

marcato

a2

f

ff

p

non stacc.

molto f

487 **27**

Ob. 1 1. *mp* legato

Cl. 1 1. *mf*

Bass Cl. *mf*

Cb. Cl. *mf*

D. Bsn. *mf*

Pno. I *p*

Vla. 2 soli sul pont. *mp* legato senza vibr.

Vc. div. *p* *dim.*

Db. div. *p* *dim.*

495 **28**

Ob. 1

Perc. Large Guiro *mf* Snare Drum *mf*

Harp *legato, leggiero* *mf* l.v.

VI. I *legato* *sim.* *p*

VI. II *legato* *sim.* *p*

Vla. *Tutti* *legato* *sim.* *p*

Vc. div. *legato* *sim.* *p*

Db. *legato* *sim.* *p*

523

Tpt. 1

Vl. I

sim.

I

530

Picc. 1.2 *pp*

Fl. 3 *pp*

Ob. 1.2 *pp*

Cl. 1.2 *pp*

Bass Cl. *pp*

Hn. 1 *senza sord.* *quasi ff* *ten. mf*

Hn. 2 *ten. mf*

Tpt. 1 *senza sord.* *quasi ff* *ten. mf*

Tpt. 2 *quasi ff* *ten. mf*

Tbne. 1 *quasi ff* *ten. mf*

Tbne. 2 *quasi ff* *ten. mf*

Pno. 1 *mf*

Pno. 2

Synth. 2 *'grand piano'* *mf*

VI. I *Tutti div.* *p* *unis.* *ff* *ten. mf*

VI. II *pp* *ff* *ten. mf*

Vla. *pp* *div.* *ff* *ten. mf*

Vc. *pp* *ff* *ten. mf*

Db.

[illegible]

548 a2

Picc. 1,2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1,2

Bass Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbne. 1

Tbne. 2

Pno. 1

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla. div.

Vc.

Db.

(8^e)

'bass clarinet'

unis.

[illegible]

Picc. Piccolo
Fl. Flute
Ob. Oboe
Cl. Clarinet
Bass Cl.
Cb. Contrabasso
D. Bsn. Double Bassoon
Hn. Horn
Tpt. Trumpet
Tbne. Trombone
Glockenspiel
Vibraphone
Pno. Piano
Synth. Synthesizer
Harp
Guit. Guitar
Guit. 2
Bass Guit.
Vi. Violin
Vi. II
Vla. Viola
Vc. div. Violoncello
Db. Double Bass

579

Picc. 1.2 *f* ten. *mf* sempre

Fl. 3 *f* ten. *mf* sempre

Ob. 1 *f* ten. *mf* sempre

Ob. 2 *f* ten. *mf* sempre

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1

Hn. 2

Tpt. 1 1. *f* ten. *mf* sempre

Tbne. 1.2

(Glock.)

Perc. (Vib.) *molto f*

Pno. 1 *molto f*

Pno. 2 *molto f*

Synth. 1 *f* ten. *mf* sempre

Harp *f* *molto f*

Guit. 1.2

Bass Guit.

VI. I *f* ten. *mf* sempre

VI. II *f* ten. *mf* sempre

Vla. *f* ten. *mf* sempre

Vc.

Db.

589

Picc. 1.2 *ten. p* *non dim.*

Fl. 3 *ten. p* *non dim.*

Ob. 1.2 *ten. p* *non dim.*

Cl. 1.2 *ten. p* *non dim.*

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2 *a2*

Tpt. 1 *ten. p*

Tbne. 1.2

Perc. *Large Triangle Solo* *f* *l.v.* *Timpani* *ff* *l.v.*

Pno. 1 *ff*

Pno. 2 *ff*

Synth. 1 *ten. p*

Harp

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *ff*

VI. I *ten. p* *non dim.*

VI. II *ten. p* *non dim.*

Vla. *ten. p* *non dim.*

Vc. *div. ff*

Db. *ff*

598

Picc. 1.2 *ff legato*

Fl. 3 *ff legato*

Ob. 1.2 *ff legato*

Cl. 1.2 *ff legato*

Bass Cl. *ff*

Cb. Cl. *ff*

D. Bsn. *ff*

Hn. 1.2 *a2 ff*

Tpt. 1 *i. marcato ff quasi legato*

Tpt. 2 *ff quasi legato*

Tbne. 1.2 *ff*

Perc. *Timpani*

Pno. 1

Pno. 2

Synth. 1.2 *a2 ff*

Harp

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *ff*

VI. I *ff legato*

VI. II *ff legato*

Vla. *ff*

Vc. div. *ff*

Db. *ff*

606

Picc. 1 2. take Flute 3.

Fl. 2.3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1 non stacc.

Hn. 2

Tpt. 1 non stacc.

Tpt. 2 non stacc. marcato

Tbne. 1.2 non stacc.

Perc. Bongos Susp. Cymbal Tom-tom Bass Drum

Pno. 1 non stacc.

Pno. 2 non stacc.

Synth. 1 'bass clarinet' non stacc.

Synth. 2 'bass clarinet' non stacc.

Harp non stacc.

Guit. 1

Guit. 2

Bass Guit.

VI. I non stacc.

VI. II non stacc.

Vla. non stacc.

Vc. div.

Db.

616 **36** **K**

Picc. 1 *non stacc.*

Fl. 2, 3 *a2 non stacc.*

Ob. 1, 2 *a2 non stacc.*

Cl. 1, 2 *a2 non stacc.*

Bass Cl. *legato*

Cb. Cl. *legato*

D. Bsn. *legato*

Hn. 1 *legato*

Hn. 2 *legato*

Tpt. 1 *legato*

Tpt. 2 *legato*

Tbne. 1, 2 *legato*

Perc. *Large Cymbal*

Perc. *Plate Chimes*

Perc. *Chimes*

Pno. 1 *ff*

Pno. 2 *ff*

Synth. 1 *'bass clarinet' mp legato*

Synth. 2 *'piano' mp legato*

Harp *ff*

Guit. 1 *molto chiaro, legato*

Guit. 2 *molto chiaro, legato*

Bass Guit. *molto chiaro, legato*

VI. I *legato*

VI. II *legato*

Vla. *legato*

Vc. div. *legato*

Db. *legato*

5/4 3/4

58

623 $\frac{3}{4}$

Picc. 1 *ff* *non dim.* take flute

Fl. 2,3 *ff* *non dim.*

Ob. 1,2 *ff* *non dim.*

Cl. 1,2 *ff* *non dim.*

Bass Cl. *ff* *non dim.*

Ob. Cl. *ff* *non dim.*

D. Bsn. *ff* *non dim.*

Hn. 1 *ff* *non dim.*

Hn. 2 *ff* *non dim.*

Tpt. 1 *ff* *1. marcato* *non dim.*

Tpt. 2 *ff* *non dim.*

Tbne. 1,2 *ff* *non dim.* a2

Timpani *ff* *non dim.*

Perc. *ff* Bongos *l.v.*

Pno. 1 *ff*

Pno. 2 *ff*

Synth. 1 *ff* oboe

Synth. 2 *ff*

Harp *ff*

Guit. 1 *ff legato*

Guit. 2 *ff*

Bass Guit. *ff*

VI. I *ff* *non dim.*

VI. II *ff* *non dim.*

Vla. *ff* *non div.* *non dim.*

Vc. div. *ff* *non dim.*

Db. *ff* *non dim.*

630 [37]

Cl. 1.2

Bass Cl.

Hn. 1.2

Tpt. 1

Tpt. 2

Tbne. 1.2

Chimes

Perc.

Voices

Pno. 1

Pno. 2

Synth. 1.2

Harp

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

ff ma leggiero

sub. f accompagnando

ff molto brutale

sim.

ff ma leggiero

accompagnando

Ped. →

ff ma leggiero

accompagnando

Ped. →

ff ma leggiero

accompagnando

ff ma leggiero

accompagnando

pizz.

ff

pizz.

ff

pizz.

ff

unis.

pizz.

ff

Dood Wat is dat? Func - tie - ver - lies van ma - te - rie, kor - te tijd, lan - ge tijd.
Death What is that? Func - tion - al loss of all mat - ter, short time, long time.
Tod Was ist das? Funk - tions - ver - lust der Ma - te - rie, kur - ze Zeit, lan - ge Zeit.

639

Cl. 1.2 *a2*

Bass Cl. *f*

Hn. 1.2 *mf*

Tpt. 1

Tpt. 2

Tbne. 1.2 *mf*

Voices

Kan A-cuut zelfs mi - nu - ten, u - ren du - ren.
Can a-cute - ly last mi-nutes, last hours e - ven.
Kann A-kut selbst Mi - nu - ten, Stun - den dau - ern.

Pno. 1

Pno. 2

Synth. 1.2 *'grand piano'* *a2* *f*

Harp *'grand piano'* *f*

Guit. 1

Guit. 2

Bass Guit. *mf*

VI. I

VI. II

Vla.

Vc.

Db.

646 **38**
(a2)

Cl. 1.2

Bass Cl.

Hn. 1.2

Tpt. 1

Tpt. 2

Tbne. 1.2

non dim.

Voices

sempre fff

Dood — is als je bloeds-om-loop stopt, je — a-dem-ha-ling stopt, je
 Death is when your cir-cu-la-tion stops, your — breath-ing stops, your
 Tod — ist, wenn dein Blut-kreis-lauf stoppt, dei-ne Ein-at-mung stoppt, dei-ne

Pno. 1

Pno. 2

Synth. 1.2
(a2)

Harp

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

[illegible]

661 $\frac{2}{4}$ 39 (a2) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ L

Fl. 1.2 *mp* *f* *leggiere*

Fl. 3 *mp* *f* *leggiere*

Ob. 1.2 *p* *f* *leggiere*

Cl. 1.2 *a2* *ff* *a2*

Bass Cl. *p* *f* *leggiere*

Ob. Cl. *p* *f* *leggiere*

Hn. 1.2 *p* *quasi f, leggiere*

Tpt. 1 *p* *quasi f, leggiere*

Tpt. 2 *quasi f, leggiere*

Tbne. 1.2 *f*

Perc. Bongos *f*

Voices

je niet meer poept, je niet meer piest, je niet meer denkt.
 you do not crap, you do not piss, you do not think.
 du nicht mehr scheißt und nicht mehr pißt, du nicht mehr denkst.

Pno. 1

Synth. 1

Guit. 1

Bass Guit.

VI. I *f* *leggiere* *div.* *arco*

VI. II *f* *leggiere* *arco*

Vla. *marcato* *div.* *mf* *f* *leggiere* *arco* *unis.*

Vc. *mf* *f* *leggiere* *arco* *f*

Db. *mf* *f* *leggiere*

64

670

2/4 3/4 a2

40

1. take Piccolo

Fl. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2

Tpt. 1.2

Tbne. 1.2

Voices

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Harp

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

arco

ff

brutale sempre

Als het hart stil - staat
When the heartbeat stops
Wenn das Herz still - steht,

677

Picc. 1

Fl. 2.3

Ob. 1

Ob. 2

Cl. 1.2

Bass Cl.

D. Bsn.

Hr. 1.2

Tpt. 1

Tpt. 2

Tbne. 1.2

Perc.

Voices

Pno. 1

Pno. 2

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

f sempre

f sempre

p ma marcato

p ma marcato

p legato

f

p legato

p legato

Large Cymbal and Sizzles
hard stick on head

Xylophone

mf

meno fff

ver - dwijnt de pols - slag. Je krijgt een grau - we,
the pulse fades to no - thing. You take on an ash - en,
stoppt auch der Puls - schlag. Du be - kommst ei - ne grau - e,

mp leggiero

legato

f

legato

f

legato

f

mp pizz.

mf leggiero

mf leggiero

mf leggiero

683

Picc. 1

Fl. 2.3 (a2) 2. take Piccolo

Ob. 1.2 (a2)

Cl. 1.2

Bass Cl.

Cb. Cl. *p leggiero*

D. Bsn. *p leggiero*

Hn. 1.2

Tpt. 1.2 (a2)

Tbne. 1.2

Perc. (Cym.) (Xyl.)

Voices

ge - le kleur, je be - nen en je te - nen wor - den koud, je
yel - low co - lour, your legs and your toes are grow - ing cold, your
gel - be Far - be, dei-ne Bei - ne und Ze - hen wer - den kalt, dei-ne

Pno. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II

Vla.

Vc.

Db.

690

41 Don't hurry

Picc. 1.2 *mf cresc.*

Fl. 3 *mf cresc.*

Ob. 1.2 *cresc.*

Cl. 1.2 *f cresc.*

Bass Cl. *cresc.*

Cb. Cl. *f cresc.*

D. Bsn. *mf cresc.*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1.2 *cresc.*

Tbne. 1 *f cresc.*

Tbne. 2 *f cresc.*

Perc. (Cym.) *cresc.*

Voices

neus wordt smal, je kaak - je slap.
nose turns small, your jaw turns limp.
Na - se wird schmal, dein Kie - fer schlapp.

Pno. 1.2 *(1.) cresc.*

Synth. 2 *grand piano*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *ff*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

div.

arco

sim.

ff

68

698

Picc. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1.2

Tpt. 1

Tpt. 2

Tbne. 1.2

Voices

Dan be - gint de ri - gor mor - tis, de ri - gor mor - tis treedt in!
Then the on - slaught of ri - gor mor - tis, then ri - gor mor - tis sets in!
Dann be - ginnt der ri - gor mor - tis, der ri - gor mor - tis setzt ein!

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

VI. I

VI. II div.

Vla.

Vc.

Db.

706

Picc. 1.2 *ten. mf*

Fl. 3 *ten. mf (a2)*

Ob. 1.2 *ten. mf (a2)*

Cl. 1.2 *mf sub.*

Bass Cl. *mf sub.*

Cb. Cl. *mf sub.*

D. Bsn. *mf sub.*

Hn. 1.2 *mf sub.*

Tpt. 1 *mf sub.*

Tpt. 2 *mf sub.*

Tbne. 1.2 *mf sub.*

Perc. *mf sub.* Vibraphone *mf*

Voices

En het bre-ken van je oog.
 And the dim-ming of the eyes.
 Und das Bre-chen dei - nes Au - ges.

Pno. 1 *mf sub.*

Pno. 2 *mf sub.*

Synth. 1 *ten. mf*

Synth. 2 *mf sub.*

Harp *ff*

Guit. 1 *mf sub.*

Guit. 2 *mf sub.*

Bass Guit. *mf sub.*

Vi. I *mf sub.*

Vi. II *mf sub.* unis.

Vla. *mf sub.*

Vc. *mf sub.*

Db. *mf sub.*

712

Picc. 1.2 *ff* *ff sub.* *p sub.*

Fl. 3 *ff* *ff sub.* *p sub.*

Ob. 1.2 (a2) *ff* *ff sub.* *p sub. a2*

Cl. 1.2 *ff* *ff sub.* *p sub. a2*

Bass Cl. *ff*

Cb. Cl. *ff*

D. Bsn. *ff*

Hn. 1.2 *ff* *ff sub.* *p sub.*

Tpt. 2 *f* *f sub.* *p sub.*

Tbne. 2 *ff*

Voices

Waar om?
Why? Why?
Wa rum?

Pno. 1 *ff*

Pno. 2 *ff*

Synth. 1 *ff*

Synth. 2 *ff*

Harp *ff*

Guit. 1.2 *ff*

Bass Guit. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* arco

719
43
71

Instrumental Parts:

- Picc. 1.2
- Fl. 3
- Ob. 1.2
- Cl. 1.2 (a2)
- Bass Cl.
- Cb. Cl.
- D. Bsn.
- Hn. 1.2
- Tpt. 1.2 (1. a2)
- Tbne. 1.2 (a2)
- Perc. (Timpani, Small Tom-toms)
- Pno. 1
- Pno. 2
- Synth. 1
- Synth. 2
- Harp
- Guit. 1
- Guit. 2
- Bass Guit.
- VI. I
- VI. II
- Vla.
- Vc.
- Db.

Voice Part:

Om - dat je
Be - cause no
Weil - dein Ge

Other markings: *lunga*, *ff*, *a2*, *sim.*

727

Picc. 1.2 *sim.*

Fl. 3 *sim.*

Ob. 1.2 *sim.*

Cl. 1.2 *a2 ff*

Bass Cl. *ff*

Ch. Cl. *ff*

D. Bsn. *ff*

Hn. 1 *ff*

Hn. 2

Tpt. 1

Tpt. 2

Tbne. 1.2 *sim.*

Voices *non dim.*

her - sen - stam geen stroom meer geeft.
 im - pul - ses come from your brain.
 -hirn kei - nen Strom mehr ver-schickt.

Pno. 1.2 *a2 ff*

Synth. 1.2 *a2*

Harp *ff*

Guit. 1.2 *a2 ff*

Bass Guit. *f leggiero*

VI. I *ff*

VI. II *ff*

Vla. *div. sim.*

Vc. *ff*

Db. *ff*

733

Picc. 1.2 *non dim.*

Fl. 3 *non dim.*

Ob. 1.2 *non dim.*

Cl. 1.2 (a2) *non dim.*

Bass Cl. *non dim.*

Cb. Cl. *non dim.*

D. Bsn. *non dim.*

Hn. 1 *non dim.*

Hn. 2 *non dim.*

Tpt. 1.2 *non dim.*

Tbne. 1.2 *non dim.*

Timpani *tr* (no downbeat)

Perc. *fff* Large Cymbal (hard stick on head) *l.v.*

Voices *fff* Je
Your
Dein

Pno. 1.2 (a2) *non dim.*

Synth. 1.2 (a2) *non dim.*

Harp *non dim.*

Guit. 1 *non dim.*

Guit. 2 *non dim.*

Bass Guit. *non dim.*

VI. I *non dim.*

VI. II *non dim.*

Vla. div. *non dim.*

Vc. *non dim.*

Db. *non dim.*

739

Picc. 1.2

Fl. 3

Ob. 1

Ob. 2

Cl. 1.2

Bass Cl.

Cb. Cl.

D. Bsn.

Hn. 1

Tpt. 1

Tpt. 2

Tbne. 1.2

Perc. *Large Whip*

Voices

li - chaam is dood Kli - niek Je geest is dood Phy - siek.
bo - dy is Cli - ni - cally dead Your mind Phy - si - cally dead.
Kör - per ist tot Kli - nik Dein Geist ist tot Phy - sik.

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Harp

Guit. 1.2 *a2*

Bass Guit.

VI. I *pizz.*

VI. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

745

Picc. 1.2 *ff*

Fl. 3 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

Bass Cl. *ff*

Cb. Cl. *ff*

D. Bsn. *ff*

Hn. 1.2 *ff*

Tpt. 1.2 *ff*

Tbne. 1.2 *ff*

Timpani

Perc. *sfz* *mf*

Triangle *sfz* *mf*

Pno. 1 *ff*

Pno. 2 *sfz* *ff*

Synth. 1 *sfz* *ff*

Synth. 2 *ff*

Harp *ff*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *sfz* *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *sfz*

Db. *sfz*

751 (non cresc.) 1. + 2. take Flute

Picc. 1.2
Fl. 3
Ob. 1.2
Cl. 1.2
Bass Cl.
Cb. Cl.
D. Bsn.

Hn. 1.2
Tpt. 1.2
Tbne. 1.2

(Timp.) poco cresc.
Perc. (Tri.) poco cresc.

Pno. 1
Pno. 2 (non cresc.)

Synth. 1
Synth. 2
Harp

Guit. 1
Guit. 2
Bass Guit.

VI. I (non cresc.)
VI. II
Vla.
Vc.
Db.

758

Bass Cl. *pp*

Ch. Cl. *pp*

D. Bsn. *p* *pp*

Pno. 2 *p* *pp*

'bass clarinet' *p* *pp*

Synth. 2 *pp*

768

Fl. 1.2 *poco marcato*

Fl. 3 *pp* *poco marcato*

Ob. 1.2 *pp* *poco marcato*

Cl. 1.2 *pp* *poco marcato*

Bass Cl. *f* *3*

Ch. Cl. *f* *3*

Pno. 2 *f* *3*

Synth. 1 'celestial bells' *mp*

Synth. 2 *mp* *3*

Harp *mp* *top notes sempre marcato*

78

(a2)

777

Fl. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2

Glockenspiel
top notes marcato

Perc.

Vibraphone

Synth. 1

Harp

p

mf

mp

mf

(a2)

N

786

Fl. 1.2

Fl. 3

Ob. 1.2

Cl. 1.2

(Glock.)

Perc.

(Vib.)

Synth. 1

Harp

1.

2.

794

Fl. 1.2 2. marcato *sfz* *non dim.*

Fl. 3 3. marcato *sfz* *non dim.*

Ob. 1.2 *sfz* *non dim.*

Cl. 1.2 *sfz* *non dim.*

Hn. 1.2 *f* *dim. poco a poco*

Perc. (Glock.) *sfz*

(Vib.) *sfz*

Pno. 1 *sfz*

Pno. 2 *f*

Synth. 1 *sfz*

Harp *sfz*

Small Logdrum
hard sticks
sfz

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