



Revised version  
11/30/2020

## Performance Notes

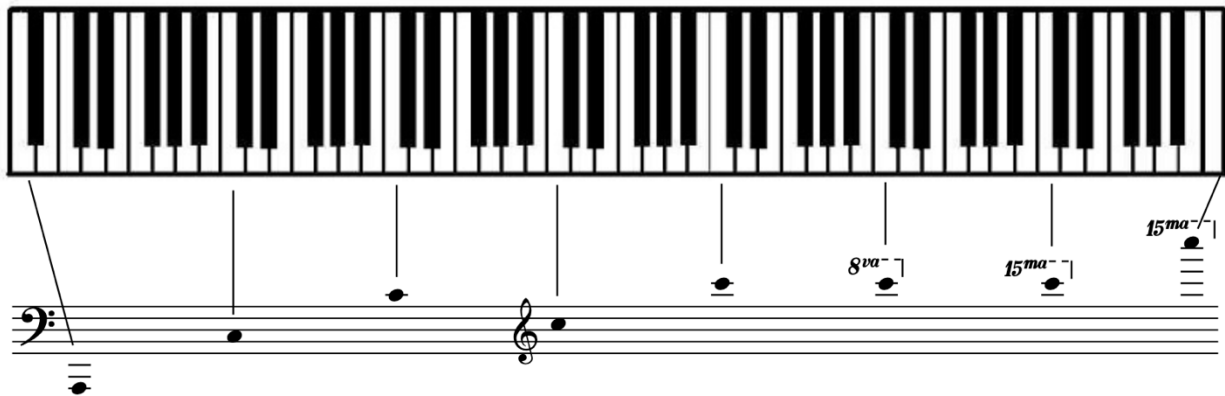
The Senza Misura sections are not conducted.

Microtones:

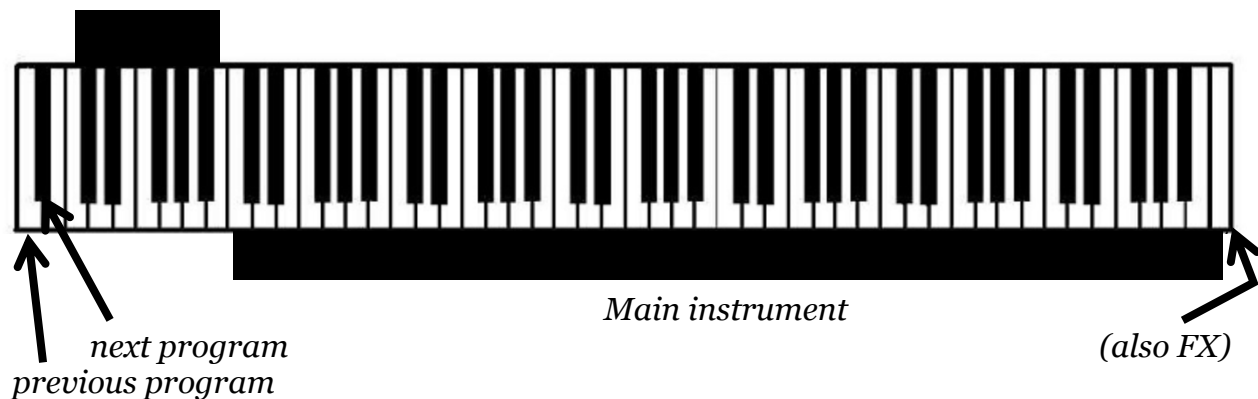
-  — sounds  $\frac{1}{4}$  tone lower (sing  $\frac{1}{4}$  tone lower).
-  — sing whole passage  $\frac{1}{4}$  tone lower.

88-key Midi Controller with Modulation Wheel (CC# 1):

- Notation:



- Key functions  
*pre-recorded music for Senza Misura sections*



- Program #1 (scene 1): notes C2-B4 sounds  $\frac{1}{4}$  tone lower than C5-B7.
- CC #1 is indicated as percentage: 100% = all the way up (midi value 127), 0% = all the way down (midi value 0).

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# Prelude

senza misura c.25"

$\text{♩} = 92$

*freely*

*f espress.*

(Vivaldi-like music starts.  
Wait approx. 25 seconds until  
old vinyl FX)

01. Prelude

Marimba

0101

Mar.

0101

senza misura

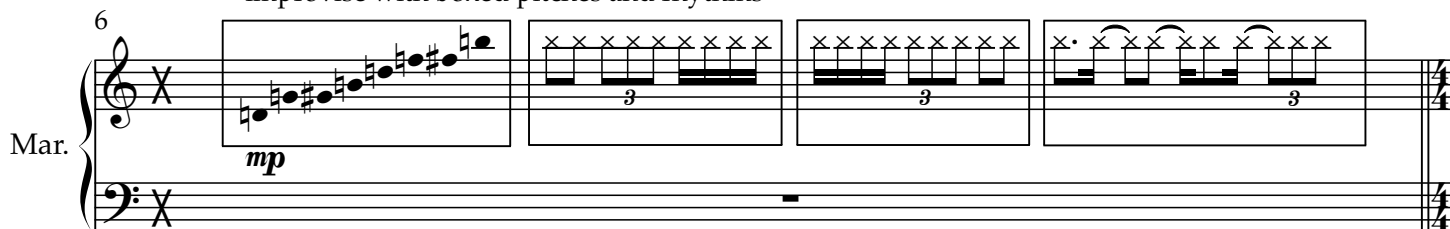
c.21"

improvise with boxed pitches and rhythms

6

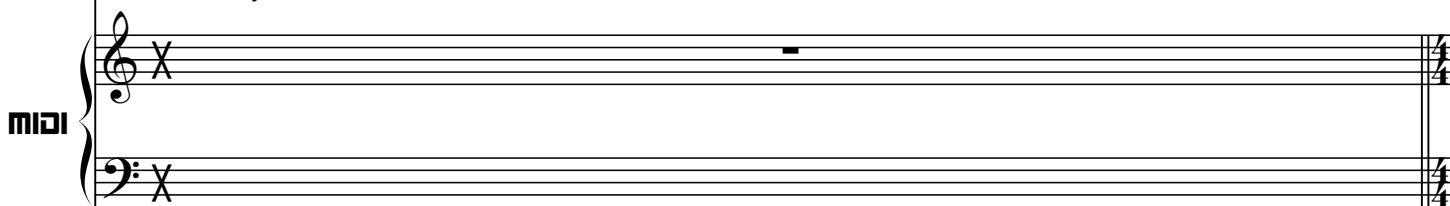
Mar.

*mp*



(Wait approx. 21 seconds until  
old vinyl FX)

Viol.



==

♩ = 92

*freely*

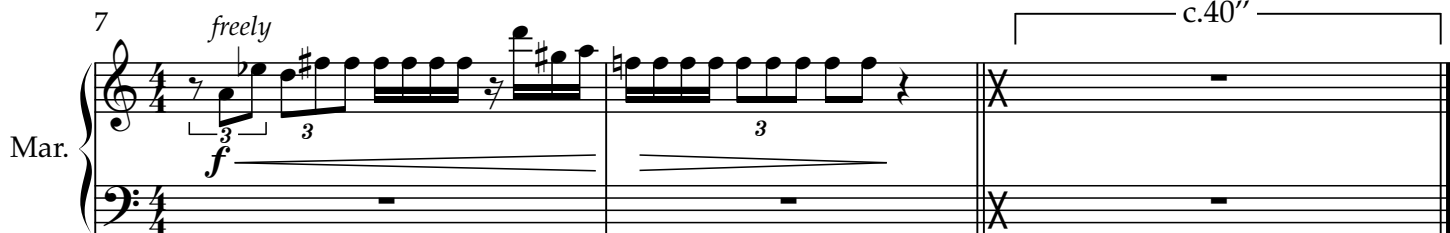
senza misura

c.40"

7

Mar.

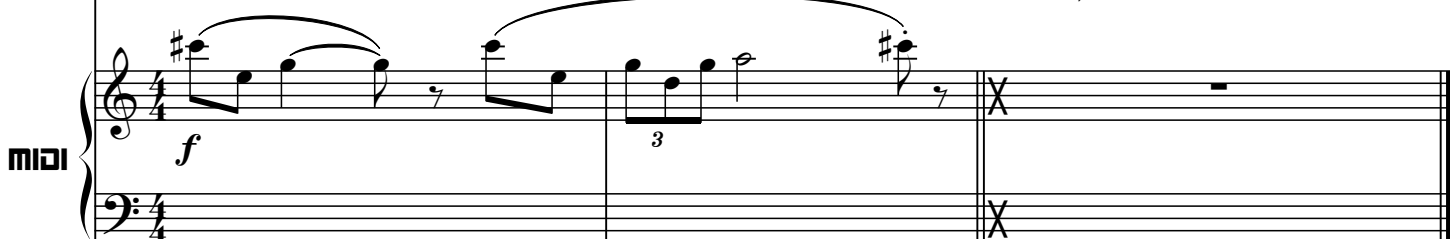
*f*



(Wait approx. 40 seconds until  
silence)

Viol.

*f*



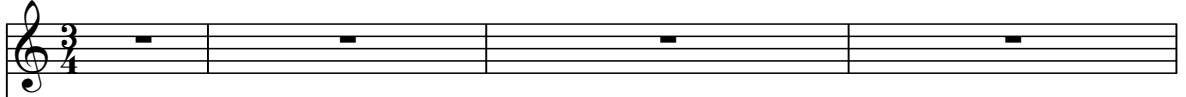
(program change)

# Scene 1

Revised version  
11/30/2020

♩=92

Ruth

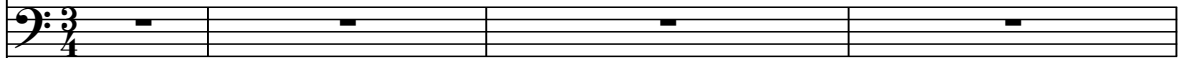


Mervin

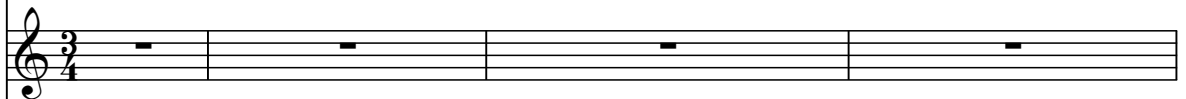


Hel-lo, is a-ny-one there?

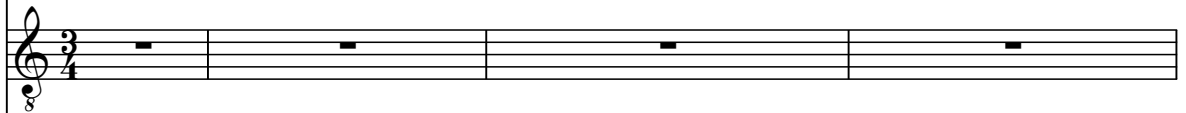
Guardian #1



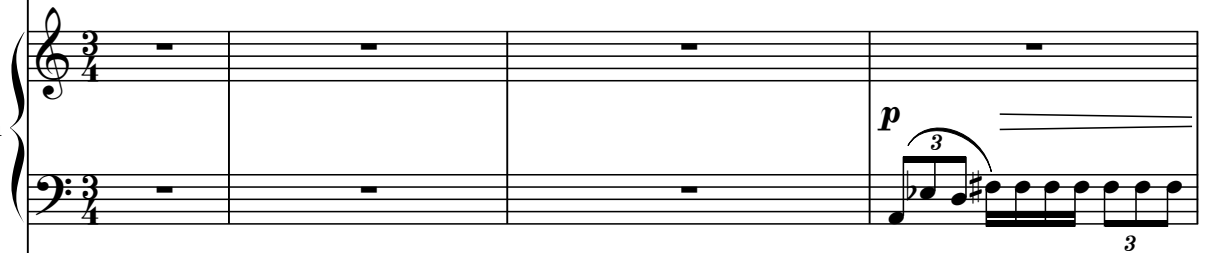
Guardian #2



Guardian #3

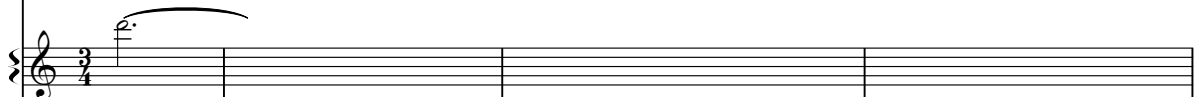


Marimba



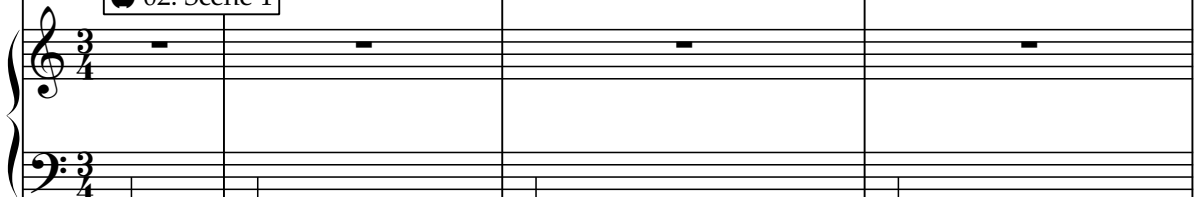
♩=92

Cues  
(Sounding Pitches)

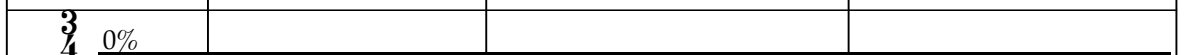


02. Scene 1

MIDI



Modulation  
Wheel (CC#1)





Merv.   
Where\_\_ am I?

Guard.1   
not hear you? *f* (mocking him) Where am I? Where am I?

Guard.2   
*f* (mocking him) Where am I? Where am I?

Guard.3   
*f* (mocking him) Where am

Mar. 

MIDI 

CC#1 

17

Guard.1

Where am I? Where am I? Where am I?

Guard.2

Where am I? Where am I? Where am I?

Guard.3

I? \_\_\_\_\_ Where\_\_ m I?

Mar.

CC#1

100% 0%

The musical score is written for five parts: Guard.1, Guard.2, Guard.3, Mar., and CC#1. The key signature has one flat (B-flat) and the time signature is 2/4. Guard.1 and Guard.2 play a triplet of eighth notes (B-flat, A, G) in the first two measures, followed by a quarter rest in the third measure, and then a triplet of eighth notes (B-flat, A, G) in the fourth measure. Guard.3 plays a half note (B-flat) in the first measure, followed by a quarter rest in the second measure, and then a half note (B-flat) in the third measure, followed by a quarter rest in the fourth measure. Mar. plays a triplet of eighth notes (B-flat, A, G) in the first measure, followed by a quarter rest in the second measure, and then a triplet of eighth notes (B-flat, A, G) in the third measure, followed by a quarter rest in the fourth measure. CC#1 plays a half note (B-flat) in the first measure, followed by a quarter rest in the second measure, and then a half note (B-flat) in the third measure, followed by a quarter rest in the fourth measure. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, f).

21

Guard.1

*mp*

Af ter all these years, you'd think they would ask

Mar.

*ppp**mp*

3

Midi

CC#1



25

Merv.

*mp*

Well, where am I?

Guard.1

— an o - ri - gi - nal ques - tion.

Guard.2

You'l fi-gure it

dead  
stroke

Mar.

*f**p**sf**mf**p*

Midi

CC#1



Guard.1

But feel

Guard.2

out.

Guard.3

And if you can't, no-thing we can say will help you.

Mar.

mf *p* mf *p* mf *p*

CC#1

The musical score is arranged in five staves. Guard.1 (bass clef) has three measures of whole rests followed by a quarter note G4, an eighth note F#4, and a quarter note E4. Guard.2 (treble clef) has a quarter note G4, a quarter rest, and three measures of whole rests. Guard.3 (treble clef) starts with an 8-measure rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by three measures of eighth-note triplets (G4, F#4, E4) and a quarter rest. The Mar. (maracas) part consists of four measures, each with a pair of chords (treble and bass clef) marked with a circled 'o' and a '+' sign. The first three measures have a dynamic marking of *mf* followed by a crescendo hairpin to *p*. The fourth measure has a circled 'o' and a '+' sign. The MIDI part consists of four measures, each with a half note in the bass clef (G2, F#2, E2, D2) tied across the measures. The CC#1 part is a single line with a continuous upward curve across all four measures.

33 senza misura c.11"

**Guard.1** *free to call if you need a - ny - thing.*

**Mar.**

**Cues** *senza misura c.11"*

**CC#1** 100%

36 *nervously* ♩=118 *p* *mp* *mf* *accel.*

**Merv.** *Need a - ny - thing? Need a - ny - thing? Yes, I need to know where I*

**Mar.**

**CC#1** 0%

40  $\text{♩} = 56$

Ruth

Merv.

Mar.

CC#1

*ff*

*p*

There's no use \_\_\_\_\_ shout-ing.

am! And how to get out!

*pp*

*p*

*15<sup>ma</sup>*

43

Ruth

Mar.

CC#1

They may come back, but you won't get a-ny-thing use-ful out of them. Be-lieve me, I've

*(15)*

*3*

46

Ruth

tried. My name is Ruth and be-fore you ask, I don't know where we

Merv.

Who are they? Who are you?

Mar.

CC#1

49

Ruth

are or how I got here.

Merv.

My name is Mer-vin and I... Wait at mi-nute!

Mar.

CC#1

52

Ruth

How did you \_\_\_\_\_ get here?

Merv.

How can you not\_ know how you got here?

Mar.

*mf*

ויבן

CC#1

55

Merv.

I... I... I

Mar.

ויבן

CC#1

58

Ruth

What's the last thing

Merv.

can't seem to r - mem - ber...

Mar.

*ppp* *sfz*

MIAMI

CC#1

61

Ruth

you re- call?

Merv.

*mf*

Mar.

I work at Mil-ler and Mal-da-ver,

Cues

MIAMI

CC#1

♩=92

65

Merv. Char-tered c-count-ants. I was a - bout to run the punchcards through the

Mar. *mf*

CC#1



68

Ruth The U-NI- VAC?

Merv. U-NI- VAC. I al-ways do that on Fri-day af - ter-noons.

Mar. *mf*

CC#1 100%

71

Ruth

Mer- vin, may I ask you to- day's date?

Merv.

Mar.

*mf*

I al-rea- dy said,

15<sup>ma</sup>

3 3

CC#1



74

Ruth

I mean the full date.

Merv.

Fri- day. Fri- day, Oc to-ber twen- ty-

Mar.

*mf*

3

15<sup>ma</sup>

(15)

3 3 3

CC#1



77

Ruth

Merv.

Mar.

CC#1

That's

ninth, nine-teen fif-ty se-ven.

*p*

(15)

0%

81

Ruth

Merv.

Mar.

CC#1

in-teres-ting, ve - ry in-teres-ting. Be-cause my

How could be that in-teres- ting?

85

Ruth

me-mo - ry \_\_\_\_\_ of to-day's date is Sun-day, Jan-u - ar - y

Mar.

CC#1



senza misura

88

Ruth

Twen-ti-eth, Twen-ty Twen-ty One.

(continue in tempo)

Mar.

senza misura

Cues

CC#1

90 ♩=92

Ruth

Walk - ing to the

Merv.

What's the last thing you re-mem-ber?

Mar.

*mf* *espress.*

CC#1



93

Ruth

u - ni - ver - i - ty re-search li - brar - y when there was \_\_\_\_\_ this

Mar.

CC#1



100

Merv.

think it's nine-teen fif-ty se- ven... One of us\_ should be in the nut-house.

Mar.

*p*

(15)

CC#1

102

Ruth

*p freely*

Please\_ Mer- vin, no one us-es the term nut-house a - ny more.

Merv.

Why not?

Mar.

*p*

(15)

CC#1

104

Ruth

It's po-lit-i cal-ly in-cor-rect. Wow. You real-ly

Merv.

What is "po-li-ti-cal-ly in-cor rect"?

Mar.

*p*

CC#1



107

Ruth

are from nine-teen fif-ty se-ven. accel.

Mar.

accel.

CC#1

110 - - - - - ♩ = 92

Merv.

Mar.

Midi

CC#1

So,

(15)

3

6

*mf*

♩ = 92



113

Ruth

Merv.

Mar.

Midi

CC#1

Well, not exactly...

it's just us?

(15)

(program change)

# Scene 2

Revised version  
11/30/2020

senza misura c.15" freely ♩. ≈ 44

Ruth

Vlad The Impaler

*mp espress. molto*

$\frac{1}{4}\downarrow$

Sunt \_\_\_\_\_ Sunt

\*Now there are two of them.  
I'm good for at least two meals

Mervin

Marimba

senza misura c.15" freely ♩. ≈ 44

Cues  
(Sounding Pitches)

Di-es I- rae, Di-es Il- la...

03. Scene 2A

Modulation  
Wheel (CC#1)

X 0%



4  $\frac{1}{4}$ ↓

Vlad

8

Sunt două! Voi a -

mi2i

CC#1



$\text{♩} = 92$

*f*

7  $\frac{1}{4}$ ↓

Vlad

8

vea două mese! [e]

Mar.

*mp*

$\text{♩} = 92$   
[glissandi]

*mf*

100%

CC#1

10  $\frac{1}{4}$ ↓

Vlad

Merv.

Mar.

MIKI

CC#1

*mf* 3

What the

*mf* 3

[as written]

0%

13

Ruth

Merv.

Mar.

MIKI

CC#1

He \_\_\_\_\_ says he's glad

hell is he\_ say-ing? you can

16

Ruth

not to be a-lone \_\_\_\_\_ ny more. Yes \_\_\_\_\_ [ssss],

Merv.

You can un-der-stand him?

Mar.

MIDI

CC#1



20

Ruth

one of my gra du ate de grees was a concen - tra tion on the di a lects

Mar.

MIDI

CC#1



28  $\frac{1}{4}\downarrow$  *mp* *mf*  $\text{♩} = 98$

Vlad

el. Va a - vea gust

Mar.

*mp* 3

$\text{♩} = 98$

MIDI

CC#1



32  $\frac{1}{4}\downarrow$  *f*  $\text{♩} = 98$

Vlad

de coa - - rde!

Mar.

*mp* 3 *mp* 3

[glissandi] *mf* 8va

100%

CC#1

35

Ruth

He says he's hun-gry for his

Merv.

*mf* 3

What did he say?

Mar.

*mf* 3 3 3 3

[as written]

CC#1

0%



38

Ruth

home-land. From his i - co - nic look re - flec - ted in paint-ings of the

Mar.

3 3 3 3

MIDI

CC#1

41

Ruth

pe-riod, I would say our friend is...

Mar.

MIDI

CC#1



45

Ruth

Vlad the Im-pal-er. The Prince of Wal

Merv.

Who?

Mar.

MIDI

CC#1

50

Ruth

la - ci - a or—as he is bet-ter known — Vlad the Im-

Mar.

(8)

CC#1

100%

0%



52

Ruth

pal - er. The char-ming nick-name is a clue\_\_\_\_\_ to his

Mar.

(8)

CC#1



54

Ruth

fa-vour-ite way of deal-ing with per-cieved e - ne - mies.

Mar.

CC#1

(8)

(program change)



57

Merv.

*mf*

Aria ♩ = 138

So, you're one of those sup-er brain - y types?

Mar.

*mf*

Aria ♩ = 138

04. Scene 2B

*mf*

*pp*

CC#1

0%

61

Mar.

MIDI

CC#1

Measures 61-64. The Maracas part (Mar.) has a melody in 3/4 time. The MIDI part (MIDI) has a complex melody with triplets in the treble and sustained notes in the bass. The CC#1 part (CC#1) is empty.



65

Ruth

Mar.

MIDI

CC#1

I was born a ve-ry cu - - - rious

Measures 65-69. The Ruth part (Ruth) has a melody in 2/4 time. The Maracas part (Mar.) has a melody in 2/4 time. The MIDI part (MIDI) has a melody in 2/4 time. The CC#1 part (CC#1) is empty.

71

Ruth

child, giv - en build-ing blocks to hold\_\_\_\_\_

Mar.

MIPI

CC#1

Detailed description: This block contains the musical score for measures 71 through 75. The vocal line for Ruth begins at measure 71 with the lyrics 'child, giv - en build-ing blocks to hold\_\_\_\_\_'. The piano accompaniment consists of two parts: Maracas (Mar.) and MIDI. The MIDI part includes triplets in the right hand and sustained chords in the left hand. The CC#1 part is empty.



76

Ruth

\_\_\_\_\_ my at - ten-tion.

Mar.

MIPI

CC#1

Detailed description: This block contains the musical score for measures 76 through 80. The vocal line for Ruth begins at measure 76 with the lyrics '\_\_\_\_\_ my at - ten-tion.'. The piano accompaniment consists of two parts: Maracas (Mar.) and MIDI. The MIDI part includes triplets in the right hand and sustained chords in the left hand. The CC#1 part is empty.

81

Ruth

I de-duced they were cu-bic and

Mar.

MIPI

CC#1

Detailed description: This block contains the first system of a musical score, measures 81 through 84. The vocal line (Ruth) is in treble clef, with lyrics 'I de-duced they were cu-bic and'. The piano accompaniment consists of three staves: Maracas (Mar.) in treble clef with a melodic line featuring triplets, MIDI keyboard in grand staff (treble and bass clefs) with octaves and triplets, and CC#1, which is a blank staff. The key signature has one sharp (F#).



85

Ruth

showed my nan - ny, miss Ru-bic who took cre-dit for

Mar.

MIPI

CC#1

Detailed description: This block contains the second system of the musical score, measures 85 through 88. The vocal line (Ruth) continues with the lyrics 'showed my nan - ny, miss Ru-bic who took cre-dit for'. The piano accompaniment continues with the same parts: Maracas (Mar.) with triplets, MIDI keyboard with octaves and triplets, and CC#1, which remains a blank staff. The key signature has one sharp (F#).

90

Ruth

my ve-ry first in - ven-tion.

Mar.

MI

CC#1

my ve-ry first in - ven-tion.

*f*

*f*



96

Ruth

Ac - cept - ed at Har-vard at

Mar.

MI

CC#1

Ac - cept - ed at Har-vard at

*mp*

*p*

*p*

102

Ruth

eigh - teen months, a fact of which I'm ashamed.

Mar.

MI

CC#1



107

Ruth

For though I had an IQ of three

Mar.

MI

CC#1

112

Ruth

hund - red and two, \_\_\_\_\_ they wouldn't \_\_\_\_\_

Mar.

*f*

*mf*

quasi Baroque aria

MIDI

CC#1



116

Ruth

take me, they wouldn't \_\_\_\_\_ take me, they wouldn't \_\_\_\_\_

Mar.

MIDI

CC#1

120

Ruth

take me, they wouldn't\_\_\_\_ take me, they wouldn't\_\_\_\_

Mar.

MIDI

CC#1



124

Ruth

take me\_\_\_\_ till I was\_\_\_\_ toi - let trained.

Mar.

MIDI

CC#1



130 **Ad lib.**  
*Cadenza*

Ruth

Ah...

Mar.

**MIDI**

CC#1



135

Ruth

they would not take me... they wouldn't take me, they wouldn't take me till I

Mar.

**MIDI**

CC#1

139

Ruth

was \_\_\_\_\_ toi - let, toi - let

Mar.

MIDI

CC#1



142

Ruth

trained, no no no no They wouldn't take me till I was toilet-trained.

Mar.

MIDI

CC#1

145 **a tempo** ♩ = 138

Mar. *mf* *più f*

MIPI *mf* *p*

CC#1



150

Mar.

MIPI

CC#1

155

Ruth

By ten I be-came a

Mar.

8va

MIDI

CC#1



161

Ruth

glo-bal sen - sa-tion: could for-tell wea-ther, pre - dict the Dow.

Mar.

MIDI

CC#1

167

Ruth

My ar - ray of de - grees pret - ty much gua - ran -

Mar.

3 3 3 3 3 3

8va

MI21

CC#1



171

Ruth

tees I know e - very-thing. ...except where we are now.

to Tubular Bells

Mar.

(8)

MI21

(program change)

CC#1

# Scene 3

Revised version  
11/30/2020

**Tubular Bells**

$\text{♩} = 76$

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

**Cues (Sounding Pitches)**

05. Scene 3

**Modulation Wheel (CC#1)**

$\frac{4}{4}$  0%



**Tub. B.**

5

*p*

**Cues**

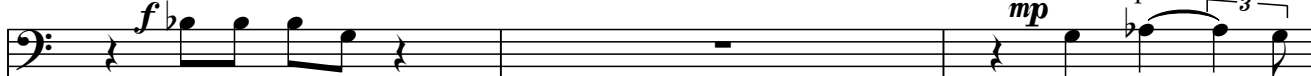
**CC#1**

11

senza tempo,  
ad libitum

in tempo

Cuard.1



New ar - ri - vals!

These guys\_\_ are

Guard.2



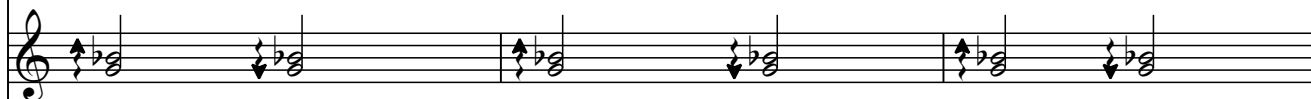
New ar - ri - vals!

Guard.3

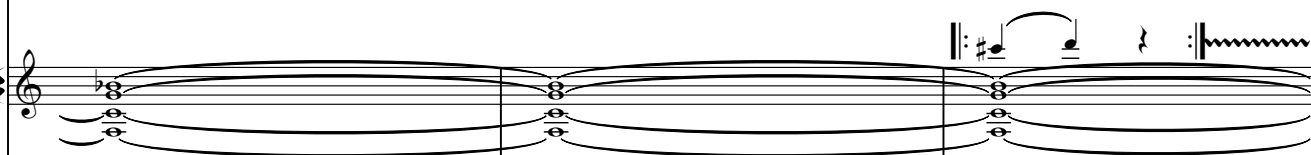


New ar - ri - vals!

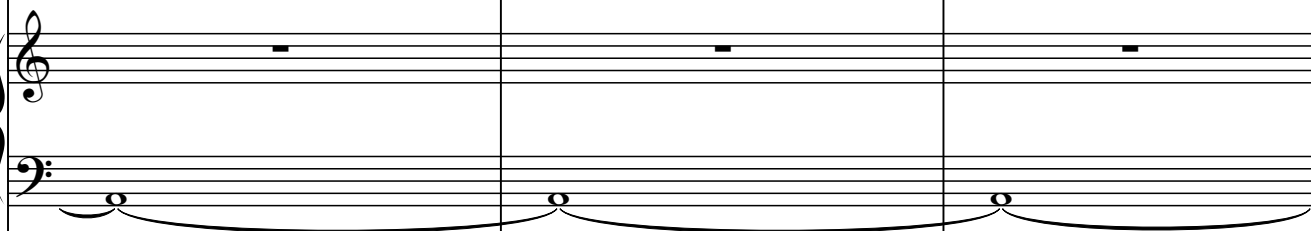
Tub. B.



Cues



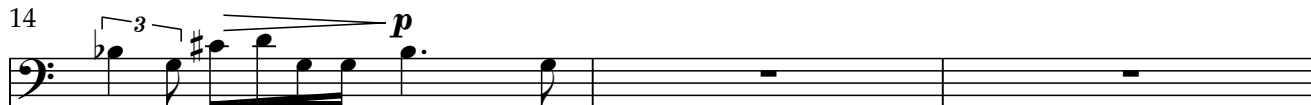
CC#1



CC#1

14

Cuard.1



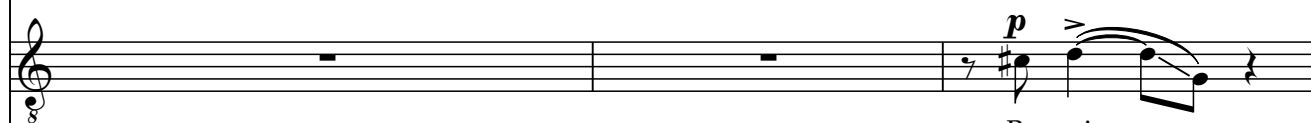
real - ly go-ing to con-fuse them.

Guard.2



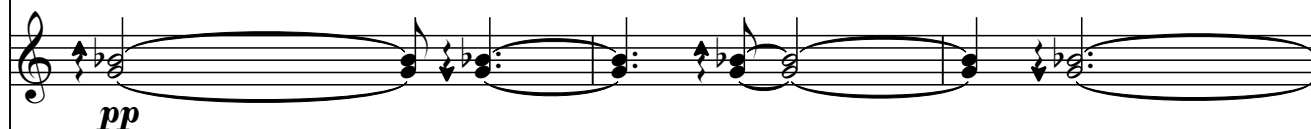
Here\_\_\_\_\_ they\_\_\_\_\_ come...\_\_

Guard.3

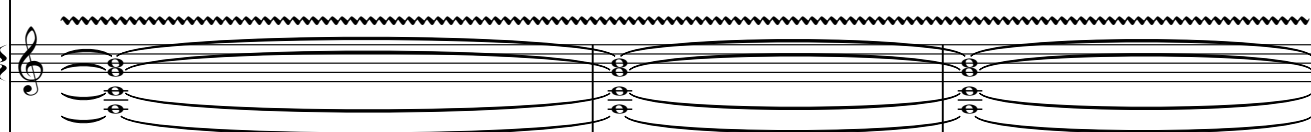


Be nice...\_\_\_\_\_

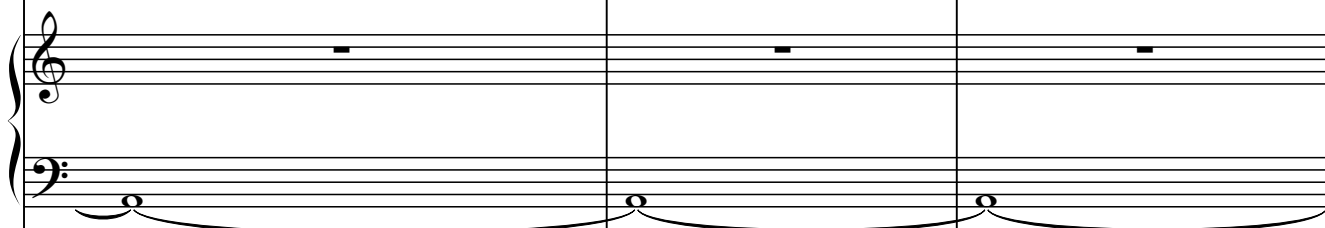
Tub. B.



Cues



Piano



CC#1





Guard.1

It's al-most time or lunch!

Guard.2

What is lunch?

Guard.3

God, you're stu-pid.

Tub. B.

*mf* *f*

Cues

(cluster)

CC#1

100%

The musical score is arranged in six staves. Guard.1 (bass clef) plays a short melodic phrase in the first measure. Guard.2 (treble clef) has a triplet in the second measure. Guard.3 (treble clef) has two triplets in the second and third measures. Tub. B. (treble clef) plays sustained chords with a crescendo from *mf* to *f* in the third measure. Cues (treble clef) features a dense cluster of notes in the first measure. The piano (piano clef) plays sustained notes in the first and second measures. CC#1 (bass clef) plays sustained notes in the first and second measures. The score is divided into four measures by vertical bar lines.

21

*p sotto voce*

Ruth

Clears up what?

*p sotto voce*

Merv.

Well, that kin-da clears it up. Isn't that ob-vi-ous?

Tub. B.

*p*

*p*

CC#1



24

*rit.*

Ruth

No-thing is ob-vi-ous.

Merv.

We are in pri-son.

Tub. B.

*rit.*

CC#1

27 **senza misura** c.10" **a tempo** ♩=76

Ruth

X

Sorry to be so forward.  
I know we haven't been introduced  
but... do you know why you're here?

Pris.1

X

*mf* *3*  
I guess I'm in pri-son.

Tub. B.

X

*mp* *pp*

Cues

**senza misura** c.10" **a tempo** ♩=76  
*Harmonica* (Echoes of Harmonica and tone cluster)

**PIANO**

X

CC#1

X

29

Merv. *mf* Do you re-mem-ber be-ing ar-rest- ed?

Pris.1 3 It wouldn't be the first time.

Pris.2

Tub. B.

**PIANO** *p*

CC#1



Pris.2 31 *mf* I don't e - ven re-mem-ber do-ing the crme!

Pris.3 *mf* 3 But this is no pri- son...

Tub. B.

**PIANO**

CC#1

33 *mf*

Ruth

How do you know?

Pris.3

I've been in e-nough of them, la - dy.

Tub. B.

3

CC#1



35

Merv.

Where were you last in - car - ce - ra - ted?

Pris.1

*f*

Twen - ty thou - sand years in

Tub. B.

*f*

3

3

3

3

3

3

3

3

3

*p*

*f*

CC#1

37

Merv. *f* That's *mf* an odd

Pris.1 Sing - Sing.

Tub. B. *mf* *mp*

CC#1



40

Ruth *mp* I think

Merv. *mp* an - swer.

Tub. B. *p* *pp*

CC#1

44

Ruth

I'm be-gin-ning to un-der-stand. Twen-ty thou-sand years in Sing Sing —

Tub. B.

*f* *f subito* *pp*

CC#1



47

Ruth

is the ti-tle of an old film.

Merv.

*mp*

How do you know that?

Tub. B.

CC#1

0%

50

*mf*

Ruth

My e - le - venth doc-to-ate was in ci-ne-ma-tic stu-dies, spe cif-i-cal-ly,

Tub. B.

8va

MIDI

CC#1



53

Ruth

ci - ne - ma noir. In this place, I sus-pect,

Tub. B.

(8)

MIDI

CC#1



55

Ruth

the real is mixed with the un - real.

Tub. B.

(8)

MIDI

15ma (FX)

CC#1

GUARDIAN #3  
*[who has entered and overheard]*  
 So you're just now figuring that out?

GUARDIAN #2  
*[addressing Guardian #3]*  
 Are you real or unreal?

GUARDIAN #3  
 Honey, I am off the charts! *[laughter from all]*

GUARDIAN #1  
 Lunch is served