

David Bruce
**The Firework Maker's
Daughter**
Opera in 2 Acts

Libretto by Glyn Maxwell
Based on the story by Philip Pullman

Perusal
ACT I

(Full Score in C)

Score Version: 23 June 2015

Perusal

Co-produced by The Opera Group and Opera North in association with ROH2 and Watford Palace Theatre. Co-commissioned by The Opera Group and ROH2.

World premiere tour of UK and NYC March-April 2013 by The Opera Group with performances at The Lindbury Studio Theatre, Royal Opera House; New Victory Theatre, NYC; Hull Truck; Lawrence Batley Theatre, Huddersfield; Watford Palace Theatre; Theatre Royal, Bury St Edmund's; Buxton Opera House; Oxford Playhouse; and Northern Stage, Newcastle

Original Creative Team

Composer David Bruce

Librettist Glyn Maxwell (based on the original novel by Philip Pullman)

Director John Fulljames

Conductor Geoffrey Paterson (Chroma), Andrew Cyr (Metropolis Ensemble)

Designer Dick Bird

Puppetry Steve Tiplady and Sally Todd of Indefinite Articles

Original Cast

Mary Bevan, soprano

Amar Muchhala, tenor

James Laing, counter-tenor

Wyn Pencarreg, baritone

Andrew Slater, bass-baritone

Original Orchestras

Chroma (UK tour)

Metropolis Ensemble (New York tour)

Duration

Act 1: c.55 mins

Act 2: c.45 mins

Orchestra

Flute (doubling piccolo)
Clarinet in Bb (doubling Bass Clarinet in Bb)
Horn in F (doubling orchestral whip, triangle)
Percussion 2 players
Button accordion
Harp
Violin
Bass

Percussion 1:

2x 8" splash cymbals, Floor Tom, Pedal Bass Drum, Tambourine (with skin) (shared), plastic tub, 3 saucepans (high, middle low), Medium-Low Tom Tom, 12" circus Gong, football rattle, Glockenspiel (optionally shared with Perc 2), Toy piano, Guiro, 2 2 Timpani (low D-A (32"), and Bb-F (25-26")) both with pedal tuning, Cajon(Flamenco with snare) (shared), 2 Can, Low Conga+Bongos (shared), Small Caxixi, Small egg shaker, Ride Cymbal, 2 Woodblocks (high+low), Snare drum, Triangle, Hi-hat, Orchestral Crash Cymbal, Cabassa, paper, mouth siren, swanee whistles, snare, noisy chinese cymbal

Percussion 2:

2 Timpani (shared with Percussion 1), 8" gong (not shared), Glockenspiel (shared optionally), Mark Tree (metal with snare), Vibraphone, Cajon (shared), Tambourine (shared), Bongos+Congas (shared), Mouth Siren, 2 Football whistles (one for use by one of the singers)

ROLES

Soprano: Lila, Villager 1, Crowd 1

Tenor: Crow, Ghost 2, Echo 2, Parrot, Pirate 2, Crowd 3, Chorus

Counter-Tenor: Hamlet, Goddess, Ghost 1, Villager 3, Echo 1, Monkey, Pirate 1, Crowd 2

Baritone: Lalchand, Fire-Fiend a), Villager 3 Echo, Snake, pirate 3, Crowd 4

Bass-Baritone: Rambashi, Fire-Fiend b), King, Keeper, Villager 4, Tiger, Chorus

TABLE OF CONTENTS

Act 1

Overture	page 1
Scene 1 Lalchand's Workshop	page 25
Scene 2	page 78
Scene 3	page 98
Scene 3b	page 123
Scene 4	page 141
Scene 5 The Jungle	page 166
Scene 6	page 220
Scene 7	page 264

Act 2

Overture	page 1
Scene 1	page 12
Scene 2	page 67
Scene 3	page 78
Interlude	page 120
Scene 4	page 125
Scene 5 Herr Puffenflasch's display	page 133
Scene 6 Signor Scorcini's display	page 141
Scene 7 Lila's display	page 149
Scene 8 Carnival of light and sound	page 216
Scene 9	page 219

Perusal

Perusal



Overture

for Gosia, Kaja and Oskar

The Firework Maker's Daughter

ACT I Overture

Libretto: Glyn Maxwell
after the story by Philip Pullman

David Bruce

$\text{♩} = 66$
 $\text{♩} = 198$

Piccolo *ff*

Clarinet in B \flat *ff*

Horn in F *ff*

Percussion 1 *ff*
8" splash cym drum stick (can be reverse end of timpani mallet)
Floor tom
Pedal Bass Drum

Percussion 2 *ff*
Marimba

Harp *ff*

Accordion *ff*

Violin *ff*
pizz

Contrabass *ff*

9

Picc.

Cl.

Hn.

Perc. 1
(splash cym)
(Floor Tom + Pedal B.Dr)

Perc 2.
(Mar)
ff (*) all low Gs should be octaved higher if only 3 oct marimba is available

Hp

Accord.

Vln.

Cb.

48 **50**

Picc. *mf*

Cl. *mf*

Hn.

Perc. 1
(splash cym) *p*
(Floor Tom + Pedal B.Dr)
hard plastic tub/bottle Tamb.
(wooden drum stick)
Medium saucepan damped if possible

Perc. 2
(Mar) *p*

Perc. 2

Hp.

Accord. *mp*

Vln. solo sul G *ff* pesante 1.h. pizz

Cb. *f*

58

Picc. Cl. Perc. 1 Perc. 2 Accord. Vln. Cb.

arco 0 0 0 l.h.pizz arco

This system contains measures 58 through 66. It features six staves: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin (Vln.), and Cello (Cb.). The Piccolo and Clarinet parts have melodic lines with various articulations. Percussion 1 plays a rhythmic pattern of eighth notes. Percussion 2 plays a more complex rhythmic pattern. The Violin part includes markings for 'arco' and 'l.h.pizz arco'. The Cello part provides a harmonic accompaniment. A large diagonal watermark 'PERUSAI' is overlaid across the score.

67

Picc. Cl. Perc. 1 Perc. 2 Accord. Vln. Cb.

This system contains measures 67 through 74. It features the same six staves as the previous system. The Piccolo and Clarinet parts continue their melodic lines. Percussion 1 and 2 maintain their rhythmic patterns. The Violin part features triplet markings (indicated by the number '3') in measures 71, 72, and 73. The Cello part continues its accompaniment. A large diagonal watermark 'PERUSAI' is overlaid across the score.

75

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1

8" splash cym

ff Floor tom

Pedal Bass Drum

(Mar)

Perc. 2. *ff*

Hp.

Accord. *ff*

Vln. *ff*

Cb.

Musical score for Overture, page 8. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The score is in 3/4 time and features various dynamics and articulations. A large watermark "Perusai" is overlaid on the score.

86

Picc.

Cl.

Hn.

Perc. 1

(Mar) to timpani

Perc. 2

Hp.

Accord.

Vln.

Cb.

sfz

12/8

96

$\text{♩} = 200$

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Accord.

Vln.

Cb.

ff molto vibrato, rough and folkly

ff molto vibrato, rough and folkly

timpani mallets

Med-Low tom

Low Floor tom

Pedal Bass drum

tuned low and 'boomy'

Timpani

mf

ff

arco

ff

Musical score for Overture, measures 99-102. The score includes staves for Picc., Cl., Hn., Perc. 1, Perc. 2 (Timp), Accord., Vln., and Cb. A large 'Perusai' watermark is overlaid diagonally across the score.

Measures 99-102:

- Picc.:** Starts at measure 99, rests until measure 101, then plays a melodic line starting on G4. Dynamics: *f*.
- Cl.:** Plays a descending eighth-note line from G4 to C4 in measures 99-100, then rests in measure 101.
- Hn.:** Plays a descending eighth-note line from G4 to C4 in measures 99-100, then rests in measure 101.
- Perc. 1:** Plays a rhythmic pattern of eighth notes with accents throughout measures 99-102.
- Perc. 2 (Timp):** Plays a rhythmic pattern of eighth notes throughout measures 99-102.
- Accord.:** Provides harmonic support with sustained chords in the left hand and moving lines in the right hand.
- Vln.:** Rests until measure 101, then plays a melodic line starting on G4. Dynamics: *f*.
- Cb.:** Provides harmonic support with sustained chords in the left hand and moving lines in the right hand.

Measure 102:

- Picc.:** Continues the melodic line from measure 101.
- Cl.:** Plays a descending eighth-note line from G4 to C4 in measures 101-102.
- Hn.:** Plays a descending eighth-note line from G4 to C4 in measures 101-102.
- Perc. 1:** Continues the rhythmic pattern.
- Perc. 2 (Timp):** Continues the rhythmic pattern.
- Accord.:** Continues harmonic support.
- Vln.:** Continues the melodic line from measure 101.
- Cb.:** Continues harmonic support.

107

105

Picc. *f*

Cl.

Hn.

Perc. 1

Perc. 2 (Timp)

Accord.

Vln. ⁽⁸⁾

Cb.

108

Picc. *p* — *molto* — *ff*

Cl. *p* — *molto* — *ff*

Hn. *p* — *molto* — *ff*

Perc. 1

Perc. 2 (Timp)

Accord. *p* — *molto* — *ff*

Vln. ⁽⁸⁾

Cb.

111

Cl. *mp*

Perc. 1 *p*

Hp. *mf*

Accord. *f* solo

Cb. *f* pizz slap strings pizz slap strings pizz slap strings

114

Cl.

Perc. 1

Hp.

Accord.

Cb. slap strings

117

Cl. *ff*

Hn. *ff*

Perc. 1 *f* (Timp)

Perc. 2 *f*

Accord. *ff*

Vln. *ff* arco

Cb. *f*

120

Picc. *ff*

Cl. *p* — *molto* — *ff*

Hn. *p* — *molto* — *ff*

Perc. 1 (Timp) *p* — *molto* — *ff*

Perc. 2

Accord. *p* — *molto* — *ff*

Vln. *ff* *8^{va}*

Cb.

123 124

Picc.

Cl.

Hn.

Perc. 1

Perc 2 (Timp)

Hp.

Accord.

Vln.

Cb.

p

f solo

p *molto* *ff* *p* *molto*

126

Picc. *p*

Cl. *mf* *f*

Hn. *f*

Perc. 1

Hp.

Accord.

Vln. *8va*

Cb. *ff* *p* *molto* *ff* *mf*

129 **130**

Picc. *ff*

Cl. *ff*

Hn.

Perc. 1 *f* 8" splash *sfz sfz sfz sfz sfz sfz sfz*

Perc. 2 *f* Timpani 8" splash *sfz sfz sfz sfz sfz sfz*

Hp.

Accord.

Vln. *loco ff*

Cb. *ff pizz ff*

133

Picc.

Cl.

Hn.

Perc. 1

Perc. 2 (Timp) (splash) *ffz* *sim.*

Hp.

Accord.

Vln.

Cb.

136

Picc.

Cl.

Perc. 1

Perc. 2 (Timp) (splash)

Hp.

Accord.

Vln.

Cb.

139

Picc.

Cl.

(omit for breathing if necessary)

Perc. 1

(splash)

(B.Dr.) (Floor Tom)

Perc. 2

(splash)

(Timp)

to marimba

Hp.

Accord.

Vln.

Cb.

142

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Marimba

f > *mf*

Hp.

Accord.

Vln.

Cb.

$\text{♩} = 88$

147

Picc. 146

Cl.

Hn. solo

Perc. 1 Tambourine. (on skin with drumstick) Floor Tom

Perc. 2 (Mar)

Hp.

Accord.

Vln.

Cb. arco pizz

f *mp* *f-mf* *f* *f* *fp < f* *f*

156

Picc.

Cl.

Hn.

Perc. 1
(Tamb)
(Floor Tom)
8" splash cym

Perc. 2
(Mar)

Hp.

Accord.

Cb.

f

f

ffz

ffz

ff

ff

167 171

Picc. *ff*

Cl. *ff*

Hn. *fff*

Perc. 1 *ffz* *ffz* *ff* *ff*

8" splash cym
(Splash)
med Tom
Pedal B.drum

Perc. 2 (Mar) *ff*

Hp. *ff*

Accord. *ff*

Vln. *ff*

Cb. *ff*

(*) Note for conductor:

b.178-185 is a quasi-accel. the pause in 179 should be slightly less than a quaver and the pause in 180 should be even less. Similarly the pause in 182 should be slightly less than a quaver, and in 183 even less. The effect means that the first beat of each bar is successively quicker over the 7 bars

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Cl.**: Clarinet, playing a rhythmic pattern of eighth notes.
- Hn.**: Horn, playing a rhythmic pattern of eighth notes.
- Perc. 1**: Percussion 1, playing a pattern of eighth notes with accents. Includes a "Splash" effect in measure 180.
- Perc. 2**: Percussion 2, playing a pattern of eighth notes with accents. Includes "Tom+B Dr" and "Mar" (Maracas) effects.
- Hp.**: Harp, playing a pattern of eighth notes.
- Accord.**: Accordion, playing a pattern of eighth notes.
- Vln.**: Violin, playing a rhythmic pattern of eighth notes.
- Cb.**: Cello, playing a rhythmic pattern of eighth notes.

The score is in 2/4 time and consists of 11 measures. A large, diagonal watermark reading "Perusai" is overlaid across the center of the page.

Attacca

184

Picc.

Cl.

Hn.

Perc. 1

Perc. 2.

Hp.

Accord.

Vln.

Cb.

omit these bars if necessary to have time to switch to glock.

Perusal

Detailed description: This page of a musical score, page 24, is for the 'Overture' section, specifically the 'Attacca' movement. It features a multi-staff arrangement for various instruments. The Piccolo (Picc.) and Clarinet (Cl.) parts play a rhythmic pattern of eighth notes with accents. The Horn (Hn.) part plays a similar pattern with rests. Percussion 1 (Perc. 1) uses a snare drum for a steady beat, while Percussion 2 (Perc. 2.) uses a glockenspiel. The Harp (Hp.) and Accordion (Accord.) parts provide harmonic support with chords and arpeggios. The Violin (Vln.) and Cello (Cb.) parts play a melodic line with eighth notes. A large, diagonal watermark reading 'Perusal' is overlaid across the center of the page. A performance instruction 'omit these bars if necessary to have time to switch to glock.' is placed above the Perc. 2. staff. The score begins at measure 184 and ends with a double bar line. The time signature changes from 4/4 to 2/4 at the end of the page.

Scene 1. Lalchand's workshop

$\text{♩} = 88$

1

LALCHAND is making fireworks, his baby daughter LILA lies beside him in a cot

The musical score is for Scene 1, 'Lalchand's workshop'. It is in 4/4 time with a tempo of 88 beats per minute. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2.), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Cello (Cb.).

Key performance instructions include:

- Perc. 1:** 'high span yarn mallet' and 'pp <> pp'.
- Perc. 1 (Crash cymbal):** 'crash cymbal' and 'f'.
- Perc. 2 (Glock.):** 'Glock.' and 'p'.
- Hp.:** 'mf'.
- Vln.:** 'arco' and 'play quieter than bass as a shadow'.
- Vln.:** 'arco solo, espressivo'.
- Cb.:** 'mf'.

The score begins with a first ending bracket (1) and a fermata over the first measure of the Piccolo and Clarinet parts.

6 (Saucepan)

Perc. 1

pp <> pp *pp <> pp* *pp <> pp*

Perc 2.. (Glock.)

Hp.

Accord.

Vln.

Cb.

Perusai

11

Perc. 1 (Saucepan)

pp <-> pp

Perc 2.. (Glock.)

Hp.

Lila

sudden, unexpected

BABY LILA: WAAAAGHH!!!!

Vln.

Cb.

ride cymbal

16

Perc 1. *f* scrape with triangle beater

Perc 2. *f* (Glock.)

Hp.

Vln. *mf dolce*

Cb. *mf*

20 (Gong.)

Perc 1. *f* Another gong or cymbal

Perc 2. (Glock.)

Hp.

Lila BABY LILA:

Vln.

Cb.

WAAAAGHH!!!!

ride cymbal

25 26

Hn. *fpp*

Perc. 1 (Glock.) *f* Football rattle

Perc. 2.

Hp. *f*

Lila WAAAAGHH!!!!

Lal. *p playfully*
Cra - ckle Dra - gon, Li - la!

Vln.

Cb.

28 31

Picc. *mf*

Cl. *pp*

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Hp.

Lila *She laughs with delight*
ha ha ha ha ha ha ha ha ha ha ha ha

Lal. Leap ing-Mon keys, too!

Accord. *mf* single reed

Vln. *p* *mf* *ff* *mf* *ff* *mf*

Cb. *mp* pizz

32

Picc. *mf* *ff* *mf* *ff* *mf* *ff*

Hn. *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 1 8" splash cym soft mallets *p* *ff*

Perc. 2 mark tree (me tal wind chimes) *f* l.v.

Hp.

Lila awe-inspired laugh
ha ha ha ha ha ha *playfully fp* *f*

Lal. Gol den e-zo

Accord. *mf*

Vln. *ff* *mf* *ff* *mf* *ff*

Cb.

37

Perc. 1 *p* (T. taucepans, middle)

Perc. 1 *p* (Glock.)

Perc. 2 *p* (Marimba.) (omit notes below A2 if only 4.3oct marimba is available)

Hp. *p* *f*

Lal. *mf*
Li - la my child Born by fire... Watching

41

Hn.

Perc. 1 (Saucepan)

Perc. 1 (Glock.)

Perc. 2 (Mar)

Hp.

Lal.

shadows_ How_ I wish your mother could have heard your cries_

Accord.

single reed

pp

46

Picc.

Hn.

Perc. 1

Lal.

Your mother's eyes_ were bright as fire_ Soft as candles Dark as

Accord.

49

Picc. *p*

Hn. *p*

Perc. 1

Perc. 2. (Mar.) *mf*

Hp.

Lal. sha - dows Now her eyes — yours and your eyes are a -

Accord. *p*

Vln. *p*

54

Picc.

Hn.

Perc. 1

Lal. flame — Li - la my daugh - ter Oh Li - la my daugh -

Accord.

Vln.

58

Picc.

Hn.

Perc. 1 (saucepans)

Perc 1 Glock. *p*

Perc 2. Marimba. *p*

Lal. Will you speak your first words?

Accord.

Vln. *p*

61

Picc.

Hn.

Perc. 1 (Saucepans)

Perc. 1 (Glock.)

Perc. 2 (Mar.)

Hp.

Lal.

Accord.

Vln.

Cb.

p

f

p

f 1.v.

and what will they be? Da - ddy? Fire?

♩=132

66

The baby's cot vanishes and she is
TODDLER LILA, wreaking havoc in the workshop

66 **Marimba.**

Perc. 2. *mf*

Hp. *mf*

Lila *f*
Teach me! Teach me!

Vln. *pizz* *quasi-guitarra* *sim.*
mf *sfz* *mf* *sfz* *sfz*

72 (Mar.)

Perc. 2.

Hp.

Lila
Teach me! Teach me! Fire! Teach me! Teach me! Dad- dy! Fire!

Vln.

79 (Mar.) **81**

Perc. 2. *mf*

Hp.

Lila
Teach me! Teach me! Dad- dy! Fire! Teach me! Teach me! Dad- dy! Fire!

Lal. *3* *3*
But you're just a lit - tle ba -

Vln.

87

Picc. *mp* 3 3 3 3 3 3 3 3

Cl. *mp* 3 3 3 3 3 3 3 3

Perc 1 Toy piano *mp*

Perc 2 (Mar.)

Hp.

Lila *f*
wan - na make I wan - na make them now! Green and red and blue and gold I

Lal. *f*
by! No! Stop!

Accord. *mf*

Vln.

93

Picc. *mf*

Cl. *mf*

Perc 1 (Toy piano)

Perc 2 (Mar.)

Hp.

Lila
wan-na k... now! wan - na make the fires! I wan - na make them now! Green and red and

Lal.
You're far too young For chem-mi-cals and stuff

Accord.

Vln. *arco* *mf*

101

100

Picc. *tr* *3* *3* *3* *3* *3*

Cl. *3* *3* *3* *tr* *3* *3*

Perc 1 (Toy piano) To Guiro. *Guiro* scrape *p* *f* *p* *f* *p*
keep stick on wood except for the accented note

Perc 2 (Mar.)

Hp.

Lila (she buries herself)
blue and gold I wan-na know!
f furious with her

Lal. This a work What would your

Accord. *ff*

Vln. *3* *3* *3* *tr* *3* *3* pizz quasi-guitarra *mf* *sfz*

Cb. pizz *f*

105 (Guiro)

Perc. 1 *f p f p f p f p f p*

Perc. 2 (Mar.)

Hp.

Lila

Lal.

Accord.

Vln.

Cb.

Yes! How do you know?

mo-ther say? No!

mf *sffz* *sim.* *sffz*

110 (Güiro) 113 To Timp

Perc. 1 *f p f p f p f p f p*

Perc. 2 (Mar.)

Hp.

Lila

Lal. You're just the girl! Am I Dad?

Accord.

Vln. *sfz* *sfz* *sfz*

Cb.

Detailed description of the musical score: The score is for a scene in Lalchand's workshop. It features multiple instrumental parts. Percussion 1 (Güiro) plays a rhythmic pattern of eighth notes with alternating forte (f) and piano (p) dynamics. Percussion 2 (Maracas) plays a steady eighth-note accompaniment. The Harp (Hp.) provides a harmonic accompaniment with chords. Lila and Lalchand have vocal lines; Lalchand's line includes the lyrics 'You're just the girl!' and 'Am I Dad?'. The Accordions play a rhythmic accompaniment. Violins (Vln.) play a melodic line with accents and sforzando (sfz) markings. The Cello (Cb.) plays a simple bass line.

117

116

Picc. *f* 3 3 6 3 3 3 6

Cl. *f* 3 3 6 3 3 3 6

Perc. 1 *mf* Timpani

Perc. 2 (Mar.)

Hp.

Lila Then watch grow!

Lal.

Accord.

Vln. *sfz* > < *sfz* >

Cb.

125

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, starting at measure 123. Features sixteenth-note runs with sixteenth rests, marked with *ff*.
- Cl.** (Clarinet): Treble clef, mirroring the Piccolo's melodic line with sixteenth-note runs and sixteenth rests, marked with *ff*.
- Hn.** (Horn): Treble clef, mostly silent, with a triplet of eighth notes in the final measure, marked with *f*.
- Perc 1.** (Timp.): Bass clef, playing a steady eighth-note pattern, marked with *f*.
- Perc 2.** (Mar.): Treble clef, playing a steady eighth-note pattern, marked with *f*.
- Hp.** (Harp): Treble and Bass clefs, playing chords in the final measure, marked with *ff*.
- Accord.** (Accordion): Treble and Bass clefs, playing chords in the final measure, marked with *ff*.
- Vln.** (Violin): Treble clef, playing a triplet of eighth notes in the final measure, marked with *f* and *arco*.
- Cb.** (Cello): Bass clef, playing a triplet of eighth notes in the final measure, marked with *f* and *arco*.

A large, diagonal watermark reading "Perusal" is overlaid across the center of the page.

139

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

ff

ff

ff

The musical score is arranged in a standard orchestral format. The Piccolo and Clarinet parts begin with a rest for two measures before entering with a melodic line. The Horn part enters in the third measure with a rhythmic accompaniment. The Percussion section consists of four staves: Tympani, Snare Drum, and Maracas, all playing a steady rhythmic pattern. The Harp part features a melodic line with grace notes. The Accordion part provides harmonic support with a rhythmic accompaniment. The Violin and Double Bass parts also feature melodic lines with grace notes. The dynamic marking *ff* is present in several parts, indicating a fortissimo performance.

142

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

The musical score is arranged in a standard orchestral layout. It begins at measure 142. The Piccolo and Clarinet parts feature melodic lines with slurs and accents. The Horn part provides a harmonic accompaniment. The Percussion section includes Tympani (Timp), Bongo Drums (B.Dr.), and Maracas (Mar). The Harp (Hp.) part has a melodic line in the right hand and rests in the left. The Accordion part has a melodic line in the right hand and rests in the left. The Violin (Vln.) and Double Bass (Db.) parts provide the main melodic and bass lines, respectively. A large, bold, diagonal watermark 'Perusai' is overlaid across the center of the page.

145

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

The musical score is arranged in a standard orchestral format. The Piccolo and Clarinet parts feature a melodic line with grace notes and slurs. The Horn part provides a harmonic accompaniment with slurs. The Percussion section includes Tympani (Timp) and Bongo Drums (B.Dr.) with a steady rhythmic pattern, and Maracas (Mar) with a more complex rhythmic accompaniment. The Harp (Hp.) part features a melodic line with grace notes and slurs. The Accordion (Accord.) part features a melodic line with grace notes and slurs. The Violin (Vln.) part features a melodic line with grace notes and slurs. The Double Bass (Db.) part provides a harmonic accompaniment with slurs.

148

Cl. *mf*

Hn. *mf*

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord. *f*

Vln.

Db.

==

152

Cl. *p*

Perc. 1. (B.Dr.) *p*

Perc. 2. (Mar) *p*

Hp. *p*

Lila *p*

Dun-no what stuff you made me from, Good chem-i - cals or bad, _

155

Cl. *mf*

Hn. *mf* open

Perc. 1 (B.Dr.) *mf*

Perc. 2 (Mar) *mf*

Hp. *mf*

Lila But I know that you gave me fire and made me glow you made me cra-ckle and want to know, you

Accord. *mf*

Vln. *f* pizz

Db. *f*

==

158

Hn. *p*

Perc. 1 (B.Dr.) *p*

Perc. 2 (Mar) *p*

Hp. *p*

Lila made me cra-ckle and want to know What - e - ver you know, dad!_

Accord. *p*

Vln. *p*

Db. *p*

162

Cl. *p*

Perc. 1 (B.Dr.)

Perc. 2 (Mar)

Hp.

Lila

I want to know how you work with_ h to make a fire work glow_ A



Perusal

Cl. *mf*

Hn. *mf*

Perc. 1 (B.Dr.)

Perc. 2 (Mar)

Hp.

Lila

bit of that and_ a lit tle of_ this and a dash and a drop and a hunch and a guess a

Accord. *mf*

Vln.

Db.

170

168

Cl. *f*

Hn.

Perc.1 (B.Dr.)

Hp.

Lila
dash and a drop and a hunch and a guess and Li-la what do you know? I want to know

Accord.

Vln.

Db.

==

Perusai

171

Picc.

Cl.

Perc.1 (B.Dr.)

Hp.

Lila
how to work with fire to make the night ex - plode... and

174

Picc.

Cl.

Hn.

Perc. I (B.Dr.)

Hp.

Lila



177

Picc.

Cl.

Hn.

Perc. I (B.Dr.)

Hp.

Lila

Vln.

Db.

181

Musical score for Scene 1, Lalchand's workshop, page 53. The score includes parts for Piccolo, Clarinet, Horn, Percussion 1 (Bass Drum), Percussion 2 (Maracas), Harp, Lila, Accordion, Violin, and Double Bass. A large diagonal watermark 'Perusai' is overlaid on the score.

183

Picc.

Cl.

Hn.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

Ox - i - di - zer...

slap sounding board

f

186

Cl.

Hn.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Vln.

Db.

bin - der... In - can - de - scence... lum - in -

189

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
es ence... Stron-ti-um red, mag-ne-si-um white (Stea-dy, Li-la

Vln.

Db.

193

192

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
con - cen - trate...) All to learn No - thing to

Accord.

Vln.

Db.
pizz

195

Picc. 

Cl. 

Hn. 

Perc. 1 (B.Dr.) 

Perc. 2 (Mar.) 

Hp. 

Lila 
lose Cal-ci-um's sil - ver, er's blue.

Accord. 

Vln. 

Db. 

198

Cl. 

Hn. 

Perc. 1 (B.Dr.) 

Perc. 2 (Mar.) 

Hp. 

Lila 
My hands re-mem-ber what to do! They don't need me to

Vln. 

Db. 

203

201

Picc.

Cl.

Hn.

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lila
tell them how, Strain and stir, it's ready

Accord.

Vln.

Db.

Perusai

204

Picc.

Cl.

Hn.

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lila Ah! Ah! Ah!

Accord.

Vln.

Db.

207

Picc.

Cl.

Hn.

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lila
Ah! Ah! Ah!

Accord.

Vln.

Db.

211

210

Picc.

Cl.

Hn.

(B.Dr.)

Perc. 1

Perc. 2. (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

p

f quasi-solo

215

213

(B.Dr.)

Perc. 1

Perc. 2. (Mar.)

Hp.

Lila

Vln.

Db.

cresc.

cresc.

cresc.

cresc.

No - thing to lose

Hn.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

Perc. 2.

(Mar.)

Hp.

Lila Strike the match and

Vln.

Db.



225

Perc. 1.

(B.Dr.)

Perc. 2.

(Mar.)

Hp.

Lila spark the flame!

Vln.

Db.

228 (B.Dr.)

Perc. 1

Perc. 2 (Mar.) To Glock.

Hp.

Lila

I shall call you Tum - bling_ De - -

Vln.

Db.

Perusal

$\text{♩} = 120$ LILA sets the little firework and it burns beautifully, but it wakes LALCHAND

233

233 Glock

Perc. 2

Hp.

Lila

-mons! Dad - dy, look, Your lit - tle girl is a Fire - work Ma - ker!

238 241

Cl. *p* 5

Hn. *p* 5

Perc 1. *f* Timp

Perc 2. (Glock.) 3 3 3

Hp. 3 3 3

Vln. *molto vib.* *mf* 8^{va}

Db. *f*

243

Picc. 6 6

Cl. 6 6

Hn.

Perc 1. 8" splash cym. *f* Timp *f*

Lal. Ah! How ___ in the world did you fi-gure that out?

Accord. 8

Vln. arco *f* pizz

Db. *ff* *f* pizz

248 Marimba

Perc. 2. *f*

Lila
By watch-ing you! There was-n't ex-act ly much else_____ to do

Lal.
Well they're ve ry nice

Accord. *f* *p*

Vln. *f* arco

Db. *f* *p*

254

Cl. *ff*

Perc. 1 middle saucepan rubber or hard ball

(Mar.) *p*

Perc. 2. *p* *ff* (ossia: 8va higher)

Hp. *f*

Lal.
but you should n't play_ in here An ac - ci-dent is bound to be- fall_ a

Accord. *mp* *8va*

Vln. arco *mp* pizz *f* *ff*

Db. *mp* *f* *ff*

259

Cl.

Hn.

Perc. 1. (Timp.)

(Saucepan.)

Perc. 1.

(Mar.)

Perc. 2.

Hp.

Lila

Lal.

Accord.

Vln.

Db.

263

Perc. 1. middle saucepan

Perc. 2. Marimba

Lila

Lal.

Vln.

Db.

ff

fz fz fz fz

ff

p

p

mf

arco

p

girl like you who plays with fire

I knew what to do dad I'm a

nat - u - ral I'm a nat - u - ral

Oh a nat - u - ral in deed? Well An - swer me this then:

Perc. 1 

Perc. 2. (Mar.) 

Lal. 

What do you need to make Fly a-way Pow-der? Or Thun-der Grains? Or Kra-ko-to-a Foun-tain? Or Spi-rit rains?

Db. 



Perc. 1  *mf* *mf*

Perc. 2. (Mar.)  *mp* *mp*

Lila 

A work-shop! In-gre-dients!

Lal. 

And?

Accord.  *f* *molto, ma senza. rall.* *f*

Vln.  *f*

Db.  *mf* *mf*

280

278

Cl.

f

Perc 1.

Timpani

mp
saucepan

Perc. 1

mp

Perc 2.

(Mar.)

mp

mp

Lila

oh

Lal.

And?

Accord.

f

Vln.

comic dieing away

gliss.

f

Db.

$\text{♩} = 92$

285

282

Cl.

(Timp.)

Perc. 1.

(Saucepan.)

Perc. 1.

Three saucepans - high, middle and low

Glock

mf

Marimba

mf

Hp.

Lila

a Dad-dy to teach you

Lal.

You don't un-der-stand, Li-la

Accord.

Vln.

Db.

289

(Saucepan.)

(Glock.)

Perc. 1.

(Mar.)

Perc. 2.

Hp.

l.v.

Lal.

—won't teach you an-y-thing You're a young la-dy now and fire-work ma-king's not acar-er I had in

300

297

Picc. *pp*

Cl. *pp*

Hn. *pp*

Perc. 1 (Saucepan.)

Perc. 1 (Glock.)

Perc. 2 (Mar.)

Hp.

Lila *ff* angrily
We what hat in mind?

Lal.
mind_ for my beau-teous daugh-ter single reed Well... A hus-band! Some

Accord. *pp*

307

Picc.

Cl.

Hn.

Lal.
child ren! More_ child-ren! But how will we e-ver find a good man for you with your

Accord.

314

Picc.

Cl.

Hn.

Hp.

Lal.

Accord.

==

$\text{♩} = 132$

319

Picc.

Hn.

Perc 1.

Perc 2.

Hp.

Lila

Accord.

Vln.

328 (Mar.)

Perc. 2.

Hp.

Lila

don't want mar-ried life I want to make fire - - works It's all I

Accord.

Vln.

336

Picc.

Hn.

Perc. 2. (Mar.)

Hp.

Lila

know

Lal.

You know no - thing! No-thing at all! You know

Accord.

Vln.

344

Picc.

Hn.

Perc 2. (Mar.)

Hp.

Lal.

no-thing of the se-cret ways of the Fire-work Ma-ker! No-thing at

Accord.

Vln.

351

Picc.

Hn.

Perc 1. Timpani

Perc 2. (Mar.)

Hp.

Lila

Lal.

But I want to know! *ff* You

all! You shall ne- - - ver-

Accord.

Vln.

358

Picc. *ff*

Cl. *ff*

Hn.

Perc 1. (Timp.)

Perc 2. (Mar.)

Hp.

Lila
don't un - der stand I want to learn like a bird wants to

Lal.
ne - ver You shall ne - ver know

Accord.

Vln. arco *f*

Db. arco *f*

366

Picc. Musical notation for Piccolo, featuring eighth and sixteenth notes with triplets.

Cl. Musical notation for Clarinet, featuring eighth and sixteenth notes with triplets.

Hn. Musical notation for Horn, featuring eighth and sixteenth notes with triplets.

Perc 1. (Timp.) Musical notation for Timpani, featuring a steady eighth-note pattern.

Perc 2. (Mar.) Musical notation for Maracas, featuring a rhythmic eighth-note pattern.

Hp. Musical notation for Harp, featuring a steady eighth-note pattern.

Lila Musical notation for Lila, featuring a vocal line with lyrics: fly _____ On _____ want to learn _____ like a

Lal. Musical notation for Lal, featuring a vocal line with lyrics: You _____ know _____ ing at all _____ You shall ne - - -

Accord. Musical notation for Accordion, featuring a rhythmic eighth-note pattern.

Vln. Musical notation for Violin, featuring eighth and sixteenth notes with triplets.

Db. Musical notation for Double Bass, featuring eighth and sixteenth notes with triplets.

373

Picc.

Cl.

Hn.

Perc 1. (Timp.)

Perc 2. (Mar.)

Hp.

Lila
bird wants to fly and a fire wants to

Lal.
ver know You'll ne ver know!

Accord.

Vln.

Db.

378

Picc. Musical notation for Piccolo, featuring triplets and accents.

Cl. Musical notation for Clarinet, featuring triplets and accents.

Hn. Musical notation for Horn, starting with a *ff* dynamic and ending with *ffff*.

Perc 1. (Timp.) Musical notation for Timpani, showing a steady rhythmic pattern.

Perc 2. (Mar.) Musical notation for Maracas, showing a rhythmic pattern.

Hp. Musical notation for Harp, showing a rhythmic pattern.

Lila Musical notation for Lila, with the lyrics "burn!" written below the staff.

Lal. Musical notation for Lal, with the lyrics "ever know!" written below the staff.

Accord. Musical notation for Accordion, showing a rhythmic pattern.

Vln. Musical notation for Violin, featuring triplets and accents.

Db. Musical notation for Double Bass, featuring triplets and accents.

Perusal

Scene 2

$\text{♩} = 80$

HAMLET, a great white lovelorn elephant appears, his white skin plastered with advertising slogans. He is being led by CHULAK the Elephant Scrubber, back to his home - captivity in the King's Palace.

1

Bass Clarinet in B \flat

Harp

Hamlet

Accordion

Double Bass

mf

mf

mf

Sad - - - - - ness - - - - - is - - - - - mid - dle name O - - - - -

B. Cl.

Hn.

Perc.2

Hp.

Ham.

Accord.

Db.

glissing up the harmonics

f

quasi elefante

quasi elefante

Marimba

Love, Love - - - - - is - - - - - to - - - - - blame - - - - - I'm - - - - - like a

19

B. Cl.

(Mar)

Perc. 2

Hp.

Ham.

Chulak.

Accord.

Db.

moth a-round a flame e - v'ry time I hear your name Fran - -
 Fran-gi - pa-ni, yes I know

30

B. Cl.

(Mar)

Perc. 2

Hp.

Ham.

Chulak.

Accord.

Db.

gi - pa-ni Fran - -
 For - get her Ham-let she's not good e-nough for you You work for the King!

36

B. Cl.

Hn.

Perc.2

Hp.

Ham.

Chulak.

Accord.

Vln.

Db.

(Mar)

mp

gi - pa - ni se - ry is

and she's stuck in the Zoo,

mp

While HAMLET sings we see someone come on and pay CHULAK some money, then scrawl a new slogan on HAMLET's back.

45

B. Cl.

Hn.

Perc.2 (Mar)

Hp.

Ham.

Accord.

Vln.

Db.

53

B. Cl.

Perc.2 (Mar)

Hp.

Ham.

Accord.

Vln.

Db.

my on-lyfriend O Love, Love is the end

I'm like a leaf blown on the wind

sim. ff

3 3 3 6

3 3 3 3 3 6

8^{vb}

8^{vb}

59

B. Cl.

Perc.2 (Mar)

Hp.

Ham.

Accord.

Vln.

Db.

when I dream of you, my lady friend

64 $\text{♩} = 120$ The KEEPER notices the sloop on HAMLET

64 [orchestral whip]

Hn.

Perc.1 (bass sound) (snare)

Keeper.

Ham.

Vln.

Db.

f angrily

f *quasi parlando*

f *quasi parlando*

gliss. *gliss.*

f *quasi parlando*

f *quasi parlando*

Chu - lak you fool! you fool! It's hap-penned a-

indecent, gastric gliss, as if surpressing a belch

76

B. Cl. *f subito* 6

Hn. *f* orchestral whip

Perc. 1 *f p* Cajon

Perc. 1 (Toy piano) 3 3

Perc. 2 (Glock.) 3 3

Keeper. *ff subito* 6 He _____

Ham. *a sarcastic elephant laugh* 6 Ha _____

Chulak. 3 3 3
great white mar-ket place You're gon-na get ad-verts!

Accord. *p* 3

Vln. *p* arco 6 *f subito*

Db. arco 6 *f subito*

87

B. Cl.

Hn.

Perc. I (Cajon)

Keeper.
 needs to be _____ spot - less be - fore the _____ King _____ sees him! _____ the

Vln.

Db.

85

B. Cl.

Hn.

Perc. I (Cajon)

Keeper.
 King _____ of the Val - ley wants him to be the Whi-test E - le phant in his - to - ry

Vln.

Db.

Perusai

==

Picc. *p* 5 3

Perc 1 *p* Toy piano 5 3

Perc 2 *p* Glock. 5 3

Chulak. *p* 5 3
 You leave it to me! You're loo-king at the best— White E - le-phant Scrub - ber That the

Accord. *mf*

Vln. pizz *mf*

Db. pizz *f*

Perusai

95

94

Picc. *f*

Perc 1 (Toy piano) *f*

Perc 2 (Glock.) *f*

Hp. *mf*

Keeper. *f subito* gliss. gliss. Fool you're the on - ly White

Ham. Ha *p* *mf*

Chulak. world has e-ven know

Accord. *p* *mf*

Vln. arco *p* *f subito*

Db. arco pizz *f subito* *mf*

100 (Toy piano)

Perc 1 (Glock.)

Perc 2

Hp.

Keeper. E-le-phant Scrub-ber the world has e ver known I'd ra-ther have no one but I'm stuck with

Chulak. Yes I'm se cond to no one

Accord.

Vln.

Db.

106

108

Timp

Perc 1.

Hp.

Keeper. you! Chu lak, get scrub-bing!

Ham. (sadly, remembering Frangipani)

Accord.

Vln.

Db.

ff suddenly terrifying *mp* suddenly relaxed

ff *15^{ma}* fast *mp* arco

$\text{♩} = 80$

112

The KEEPER goes. CHULAK starts washing HAMLET

112

Picc. *p* mournful

B. Cl. *mp*

Hn. *mp*

Hp. *mp*

Ham. *p* still love-sick
Oh!

Chulak. *p* muttering to self
"Chu-lak do this, Chu-lak do that!" "Scrub this, scrub that"

Accord. *mp*

Vln. *p* mournful

Db. *mp*

Perusai

120

Picc. *5* *6*

B. Cl.

Hn.

Hp.

Ham. Oh! Fran - gi - pa - ni!_

Chulak. *f* frustrated with Hamlet *with a roll of the eyes, making fun of Hamlet's misery*
 Yes I know your girl - friend's stuck in the zoo Fran - gi - pa - ni!_

Accord.

Vln.

Db.

PERUSAI

129 LILA comes

129

Picc.

Hp. *mf dolce*

Lila sobbing to herself
 Oh! Oh! Oh!

Ham. Li -

Chulak. O bli-mey not you too Li

Vln. *p* like a tear *sim.*

(*): ossia: play the sounding Eb as a normal stopped note, sul tasto, senza vib.

B. Cl. *p* stopped

Hn. *mp*

Perc.2 *mp* Marimba rubber mallets

Hp.

Ham.

Chulak. *mf*
 - la What's wrong? Is it your Dad a -gain?

Vln.

Db. *mf* pizz

Perusai

137

B. Cl.

Hn.

Perc.2 (Mar.)

Hp.

Lila *LILA nods through a sob*

Ham. *HAMLET puts his trunk around LILA's shoulders sympathetically quasi elefante*
 Li - - - la

Chulak.
 ...e sun won't tell you the se-cret of be-ing a Fire -work

Vln.

Db.

Perusai

140

B. Cl.

Hn.

Perc.2 (Mar.)

Hp.

Lila

LILA nods again

Chulak.

Ma - ker? So you've come to your best

Accord.

mf

Vln.

arco

mf

Perusai

143

B. Cl.

Hn.

Perc.2
(Mar.)

Hp.

Chulak.
friends so they can sort things out?

Accord.

Vln.

Db.

Perusai

146 CHULAK leads LILA away, leaving HAMLET

145

B. Cl. *p* colouring the marimba

Hn. *p* *ff* *quasi elefante* *p*

Perc.1 rubber mallets **Tin Can** *mp* delicate addition to the texture rather than over-powering it
Three sauce-pans, high middle and low pitched **Tin Can**

Perc.2 (Mar.) *mf* *mf* *mf* *sim.*
rubber mallets *p* *p* *p*

Hp. *mf* integrate the marimba sound like one instrument

Ham. *f* *flamboyantly*
O... Leave... it to

Chulak. I'll find out the sec - ret Li - la, leave... it to me!

Accord. *mp* colouring the marimba

Vln. *mp* relaxed colouring the marimba

Db. pizz *mp*



♩=100

Scene 3

1 CHULAK and LILA arrive in the alley outside LALCHAND's shop

1

Picc. *p* *sotto voce*

B. Cl. *p* *sotto voce*

Hn. *p* *sotto voce*

Perc.1 *p* *sotto voce* Three saucepans

Perc.2 *p* *sotto voce* Marimba (*) omit F#2 if not available

Hp. *p* *sotto voce*

Lila *p* *sotto voce* somewhat perturbed
Wait here?

Chulak. *sotto voce*
Now you wait here... I'll ask your Dad... Man... to Man what the

Accord. *p* *sotto voce*

Vln. *p* *sotto voce*

Db. *p* *sotto voce* (only play if 5 oct marimba not available)

10

7

B. Cl.

Perc. 1 (Saucepans)

Perc. 2 (Mar.)

Hp.

Chulak. *se-crets are, so he must-n't see you, you un-der-stand? Then when I know I'll come and tell*

Accord.

Vln.

Db.

p

11

Perc. 1 (Saucepans)

Perc. 2 (Mar.)

Hp.

Chulak. *— you— Man - to - Girl what the se-crets are then you'll know!*

Pochiss. Più mosso

15

(♩=108) LILA, speechless with indignation, hides.
CHULAK knocks on LALCHAND's door

15 tap something

B. Cl. *f*

Hn. tap something *f*

Perc.1 (Saucepans) *f* (Mar.) *p*

Perc.2 *f* *p*

Hp. knock soundboard *f* *p*

Chulak. No, it's Chu lak, the Fire-work Ma-ker!

Lal. Where? Li-la? You're

Accord. tap something *f*

Vln. tap something *f*

Db. knock soundboard To Vc. *f*

[LALCHAND, puzzled, opens the door] *f*

23

21

Perc.1 (Saucepans) *p*

Perc.2 (Mar.) *p*

Hp. *p*

Chulak. O Lal chand Great Crafts-man of Fire and Co-lour,

Lal. — a lit-tle boy, be off with you!

Accord. *pp*

27

Perc.1 (Saucepans)

Perc.2 (Mar.) *p*

Hp. *p*

Chulak. you were once a lit-tle boy! O Lal-chand Great Kee-per of

Accord. *pp* Like a Sheng

PERUSAL

31 (Saucepans)

Perc.1

Perc.2 (Mar.)

Hp.

Chulak.

Accord.

Che - mi - cals and Se - crets, sure - - ly you once had a dream!

34 LALCHAND is flattered by the rhetoric and lets CHULAK in

Lal.

I sup - pose I am a Great ... man ... you men - tion it

37

Lal.

but you're ve - ry young to fol - low ... my ve - ry great foot - steps

41 LILA advances to the closed door and listens to their conversation

41 (Saucepans) To timp

Perc.1

Perc.2 (Mar.)

Hp.

Chulak.

Accord.

O ... Great Kin dler of Sul-phur and Sil ver we all start some - where!

46

52

Perc. 1. *pp* *pochiss.* (Timp)

Perc. 2. *p* *p* *f* (Mar.)

Hp. *mp* *f*

Chulak. *pp* *falsetto, feigning indifference*

Lal. *pp* *falsetto, feigning indifference*

Three Gifts you say?

I sup-pose we do E-ven I once had to learn of the Three Gifts



PERUSAI

B. Cl. *pp*

Hn. *pp*

Perc. 2. *mf* *mf* *mf* *sim.* (Mar.)

Hp. *mf*

Outside, scribbling in a little notebook
half-whispered

Lila Three Gifts what are they?

Lal. You're a child and no-thing more! On the

Accord. *f* *p*

Vc. *pizz* *p*

58

B. Cl.

Musical staff for B. Cl. in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *mf*.

Hn.

Musical staff for Hn. in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *mf*.

Perc.2

Musical staff for Perc.2 in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *f*, *sim.*, *f*. Includes triplets.

Hp.

Musical staff for Hp. in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *f*. Includes triplets.

Chulak.

Musical staff for Chulak in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Lyrics: Mount Me - ra - pi that's

Lal.

Musical staff for Lal in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Lyrics: ter - ri - ble slop of Mount Me - ra - pi you'd be done for!

Accord.

Musical staff for Accord. in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *mf*.

Vln.

Musical staff for Vln. in G major, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Dynamics: *mp*, *pizz*. Includes triplets.

PERUSAI

65

63

B. Cl. *pp*

Hn. *pp*

Perc.2 (Mar.) *mf > mf > sim.*

Hp. *ff* *mf*

Lila *Outside, scribbling in her book*
Mount Me - ra-pi why there?

Chulak. where?

Lal. You're a child and no thing else! In the ter-ri-ble cave of the

Accord. *p*

Vln. *ff* *arco* *p*

Db. *pizz* *f*

To Cl. **71**

B. Cl. *mf*

Hn. *mf*

Perc.2 (Mar.) *f*

Hp. *ff*

Lila *Outside, scribbling in her book*
Raz-va-ni, Raz

Chulak. *the Fire-Fiend who's he?*

Lal. *Fire! Raz-va-ni you'd wet your self! ha! ha! ha! ha!*

Accord. *mf*, *mf*, *f*

Vln. *mf*, *mp*, *ff*

Db. *arco*, *pizz*, *p*



76

75 Clarinet in B \flat

B. Cl.

Hn.

Perc 1. (Timp.)

Lila
va - ni

Lal.
It's a man's work a man's! — drop of the ma-gi-cal Ro - yal

Accord.

Vln. arco
sffz-mf mf sffz-mf ff

Db. arco
f

82

Picc. *mf*

Cl. *mf* 3 3 3 3 3 3 3 3

Hn. *ff* *p*

(Timp.)

Perc. 1.

Perc. 2. (Mar.) *mf* 3 3 3 3

Lila *f*
LILA now rips out a blank page
and starts writing a note on it
Oh that's

Chulak. *f* 3
Sul - phur in - deed?

Lal. 3
Sul phur and my y... and

Accord. *mf* 6

Vln. *mf* wide, vibrato

Db.

84

Picc.

Cl. *mf*

Hn. breath imperceptibly ad lib.

Perc.2 (Mar.) *mf*

Hp. *mf*

Lila
all I need! all I need

Accord. *mp*

Vln. *mf* *f*

Db. pizz *f*

88

Picc. *mp*

Cl. *mp*

Hn.

Perc.2 (Mar.)

Hp.

Lila
Dad tells me no - thing He tells Chu-lak e - very - thing

Accord. *mp*

Vln. *mf*

Db.

Picc.

Cl.

Hn.

Perc. 1. (Timp.) *mf*

Perc. 2. (Mar.) *f*

Hp. *f*

Lila
whole _____ wait _____ here Li - la while Men do what's to be

Accord.

Vln.

Db.

PERUSAL

Scene 3

113

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 2. (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

PERUSAHA

Scene 3

101

Picc. *f*

Cl. *f*

Hn. *p* *mf* *mf* *ff*

Perc. 1. (Timp.) *mf* *mfp* *cresc.* *f*

Perc. 2. (Mar.) *f*

Hp.

Lila
Ma - ker and I'm go - ing... and I'm go - ing... and I'm

Accord.

Vln.

Db. *mf* *mfp* *cresc.* *f*

LILA slips the note under the door of the shop unnoticed,
and sets out on her journey

105 (rubber mallets)

105 (Mar.) *pp*

Lila
gone

Lal. *p*

Lalchand carries on with his work and
doesn't look at Chulak as he speaks

All in all young fool go back to school

114

111 (Mar.)

Perc.2

Hp.

Chulak.

Lal.

Accord.

Vln.

Db.

p (*aside, to the audience*)

Oh I think I've learned e-nough

till you've learned e-nough

arco sul tasto

pp

(pizz)

pp

PERUSAI

116 (Mar.)

Perc.2

Lal.

Vln.

omit if even more time needed to change to vibr

omit if more time needed

To Vibr.

p almost ignoring Chulak, talking to himself

So you think you'd know how to sur-vive in the cave of the Fire - Fiend Raz - va - ni? Fool! — you

gradually cross-fade with marimba

p

124

Picc. *pp fragile*

Cl. *pp fragile*

Perc.2 **Vibraphone**
hard yarn mallets
pp 6 6 6 6 6
Pedal on, motor off

Hp. *p* *f* *p* *f*

Chulak. 8 The En-chan-ted Wa - ter?

Lal. would-n't know En-ter if you swam in them You

Accord. *p* *pp fragile* *8va*

Vln. *arco*

Db. *p*

125 Scene 3 117

Picc. *delicate and mysterious*

Cl. *delicate and mysterious*

Perc.2 (Vibr.)

Hp.

Lal. don't know what it is but with - out it the Fire- fiend_ will turn you ash - es He'll_ burn you a -

Accord. *delicate and mysterious*

Vln. fast "fiery" trem. *p*

Db.

132

Picc. *v*

Cl. *v*

Hn. breath imperceptibly ad lib. *p*

Perc.2 (Vibr.)

Hp. *mp* *f* 3 3

Chulak. *f* *realising the significance of this new information*
Where to get it? The En-chan ted

Lal. *f* turning Chulak
live! ... you can't know where to get it! (he laughs to himself patronisingly)

Accord. *mp*

Vln. ord. *p*

Db.

PERUSAL

133

133

Picc. *pp*

Cl. *pp*

Hn.

Perc 1. **Timp** *p*

Perc 2. (Vibr.)

Hp. *p*

Chulak. *mf* Wa - ter?

Lal. *mf* ing more vexed now

You would-n't know the God-dess of the Eme - rald Lake if she jumped out in

Accord.

Vln. *pp*

Db. *mf* *p*

137

Picc. *cresc.*

Cl.

Hn.

Perc. 1. (Timp.) *cresc.*

Perc. 2. (Vibr.) To Marimba

Hp. *mf*

Lal. front of you Go home! and play with your re-works I have work to do!

Vln. *mf*

Db. *mf* *p* *mf* *p* *cresc.*

Pochiss. Più mosso

143 (♩=120)

142

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 2. Marimba

Hp.

Chulak. *f* (to himself) O great (to himself) kee-per of

En - chan - ted wa-ter Em - bod - y O great kee-per of se - crets

Accord.

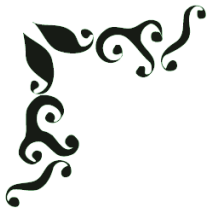
Vln.

Db.

149 (Mar.) Perc.2 Hp. Chulak. Lal. Accord. Vln. Db. Attacca

I'm off, and look _____ the post man's come! Your luc-ky day so long!

f *p* *f* *f* *pizz* *f*



Scene 3b. Split-scene Lila heading into the jungle/ Lalchand's workshop

CHULAK picks up the note by the door and hands it to LALCHAND.
Outside the shop he recites to himself what he's learned and looks for LILA.
LALCHAND reads the note in shock.
Meanwhile we see LILA marching confidently into the jungle

♩=112

1

Horn

Triangle

f

Percussion 1

(hand)

f

Low Congo

Tamb. (hand)

High Congo

Tamb.

Percussion 2

Pedal Bass Drum

(*) ad lib. if possible, attempt not peddle to something more like a suitcase, box or ethnic drum for a more 'folky' bass sound.

f

rubber mallets

Marimba

light, and full

==

Perusai

5

Horn.

Perc. 1

Perc. 2

(Mar.)

Chulak.

reminding himself what he's learned

So you get to the Em-er-ald lake... you find the God-dess of the Em-er-ald lake... you

8

Horn.

Perc. 1
(B.Dr.)

Perc. 2

Chulak.
get the En-chan-ted Wa - ter.. and you take it to Mount Me - r... to the grot to of the fire fiend... but you

11

Horn.

Perc. 1
(B.Dr.)

Perc. 2

Chulak.
n... three gif... to get the Ro - yal Sul-phur to be come a Fire - work Ma - ker

14

Horn.

Perc. 1
(B.Dr.)

Perc. 2

Chulak.
Li - la where are you hi - ding so you

18

Horn. *p*

Perc. 1 *p*

Perc. 2 *p*

Lila *f* but sung from afar so dynamic matches LALCHAND's
 Fa - - - - - ther, fa - - - - - ther
become background

Chulak
 get to the Em-er-ald lake you find the -des- the Em-er-ald lake you

Lal. *p* dramatically sotto voce
 "Fa - ther, no lon-ger am I your ap -

20

Horn.

Perc. 1 (B.Dr.) *p*

Perc. 2 (Mar.)

Lila
 no lon-ger am I your ap - pren - tice I've learned all I need I'm

Chulak
 get the En-chan-ted Wa-ter and you take it to Mount Me-ra-pi to the grot to of the fire fiend... but you

Lal. *in horror*
 pren - tice "I've learned all I need" "I'm

23

Horn. *p*

Perc. 1 (B.Dr.) *p*

Perc. 2 (Mar.)

Hp. *mp*

Lila
go - ing to Mount Me ra - pi to meet the Fire - Fiend Raz - va - ni

Chulak
need three gifts... to get the Ro - yal Sul phur be come a Fire-work Ma - ker

Lal.
go - ing to Mount Me - ra - pi!" "To meet the Fire - Fiend Raz - va - ni and ask for the Ro - yal

Vln. *p* *f*

26

26

Horn. *p*

Perc. 1 (B.Dr.)

Hp. *light, lively and sn*

Lila
You _____ ne - ver said you ne - ver told me _____ so _____ it's time _____ I

Chulak
Li - - la where are you

Lal.
Sul - phur." "You ne-ver said" "You ne-ver told me"

Vln. *f* pizz

29

Horn.

Perc. 1

Hp.

Lila

Chulak.

Lal.

Vln.

32

Horn.

Perc. 1

Hp.

Lila

Lal.

Vln.

PERUSAL

Picc. *f*

Cl. *f* *p < f*

Horn. *f*

Perc. 1 (B.Dr.) *f*

Hp. *f*

Lila

Chorus. (C-T) *f* senza vib.
Li - la!

Chulak. *f*
Li - la! I've all y need! Li - la!

Lal. *f*
ker" Li - la! Oh... What have you done?

Chorus. (BB) *f*
Li - la! Li - la!

Accord. *f* *mf*

Vln. *f* *p < f* *f* *mf* *ff* arco senza vib.

Db.

39

Picc.

Cl.

Horn.

Perc. I
(B.Dr.)

Hp.

Chorus.
(C-T)

Chulak.

Lal.

Chorus.
(BB)

Accord.

Vln.

Db.

Li - la! Li - la!

Li - la! Where are you hi ding Li - la!

Li - la! Li - la! You can't go with - out me!

Li - la!

f *mf*

p *f* *ff*

arco pizz

s.v.

46

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila
gin - ning my life Fa - ther fa - - - ther

Chorus.
(C-T)
Li - - la

Chulak.
safe in my head Li - - la

Lal.
Li - - la What have I done?

Chorus.
(BB)
Li - - la

Accord.

Vln.
pizz arco
ff

Db.

53 LALCHAND goes out of the workshop, and thrusts the letter in CHULAK's hands

53

Picc. *cresc.*

Cl. *p* *mf* *p* *cresc.*

Horn. *cresc.*

Perc. 1 (B.Dr.) *mf* *cresc.*

Perc. 2 (Mar.)

Hp.

Chulak. Li - la

Lal. *To Chulak.* *f* *ff* *shaking him by the lapels*
 What have you done? What have you done? What have you

Accord.

Vln. *s.v.* *p* *mf* *p* *mf* *p* *cresc.*

Db. *arco* *p* *mf* *pizz*

56

Picc. *f*

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

Horn. *+*

Perc. 1 (B.Dr.)

Perc. 2 (Mar.) *mf*

Hp.

Chulak. *f* 3 3

Lal. *In desperation*

done? Do some thing!

Accord. *mf* *mf*

Vln. *mf* *p* *f* *mf* 3 3 *ff*

Db. *mf* arco pizz

59 CHULAK rushes off, LALCHAND following

59 CHULAK rushes off, LALCHAND following

Picc. *f*

Cl. *f* *p* *ff*

Horn. *f*

Perc. 1 (B.Dr.) *f*

Perc. 2 (Mar.) *f*

Hp. *f*

Lila *f*
Fa - - - the - - - ther I've - - - gone - - - Be-

Chorus. (C-T) *f*
Li - - - la

Chorus. (BB) *f*
Li - - - la

Accord. *ff* *f*

Vln. *f* *ff* *pizz* *arco* *pizz* *arco* *p* *ff*

Db. *f*

62

Picc.

Cl.

f

Horn.

Perc. 1

(B.Dr.)

mf

Perc. 2

(Mar.)

Hp.

Lila

gin - ning my life ther Fa - - - ther

Chorus. (C-T)

- - - la

Chorus. (BB)

Li - - - la

Accord.

mf

Vln.

f

ff

mf

ff

pizz

arco

Db.

67

65

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila

Chorus.
(C-T)

Chulak.

Chorus.
(BB)

Accord.

Vln.

Db.

p *ff* *f*

f

mf

pizz *arco*

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

I'm gone

Li - la!

"Fa - ther"

Li - la!

CHULAK nows reads the letter to himself

71

68

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Chulak.

Accord.

Vln.

Db.

p < *ff* *f*

in horror

"lon g am l our a ren tice"

"I've learned all I need"

"I'm

3 *3* *3* *3*

ff

72

Picc.

Cl.

Horn.

Perc. 1

(B.Dr.)

Chulak.

go - ing "Mou - ta - pi!" "To meet the Fire - Fiend Raz -

Accord.

Vln.

Db.

p \rightarrow *ff*

74

Picc.

Cl.

Horn.

Perc. 1

Chulak. *he breaks off from reading*
va - ni..." But what a - bout the En - chan - ted wa - ter

Vln. *f*



Attacca

77

Horn.

Perc. 1

Chulak.

she ... how the fire will burn her with - out the en chan ted wa - ter

PERUSAI



Scene 4

$\text{♩} = 112$ HAMLET alone. A SALESMAN/2 SALESMEN run on, plaster advertisements on his back, and run off. HAMLET contemplates his back ruefully

Bass Clarinet in B \flat *ff*

Horn *ff* Triangle

Percussion 1 *ff* High Bongo Low Conga Pedal Bass Drum

Percussion 2 *ff* (all notes below A2 can be 8 \flat if 5 oct m... not available) Marimba

Harp *f* 8 \flat

Hamlet *Agrieved* O _____ O _____ 5 5

Accordion *ff* 8 \flat

Double Bass *ff*

PERUSAL

5

B. Cl.

Horn.

Perc.1

(Mar.)

Perc.2

Hp.

Ham.

Accord.

Db.

The musical score for Scene 4, page 142, features eight staves. The B. Cl. staff begins with a measure rest followed by a half note. The Horn. staff has a rhythmic pattern of eighth notes with accents. Perc.1 consists of two staves: the top staff has a complex rhythmic pattern with accents, and the bottom staff has a simpler pattern of quarter notes. Perc.2 (Mar.) has a treble clef staff with a measure rest and a bass clef staff with a half note. Hp. has a treble clef staff with a measure rest and a bass clef staff with a half note. Ham. has a treble clef staff with a melodic line starting on a whole note and moving to a half note. Accord. has a bass clef staff with a measure rest and a bass clef staff with a half note. Db. has a bass clef staff with a measure rest followed by a half note. A large 'Perusai' watermark is overlaid diagonally across the page.

9 **9**

Picc. *p*

B. Cl. *mf*

Horn. *dim.*

Perc. 1 (Conga.) *dim.*

Perc. 2 (Mar.) *p*

Hp. *p*

Ham. *p*

Accord. *mf*

Vln. *mf*

Db. *p*

An e - le - phant is a thing of grace

← ♩ = ♩ →
 17 ♩ = 74

Picc. ¹⁵

Horn. ^{old ♩ = new triplet ♩} To Hn.

Perc.1 (Conga.)

Perc.2 (Mar.)

Hp.

Ham. what am I? _____ I'm a mar - ket place

Accord.

Vln. ← ♩ = ♩ →

Db.

Perusai

21

Picc.

B. Cl.

pp

To horn

Horn.

Perc.1

(Conga.)

dim.

Perc.2

(Mar.)

Hp.

Ham.

my e - le phant heart dwells in the zoo with

Accord.

p

Vln.

Db.

pp

p

7

6

3

1

7

3

7

3

7

29

Picc.

B. Cl.

Perc. 2
(Mar.)

Hp.

Ham.
you Fran-gi-pa O with you

Chulak.
Ham

Accord.

Vln.

Db.

36 $\text{♩} = 100$

CHULAK rushes on with the letter. He's too panicked to make sense

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Vln.

Db.

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Accord.

Vln.

Db.

PERUSAL

46

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Fire - fiend! Dan -ger! Dan ger! Dan ger!

Accord.

Vln.

Db.

50

51

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Li - la

She does-n't know she needs to find the god - gess

Accord.

Db.

55

Picc.

B. Cl.

Perc.1 (Cajon)

Perc.2 (Mar.)

Chulak.

Accord.

Vln. arco

Db.

ff

f

She does -n't know she needs the Enhanced Wa - ter! The fire will

PERUSAL

59

Picc.

B. Cl.

Horn in F

Perc.1 (Cajon) *mf* *ff*

Perc.2 (Mar.) *ff*

Chulak.

burn her! I have to save her I have to af-ter her!

Accord.

Vln.

Db.

63

Perc.1 *p* [Timp]

Perc.2 (Mar.) *f*

Ham.

We have to go af-ter her I know the jun-gle I know the moun-tain you can't go with

71

70

B. Cl. *mf*

Hn. *mf*

Perc.2 (Mar.) *p*

Hp. *p*

Ham. out me But how? The kee-per will ne-ver let me go

Chulak.

Vln. *arco* *p* 3 3

Db. *mf*

79

87

B. Cl. *p* 3 3

Perc.2 *p*

Hp. *p*

Ham.

Chulak. He won't know if we don't tell him Here's what we have to do: I'll get him

Db.

88

B. Cl. *f* 5 5

Perc.1 (Timp) *p* *mp*

Perc.2

Hp.

Chulak. *f*

ta - lking while you tip - toe a way We'll _____ play a trick on him, he's the world's grea test

95 $\text{♩} = 66$ The Keeper comes

Picc.

B. Cl. *p* 3

Hn. *f* orchestral whip

Perc.1 *p* Ti

Perc.1. (Toy piano) *p* 3

Perc.2 (Mar.) *p*

Chulak. *p* 3 (*) use same tone as in b.90

fool! I'd be a fool to play a

Keeper. *f subito* What did you just say? _____

Accord. *p*

Vln. *f* arco

Db. *f* arco III pizz *p*

105

101

Picc. *3* *6*

Perc. 1 *f* *Temp*

Perc. 1. (Toy piano) *3*

Chulak. *3*
trick on you The world's grea - test E-le phant Kee per

Keeper. *f* *3*
That's ve - ry true but I'm not the

Accord. *p* *p*

Vln. *pizz* *p* *f* *3*

Db. *p* *f* *3* *arco*



PERUSAHAAN

107 (Toy piano)

Perc. 1. *p*

Perc. 2. (Mar.) *p*

Hp. *p*

Chulak. *p*
Who ___ was the best e - ver?

Keeper. *f*
best ___ e ver My

Vln. *pizz* *p*

Db. *pizz* *p*

114 *rubato colla voce*

Picc. *p*

B. Cl. *f rubato colla voce*

Hn. *f rubato colla voce*

Perc.1 [Timp] *f* 3 l.v.

Perc.1 [caxixi] *mp*

Perc.2 (Mar.) *p*

Chulak. *8* He sounds great...

Keeper. *rubato colla voce pompously* *f* *5* great - grand He was ve-ry great And

Accord. *f rubato colla voce*

Vln. *pizz II+III* *p* *arco* *f* *3*

Db. *f* *5* *pizz* *p* *arco* *f* *3*

123 CHULAK signals to HAMLET to start creeping away

121

Picc. *p*

B. Cl. *p*

Perc. 1 *f* Timp l.v.

Perc. 1 Toy piano *p*

Hp.

Chulak and... who was his son?

Keeper. all he knew he... to his... Now that was my

Accord.

Vln. *p*

Db. *p* *f*

126 *rubato colla voce*

B. Cl. *f rubato colla voce*

Hn. *f rubato colla voce*

Perc. 1 *f* [Timp] l.v.

Perc. 2 (Mar.) *p*

Chulak. *p*
rubato colla voce pompously
 He does-n't sound so great He sounds more grand

Keeper. Grand - fa ther

Accord. *f rubato colla voce*

Vln. *rubato colla voce*

Db. *p*

132

B. Cl.

Perc. 2 (Mar.) *f*

Keeper. *p*
 Oh yes he was grand ra - ther than great But all he knew he passed tohis

Accord.

Vln. *f* arco 3

Db. *f* arco 3

139

HAMLET makes
a loud BANG

137

B. Cl. *ff subito* *mf*

Hn. *ff subito*

Perc.1 (Timp.) *f* *ff subito*

Perc.2 (Mar.) *p*

Hp. *p*

Chulak *trying to cover over the noise of the bang*
And_ who was his son?

Keeper. son

Accord. *p* *ff subito* *p*

Vln. *pizz* *mf* *arco* *p*

Db. *pizz* *p* *arco* *ff subito* *p*

145

B. Cl. *(Mar.)*

Perc. 2 *p*

Hp.

Chulak. *p* *sadly* *3* He does - n't sound grand

Keeper. Well_ now_ that was my fa - ther

Accord.

Vln. *mf* *pizz*

Db. *p*

150

B. Cl. *pp* *molto:*

Hn. *pp* *molto*

Perc. 2

Chulak. *3* He does - n't sound great.

Keeper. *ff* *suddenly bursting with long-repressed anger* *3* No, that was my fa - ther, he was a fool_ He knew no-thing of e-le-phant kee - ping

Accord.

Vln.

Db. *arco* *f* *3* (fake-gliss)

B. Cl. *ff* *pp* *ff* *pp* *ff* *pp*

Hn. *ff* *pp* *ff* *pp* *ff*

Perc.2 (Mar.) *mp* *f*

Chulak. *f*

Accord.

Vln. *f* arco *pizz*

Db. *f*

And all he knew he passed to his son You! The Great Kee per of our age.

159 (fake-gliss)

B. Cl. *ff* *pp* *ff* *pp*

Hn. *ff* *ff*

Perc.2 (Mar.) *mp* *f*

Chulak. *f*

Keeper. *f*

Accord. *f*

Vln. *f* arco *pizz*

Db. *f*

I bet you could find e-le-phants with your eyes shut.

With my eyes shut? In - deed I can!

$\text{♩} = 100$

166 The KEEPER shuts his eyes.
CHULAK flees. LALCHAND emerges

162

Picc. *f*

To Cl.

B. Cl. *ff*

Hn. *ff*

Perc. 1. Toy piano *f*

Perc. 2. (Mar.) *mf*

Hp. *mf*

Chulak. *f*
8 Prove it then!

Lal. *f* in a state of anxiety
Excuse me, ex - cuse me. I'm

Keeper. *f*
Con - si der it done

Accord.

Vln.

Db. *mf* *pizz* *p*

3

174

170

Perc.1 *Timp* l.v. *f*

Perc.2 (Mar.) *f*

Hp. *f*

Lal. loo-king for Chu-lak What e-le-phant?

Keeper. *f rudely* Not now, I'm guar-ding the e-le-phant *f* What?

Db. arco *f* pizz

175

B. Cl. Clarinet in Bb *p*

Hn. *p*

Perc.2 (Mar.)

Hp.

Keeper. What? Have I been fooled? Have I been fooled?

Db.

Perusal

181 **182**

Cl. *f*

Hn. *f*

Perc. 1 *f* small caxixi

Perc. 2 (Mar.) *f*

Hp. *f*

Lal. *f*

Keeper. *f* Which fool?
by_ this fool? No_ f... e... hant! What will I... do I tell_

Vln. *f* pizz

Db. *f*

Perusal

190

Picc. *f*

Perc.1 (Caxixi.)

Perc.2 (Mar.)

Lal.

Keeper. Chu - lak — good for him He must have gone in search of Li-la my

— the king

Accord. *f*

Vln. *ff* (play the F ord. then pull off to play the E as a left hand pizz) (allow time for grace note to appear before orchestral chord)

Db.

197

Perc.2 (Mar.)

Lal.

Keeper. daughter I do
So you know this boy do — you? And you're glad he's gone

Accord.

Db.

205

203 **Timpani**

Perc.1 *f*

Perc.1 **small caxixi** *f*

Perc.2 (Mar.)

Lal.

Keeper. *f* I am
are you? Then I'm ar - res - ting you for

Accord.

Db.

208

Picc. *f*

Cl. *f*

Perc.1 (Timp.)

Perc.1 (Caxixi.)

Perc.2 (Mar.)

Keeper. E - le - phant Theft! No, E - le - phant Trea - son!

Accord. *f*

Db.

212

Picc.

Cl.

Perc.1 (Timp.)

(Caxixi.)

Perc.1

Perc.2 (Mar.)

Keeper.

Accord.

Db.

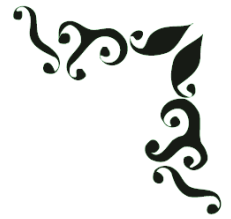
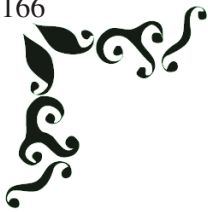
And for ma-king me look a fool!_____ to _____ with out- chand!

p *ff*

f

ff

Perusai



Scene 5 The Jungle

1 ♩=100

Piccolo
pp

Clarinet in Bb
pp

Horn in F
pp

Perc 1
Glock
p

Perc 2
Vibraphone
hard yarn mallets
Pedal on, motor off
p

Harp
mf
f

Double Bass
pizz
p

17 20

Perc. *pp* 3

Cl. *pp* 3

Hn. *pp* breath imperceptibly ad lib.

Perc.1 (Tamb.)

Perc.2 (Vibr.) *p* (colouring harp and bass)

Hp.

Parrot.

Accord.

Vln.

Db. (pizz)

24

Picc.

Cl.

Hn.

Perc.1

opera gong (with upwards gliss sound)
drumstick

B.Dr. 8" splash cym

Perc.2

(Vibr.)

mf

Hp.

f ff

Tiger

(Tiger Roar should be through megaphone, probably by the conductor)

ROOOOOAAAAAAAAAAR ROOOOOAAAAAAAAAAR

Accord.

p

f

Db.

arco

f

29

27

Picc.

Cl. To B.cl

Hn.

Perc. 1 (Gong.) (Floor Tom) To Glock.

Perc. 2 (Vibr.) f

Perc. 2 (Vibr.) 1.v. f

Hp. 8va

Accord. dim.

Db. dim.

30

Hn.

Perc. 2 soft mallets (Vibr.) p 6

Hp. f 6

Accord. 3

Db. 3

34

Picc. *pp* like a cricket

Hn.

Perc 1. Glock. *p* 6 1.v. 6 7

Perc 2. (Vibr.) 1.v. 6 6

Hp. damp

Accord. *pp* *mf*

Vln. *pp* can be harmonic if preferred

Db.

unstable tremolo, constantly shifting in volume, like the sound of a fly coming and going colouring the accordion note rather than dominating it

50

Picc. Flute *p* *f*

Cl. Bass Clarinet in B \flat *ppp* *p*

Hn.

Perc. 1 2 woodblocks *p* *f*

Perc. 2 (Vibr.) 3

Hp. *p* *ff*

Lila as ocean Jun - gle, jun - gle, jun - gle,

Accord. (15)

Vln.

Db.

55 **56** To Piccolo

Fl.

B. Cl.

Hn.

Perc. 1 (Woodblock.)

Perc. 2. (Vibr.)

Hp.

Lila
help me on my jour - ney

Accord.

Vln.

Db.

pp

p *molto*

stopped

p *other-worldly*

natural harmonic gliss II

65

B. Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

2x 8" splash cyms

drum sticks

mf

(Vibr.)

as light Jun - - gle_ jun - gle_ jun - gle_ help

(15)

f > p < f > p

70

B. Cl.

Hn.

Perc.1

Glock.

Hp.

Lila

me

Accord.

Db.

Perusal

72

B. Cl.

Hn.

Perc. 1

Perc. 2. (Vibr.)

Hp.

Lila

find my way The Life

Accord.

Vln.

Db.

Sheet of paper
crumple un-crumple crumple un-crumple

p 3 like a cricket

77

Picc. *p* *f*

B. Cl.

Hn.

(paper) sim.

Perc. I right hand - tap quickly with fingernails on fingerboard, like an insects scurrying legs

Hp. *p*

Lila I knew was long a But

Accord. (15)

Vln. (8)

Db.

80

B. Cl. 86 *p*

Hn. *p*

Hp. *p*

Lila long a - go was yes - ter - day O Jun - gle help me find to - mo - row jun - gle

Accord. (15)

Db.

92

87

Picc. *p* *To Fl.*

B. Cl.

Hn. *molto fpp*

Perc 2. (Vibr.)

Hp. *3*

Lila help me through to - day Par-rot par-rot where is the moun-tain?

Accord. *(15)*

Db.

$\text{♩} = 120$
Più mosso

94

93

Hn.

Perc 1. *6* *6* *l.v.*

Perc 2. (Vibr.) *p* *6* *l.v.*

Hp. *ff* *f* *mf* *l.v.*

Monkey

Parrot. *f* *3* *3* *3* *3* *3* *3*

OOOOA AAA
EEEEEEE

Where is the moun-tain? Where is the moun-tain?Where is the moun-tain?

99

B. Cl. *p* *pp*

Hn.

Perc 1. (Glock.) *mf*

Perc 2. (Vibr.) *mf*

Hp. *ff* *f*

Lila
Mon-key, I'm scared! Don't laugh at me Snake

Monkey
OOOOA AAAEEEEEEEE

snake (Bar)
SSSSSSSSSSSSSSSSSS

Accord. *p*

Vln. *p* ord.

Db. *p*

102

B. Cl.

Hn.

Perc. 1

Perc. 2 (Vibr.)

Hp.

Lila

snake (Bar)

Accord.

Vln.

Db.

Small egg shaker

pp

pp

p sfz sfz p sfz sfz

pp

pp

is my jour-ney hope less?

Hope lesssssss? Yesssss

pp

pp < f pp pp < f pp

pp

110

Flute

Fl.

Perc. 2 (Vibr.) soft mallets

Hp.

mf solo

p

f

Lila stumbles into a river, struggles out again

116

Fl. *mf*

Perc 2. (Vibr.)

Hp. *ff* *f*
(use enharmonics and harmonics sim. as bars 110 - 115)

Lila *mp*
Now what? I ne - ver learned to win

==

Perusal

121

Fl. *f* *ff* *f*

Perc 2. (Vibr.)

Hp. *f* *ff* *f*

Lila *f*
Now what?

125

Fl. *mf*

Perc 2. (Vibr.)

Hp. *ff*

Lila

Those men have a boat

128

Fl. (Vibr.)

Perc 2.

Hp. *f* *ff*

Lila

I'll talk to them

PERUSAI

131

A boat appears, crewed by RUBBISH PIRATES, led by RAMBASHI

Fl. *mf* *ff* *mf*

Clarinet in Bb *mf*

Hn. *f*

Perc. 1 Ride cym. *f* Pedal bass drum

Perc. 2 (Vibr.)

Hp. *f*

Ramb. *f* *f*
Row, Row, Row, row fer-ry-men Row, We'll

Accord. *ff*

Vln. *ff* 8va- l.h.pizz arco 8va-
arco spicc. (arco)

Db. pizz *f*

136

Fl.

Cl.

Hn.

(Ride Cym+B.Dr.)

Perc.1

(Vibr.)

Perc.2

Hp.

Ramb.

fer-ry too... an... e'll fer-ry a fer-ry you fro! O This is the life.

Accord.

Vln.

Db.

ff

mf

f

(8)

l.h.pizz+

arco

spicc. (arco)

(arco)

(arco)

8va

arco

ff

141

Fl.

Cl.

Hn.

Perc.1 (Ride Cym+B.Dr.)

Perc.2 (Vibr.)

Hp.

Ramb.

me. O there's no - thing else_ I'd_

Accord.

Vln. l.h.pizz+ arco spicc. (arco) (arco) *ff* arco *8va*

Db.

149

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

Ramb.
ff
Life is a fer - ry for - e - ver Life is a ri-ver and the ri-ver runs free

Accord.

Vln.
(8)

Db.

153

Fl. *mf* *ff* *mf*

Cl.

Hn. (Ride Cym+B.Dr.)

Perc.1 (Vibr.)

Perc.2

Hp. *f*

pirate 1. (CT) O a fer-ry man's life for me O

pirate 2. (Ten) O fer-ry man's a life for me O

Pirate 3. (Bar) O a fer-ry man's life for me O there's

Ramb. O a fer-ry man's life for me O there's

Accord.

Vln. arco l.h.pizz (arco) arco l.h.pizz (arco) l.h.pizz (arco)

Db. pizz

162 To Picc.

Fl.

Cl.

Hn.
(Ride Cym+B.Dr.)

Perc.1
(Vibr.)

Perc.2

Hp.

pirate 1.
(CT)
a fer-ry man's life for me life life is a ri - ver

pirate 2.
(Ten)
a fer-ry man's life for s a ri - ver life is a ri - ver

Pirate 3.
(Bar)
life for is a - ver life is a ri - ver life is a ri-ver and the

Ramb.
life for me n a fer - ry for e - ver life is a ri ver on a fer - ry for e - ver life is a ri-ver and the

Accord.

Vln.
(l.h.pizz) (arco) *ff* *8va*

Db.

they notice Lila

they notice Lila

they notice Lila

they notice Lila

171

167

pirate 1. (CT)
life is a ri-ver and the ri-ver runs free

pirate 2. (Ten)
life is a ri-ver and the ri-ver runs free

Pirate 3. (Bar)
ri-ver runs free

Ramb.
ri-ver runs free Ram - ba - shi's ri ver ta xi at your

Accord.

Vln.
pizz

Db.

==

PERUSAL

173

Ramb.
ser vice Good ti-ming eh? You want to cross the ri-ver! We want your

Accord.

Db.
pizz

178

Perc 1. *p* 3 3 3 l.v.

Hp. *f* 3 3 3 8^{va}

Lila What did he just

pirate 1. (CT) Shh

Pirate 3. (Bar) our mo-ney or your life!

Ramb. mo-

Accord. *mf*

Vln. *mf* pizz

Db. arco *mf*

184 LILA uncertainly hands over some money and climbs aboard.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts at measure 182 with a *mf* dynamic. The melody is characterized by eighth-note patterns.
- Cl.** (Clarinet): Also starts at measure 182 with a *mf* dynamic, playing a rhythmic accompaniment of eighth notes.
- Hn.** (Horn): Starts at measure 182 with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Perc. 2.** (Percussion 2): Starts at measure 182 with a *p* dynamic, playing a rhythmic accompaniment of eighth notes with a vibrato effect.
- Hp.** (Harpsichord): Starts at measure 182 with a *p* dynamic, playing a rhythmic accompaniment of eighth notes.
- Lila** (Vocal): Starts at measure 182 with the lyrics "say?".
- Ramb.** (Rhythm Machine): Starts at measure 182 with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Accord.** (Accordion): Starts at measure 182 with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Vln.** (Violin): Starts at measure 182 with a *f* dynamic, playing a melodic line with a triplet and an *arco* marking.
- Db.** (Double Bass): Starts at measure 182 with a *pizz* marking, playing a rhythmic accompaniment of eighth notes.

The score includes various musical notations such as dynamics (*mf*, *f*, *p*), articulation (*arco*, *pizz*), and performance instructions like *Vibr.* and *8va*. The tempo and meter are indicated by the time signature $\frac{3}{4}$.

188 RAMBASHI pushes the boat off and almost falls in.

Fl.

Cl. *p* *tranquillo*

Perc. 2. (Vibr.)

Hp. *f*

pirate 1. (CT) She does-n't know we're pi-rates!

pirate 2. (Ten) But we're real - ly pi-rates aren't we! Why

Ramb. *sweetly* safe, safe hands with me!

Db.

Perusal

Cl. 194

Perc. 2. (Vibr.)

Hp.

pirate 1. (CT) 'Cos it's a se-cret that we're pi-rates!

pirate 2. (Ten) can't we say we're pi-rates?

Ramb. (Will you two shut up? You're gi-ving the_ game a-way!)

203 **rall.**

199

Cl.

Perc 2. (Vibr.)

Hp.

Lila



The boat slows to a halt (♩=44)

204

Cl.

Perc 2. (Vibr.)

Hp.

Lila

Perusal

209

215

Fl.

Cl. To B. Cl.

Hn. *mf* *ff* *cuivré stopped*

Perc. I *p* *mp* *Timpani*

Lila What? Why?

Ramb. You'll reach the other side We're

Accord. *f* *mp*

Vln. *f* *p* *f*

Db. *f* *pizz*

220

216

Picc.

B. Cl.

Hn.

(Timp.)

Perc. I

Lila

Ramb.

pi-rates that's why! The fier-cest, cruel-est, mean-est hor-ri-blest pi-rates

Accord.

Vln.

Db.

p

mp

p

f

f

ff

f

arco

f

221

Picc. *f*

B. Cl.

Hn. *ff*
cuivré
open

Perc. 1 (Timp.)

Lila

Ramb. on the ... sole the stin- king ri - ver And we'll cut your throat and

Accord. *f solo*

Vln. *ff* \rightarrow *p*
pizz

Db.

226

Picc. Musical notation for Piccolo in 3/4 time, starting with a rest and then playing eighth notes.

B. Cl. Musical notation for Bass Clarinet in 3/4 time, playing eighth notes.

Hn. Musical notation for Horn in 3/4 time, playing eighth notes with a *mf* dynamic and a *stopped* marking. Includes a slur over the first four measures.

Perc. 1 (Timp.) Musical notation for Percussion 1 (Tympani) in 3/4 time, playing a steady eighth-note pattern.

Lila Musical notation for Lila in 3/4 time, mostly resting with a final note in the fourth measure.

Ramb. Musical notation for Rambaldi in 3/4 time, playing eighth notes with lyrics: "slit your veins and drink your blood if you don't give us all your money!".

Accord. Musical notation for Accordion in 3/4 time, playing a complex rhythmic pattern with triplets in the right hand and chords in the left hand.

Vln. Musical notation for Violin in 3/4 time, playing eighth notes with a *mf* dynamic.

Db. Musical notation for Double Bass in 3/4 time, playing a steady eighth-note pattern.

Perusal

232

231

Picc.

B. Cl.

Hn.

Perc. 1 (Timp.)

Lila
gave you all my mo-ney

pirate 1. (CT)
Our worst

pirate 2. (Ten)
(aside)
Our... what ex-act-ly is our worst?

Ramb.
Then we'll be forced to do ourworst

Accord.

Vln.
f *mp*

Db.

238

237

Picc. *ff*

B. Cl.

Hn. *f*

Perc. I (Timp.)

Ramb.

Well now we have your mo-ney we'll... we'll... we'll... we'll... throw it in the ri - ver!

Accord.

Vln. *f* l.h.pizz + arco

Db.

245

244

B. Cl. *p*

Perc 1. *p* l.v. 6 6

Perc 2. *p* Vibr. *p*

Hp. *f* *f*

Accord. *p*

He throws the money in the river the other side
pirates look on in dismay They row the boat to the other side

rall.

$\text{♩} = 66$

252

250 They reach the other shore

B. Cl. $\text{♩} = 66$

Hn. *p*

Perc. 1 12" opera gong Ride Cym *f*

Perc. 2 (Vibr.)

Hp.

Ramb.

Accord. Shall we make a walk the ... lads?

menacing

Vln. *arco* *mf* *menacing* *l.h.pizz* *ff*

Db. *arco* *mf* *menacing*

PERUSAL

254 A tiger appears in the undergrowth
Rambashi doesn't notice it

To Cl.

254

B. Cl. *p*

Hn.

Perc. I (Gong+cym.)

Ramb. Look at the ter-ror in their eyes! E ven my own men are scared of me!

Accord.

Vln. arco

Db.

Perusal

♩=120

He notices the tiger and jumps in the water

257

B. Cl.

Hn.

Perc.1

Perc.1

Perc.2

Hp.

pirate 1. (CT)

pirate 2. (Ten)

Tiger

Pirate 3. (Bar)

Ramb.

Accord.

Vln.

Db.

p

ff Floor Tom

Glock.

12" opera gong.

2x 8" splashes

Ti - ger! Ti - ger!

Ti - ger! Ti - ger!

(*) through a megaphone
ROOOOAAARRRRR

(*) conductor or other available person

Ti - ger - ger!

They think I'm a ti-ger!

ff l.h. pizz

263

Tiger Dance

262

B. Cl. Clarinet in B \flat

Hn.

Perc. 1

opera gong *ff*

8" Splash *ff*

Pedal Bass Dr | Hi hat (feet) let ring if poss.

Perc 2 (Glock.)

Hp.

Tiger

Accord.

Vln.

Db. *f*

ff

f

267 *f* **271**

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1
(Gong+cym)
(B. Dr+hi hat)

Perc. 2
Vibraphone *f* *ff*

Hp. *ff*

Tiger (*) through a megaphone
ROOOOAAARRRRR

Accord.

Vln. *f* *ff*

Db. *f*

273

Picc.

Cl.

Hn.

(Gong+cym)

Perc.1 (B.Dr+hi hat)

Perc.2 (Vibr.)

Hp.

Tiger ROOOOAAARRRRR

Ramb. *ff* Do— some-thing! *ff* Do—

Accord.

Vln.

Db.

LILA finds a firework in her pocket and prepares to shoot it at the TIGER

279

Picc. *subito p* *subito f*

Cl. *ff* *subito p* *ff*

Hn. *ff* *subito p* *f*

Perc. 1 (Gong+cym) (B.Dr+hi hat) *subito p* *f*

Perc. 2 (Vibr.) *subito p* *f*

Hp. *subito p* *f*

Lila Fly a - way pow - der

Tiger ROOOOAAARRRRR

Ramb. — some - thing!

Accord. *f* *subito p* *f*

Vln. *ff* *subito p* *f*

Db. *subito p* *f*

286

Picc. *subito p* *f*

Cl. *subito p* *ff* 3 3

Hn. *subito p* *f* 3 3

Perc. 1 (Gong+cym) *subito p* *f*
(B.Dr+hi hat) *subito p* *f*

Perc. 2 (Vibr.) *p* *f*

Hp. *f*

Lila hun - der grain Strike the match and spark the flame!

Accord. *subito p* *f*

Vln. *subito p* *f*

Db. *subito p* *f*

293 The firework goes off. The tiger flees

293

Picc. *ff* 6 6

Cl. *ff* 6 6

Hn. *ff* stopped + 3 + + + 3 3

Perc. 1 8" splash cym.

Perc. 2 Timp *f*

Accord. *p*

Vln. *ff* arco 8^{va} *mf* 3

Db. *ff*

300

300

Lila *p* unconvincingly *fals* (panicking) You're not a pi-rate at all

Ramb. See men? That's what I would have done Men? Men?

Accord. *mf*

Db. *p*

$\text{♩} = 60$

316

311

Cl. *pp*

Hn. *pp*

Perc I. *p* Glock.

Hp. *p*

Ramb. *p*

Accord. *pp*

Vln. *pp*

Db. *pp* arco

No I'm not a pi-rate at all I'm just hun-gry! so hun-gry! hun gry for a meal

326

321

Cl.

Hn.

Perc. 1. (Glock.)

Perc. 2. Vibr.. 3

Hp. mp mp

Lila You threw it in the riv-er

Ramb. Have any mo-ney? Did I? Oh I

Accord. pp

Vln. pp

Db. arco pp

328

Cl.

Hn.

Perc 1. (Glock.)

Perc 2. (Vibr.)

Hp.

Ramb.

need a new car. reer in hun - gry so what. do I want? A slap up meal

Accord.

Vln.

Db.

Subito Più mosso

♩=92

340

336

Cl.

Hn.

Perc 1. (Glock.)

Perc 2. (Vibr.)

Hp.

Ramb. *suddenly cheery*

... restaurant "Rambashi's Jungle Grill" Oh! the life of a Chef for me!

Accord.

Vln.

Db.

A tempo

♩=66

344

RAMBASHI runs off, delighted by his new venture,
as LILA struggles on towards Mt Merapi

Picc. *pp*

Cl.

Hn. *pp*

Hp. *f* *mf* 15^{ma} 8^{va}

Lila *da lontano*
Mount Me - ra -

Ramb. *he notices the girl thoughtfully*
Life_ is ... and the girl goes free

Accord. *pp* 8^{va}

Vln.

Db.

352

Hn.

(Glock.)

Perc 1. *p* 3 *p* 3

Perc 2. (Vibr.) *mp* *p*

Hp. *mp* 3 *f* *mf* *mp* 3 *mf* *mp* *15^{ma}* *8^{va}* *15^{ma}* *8^{va}*

Lila

Mount Me - ra

Accord.



358 *Alza rall.* **Attacca**

Hn.

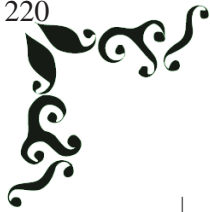
(Glock.)

Perc 1. 3

Perc 2. (Vibr.)

Hp. *p* 3 *mf* 6 6

Accord.



Scene 6

$\text{♩} = 120$ A LAKE appears, with a shimmering patch of light upon it.
We hear VILLAGERS in the distance

Musical score for Scene 6, featuring the following parts:

- Perc 2:** Marimba, rubber mallets. *p*
- Villager 1 (Sop):** off-stage. *p*. Lyrics: O God - dess
- Chulak:** as Villager 2. *p*. Lyrics: O God - dess
- Villager 3 (Bar):** *p*. Lyrics: O God - dess
- Villager 4 (Bass-Bar):** off-stage. *p*. Lyrics: O God - dess
- Accordion:** *pp* (pianissimo) in the right hand; *p* in the left hand.
- Violin:** arco. *p*
- Double Bass:** pizz (pizzicato). *p*

The score is in 4/4 time and includes a large diagonal watermark reading "Perusal".

13

Bass Clarinet
in B \flat

8

Cl.

Hn.

Perc. 1

Perc. 2. (Mar.)

Vill. 1 (s)

Chulak.

Vill. 3 (Bar.)

Vill. 4 (B-B)

Accord.

Vln.

Db.

mf

mf

mf

mf

O Goddess The moon is

O Goddess The moon is

O Goddess The moon is

O Goddess The moon is

mf

f

poco vib.
viol-like

14 CHULAK leads HAMLET on. They look around nervously, hearing the singing

B. Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
full, the skies are clear oh god - dess god - dess

Chulak.
full, the skies are clear oh god - dess god - dess

Vill 3 (Bar.)
full, the skies clear oh god - dess god - dess

Vill 4 (B-B)
full, the skies are clear oh god - dess god - dess

Accord.

Vln.

Db.

31

B. Cl.

Hn. *quasi-elefante*
f *mf*

Perc.1 (Timp.)

Perc.2 (Mar.)

Vill.1 (s)
us once more Ap - pear!

Ham. *quasi-elefante*
chan - ted wa - ter O Li - - - - la

Chulak.
us once more Ap - pear!

Vill.3 (Bar.)
us once more Ap - pear!

Vill.4 (B-B)
us once Ap - pear!

Accord.

Vln.

Db.

35 To Cl.

B. Cl. *mf*

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
— Ap - pear Ap - pear!

Ham.
Where's the Em - erald lake?

Chulak
Ap - pear! pear!

Vill 3 (Bar.)
— Ap - pear Ap - pear!

Vill 4 (B-B)
— pear Ap - pear!

Accord.

Vln.

Db.

41 A waiter runs in with beautifully set up table for CHULAK and HAMLET

41 (Low Tom) damp with hand

Perc.1 *p*

Hp. *f solo*

Chulak. Ham-let

Vln. pizz

Db. *mf*

46 (Low Tom)

Perc.1

Hp.

Chulak. we need strength for the climb we're tired and hun - gry — ...so just in time! We can

Vln.

Db.

51 (Low Tom)

Perc.1

Hp.

Chulak. rest our legs. and gorge our fill at Chef Ram - ba - - shi's Jun gle

Vln.

Db.

57

Perc.1 (Low Tom) *mp* open

Perc.2 (Mar.) *mp* *cresc.*

Hp. *mp* *cresc.*

Chulak. Grill Fun-ny,

Vln.

Db.

==

PERUSAL

RAMBASHI runs in as a chef and drapes them with garlands

Perc.1 (Low Tom) *mf*

Perc.2 (Mar.) *mf*

Hp. *mf*

Chulak. I've an Un - cle called Ram- ba - shi

Ramb. and I _____ have a ne phew called Chu -

=
65

64

Picc. *ff*

B. Cl. Clarinet in B \flat *ff*

Hn. *ff*

Perc. 1 (Low Tom) *f* pedal B. drum 8" splash

Perc. 2 (Mar.) *ff*

Hp. *f*

Ramb. *gliss.* lak

Vln. *f* *sfz* *ff* gliss on natural harmonics *sfz* *ffz*

Db.

(*) ossia if Vln. needs conserving

69

Picc.

Cl.

Hn.

Perc. 1

Perc. 2 (Mar.)

Hp.

Vln.

73

73

Perc. 1 High Saucepan *mf*

Perc. 1 Pedal Bass Drum *f*

Perc. 2 (Mar.) (Mar.) *f*

Hp. *f*

Ramb.

Accord. *f*

Vln. *arco spicc*, *(arco)*, *(l.h. pizz)*, *(arco)*

Sit down! Sit down! Sit down! Have a meal Have a meal! E - very thing is free at Chef Ram - ba - shi's

76

Picc. *p*

(Saucepan)

Perc. 1

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2.

Hp.

Chulak.

Ramb. I thought you were a pi - rate

Jun - gle Grill I got

Accord.

Vln. (l.h. pizz) (arco) arco ord. *mf* pizz

Db.

79

Picc. *f*

Cl.

Hn.

Ramb. out that's a young man's game Oh this is the life for me There's

Accord.

Vln.

Db.

82

Picc.

Cl.

Ramb.

no - thing else I'd ra - ther be I rec-co-mend the trout

Accord.

Vln.

Db.

ff

f

pizz arco

arco

3

3

3

Perusai

84

Picc. *sf* *ff*

Cl. *sf* *ff*

Hn. *sf* *ff*

Perc.1 *f* (Timp)

Perc 1 (High saucepan)

Perc.1 (Pedal Bass Drum)

Perc 2

Hp.

Ramb. Saf - fron_ rice

Accord.

Vln. pizz arco pizz arco

89 *f* *f*

Picc.

Cl.

Hn.

Perc 1 (Saucepan)

Perc.1 (B.Dr.) Floor Tom *mf*

Perc 2. (Mar.)

Hp.

Chulak. *f* 5

Ramb. Jas - mine wine

Accord.

Vln.

But if eve - ry thing's free Un - cle

94

Picc. *sf*

Cl. *ff*

Hn. *ff*

Perc. 1 (Timp) *f*

Perc. 1 (Saucepan) *f*

Perc. 1 (Tom.) Pedal Drum

Perc. 2 (Mar.)

Hp.

Chulak. *8*
how will you a pro - fit?

Ramb. De - tails, de-tails Chu - lak, de - tails!

Accord.

Vln. *ff* pizz arco

100

99

Picc. *sf* *sf* *sf* *sf*

Cl. *sf* *sf* *sf* *sf*

Hn. *sf* *sf* *sf* *sf*

(Timp)

Perc.1

Perc 1 (Saucepan)

Perc.1 (B.Dr.)

Perc 2 (Mar.)

Hp.

Chulak.

Ramb.

It's a bu - sy_ bu - sy_ night to night. The sky_ is_ clear, the_ full moon's out The

Accord.

Vln. pizz arco

102

Picc. *sf*

Cl. *sf*

Hn. *sf* (Timp) *sf* *sf* *sf* *sf* *sf*

Perc.1

Perc 1 (Saucepan)

Perc.1 (B.Dr.)

Perc 2. (Mar.)

Hp.

Chulak. *5*
might just the

Ramb. *ff*
Em - erald Lake is bright as you can see Oh this is the life for me and

Accord. *ff*

Vln. *f*

105

Picc. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cl. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Hn. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

(Timp)

Perc. 1

Perc 1 (Saucepan)

Perc. 1 (B.Dr.)

Perc 2. (Mar.)

Hp.

Chulak.

Ramb. *3* *3* *3*

from the En chan - ted Wa - ter the god - dess will ap - pear O life is a din - ner

Accord.

Vln.

110 RAMBASHI exits

109

Picc. *sf sf ff*

Cl. *sf sf ff*

Hn. *sf sf ff*

Perc. 1 (Saucepan)

Perc. 1 (B.Dr.) *f* 8" splash Floor Tom pedal B.drum

Perc. 2 (Mar.) *ff ff*

Hp.

Chulak.

Ramb. *3* (he exits) and the bill's on me

Accord.

Vln. *ff*

114

114 Floor Tom

Perc.1 *p*

Perc.2 (Mar.) *p*

Chulak.

What did he just say? Some-thing's bo-the-ring me He rec-co - mends the

119

Cl. *mf*

Perc.1 (Tom.)

Perc.2 (Mar.)

Hp. *mf*

Chulak.

trout with saf - fron rice and - mine wine

Vln. *mf*

124

The beam of light on the lake intensifies. The procession of villages enters

124 (Tom.)

Perc.1

Hp. *p*

Vill 1 (s) *p*

Chulak.

Then he said some-thing like This is the Em-erald Lake and the full moon's out and a

Vill 3 (Bar.) *p*

Vill 4 (B-B) *p*

Vln. *pizz*

Db. *mf*

128 (Tom.)

Perc. 1

Perc. 2. *Marimba* *p*

Hp.

Vill 1 (s)
god - dess _____ hear _____ us O _____

Chulak.
god-dess will ap-pear O Li-la!

Vill 3 (Bar.)
god - dess _____ hear _____ us O _____

Vill.4 (B-B)
god - dess _____ hear _____ us O _____

Accord.

Vln.

Db.

PERUSAJ

134 (Mar.)

Perc 2.

Vill 1 (s)
god - - dess

Chulak.
The En-chan - ted Wa - ter

Vill 3 (Bar.)
god - - dess

Vill.4 (B-B)
god - - dess

Accord.

Vln.

Db.



137 (Mar.)

Perc 2.

Vill 1 (s)
O hear us O

(Chulak gets right up to the ceremony and becomes 'part of the crowd')

Chulak.
O

Vill 3 (Bar.)
O hear us O

Vill.4 (B-B)
O hear us O

Accord.

Vln.

Db.

Più mosso

141 $\text{♩} = 148$

VILLAGERS begin a ritual of enchantment to call the goddess which builds in intensity to a climax

141 (Mar.)

Perc 2.

p (this line can be played on harp but is preferred on marimba if possible)

Hp.

p (play harp r.h. only if marimba left hand is omitted)

mp

Vill 1 (s)

god - dess the moon is full the

Chulak.

god - dess the moon is full the

Vill 3 (Bar.)

god - dess the moon is full the

Vill 4 (B-B)

god - dess the moon is full the

Accord.

p

Db.

(pizz) (don't pluck the note after the grace notes)

mp

149

148

Picc. *mp*

(Mar.)

Perc 2.

Hp. *f*

Vill 1 (s) *poco a poco cresc.*
sky is clear Ap - pear! Ap - pear to

Chulak. *poco a poco cresc.*
sky is clear Ap - pear! Ap - pear to

Vill 3 (Bar.) *poco a poco cresc.*
sky is clear Ap - pear! Ap - pear to

Vill.4 (B-B) *poco a poco cresc.*
sky is clear Ap - pear! Ap - pear to

Accord.

155

Picc. *f*

Cl. *mf*

Perc. 1 *p* Glock.

Perc. 2 (Mar.)

Hp. (*) play only if marimba left-hand is omitted

Vill 1 (s) *mp*
us_ once_ more_ our days are

Chulak. *mp*
us_ once_ more_ our days are

Vill 3 (Bar.) *mp*
us_ on_ more_ our days are

Vill 4 (B-B) *mp*
us_ once_ more_ our days are

Accord. *mp*

Vln. *mf* (pizz)

Db. *mf*

160

Picc.

Cl.

Hn.

Perc. 1
(Glock.)

Perc. 2
(Mar.)

Hp.

Vill 1 (s)

Chulak.

Vill 3 (Bar.)

Vill 4 (B-B)

Accord.

Vln.

Db.

ff

f

ff

mf

f

omit if even more time needed

(*) play only if marimba left-hand is omitted

long, ap - pear! hearts are sad, ap - pear!

long, ap - pear! our hearts are sad, ap - pear!

long, ap - pear! our hearts are sad, ap - pear!

long, ap - pear! our hearts are sad, ap - pear!

mf

mf

f

f

ff

166

Picc.

Cl.

Hn.

Perc. 1 (Glock.)

Perc. 2 (Mar.) omit if more time needed To Vibr.

Hp.

Vill 1 (s) *f* *ff*

Chulak. *f* *ff*

Vill 3 (Bar.) *f* *ff*

Vill 4 (B-B) *f* *ff*

Accord.

Vln.

Db.

Oh god - dess Ap - pear!

Oh god - dess Ap - pear!

Oh god - dess Ap - pear!

Oh god - dess Ap - pear!

$\text{♩} = 100$ **Delicatissimo**

171 The goddess appears

171 **Vibraphone** pedal on, motor off

Perc.2

Hp.

Goddess.

Accord.

Vln.

Db.

p *pp* *mf* *pp* *mp* *poco vib. viol-like* *arco* *pp*

I hear _____ hear _____

PERUSAI

(Vibr.)

175

Perc.2

Hp.

Vill 1 (s)

Goddess.

Chulak.

Vill 3 (Bar.)

Vill.4 (B-B)

Accord.

Vln.

Db.

Bless our home Bless our

I

Bless our home Bless our

Bless our home Bless our

Bless our home Bless our

mf

180

Hn. *pp*

Perc.1 [Timp] *pp*

Perc.2 (Vibr.) *mp*

Hp. *f*

Vill 1 (s)
har - vest Bless our mar - riage

Goddess.
I rise I

Chulak.
har - vest Bless our mar - riage

Vill 3 (Bar.)
har vest Bless our mar - riage

Vill.4 (B-B)
har - vest Bless our mar - riage

Accord. *dolce*
mf *p* *mf* *p*

Vln.

Db. *dolce*
mf *p* *mf* *p*

184

Hn.

Perc.1 (TImp.) To glock

Perc.2 (Vibr.) 3 3 3 3 3 3 *pp*

Hp.

Vill 1 (s) Bless our child

Goddess. bless

Chulak. Bless our child

Vill 3 (Bar.) Bless our child

Vill.4 (B-B) Bless our child

Accord. *mf* *p* *mf* *p* *mf*

Vln. *mf* *p* *mf* *p*

Db. *mf* *p* *mf* *p*

195

Picc. *pp* *dolciss.*

Cl. *pp* *dolciss.*

Perc. 1 (Glock.)

Perc. 2 (Vibr.)

Hp. *f*

Vill 1 (s)
O god - dess Bless our mar - riage

Goddess.
see I

Chulak.
O god - dess Bless our mar - riage

Vill 3 (Bar.)
O god - de Bless our mar - riage

Vill 4 (B-B)
O god - de Bless our mar - riage

Accord. *mf* *dolciss.*

Vln.

Db.

199

Picc. *p*

Cl. *p*

Hn.

Perc.1 *pp*
Timp. *pp*

Perc.1 (Glock.) to Timp

Perc.2 (Vibr.)

Hp.

Vill 1 (s)

Goddess. rise Bless our child I bless

Chulak. Bless our child

Vill 3 (Bar.) Bless our child

Vill.4 (B-B) Bless our child

Accord. *p*

Vln. *p*

Db. *mf > p*

mf > p

203

Picc.

Cl.

Hn.

(Timp.)

Perc.1

(Vibr.)

Perc.2

mp

pp

Hp.

Vill 1 (s)

Bless our home

Goddess.

I bless

Chulak.

Bless our home

Vill 3 (Bar.)

Bless our home

Vill.4 (B-B)

Bless our home

Accord.

mf > p

Vln.

Db.

mf > p

208

Picc.

Cl.

Hn.

Perc.1 (Timp.)

(Vibr.)

Perc.2 (Vibr.)

Hp.

Vill 1 (s)

Bless our mar-riage O

Goddess.

Chulak.

O O

Vill 3 (Bar.)

Bless mar-riage O

Vill 4 (B-B)

Bless our mar-riage O

Accord.

mf > p

pp

Vln.

mf > p

Db.

mf > p

Meno mosso

216 ♩=80

216 Glock. *pp*

Perc.1

Vibr. *pp* 3 3 3 3 3 3 3 3 3 3 3 3

Perc.2

Chulak. *ppp*

— Please god - dess, you don't know me but I'm Chu lak from the val - ley and my

Vln. *ppp*

==

220 (Glock.)

Perc.1

(Vibr.) *pp* *2ed.*

Perc.2

Hp.

Goddess. — I — hear —

Chulak. friend is in dire_ pe - ril and needs a fa - vour bad - ly

Vln.

PERUSAL

To Picc.

225

Fl. *pp*

Cl. *pp*

(Glock.)

Perc.1

(Vibr.)

Perc.2 *pp*

Hp.

Goddess. I see I

Chulak. Well my friend's name is Li - la

single reed

5 5 5 5 5 5 5

Accord. *pp*

Vln. *ppp*

Db. *pp*

229 (Glock.)

Perc.1 *mf* (Vibr.)

Perc.2 *mf* *pp*

Hp.

Goddess. know your mind_ be - fore you speak_ The

Vln.

Db.



233 **233** *imp*

Perc.1 *pp*

Perc.1 (Glock.) To Timp.

Perc.2 (Vibr.) *mf* *pp*

Hp. *mp*

Goddess. moon is full The sky is clear Your

Accord. *p*

Vln.

Db.

Perc.1 (Vibr.) *cresc.*

Perc.2 *mf* 3 3 3 3 3 3 3 3 3 3

Hp. *cresc.* (8)

Goddess. *cresc.*
heart is sad Your soul is pure I hear your prayer I

Accord. *cresc.* *f*

Vln. *cresc.*

Db. *cresc.*



243

The GODDESS sends a shaft of light to HULAK and he holds a vial of bright water

Perc.1 (Vibr.) *dim.*

Perc.2 *mf* 3 3 3 3 3 3

Hp. (8) *mp*

Goddess. see your friends Now all you need is in your hands

Accord.

Vln.

Db. *dim.*

249

The GODDESS vanishes beneath the water

248

Fl. *p*

Cl. *p*

Perc.1 (Timp.)

Perc.2 (Vibr.) *pp* (pedal on) *l.v.*

Hp. *sw* *l.v.*

Goddess. *morendo* (poss. off stage by now) *l.v.*
 is in your hands

Db.

==

251

Fl. *p*

Cl.

Goddess.

Chulak. In my hands? The En - chan - ted Wa - ter! Li - la, we're co - ming to

Db. *pp*

255 CHULAK and HAMLET rush off

255

Hp. *mf* 6 3 6 3 6 3 6 3

Chulak. save you! Now for Mount Me-ra-pi!

Ramb. The

Db.

259

Hp. 6 6 6 3

Chulak.

Ramb. restau-rant game? Big mis - take! You

Vln. *p* *tr* *pizz* *mf*

Db.

263

Hp. 6 6 6 6 3 6 3

Ramb. give, give, give and they take, take take!

Vln. *arco* *p* *tr* *pizz* *mf*

Db.

267

Hp. Musical notation for Harp (Hp.) featuring sixteenth-note runs with sixths and triplets.

Ramb. Musical notation for Ramboulet (Ramb.) with lyrics: "Now I'm hun - gry! Broke! In mi - se - ry!"

Vln. Musical notation for Violin (Vln.) with sustained notes.

Db. Musical notation for Double Bass (Db.) with sustained notes.

==

Perusal

271

Picc. Musical notation for Piccolo (Picc.) with lyrics: "Attacca" and dynamic marking *p* 3.

Hp. Musical notation for Harp (Hp.) with sixteenth-note runs and dynamic marking *p* 3.

Ramb. Musical notation for Ramboulet (Ramb.) with lyrics: "Some - where there must be a job for me!"

Vln. Musical notation for Violin (Vln.) with dynamic marking *p* 3 and *arco*.

Db. Musical notation for Double Bass (Db.) with sustained notes.

Scene 7

♩=80

LILA is seen at a great height, near the top of Mount Merapi

1

Picc. *pp* 3 To Fl.

Perc.1 Bowed 22" cymbal resting upside down on Timp
change pedal to create eerie wavering sound

Perc.2 [Timp.]

Hp. *ppp*

Lila *mp* 3 *mp* *p* *pp*

Accord. *p* < *p* <

Db.

Mount Me-ra - pi

12

Perc.1 Bowed 22" cymbal resting upside down on Timp c.5 seconds 19

Perc.2 (Timp.)

Hp. *mf* *p* *pp* *ppp*

Lila 3 *mf* *mp* *p* *pp* *ppp* *mf* 3 3
Will you tell me the thing I need to know (off-stage - further away than Echo 1) Mount Me-ra - pi

Echo 2 (T.) *p* falsetto, haunting

Echo 1 (B) No! (off-stage) *mp* falsetto, haunting

Echo 3 (B-B) No! *pp* falsetto, haunting (off-stage - further away than Echo 2)

No!

20

Flute

Picc. *pp*

Cl. *pp*

Perc.1 Bowed 22" cymbal resting upside down on Timp

Perc.2 (Timp.)

Hp. *mf* *p* *pp* *ppp*

Lila *mf* *mp* *p* *pp* *ppp* more urgent 3

Echo 2 (T.) The Ro yal Sul-phur, will_ I e - ver get it? O Mount Me ra pi

Echo.1 (B) *mf* For - get it!

Echo 3 (B-B) For - get it!

30

Fl. *mp* *p* *pp* *ppp* *mp* *p* *pp*

Cl.

Perc.1 *mp* *p* *pp* *ppp* *mp* *p* *pp*

Perc.2 *mp* *p* *pp* *ppp* *mp* *p* *pp*

Hp. *mf* *mp* *p* *pp* *mp* *p* *pp*

Lila I can't climb any higher my heart wantsto go home But my headsays don't turn_back

Echo 2 (T.) *mp* Go home! Turn.back!

Echo.1 (B) *mf* Go home! Turn.back!

Echo 3 (B-B) *p* Go home!

PERUSAHA

42 **42** **50**

Fl. *pp*

Cl. *p*

Perc.1 (Glock.) *ppp mp p pp ppp*

Perc.2 (Timp.)

Hp. *mf mp p pp*

Lila
And my soul says don't give up *f* cruel

Echo 2 (T.) *mp*

Echo 1 (B) *mf* Give up!

Echo 3 (B-B.) *p* Turn back! *p* Give up!

51

Fl. *pp*

Cl. *p*

Perc.2 (Timp.)

Lila
Moun tain I seek the Fire-Fiend's Grot to with all my heart and

Perusal

Fl. *pp*

Cl. *p*

Perc.1 (Glock.) *mp*

Perc.2 (Timp.) *p*

Hp.

Lila
soul The grot - to is my on - ly goal

Echo 2 (T.) *cresc.*
Hole! Hole! Hole! Hole! Hole!

Echo.1 (B.) *cresc.*
Hole! Hole! Hole! Hole! Hole! Hole!

Echo 3 (B-B.) *cresc.*
Hole! Hole! Hole! Hole!

PERUSAI

66

64

Fl.

Hn.

Perc.1

Perc.2

Hp.

Lila

Echo 2 (T.)

Echo 1 (B.)

Echo 3 (B-B.)

pp

(Glock.)

(Timp.)

Why do you keep say-ing hole? What hole? The

mf

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

mf

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

mf

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

A flame reaches out and sucks LILA into the cave.

71

Cl. *fff* *fff*

Hn. *ff* *p* *fff* flz.

Perc.1 12" opera gong 8" splash hard yarn // damp *ff*

(Glock.) *ff*

Perc.1 (Timp.) *ff*

Perc.2 *ff*

Hp.

Lila cave of the Fire-Fiend Raz - va - ni! arghhhhh!!!!

Echo 2 (T.) Hole! Hole! Hole!

Echo 1 (B) Hole! Hole! Hole!

Echo 3 (B-B) *ff* Hole! Hole! Hole!

Accord. *ff*

Vln. *ff*

Db. *ff*

David Bruce
**The Firework Maker's
Daughter**
Opera in 2 Acts

Libretto by Glyn Maxwell
Based on the story by Philip Pullman

Perusal

(Full Score in C)

Score Version: 23 June 2015

Perusal

8

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

16

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Cajon)

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

af - ter And the love you knew And the love you found And the love you bring

af - ter And the love you knew And the love you found And the love you bring

af - ter And the love you knew And the love you found And the love you bring

af - ter And the love you knew And the love you found And the love you bring

23

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

f

f

Shine all Shine all a - round! On__ nights like these when the sky ex-

Shine all Shine all a - round! On__ nights like

Shine all Shine all a - round! On__ nights like these when the

Shine all Shine all a - round! On__ nights like these when the sky ex-

Shine all Shine all a - round! On__ nights

(harp)

30

Picc.

Cl.

Hn.
(B.Dr.)

Perc.1
(Cajon)

Perc.2

S.
plodes And the night ex plodes on night's like these then_

Ct.
these when the sky ex plodes and the ex plodes O on night's like_

T.
sky ex-plodes and then night ex plodes O on night's like these_

B.
plodes and the night ex plodes O on night's like these then_

B.B.
like when the sky ex-plodes And the night ex plodes O on night's

Hp.

Accord.

Vln.

Db.

36

Picc.

Cl.

Hn.
(B.Dr.)

Perc.1
(Cajon)

Perc.2

S.
Time ex - plodes! And_ now is_ once u - pon a_ and long a - go is e - ver

Ct.
these_ then_ Time ex - plodes! And_ now is_ once u - pon a Time_ And long a -

T.
then_ Time ex - plodes! And_ now is_ once u - pon a Time_ And long a - go is

B.
Time ex - plodes! And_ now is_ once u - pon a Time_ And long a - go is e - ver

B.B.
like_ then_ Time ex - plodes! And_ now is_ once u - pon a Time_ And

Hp.

Accord.

Vln.

Db.

42

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

af - ter And the love you knew And the love you found

Ct.

go is e - ver af - ter And the love you knew And the love you found

T.

e - ver af - ter And the love you knew And the love you found

B.

af - ter And the love you knew And the love you found

B.B.

long a - g e - ver af - ter And the love you knew And the

Hp.

Accord.

Vln.

Db.

47

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

And the love you bring Shine all Shine a - round!

And the love you bring Shine all Shine all a - round!

And the love you bring Shine all Shine all a - round!

love you for And the love you bring Shine all Shine all

53

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

And the love you knew And the love you found And the

And the love you knew And the love you found And

And the love you knew And the love you found And the

a - round And the love you knew And the love you found

(clap)

58

Picc.

Cl.

Hn.

S.
love you bring Shine all Shine all a - round!

Ct.
And the love you bring Shine all Shine

T.
the love you bring Shine all Shine all

B.
love you bring Shine all Shine all a - round!

B.B.
the love you bring Shine all

Hp.

Accord.

Vln.

Db.

62

Picc.

Cl.

Hn.

S.

Ct.
all a - round!

T.
a - round!

B.
suddenly menacing

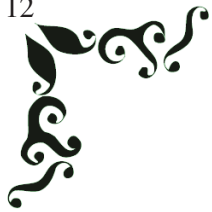
B.B.
Shine a - round!
suddenly menacing

Hp.

Accord.

Vln.

Db.



Scene 1

The grotto of the Fire Fiend

1 ♩.=60 The flames are all around LILA.

Perc 2. Timp *mf*

Accord. *ff*

Vln. *f*

Db. arco *f* \rightarrow *mp*

9

8

Picc. *f-mp* *f-mp*

Cl. *f-mp* *f-mp*

Hn. *f-mp* *f-mp*

Perc 2. (Timp.) *f-mp* *f-mp*

Hp. (slightly less prominent than violin)

Accord.

Vln. *pesante*

Db. *f mp f mp f mp f mp f mp f mp*

15

Picc. *f-mp* *f-mp*

Cl. *f-mp* *f-mp*

Hn. *f-mp* *f-mp*

Perc 2. (Timp.) *f-mp* *f-mp*

Hp.

Accord.

Vln.

Db. *sim.*

PERUSAL

The musical score is arranged in two systems. The first system covers measures 22 to 28, and the second system covers measures 29 to 34. The instruments are: Picc., Cl., Hn., Perc 2. (Timp.), Hp., Accord., Vln., and Db. The score includes dynamic markings such as *cresc.* and *sc.*. A large, diagonal watermark reading "PERUSAJAI" is overlaid across the center of the page. On the left side, there is a double bar line symbol (||) indicating a section break.

36

Picc.

Cl.

Hn.

(Timp.)

Perc 2.

Hp.

Lila

It

Accord.

Vln.

Db.

The musical score is arranged in a standard orchestral format. The Piccolo part consists of dotted quarter notes. The Clarinet and Horn parts feature a melodic line with slurs and ties. The Percussion 2 part has a steady eighth-note pattern. The Harp part provides a rhythmic accompaniment with chords and arpeggios. The Lila part is mostly silent, with a single note at the end of the measure. The Accordions play a complex, rhythmic pattern. The Violin part has a melodic line with slurs and ties. The Double Bass part has a steady eighth-note pattern.

43

Picc.

Cl.

Hn.

Perc 1. Glock 5:4 ff

Perc 2. (Timp.) f

Hp.

Lila
burns It burns!

Accord. 5:4 ff

Vln. ff

Db. ff

(omit Ab timp if not playable)

50

Picc. *dim.* *mf*

Cl. *dim.* *mf*

Hn. *mf*

Perc 1. (Glock.) *dim.*

Perc 2. (Timp.) *mf*

Hp. *dim.* *mf*

Lila It burns!

Accord. *dim.*

Vln. *dim.* *mf*

Db. *dim.* *mf*

5:4

53 55

Picc. *p*

Cl. *p*

Hn. *p* *mf*

Perc 2. (Timp.) *p* *pp*

Hp. *p*

Lila *mf* *timidly*
burns is ...is some-one there?

Accord. *p* *p*

Vln. *dim.*

Db. *p*

57 **Meno mosso** Two Fire Ghosts appear

57 $\text{♩} = 48$

Hp.

Ghost 1 (Ct.) *with desperation, as if completely exhausted p* For the notated 'bends' :allow the main note to sound, then die away with great pathos
It burns, It burns, we did-n't know____

Ghost 2 (T) *with desperation, as if completely exhausted p*
It burns, It burns, we did-n't know____

Accord.

Vln. *senza-vib., viol-like mf tenderley*

Db.



Perc 1. (Glock.) *f* 5 l.v.

Hp.

Ghost 1 (Ct.) It burns, It burns, we ne-ver learned____ we did - n't care____

Ghost 2 (T) It burns, It burns, we ne-ver learned____ we did - n't care____

Accord.

Vln. *trmmmm*

Db.

Più mosso

$\text{♩} = 60$

65

Marimba
soft mallets

Perc.2

Hp.

Lila

Ghost 1 (Ct.)

Ghost 2 (T)

Accord.

Vln. flautando, fast free bowing

Db. pizz.

p

What? What? What did-n't you know? Why?

71

69

Picc.

Cl.

Hn.

Perc. 1. (Glock.)

Perc. 2. (Timp)

Perc. 2. (Mar.)

Hp

Lila

Accord.

Vln.

Db.

ff 5:4

ff 5:4

ff

f (omit Ab timp if not playable)

Why... did-n't you care? What did-n't you learn?...

ff 5:4

ff 5:4 arco

ff

Meno mosso

♩ = 48

73 **73**

Picc. *pp ghostly*

Cl. *f* *5* *p*

Hn. *f*

Perc 1. *f* *5* *l.v.*

Hp. *subito p*

Ghost 1 (Ct.)
The wa The wa - ter The En - chan-ted Wa - ter You

Ghost 2 (T)
The wa - ter The wa - ter The En - chan-ted Wa - ter You

Accord. *subito p*

Vln. *subito pp ghostly*

Db. *subito p*

78 *tr* To Fl.

Picc. *tr*

Hp.

Ghost 1 (Ct.)
need the wa - ter you need the En - chan - ted Wa - ter_

Ghost 2 (T)
need the wa - ter you need the En - chan - ted Wa - ter_

Accord.

Vln. *tr*

Db.

Più mosso

81 $\text{♩} = 60$

Hn. *p*

Perc.2

Hp.

Lila
What wa - ter? What En - chan ted Wa - ter? I'm Li - la the

Ghost 1 (Ct.)

Ghost 2 (T)

Vln. *flautando, fast free bowing*
p
pizz

Db. *p*

86

85

Picc.

Cl.

Hn.

(Glock.)

Perc 1.

(Timp.)

Perc 2.

Lila

Fire-work Ma-ker's daughter!

Accord.

Vln.

Db.

Flute

f 5:4

p 5

f 5:4

p 5

f 5:4

mf

p

p

p

arco

p

92

Cl.

Hn.

(Timp.)

Perc 2.

Hp.

Lila

Ghost 1 (Ct.)

Ghost 2 (T)

Accord.

Vln.

Db.

p

p

p

mf

f

p

p

come so far and I don't know what the

burns, it burns!

burns, it burns!

95

Cl. *cresc.*

Hn. *cresc.*

(Timp.)
Perc 2.

Hp.

Lila
Three Gifts are but I want to I want to learn I

Ghost 1 (Ct.)
It burns

Ghost 2 (T)
mf
It burns

Accord.

Vln. *cresc.*

Db. *cresc.*

98

Cl. *f*

Hn. *f*
(Timp.)

Perc 2. *mf*

Hp. *f*

Lila
care so much I wish every thing in the world be hind to be

Ghost 1 (Ct.) *f*
It bu

Ghost 2 (T)
bu

Accord. *f*

Vln. *f*

Db. *f*

102

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Lila
more than just a Fire - work Ma da - ter To be

Ghost 1 (Ct.)
It burns

Ghost 2 (T)
It burns

Accord.

Vln.

Db.

106

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc 2. (Timp.) *f*

Hp. *ff*

Lila
Li - - la the Fire - work Ma - - ker

Accord. *ff*

Vln. *ff*

Db. *ff*

The musical score is arranged in a standard orchestral format. The Piccolo, Clarinet, Horn, and Harp parts are marked with fortissimo (ff). The Percussion 2 part (Timp.) is marked with forte (f). The Lila part is a vocal line with lyrics. The Accordion, Violin, and Double Bass parts are also marked with fortissimo (ff). The score is divided into three measures, with a large 'Perusal' watermark overlaid across the center.

109 The firefiend appears

109

Cl. *flz.*
f dim. p

Hn.

Perc 2. (Timp.)
f p

Hp.

Lila
O!

Ghost 1 (Ct.)
ff dim.
Oh! Oh!

Ghost 2 (T)
ff dim.
Oh! Oh!

Firefiend a) (B)
p
The two heads sing as if one
What did

Firefiend b) (BB)
p
The two heads sing as if one
What did

Accord.
p
8th

Vln.
dim.

Db.
dim. p

PERUSAHAAN

112

Cl.

Hn.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Db.

A Fire-work Ma-ker

you say you were? And what do you want from me

you say you were? And what do you want from me

Perusal

117

116

Cl.

Hn.

Perc. 1

Perc. 2

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Db.

Pedal Bass Drum

Timpani

ff

p

ff

ff cuivré

p

ff cuivré

ff

f

mf

l.v. sempre

The Ro-yal Sul-phur

Ha ha ha ha ha ha A lit-tle like Ha ha ha ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha ha ha ha lit-tle you? Ha ha ha ha ha ha

ff

ff

(8)

120

119

Picc.

Cl.

Hn.

(B.Dr)

Perc. 1

Perc. 2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

mf

p

p

mf

f

1 2

fast slower fast slower

randomly and irregularly alternate the two ways of playing the D, to produce a bustling, popping sound, like the popping of oil on a hot frying pan

I was told I'd find _____ here

And what will _____ you _____

And what will you

(8)

tune E string down to D (use 2nd violin if preferred)

pizz (l.h. pizz)

v.fast slower v.fast slower

f

randomly and irregularly alternate the 3 ways of playing the D, to produce a bustling, popping sound, like the popping of oil on a hot frying pan

122

Cl.

Hn.

(B.Dr)

Perc. 1

Perc. 2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

mf

mf

p *mf* *p*

fast slower fast slower

Pay you

ff angry

pay me? What do I get from you?

ff angry

pay I What do I get from you?

v.fast slower *v.fast* slower

125

Picc. *mp*

Cl.

Hn.

Perc. 1 (B.Dr) *mf p mf p*

Perc. 2

Hp. *fast slower fast slower*

Firefiend a) (B) Have you bought the Three Gifts? The es-

Firefiend b) (BB) Have you bought the Three Gifts? The es-

Accord.

Vln. *v.fast slower v.fast slower*

Db.

128

127

Picc. *f-mp*

Cl. *f-mp*

Hn. *f-mp*

Perc. 1 (B.Dr) *mf*

Perc. 2 *mf*

Hp. *f*

Lila

Firefiend a) (B) sen - tial Three Gifts

Firefiend b) (BB) sen - tial Three Gifts

Accord. *p* arco *mp*

Vln. retune

Db. *f* *mp*

No... I... I

132

131

Picc.

Cl.

Hn.

Perc. I

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

132

ff

ff cuivré

timpani mallets Med-Low Tom

f Low Floor Tom Pedal Bass Drum

thought I'd find them on the way

Ha ha ha ha ha ha ha Ha ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha ha Ha ha ha ha ha ha

ff

8th

f

134 134

Picc. *mf*

Cl.

Hn.

Hp. *f*

Firefiend a) (B)
You see those ghosts down there? They came here with no - thing - Have

Firefiend b) (BB)
You see those ghosts down there? They came here with no - thing - Have

Accord. *mp arco*

Vln. *mp*

Db. *pizz*

138

Picc.

Cl. *mf*

Hn.

Perc. I *mf* (Toms+B.Dr.)

Hp.

Firefiend a) (B)
you come here with no - thing? Have you come here with

Firefiend b) (BB)
you come here with no - thing? Have you come here with

Accord. *f*

Vln. *cresc.*

Db. *cresc.*

PERUSAI

141

Picc.

(Toms+B.Dr.)

Perc.1

Perc.2

Glock.

p i.v. sempre

Hp.

Lila

No! _____ Yes! _____ No! _____

Firefiend a) (B)

no - thing?

Firefiend b) (BB)

no -

Accord.

ff

Vln.

Db.

145

144

Picc. *f*

Cl. *ff* *f*

Hn. *ff* *f* cuivré

Perc.1 (Toms+B.Dr.)

Perc.2 (Glock.)

Hp. *ff* i.v. sempre

Firefiend a) (B)
Ha ha ha ha ha ha want the Ro-yal Sul-phur? You want the Ro-yal Sul-phur?

Firefiend b) (BB)
Ha ha ha ha ha ha want the Ro-yal Sul-phur? You want the Ro-yal Sul-phur?

Accord. *ff* *f*

Vln. *f*

Db.

147

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc.1

(Glock.)

Perc.2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

It burns

Come take it! I'm

Come take it! I'm

cresc.

ff

arco cresc.

ff

150

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Glock.)

Hp.

Lila
It burns! It

Firefiend a) (B)
wai - ting Come take

Firefiend b) (BB)
wai ting Come take

Accord.

Vln.

Db.

154

153

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Perc.2 (Glock.)

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

ff

ff *cuivré*

ff

burns!

quasi-parlando

it! Ha ha ha ha ha ha ha ha ha No wa-ter nei - ther! she

quasi-parlando

it! Ha ha ha ha ha ha No wa-ter nei - ther! she

ff

8^{va}

ff

(Toms+B.Dr.)

156

Perc. 1

Perc. 2

Firefiend a)
(B)

Firefiend b)
(BB)

Accord.

Vln.

Db.

f

p

doesn't even know about the Enchanted Water She's got no-thing! Not e-ven a friend to help her!

doesn't even know about the Enchanted Water She's got no-thing! Not e-ven a friend to help her!

Meno mosso

♩.=48 Chulak and Hamlet suddenly appear with the vial of Enchanted water

159

Picc. *f*

Cl. *f*

Hn. *f*

Hp.

Ham. *f* *vigoroso, appassionato*
Li - la! Li - la!

Chulak. *f* *vigoroso, appassionato*
Li - la! Li - la! Drink it, Li - la!

Firefiend b (BB).

Accord. *f*

Vln. *f*

Db.

163

trm

Picc.

Cl.

Hn.

Perc 1. (Glock.) 5:4 *f*

Hp.

Chulak. Drink_ it! Drink it! Drink it! ... an-chan-ted Wa - ter!

Firefiend b) (BB).

Accord.

Vln. *trm*

Db.

Più mosso

Act 2 Scene 1 The Grotto of the Fire Fiend

167 **167** ♩ = 60

Picc.

Marimba

Perc.2

Hp.

Lila

The Wa - ter Oh The En - chan - ted Wa - ter? *[she drinks it]*

Firefiend b) (BB).

Accord.

Vln.

mp

pizz

Db.

p

171

Picc.

Cl.

Perc.2

Lila

Firefiend b (BB)

Accord.

Vln.

Db.

f 5:4

f 5:4

Glock. 5:4

f 5

The flames don't burn The air is cool

Perusal

182

181

Picc.

Cl.

Hn.

Perc. I (Toms+B.Dr.)

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

f

f

Why are you laugh - Why are you

ha ha

Perusal

186

184

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Perc.2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

ff

ff

ff

8" splash cym

med Tom Pedal B.drums

laugh - ing?

So she wants to have the

So she wants to have the

pizz

188

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Mar.)

Hp.

Firefiend a) (B)
Ro - - y - - phur ha ha ha ha ha ha

Firefiend b) (BB)
Ro - yal - - Sul - - phur ha ha ha ha

Accord.

Vln.

Db.

194

194

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc.1 (Toms+B.Dr.) *f*

Perc.2 (Mar.)

Hp.

Firefiend a) (B)
Fire work Ma - - ker ha ha ha ha ha

Firefiend b) (BB)
Fire - work Ma - - ker ha ha ha ha

Accord.

Vln. pizz

Db.

197

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc.1

p subito

f

(Mar.)

Perc.2

Hp.

Lila

What's so fun - a - bout that?

Firefiend a) (B)

ha ha What's

Firefiend b) (BB)

ha ha ha What's

Accord.

f

Vln.

f

arco

f pizz

Db.

mf *ff*

200

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)

Perc.2
(Mar.)

Hp.

Firefiend a)
(B)

Firefiend b)
(BB)

Accord.

Vln.

Db.

p

p

p

p subito

mp

mp

p

p
arco

p

fun - ny a about that? You're

fun - ny a - bout that? You're

203

Picc.

Cl.

Hn.

Perc. I
(Toms+B.Dr.)
poco a poco cresc.

Firefiend a)
(B)
here in the heart of the fire Do you

Firefiend b)
(BB)
here in the heart of the fi Do you

Accord.
poco a poco cresc.

Vln.
poco a poco cresc.

Db.
poco a poco cresc.

206

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Timp)

Firefiend a) (B)

fry? Do you burn us no-thing to learn!

Firefiend b) (BB)

fry? Do you There's no-thing to learn!

Accord.

Vln.

Db.

mf

mf

p

p

mf

p

mf

210

Picc. *poco a poco cresc.* *mf*

Cl. *poco a poco cresc.*

Hn. *poco a poco cresc.*

Perc. 1 (Toms+B.Dr.) *poco a poco cresc.*

Perc. 2 (Timp.)

Firefiend a) (B) *poco a poco cresc.*
There's no - thing here! It's all il - lu - - sion!_____

Firefiend b) (BB) *poco a poco cresc.*
no - thing here! It's all il - lu - - sion!_____

Accord.

Vln. *poco a poco cresc.* *mf*

Db. *poco a poco cresc.*

213

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Timp.)

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

p —molto— *f*

p —molto— *f*

There's no - thing here! Go home! Be

There's no - thing here! Go home! Be

Perusai

217

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 (Toms+B.Dr.) *f*

Perc. 2 (Timp.)

Firefiend a) (B)
gone! We're done!

Firefiend b) (BB)
gon We're done!

Accord.

Vln. ⁽⁸⁾

Db.

219

Picc.

Cl.

Hn.

Perc. 1
(Toms+B.Dr.)

Firefiend b)
(BB)

Accord.

Vln.

222 **223**

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.) *ff*

Perc.2 (Mar.) *ff*

Hp. *ff*

Firefiend a) (B) It's il lu - sion!

Firefiend b) (BB) il lu - sion!

Accord. *ff* (tr)

Vln. *pizz*

Db. *ff*

RAVZANI disappears

226

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Accord.

Db.

p

p

p

mf



229 To Fl.

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Perc.2 (Mar.)

Accord.

Vln.

Db.

ff

ppp

mf

mf

p

ppp



232

Perc.1

Accord.

ppp

ppp

Scene 2

$\text{♩} = 66$ LILA is back out on the mountain outside the Grotto. She weeps

1

Cl. *p*

Perc. 1 Bowed cymbal upside down on timpani

Hp. *mf mp p pp* *l.v. sempre*

Lila *p*
All this way

9

Fl. *pp*

Cl. *p*

Perc. 2 Glock.

Hp. *mf mp p pp ppp*

Lila *pp p pp ppp*
... or ... this ... All this way

17

Fl. *pp*

Cl.

Perc. 2 (Glock.)

Hp. *mf mp*

Lila *mf mp*
... and he laughed at me He called me a lit-tle girl

PERUSAJ

24

23

Perc.1 (Timp.) *pp*

Perc.2 (Glock.) *p pp ppp*

Hp. *p*

Ham. What was that voice?

Chulak. *p falsetto, haunting, sempre* You're not a lit tle girl__

Echo 2 (B) Lit tle girl!__

Echo 1 (BB) *mp falsetto, haunting, sempre* *pp* Lit tle girl!__ Lit tle girl!__

Vln. *mf m p pp*

28

28 (Timp.)

Perc.1 *pp*

Perc.2 (Glock.) *mf mp p pp ppp*

Hp. *p mp p pp mf mp p pp ppp*

Lila Now__ I'll ne-ver be a Fire - work__ Ma - ker__ I'll have to go

Echo 2 (B) Lit-tle girl!__

Echo 1 (BB) *mp ppp* Lit-tle girl!__ Lit-tle girl!__

Vln. *mf mp p pp* III *mf*

35

34 (Timp.)

Perc.1 (Glock.)

Perc.2

Hp

Lila

Ham.

Echo 2 (B)

Echo 1 (BB)

Vln.

home to my fa-ther

Some-one cried fa-ther!

Fa-ther!

Fa-ther!

Fa-ther!

Fa-ther!

Fa-ther!

mf *mp* *p* *ppp* *f* *mp* *p* *ppp*

mp

p

pp

p

mp *pp* *mp* *pp*

43

40

Fl.

Perc.1 (Timp.)

Hp

Chulak.

Echo 2 (B)

Echo 1 (BB)

We can't go straight back down the moun- tain, Not till we are re - sted

Ar - res -

Ar - res - ted! Ar -

f *mf* *mp* *p*

p

mf *pp*

45 **46**

Fl. *pp* *f*

Cl. *f*

Hn. *f* *mf* *p* *pp*

Perc. 1 (Timp.) *pp*

Hp.

Lila My fa ther ar - res - ted.

Ham. some-one cried your fa-ther ar - res - ted.

Echo 2 (B) Ar - res - ted!

Echo 1 (BB) res - ted! Ar - res ted! Ar - res -ted!

Vln. *f* *mf* *p* *pp*

PERUSAHA

52

49 To Picc.

Fl. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Hn. *f* *mf*

Perc. 1 (Timp.)

Perc. 2 (Glock.) *mf* *mp* *p* *pp* *ppp* *mp* *p* *pp* *ppp*

Hp.

Chulak. *f* *mf* *p* *pp*

Echo 2 (B) *p* *p*

Echo 1 (BB) *mp* *p* *mp* *pp*

Vln. *f* *mf* *p* *pp*

It's just the e-cho up here I'm too to

Hear! Go back!

Hear! Hear! Go back! Go back!

PERUSAI

58

54

Cl. *p*

Hn. *mp* *p* *pp*

Perc. 1 (Timp.)

Perc. 2 (Glock.)

Hp.

Lila *mf*

Vln. *f* *ah*

59 Piccolo

Fl.

Cl.

(Timp.)

Perc. 1

Hp.

Lila

Ham.

Vln.

pp

p

Of course you're tired... it stands to rea-son

64

Picc.

Cl.

(Timp.)

Perc. 1

Hp.

Lila

Chulak.

Echo 2 (B)

Echo 1 (BB)

mf

mp

p

f horrified

Trea-son?

mf E cho won't you

Trea - son!

f

p

f

mp

Trea - son!

Trea - son!

Trea - son!

Trea - son!

68

68 (Timp.)

Perc. 1

Hp.

Lila

Chulak.

Echo 2 (B)

Echo 1 (BB)

Vln.

My Fa ther!

stop your noise... I'm sick to death!...

Death... Death!...

f

mf

f

Perusal

73

Picc. *ff*

Cl. *ff*

Perc. 1 (Timp.) *ff*

Hp. *ff*

Lila
My fa-ther's been ar-rest - My fa ther's been ar res ted for

Echo 2 (B) *p*
Fa- ther! Ar rest - ted!

Echo 1 (BB) *mf pp mp pp*
Fa - ther! Ar rest - ted! rest - ted!

Accord.

Vln.

Db.

81 ♩.=132

77

Picc.

Cl.

Hn.

(Timp.)

Perc.1

Perc.2

Lila

Echo 2 (B)

Echo 1 (BB)

Accord.

Vln.

Db.

ff *cuivré*

f

Marimba

hard mallet

p

mp

trea- son_ And the pe nance for Treason is DEATH!!!!

Trea- son!_

son! Treason!

CHULAK and LILA spring onto HAMLET's back,
and they hurry down the mountain

90

84

Picc. *ff* *fff*

Cl. *ff* *fff*

Hn. *fff*

Perc. 1 (Timp.) *ff* *f*

Perc. 2 (Mar.) *ff* *ff*

Accord. *ff* *ff*

Vln. *ff* arco

Db. *ff* *ff*

91

Picc. *ff* *ff*

Cl. *ff* *ff*

Hn. *ff* *ff*

Perc. 1 (Timp.) *ff* *ff*

Perc. 2 (Mar.) *ff* *ff*

Hp. *ff* *ff*

Accord. *ff* *ff*

Vln. *ff* *ff* *15^{ma}*

Db. *ff* *ff*

98

Picc.

Cl.

Hn.

(Timp.)

Perc.1

(Mar.)

Perc.2

Hp.

Accord.

Vln.

Db.

Perusal

Scene 3

♩=80 The KING OF THE VALLEY is facing a dilemma

Percussion 1
Triangle
p

Percussion 2
Tambourine
f > bass sound
Cajon

Accordion
single reed molto tenuto, especially the accompanying chords
p sheng-like

Double Bass
pizz
p

Picc.

Cl.

Perc. 1
(Triangle)

Perc. 2
(Tamb+Cajon)

King
*Pompous and refined.
Preening himself in front of a mirror
Prone to sudden bursts of anger*

Fire - works O _____ fire - works Oh I love my

Accord.

Db.

13

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

Hp.

King

fire - - - - - works So there have to be some fire works

Accord.

Vln.

Db.

mf

mf senza vib. folk-like

18

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

Hp.

King

So there have to be some fire works Oh I need my fire - works

Accord.

Vln.

Db.

bellow shake

Perusai

23 27

Picc. *ff* 3

Cl. *ff* 3

Perc. 1 (Tri)

Perc. 2 Tambourine

Perc. 2 Timpani bass Cajon edge

King *f* suddenly angry *f* back to normal
So I need a Fire work Ma-ker But I'm put-ting him to death

Accord. *f*

Vln. arco 3

Db. pizz

29

Perc. 1 (Tri)+

Perc. 2 (Tamb.+Cajon)

King with bathos
Yes, I'm put-ting him to death!

Accord.

Db.

Perusai

34

Picc.

Cl.

Perc. 1
(Tri)

Perc. 2
(Tamb.+Cajon)

King

Accord.

Db.



39

Picc.

Cl.

Perc. 1
(Tri)

Perc. 2
(Tamb.+Cajon)

Hp.

King

Accord.

Vln.

Db.

I'm a king that's what I do! bellow shake I'm put - ting

46

Picc. *ff* 3

Cl. *ff* 3

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

Perc. 2 (Timp) *f*

Hp.

King *f suddenly angry*
 him to... death! But... can mem-ber...

Accord.

Vln.

Db. *ff* arcor 3

50 ♩=80 We see LALCHAND spot-lit in the condemned cell.

Hn. *pp*

King
 Oh yes, he_ made a_ fool of my E le-phant Kee-per And I'm the one who

Vln. *mp*

54

Picc. *f*

Cl. *f*

Hn.

Perc. 2 *Cajon*

King
chose that E-le phant Kee-per So that makes me a fool too a Right Ro-yal Plon-ker!

Vln. *pizz*

Db.



58 $\text{♩} = 80$

Picc. *p*

Cl. *p*

Perc. 1 *Triangle*

Perc. 2 *Tambourine*
bass edge
Cajon

King
So I'm put-ting him to death. So he won't do it a-gain O I'm put-ting him to

Accord. *p*

Db.

Perusai

63

Picc. *f*

Cl. *f*

Hn. *f*

Perc. 1 (Tri) Ride Cym on the bell

(Tamb.+Cajon)

Perc. 2

King *f*
 death the Fire - work Ma - ker But I still need a Fire-work Ma - ker Oh I

Accord.

Vln.

Db. *f*



68

Picc.

Cl.

Hn.

Perc. 1 (Hi-Hat) 1/2

(Tamb.+Cajon)

Perc. 2

King *f*
 still need Fire-work Ma - ker Oh I still need a new man

Vln. *f* arco

Db. *f*

73

Picc.

To B. Cl.

Cl.

Hn.

pp

Perc. 1

Perc. 2

f 8" splash

King

f

Ham.

f off-stage

in some kind of distress

pochiss.

pochiss.

6

3

6

Vln.

Db.

||

76

Picc.

Hn.

King

Ham.

Vln.

Db.

What's that noise out there? Has my e - le - phant come home?

81 ♩=80 LILA and CHULAK fall into the room, as if thrown in. HAMLET follows

Picus
Bass Clarinet in B \flat
p

B. Cl.
mf

(optional)

Hn.
mf

Perc.1
Snare drum
mf

Perc.2
Marimba
p
(all notes below A2 ossia 8va if 5oct marimba not available)

Hp.
mf
8 \flat ...

King
Where do you think you've been?

Ham.
0

Accord.
8 \flat ...
mf
8 \flat ...
8 \flat ...

Vln.
mf

Db.
mf

90

Picc.

B. Cl.

Hn.

Perc.2 (Mar.)

Hp.

King

Ham.

Accord.

Vln.

Db.

I know... you ne-ver talk you're an e-le-pha Well you

Subito piú mosso

102 ♩ = 120

98

Picc. 6 5 6

To Cl.
(omit if time needed to change to Bb Cl.)

B. Cl.

Hn.

Perc.2 (Mar.)

Hp.

King 8^{va}...
won't get a-way a-gain No you won't get ty Cos I'm put-ting the guil-ty par ty to

Accord. 8^{va}...1

Vln. 6 6 V

Db. f

PERUSAI

105 **109** ♩=100

Picc. *ff* 3

B. Cl. Clarinet in B \flat *ff* 3

Perc 2. *f* Timp

King death im-me-diate - ly

Ham. O _____

Accord. *p*

Vln. *p*

Db. *p*

Perusal

111

Chulak. O King O Great Ma jes - ty I am a no bo - dy but please hear me O _____

Accord.

Vln.

116

115

Perc. 1 Triangle

Perc. 2 bass Bongo edge bass Conga

Hp.

Chulak. O please hear me!

Accord.

Vln. pizz

Db.



118

Perc. 1

Perc. 2

Hp.

Chulak. Lal-chand the Fire-work Ma-ker is in-no-cent. He did-n't let the e-le-phant out I did,

Accord.

Vln.

Db.

121 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Chulak.
it was me O spare the Fire work Ma - ker It was me, it was me

Accord.

Vln.

Db.

Perusai

124

Picc. *f*

Cl. *f*

Hn. *f*

Perc. 1 (Tri.)

Perc. 2 (Bongo+Conga)

Hp. *f*

King *v. fast* *g* notes, eff. more than pitch
 Oh - ho so you! You and the Fire-work Ma - ker Oh Oh Oh Plan! Plot! Con -

Accord. *f*

Db. *f*

130

Picc.

Cl.

Hn.

Perc. 1

(Tri.)

Hi-Hat 1/2 open

on the bell

Ride Cym

(Bongo+Conga) To Timp.

Perc. 2

5

Hp.

King

spi - ra - cy! Put the Fire work Ma-ker and the E-le-phan S - To death To death To

Accord.

Vln.

Db.

Perusai

136

Picc. *ff* *pp*

Cl.

Hn. *pp*

Perc. 1

Perc. 2. [Timp]

Hp.

Lila

King death To death im-me-diate - ly!

Ham.

Accord.

Vln. *mf*

Db.

No! No!

PERUSAL



142

Picc. *p*

Hn.

Hp. *p* *mf*

Lila O King O Great Ma jes - ty I am a no-bo-dy but please be - lieve me O

Vln.

146

Picc.

Hn.

Perc. 1

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

Triangle

Bongo

Conga

O please be - lieve me

149 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Lila

Chu-lak took the e-le phant... to help me to help me! Lal-chand my fa ther and Chu-lak the

Accord.

Vln.

Db.

152 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Lila

E - le -phant Scrub-ber are in - no - cent! Spare them, please_spare them Please! take me_

Accord.

Vln.

Db.

155

Picc.

Cl.

Hn.

Perc. 1 (Tri.)

Perc. 2 (Bongo+Conga)

Hp.

Lila

King

Accord.

Vln.

Db.

take_me!

Oh -ho so it was you! You and the E-le-phant Scrub-ber and the Fire-work

160

Picc.

Cl.

Hn.

Perc.1 (Tri.)

Perc. 2 (Bongo+Conga)

Hp.

King

Ma - ker Oh Oh Oh Plan! Plot! Con - cei - ra - Put the Fire-work Ma-ker and the E-le-phant

Accord.

Db.

PERUSAJAI

166

Picc.

Cl.

Hn.

Perc.1

Perc.2

Hp.

King

Accord.

Db.

ff

Hi-Hat 1/2 open l.v.

Ride Cym on the bell

Timp

ff

Scrub-ber and the Fire-work Ma-ker's daugh - ter To death To death To death To death im-me-diate

==

172

180

Picc.

Hp.

King

Ham.

Vln.

p

ff

p

ly!

O King, li - sten to me

It's talk ing to me!

181

Picc.

Hp.

King

Ham. on - ly speak _____ to kind hearts on - ly a
It's spea-king to me!

Vln.

189

Picc.

Hp.

King

Ham. good heart hear _____ me
I can hear what it's say-ing

Vln.

196

Picc.


Hp.


Ham. Some - - one has _____ to pay But not the Fire-work Ma - ker or his

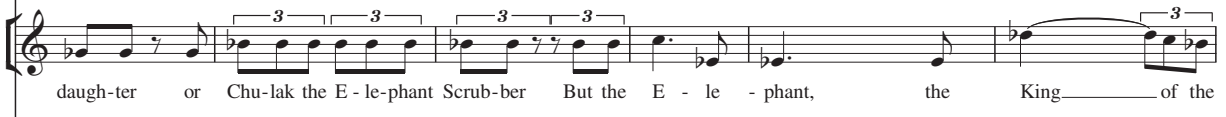
Vln.


PERUSAHA

203

Picc. 

Hp. 

Ham. 

Vln. 



212

209

Picc. 

Cl. 

Hp. 

Ham. 


Vln. 




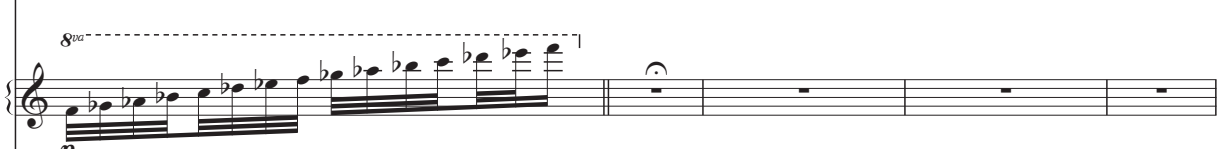
218

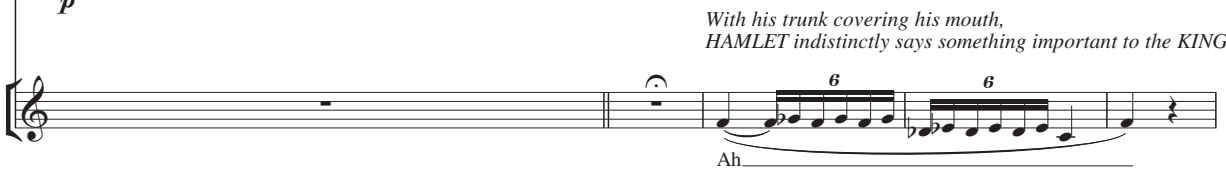
HAMLET puts his trunk around the KING'S shoulders

217

Cl. 

Perc. 2 

Hp. 

Ham. 

With his trunk covering his mouth,
HAMLET indistinctly says something important to the KING

222

Cl.

King *Muttering to himself*

Ham. *Without using words, imply: "Really? Interesting, carry on...."* *Without using words, imply: "Yes... uhuh...yes....yes...."*

Ah

227

Cl.

Perc.1

Ham. *Without using words, imply: "No no no absolutely not, out of question"* *Ah*

233

Cl.

Hn. *pp*

King

Ham. *Without using words, imply: A revelation, all has become clear. Perhaps a knowing nudge and a wink concerning HAMLET's hoped-for conquest.* *Ah Ah*

Vln. *mf*

238

239

Hn.

King *Well now... Two Kings have talked it o - ver And I have*

Vln.

243

Più mosso

(♩=100)

242

Picc. *ff*

Cl. *ff*

Hn.

Perc. 2 **Cajon**

Lila

King
made a Ro yal Judge-ment The E - le-phant

Ham.
Don't wor - ry a

Chulak.
O Ham-let no!

Vln.

Db.

PERUSAL

256

252

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

King

Accord.

Vln.

Db.

ff cuivré *ff*

8" splash *f*

Timp *f*

mf *very slowly*

one last chance to save his de-cree there is to be_ a Fire - work Com - pe -

ff

fff

259

Picc.

Cl.

Hn.

Perc. I

King *ff*
 ti - tion! For all the Fire - work Ma - kers from the Cor - ners of the Earth!

Accord. *fff*

Vln. *ff*

Db. *ff*



Più mosso

264 ♩ = 120

264

Picc.

Cl.

Hn.

King
 And if Lal-chand wins he will be my Fire work Ma ker once again And if he does not He and all his

Accord.

Vln.

Db.

Picc.

Cl.

Hn.

Perc 2.

King

Accord.

Db.

hel-pers in this Grand Con-spi-ra - cy will be put to death im-me-diate - ly! Free ___

f

Timp

f

3

3

3

3

Perusai

$\text{♩} = 100$
276

Picc. *f*

Cl. *f*

Hn. *f*

Perc. 1 Ride Cym on the bell Hi-Hat 1/2 open

Perc. 2 Cajon

Hp.

King
the Fire-work Ma - ker! Free the E-le-phant Scrubber and the Fire-work Ma-ker's daugh - ter!

Accord.

Db. pizz *f*

283

Picc.

Cl.

Hn.

Perc. 1
(Ride Cym+hi hat)

Perc. 2
(Cajon)

Hp.

King
I have one week to save them selves! And I have one week to

Accord.

Vln.

Db.

289

Picc. *mf*

Cl. *mf*

Hn. *mf*

Perc.1 (Ride Cym+hi hat) *mf*

Perc.2 (Cajon) *mf*

Hp. *mf*

King *mf*

re-a-dy my - self for the Grea - test Show or

Accord. *mf*

Vln. *mf* (sem sul G) *gliss.*

Db. *mf*

==

293 The King sweeps out. The cell walls disappear.

LILA, LAND and LILA embrace

$\text{♩} = 48$

293

Perc.2 Marimba *pp*

Lal. *p*

Li - la! _____ Li - la! Li - la my child Born - by fire ___ Watch - ing the

Vln. *arco sul G sempre* *p melancholically* *pp dolce*

Db. *arco* *p melancholically* *pp dolce*

(Mar.)

300

Perc.2

Lal.

sha - dows Now — all — is — sha - dows What chance have we got?

Vln.

Db.

pp

(mf)

← ♩ = ♩. ♩. →

♩. = 144 ♩. = 48

306

Pedal Bass Drum

308

Perc.1

mf

Perc.2

(Mar.)

f *pp*

Hp.

Lila

f

We_ have e - very chance!

Lal.

What hope What hope — do we have?

Vln.

Db.

mf *pp*

mf *(mf)*

311 312 ♩.=144 ♩.=48 314

Picc. *f*

Cl. *f*

Perc. 1. Timp *mf*

Perc. 1 Pedal Bass Drum *mf*

Perc. 2 (Mar.) *f* *pp*

Hp. *f*

Lila We have more___ than hope!___

Lal. ————— But the World's Grea-test Fire-work

Vln. *f* *mf*

Db. pizz arco *mf*

♩ = 144

318

Picc. *f*

Cl. *f*

Perc. 1. (Timp.) *mf*

Perc. 1. (B.Dr.) *mf*

Perc. 2. (Mar.) *f*

Hp.

Lila
They were child - ren once

Lal.
Ma-kers are ma-king their way here right now

Vln. *ff*

Db. pizz *f*

320

Picc.

Cl.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Vln.

Db.



324

323

Picc.

Cl.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

PERUSAL

326

Picc.

Cl.

Perc. 1. (Timp.)

Perc. 1. (B.Dr.)

Perc. 2. (Mar.)

(omit low Gs if not available)

Hp. *mf*

Lila

O So much I've learned O you don't

Accord.

Vln.

Db. *ff*

329

Picc.

Cl.

Perc 1.

(B.Dr.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila

know how far I've come How far I've

Accord.

Vln.

Db.

PERUSAHA

Picc. Musical notation for Piccolo, starting at measure 332. The staff shows a melodic line with eighth and sixteenth notes, including slurs and accents.

Cl. Musical notation for Clarinet, mirroring the Piccolo part with similar melodic lines and articulation.

Perc. 1. Musical notation for Percussion 1, showing a series of rests across the three measures.

Perc. 1 (B.Dr.) Musical notation for Bass Drum, showing a rhythmic pattern of quarter notes.

Perc. 2 (Mar.) Musical notation for Maracas, showing a rhythmic pattern of eighth notes with accents.

Hp. Musical notation for Harp, showing a melodic line in the right hand and rests in the left hand.

Lila Musical notation for Lila, including lyrics: "tra - velled! _____ We'll have all we need".

Accord. Musical notation for Accordion, showing a melodic line with slurs and accents.

Vln. Musical notation for Violin, showing a melodic line with slurs and accents.

Db. Musical notation for Double Bass, showing a rhythmic pattern of quarter notes.

Perusal

336 LILA and LALCHAND head off back to the workshop

335

Picc.

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Lal.

Accord.

Vln.

Db.

A work shop! —

Oh!



338

Picc.

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

Lal.

Db.

In - gre - dents! A dad dy who taught me all I

Oh! —

342

Picc.

(B.Dr.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila know! And a girl Who'll

Lal. Oh!

Db.

Perusal

346

(B.Dr.)

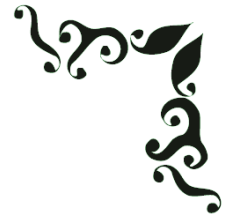
Perc.1 poco

(Mar.)

Perc.2 To Vib.

Lila ne - ver give up!

Db. poco



Interlude

$\text{♩} = 160$ LILA, LALCHAND and CHULAK are working through the night preparing for the competition.

1

Hp. *mf* solo

9

Hp.

18

17

Perc.1 small egg shaker

Perc.2 conga

Perc.2 Glock

Perc.2 Vibrat

Hp. *mf*

Accord. single reed

Vln. *mf* use open strings wherever possible

Db. *mf* pizz

25 (shaker+conga.)

Perc.1

(Glock.)

bongo edge

(Vibr.)

Hp.

Accord.

Vln.

Db.

||

32 (shaker+conga.)

Perc.1

(Glock.)

(Vibr.)

Hp.

Accord.

Vln.

Db.

Interlude

$\text{♩} = 80$
43

Cl. *mp*

Hn. *mp* solo *f* Timp.

Perc. 1 (shaker+conga.) *mp* tambourine. (on skin with drumstick)

Perc. 2 (Glock.)

Perc. 2 (Vibr.) To Marimba *mp* Marimba

Hp. *mp*

Accord. *mf*

Vln.

Db.

pochiss. accel.

46

Picc.

Cl.

Hn.

(Timp.)

Perc. 1.

(Tamb.)

(Mar.)

Perc. 2.

Hp.

Accord.

Vln.

Db.

The musical score is arranged in a standard orchestral format. The Piccolo part begins in measure 46 with a rest, followed by a melodic phrase in measure 47 marked with a forte (*f*) dynamic. The Clarinet and Horn parts play a rhythmic accompaniment of eighth notes. Percussion 1 (Timp.) plays a steady eighth-note pattern marked mezzo-piano (*mp*). Percussion 2 (Tambourine) plays a similar eighth-note pattern. Percussion 3 (Maracas) plays a rhythmic accompaniment. The Harp part has a rest in measure 46 and then plays a melodic line. The Accordion part plays a melodic line marked mezzo-piano (*mp*). The Violin part plays a melodic line marked mezzo-piano (*mp*). The Double Bass part plays a steady eighth-note pattern.

Attacca

50

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 1 (Tamb.)

Perc. 2 (Mar.)

Hp.

Accord.

Vln.

Db.

Scene 4

♩ = 66

We see LILA and LALCHAND still frantically working on.

♩ = 198

The day of the Great Display arrives

RAMBASHI appears as the Master of Ceremonies

Piccolo *ff*

Clarinet in B♭ *ff*

Horn in F *ff*

Perc. 1 *ff*

8" splash cym drum stick

Floor tom

Pedal Bass Drum

Marimba

Perc. 2 *ff*

Harp *ff*

Accordion *ff*

Violin *ff*

Contrabass *pizz*

(*) all low Gs should be 8va if 5 oct marimba is unavailable

11

Picc.

Cl.

Hn.

Perc. 1
(splash cym)
(Floor Tom + Pedal B.Dr)

Perc 2.
(Mar.)

Hp.

Accord.

Vln.

Cb.

The musical score is written for a full orchestra. It begins with a dynamic marking of *11*. The Piccolo part features a melodic line with slurs and accents. The Clarinet and Horn parts have similar melodic lines. The Percussion 1 part consists of a steady pattern of splash cymbals and floor tom hits. The Percussion 2 part features maracas. The Harp part has a simple accompaniment. The Accordion part has a melodic line. The Violin part has a melodic line. The Cello part has a simple accompaniment. The score is in 3/4 time and features various rhythmic patterns and dynamics.

$\text{♩} = 120$
28

21

Picc. ff mp

Cl. ff mp

Hn. ffz

Perc. 1 (splash cym) ff

(Floor Tom + Pedal B.Dr)

Perc. 2 (Mar.) ff

(both notes an octave higher if low E not available)

Hp. ff

Ram. ff

If you want a

Accord. ff

Vln. ff arco spicc arco l.h.pizz l.h.pizz

Cb. ff

30

Cl.

Perc 2. (Mar.)

Hp.

Ram.

Mas ter of Ce-re-mo-nies If you want an M. C. There's no_ one can com- pare with me!

Accord.

Vln. (l.h.pizz) (arco)

Cb.

36

Cl.

Hn.

Perc 2. (Mar.)

Hp.

Ram.

I'm a Man of the Peo - ple_____ A Jack of all Trades O this is the life_____ for me!_____ There's

Accord.

Vln. (l.h.pizz) (arco)

Cb.

43

Cl. (Mar.)

Perc 2.

Hp.

Ram.

no thing else I'd ra ther be_____ I'm your host for the eve-ning Ram - ba - shi!

Accord.

Vln.

Cb.



52

Picc.

Cl.

Perc. 1

Perc 2.

Hp.

Ram.

My friends, my fans My friends, my fans

Accord.

Vln.

Cb.

57

Picc.

Perc. 1 (Conga+Bongo)

Perc. 2 (Glock.)

Hp.

Ram.

Accord.

Vln.

Cb.

Perusal

64

Picc.

Perc. 1 (Conga+Bongo)

Perc. 2 (Glock.)

Hp.

Ram.

round of ap pause will scoop the prize Now

Accord.

Vln.

Cb.

71

Hn.

Ram.

— Lal- chand if you lose to - day you'll be put to death in the ni - cest pos si-ble way so please can you

Accord.

Vln. pizz

Cb. (pizz)

$\text{♩} = 92$

RAMBASHI, with a microphone, approaches LALCHAND and LILA as they prepare. They are overwhelmed by soap and chemicals, and don't look ready at all

80

76

Picc. *mf*

Cl. *mf*

Hn. *mf*

Ram. *poco rall* *a tempo*

Accord.

Vln. *arco* *mf*

Cb.

tell us_ how you_ feel?_____ No com-ment, how rude! Now___ Li la you are with res-pect a

==

Perusal

83

Picc.

Cl.

Hn. *mf*

Ram. *mf*

Vln. *mf*

girl and no_ one's e- ver heard_ of you. Do you think you've a ghost of a chance Try- ing to do what great_ men_

94

88

Picc.

Cl.

Hn.

Perc. 1

Snare

Ram.

poco rall

a tempo

mf > p

f

do? Not a word Oh young peo-ple to-day! Let the great dis-play get un-der

Accord.

Vln.

Cb.

arco

f

100

Picc.

Cl.

Hn.

Perc. 1

(Snare)

Ram.

way From Far - a - way from Ger - ma - ny I spre-chen das Ger man lan witch ja!

Accord.

Cb.

Perusal

Perc. 1

Ram.

Accord.

Vln.

Cb.

Das Sau - er - kraut 'n'_ Schock - o - la - de Bo - ris_ Be - cker Be - cken bau - er, Freu - de - schoe - ne_

(l.h.pizz)
f arco
spicc

Perc. 1

Ram.

Accord.

Vln.

Cb.

Goet - te - fun - ken Fe - uer_ wer - ken - Mae - ster - sin - ger Herr Pu - fen - flasch!_

Perusal

5

6

Fl. *fp* *ff* *fp* *ff*

Cl. *ff*

Perc.2 Glock. *f*

Hp. *f* *f*

Accord. *fp* *f*

Vln. *f*

Db. *f*

Perusal

8

Fl. *fp* *ff* *fp* *ff* *fp*

Cl. *ff* *ff*

Hn. solo *ff* Toy piano

Perc.1 (Glock.) *ff*

Perc.2 *ff*

Hp.

Crowd 1 (S) Ooooooooo!!!!

Crowd 2 (CT) Ooooooooo!!!!

Crowd 3 (T) Ooooooooo!!!

Crowd 4 (B) Ooooooooo!!!!

Ramb. Ooooooooo!!!!

Accord.

Vln.

Db.

11

Fl. *ff* *fp* *ff*

Cl. *fp* *ff*

Hn.

Perc.1 (Toy piano)

Perc.2 (Glock.)

Hp. (8)

Accord.

Vln.

Db.

Perusai

14

Fl.

Cl.

Hn.

Perc.1 (Toy piano)

Perc.2 (Glock.)

Hp.

Lila

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

Perusai

17

Fl.

Cl.

Hn.

(Toy piano)

Perc.1

(Glock.)

Perc.2

(8)

Hp.

Accord.

Vln.

Db.

Perusal

23

Fl.

Cl.

Hn.

Perc.2 (Glock.) (Glock.)

Hp. (8)

Accord.

Vln.

Db.

Perusal

28

27 *To Picc.*

Fl.

Cl.

Hn.

Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

f *ff* *f* *ff*

f *ff* *f* *ff*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

fp *cresc.* *fp* *ff*

fp

gliss. *gliss.* *gliss.* *gliss.*

flz

PERUSAI

30

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

Hn.

Perc.1 Snare (snare on) *fp* *f* 8" splash l.v.

Perc.2 *f* Timp

Hp.

Crowd 1 (S) Waaayyyy!!!!

Crowd 2 (CT) Waaayyyy!!!!

Crowd 3 (T) Waaayyyy!!!!

Crowd 4 (B) Waaayyyy

Ramb. Waaayyyy!!!!

Accord. *f* *p* *p* *ff*

Vln. *f* *p* *f* *p* *ff*

Db. *f* *p* *p* *ff*

34

Picc. *ff*

Cl. *f*

Hn.

Perc.2 Glock. *f*

Hp. *ff*

Accord. *f*

Vln. *f*

Db.

The musical score is arranged in a standard orchestral format. The Piccolo part (top) features a melodic line with accents and slurs, marked *ff*. The Clarinet part has a rhythmic pattern of eighth notes, marked *f*. The Horn part plays a steady eighth-note accompaniment. Percussion 2 (Glockenspiel) has a rhythmic pattern of eighth notes, marked *f*. The Harp part has a melodic line with accents and slurs, marked *ff*. The Accordion part has a rhythmic pattern of eighth notes, marked *f*. The Violin part has a melodic line with accents and slurs, marked *f*. The Double Bass part has a rhythmic pattern of eighth notes.

37

Picc.

Cl.

Hn.

Perc.1

8" splash

ff

Perc.2 (Glock.)

Hp.

Crowd 1 (S)

[Cheers]

Crowd 2 (CT)

[Cheers]

Crowd 3 (T)

[Cheers]

Crowd 4 (B)

[Cheers]

Ramb.

[Cheers]

Accord.

Vln.

Db.

Perusal

♩.=112

42

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 *f* *mf* **Snare**

Perc. 2 *f* *mf* **Timp**

Hp. *ff*

Crowd 1 (S) *f*
A six! A se-ven! An eight! A nine! A

Crowd 2 (CT) *f*
A six! A se-ven! An eight! A nine! A

Crowd 3 (T) *f*
A six! A se-ven! An eight! A nine! A

Crowd 4 (B) *f*
A six! A se-ven! An eight! A nine! A

Ramb. *f*
It's a six! A se-ven! An eight! A nine! A

Accord. *ff*

Vln. *ff*

Db. *ff*

♩=84

52

50

Picc. *f mp ff*

Cl. *f mp ff*

Hn. *f mp ff*

Perc. 1 *f mp ff* (8" splash) (Timp.) snare

Perc. 2 *f mp ff*

Hp.

Crowd 1 (S) *f mp ff*
 nine point nine nine nine nine nine!

Crowd 2 (CT) *f mp ff*
 nine point nine nine nine nine nine!

Crowd 3 (T) *f mp ff*
 nine point nine nine nine nine nine!

Crowd 4 (B) *f mp ff*
 nine point nine nine nine nine nine!

Ramb. *f mp ff*
 nine point nine nine nine nine nine! Das Wun - der - bar Fan - tas - tik - heit

Accord.

Vln.

Db.

(Splash+snare.)

54

Perc.1

(Timp.)

Perc.2

Ramb.

fals.

Das In-cre - di-blest Spec - tak - u-lest In-flam-ma-blest Feuer-wer-ken show of all time A nine point nine!

♯

♩=92

59

Glock.

Perc.1

p

Marimba.

Perc.2

p

Hp.

p

f

Lal.

p desolate

Li - la my child Born_ by

Vln.

arco sul G

p desolato

Db.

arco

p desolato

67

Hn.

Perc.1 (Glock.) *pp*

Perc.2 (Mar.)

Hp.

Lila *f*

Lal. Dad-dy
fire— Watching sha - dows— O I've let you down

Vln.

Db.



77

Picc. *pp*

Cl. *pp*

Hn.

Perc.2 Marimba. (omit if 5oct marimba not available) *mp*

Hp. *mp*

Lila We'll do all we can We can do no more *interrupting cheerily f*

Ramb.

Accord. single reed *p*

Db. *pizz mp* *arco*

(only play if 5oct marimba not available)

$\text{♩} = 120$
88

Picc. *mf*

Cl.

Hn.

Perc.1 Conga Bongo *p*

Perc.2 Glock. *f*

Hp. *f*

Ramb. *mf*
somewhat com... for L... Lach...
show go on!... My friends, my fans My friends, my

Accord. *f*

Vln. *f* arco
l.h.pizz
arco (arco)
spicc
pizz

Db. *f*

97

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Perc.2

Hp.

Ramb.

fans It's in your hands! The dis - play the scores the

Accord.

Vln.

Db.

104

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Hp.

Ramb.

hap-pi-est clap-i-est round of ap plause will scoop the prize

Accord.

Vln.

Db.

111 (♩=120)

Picc. *p*

Cl. *p*

Hn. *p*

Perc. 1 *mf* (Snare)

Ramb. *f*

Accord. *f*

Db. *f* arco

Let the great_ dis - play_ get un - der_ way From Far - a - way



127

Picc. *120*

Cl.

Hn.

Perc. 1 (Snare)

Ramb. *3*

Accord.

Vln. *l.h. pizz*
arco
spicc.

Db.

from I - ta - ly Me a speak a di lin go si! Il Al - le - gret to_ A - ma - ret - to

129 (Snare)

Perc. 1

Ramb.

Ca - la - ma - ri — Ca - ne - let - to Pa - va - rot - ti — Pen - ne Pes - to

Accord.

Vln.

Db.

133 (Snare)

Perc. 1

Ramb.

Fy - er - wo - ka — Mae - stro Sig - nor Scor ci - ni

Accord.

Vln.

Db.



Scene 6 Signor Scorcini's display

SIGNOR SCORCINI enters, like a conductor,
with his back to the audience

♩.=84 **Gaudy and Bright**

Piccorno

Clarinet in Bb

Horn in F

Percussion 1

Accordion

Violin

Double Bass

f *ff* *f* *ff* *f*

ff *ff* *ff*

ff *cuivré* *ff*

mf

ff

ff

Orchestral crash cymbals (hand held) *ride* *con* with drum stick if not available

Pedal Bass Dr

flz. *ord.* *flz.* *ord.*

Perusal

10

Picc.

Cl.

Hn.

Perc.1
(Crash cym+B.Dr)

Accord.

Vln.

Db.

19

Picc.

Cl.

Hn.

Perc.1
(Crash cym+B.Dr)

Accord.

Vln.

Db.

PERUSAI

25

Picc.

Cl.

Hn.

Perc.1

Accord.

Vln.

Db.

ff

(Crash cym+B.Dr)

Perusal

32 **rall.**

Picc. *ff* *p* (don't slow the trill during rall)

Cl. *ff* *p*

Hn. *ff* *p*

Perc.1 (Crash cym+B.Dr)

Crowd 1 (S) Ahhh ooooohh!!

Crowd 2 (CT) Ahhh ooooohh!!

Crowd 3 (T) Ahhh ooooohh!!

Crowd 4 (B) Ahhh ooooohh!!

Ramb. Ahhh ooooohh!!

Accord.

Vln. *ff* *p*

Db.

37 **no mosso**

Cl. *mf* *ma cantabile* *ff subito* *fff subito* *f ord.*

Hn. *mf* *ma cantabile* *ff subito* *fff subito* *f ord.*

Perc.1 Swannee whistle

Perc.2 Marimba

Hp. excessive bow pressure (scratching sound)

Vln. *f* *ff*

PERUSAL

47

Cl. *fff* *f* *ff* *fff*

Hn. *fff* subito *f* ord. *ff* *fff* subito *cuivré*

Perc.1 Swannee whistle Triangle *f*

Perc.1 Toy piano *f*

Perc.2 (Mar.)

Hp. *ff*

Vln. excessive bow pressure (scratching sound) *f* < *ff* pizz

==

55

Picc.

Cl. *ff*

Hn. *ff*

Perc.1 (Toy Piano)

Perc.2 (Mar.)

Hp. *8^{va}*

Vln. etc

♩=40

molto accel.

59

Picc.

Cl.

Hn.

Perc.1

(Toy Piano) Perc.1

(Mar.) Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

PERUSAJALAN

64 $\text{♩} = 100$

Picc. *ff*

Cl. *ff*

(Crash cym+B.Dr)

Perc.1 Mouth siren

Perc.2 *ff* Mouth siren

Accord. *f*

Perusai

accel. ♩ = 84

69

68

Picc. *ff*

Cl. *ff*

Hn. *ff* *cuivré* *morendo*

(Crash cym+B.Dr)

Perc.1 Mouth siren *ff* l.v.

Perc.2 *ff* l.v.

Crowd 1 (S) Yyyyy!!!!!!!

Crowd 2 (CT) Yyyyy!!!!!!!

Crowd 3 (T) Yyyyy!!!!!!!

Crowd 4 (B) Yyyyy!!

Ramb. Yyyyy!!!!!!!

Accord.

Vln. *ff* *arco*

Db. *ff* *molto pesante, gruff*

76

Picc.

Cl.

Hn. *ff* *ff*

Perc.1 (Crash cym+B.Dr)

Accord.

Vln.

Db.

Perusai

84

Picc.

Cl.

Hn.

Perc.1

Perc.2

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

ff

ff

fp

fff

(Crash cym+B.Dr)

Timpani

f

[Cheers]

fp

gliss.

fff

♩ = 112

93

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc.1 Snare *f > mf*

Perc.2 Timp *f > mf*

Hp. *ff*

Crowd 1 (S) *f*
A se-ven! An A nine point nine!

Crowd 2 (CT.) *f*
A An A nine point nine!

Crowd 3 (T.) *f*
e-y An eight! A nine point nine!

Crowd 4 (B.) *f*
A se-ven! An eight! A nine point nine!

Ramb. *f*
It's a se-ven! An eight! A nine point nine! A nine point nine nine nine nine!

Accord. *ff*

Vln. *ff*

Db. *ff*

$\text{♩} = 80$
106

103

Picc.

Cl.

Hn.

Perc.1 (Snare) 8" splash snare *ff*

Perc.2 (Timp) *ff*

Hp.

Crowd 1 (S)
It's a per - fect ten!

Crowd 2 (CT).
It's a per - fect ten!

Crowd 3 (T).
It's a per - fect ten!

Crowd 4 (B).
It's a per - fect ten!

Ramb.
It's a per - fect ten! Bravo! Brav-is - si - mo! Bra - vis si-mis si-mis-si-mo In-cre-dib

Accord.

Vln.

Db.

127 **127**

Picc. *pp*

Cl.

Hn. *pp*

Perc.2 *mp* **Marimba** (omit if 5oct marimba not available)

Hp.

Lila
we'll do all we can We do more

single reed *pp*

Db. *mp* pizz *p* arco
(only play if 5oct marimba not available)

$\text{♩} = 120$
137

Picc. *mf*

Cl.

Hn.

Perc.1 Conga Bongo *p*

Perc.2 Glock *mf*

Hp. *f*

Ramb. *f* even more concerned for Lita and Lita and
Let the show go on My

Accord. *f*

Vln. l.h.pizz *f* arco (arco) *f* arco

Db. pizz *f*

144

Picc. (Conga+Bongo.)

Perc.1 (Glock.)

Perc.2

Hp.

Ramb. friends, my fans My friends, my fans It's in your hands! The dis -

Accord.

Vln.

Db.

151

Picc. (Conga+Bongo.)

Perc.1 (Glock.)

Perc.2

Hp.

Ramb. play the scores the a - ma - zi - est cra - zi - est round of ap plause will scoop the prize

Accord.

Vln.

Db.

160

157

Picc.

Cl.

Hn.

(Conga+Bongo.)

Perc.1

Snare

Perc.2

Hp.

Ramb.

Now it's the turn of our lo-cal team

Accord.

Vln.

Db.

p

mf > p

f

f

167

Picc.

Cl.

Hn.

Perc.1 (Snare)

Ramb.

Accord.

Db.

The one time Fire-work Ma-ker and his lit-tle hel-per Li-la Be

||

Meno mosso rall.

176

Perc.1 (Snare)

Ramb.

Accord.

Vln. l.h. pizz (arco)

kind eh, don't ex-pect too much Tell me when it's o-ver. I can't watch

Scene 7 Lila's display

$\text{♩} = 120$ LALCHAND and LILA take up their positions.
 An uncomfortable pause as they nervously fumble with the equipment.
 A single rocket goes up, fades, dies. Spectators repress giggles.

Wind Chimes

Perc. 1 *Glock.*

Harp

W.Ch.

Perc. 1 *(Glock.)*

Harp

Lal. *LALCHAND puts his head in his hands, crying the worst.*

Vln.

Db.

11

W.Ch.

Harp *mp*

Lal.

Vln.

Db.

14

W.Ch.

Hp.

17 **17**

W.Ch.

Hp.

Lila *p* Like an incantation, using different vowel sounds ad lib.
At first showing soft and tender beauty of tone,
later gaining in intensity to summon the Fire-Fiend

20

W.Ch.

Hp.

Lila

23 **23**

Picc. *ppp* *molto teneramente*

Cl. *ppp* *molto teneramente*

Hn. *ppp* *molto teneramente*

W.Ch.

Hp.

Lila

26

Picc.

Cl.

Hn.

W.Ch.

Hp.

Lila

Accord.

single reed

ppp al niente

29

W.Ch.

Hp.

Accord.

p

32

W.Ch.

Marimba

Perc.2

Hp.

Accord.

p

35 **35**

W.Ch.

Perc.1
pp
always emphasize the upper of the two notes
play the lower B with a very very soft mallet that produces almost no audible sound. It is there to help rhythmic precision of the upper note
(Mar.)

Perc.2

Hp.

Accord.



38

W.Ch.

Perc.1
(Glock.)

Perc.2
(Mar.)

Hp.

Lila
p

Perusal

41

Picc. *pp* *tr* *mp*

Cl. *pp* *tr* *mp*

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

==

Perusal

44

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

47 *To Fl.*

Picc.

Cl.

W.Ch.

Perc.1

Perc.2

Hp.

Lila

Accord.

50 *p* LILA'S firework-display grows and grows and becomes amazing, silencing the crowd. It moves into another dimension, as lights go on above, around and beyond the audience, with LILA and LALCHAND joyously conduct the display

Cl.

Perc.1

W.Ch.

Perc.2

Hp.

Lila

Accord.

p wooden drumstick or other end of hard yarn beater

mf *l.v.*

PERUSAI

53

Cl.

Hn.

(Tri.+Gong)

mf

Perc. 1

W.Ch.

(Mar.)

p

Hp.

Accord.

Vln.

mp

56

Picc.

mf

6

Cl.

Hn.

(Tri.+Gong)

Perc. 1

W.Ch.

(Mar.)

Hp.

Accord.

Vln.

mf

62

Cl. *f* *tr*

Hn. *f*

Perc. 1 (Tri.+Gong)

W.Ch.

Perc. 2 (Mar.)

Hp.

Lila 3 3

Accord. *f* *tr*

Vln. *f* *tr*

Db. *f*

Perusal

68 (tr)

Cl.

Hn.

(Tri.+Gong)

Perc. 1

W.Ch.

(Mar.)

Perc. 2

Hp.

Lila

3

(tr)

Accord.

Vln.

Db.

mf

mf

mf

70 (tr)

Cl.

mf

Hn.

(Tri.+Gong)
hard yarn

7 drum stick

Perc.1

W.Ch.

Perc.2 (Mar.)

Hp.

Lila 3

Accord.

Vln.

Db.

Perusai

72 73

Cl.

Hn.

Perc. 1

W.Ch.

Perc. 2 (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

f

f

f

f

ff

pizz

Low Tom

Bongo

Med Tom

75

Picc.

Cl.

Hn.

(Triangle)

Perc.1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

78 79

Picc.

Cl.

Hn.

(Triangle)

Perc. 1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc. 2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

Perusai

81

Cl.

Hn.

Perc. 1
(Triangle)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc. 2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

The musical score is written for Act 2 Scene 7, titled 'Lila's display', on page 189. It begins at measure 81. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features several instrumental parts: Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1) which includes Triangle, Low Tom, Med Tom, and Bongo; Wood Chime (W.Ch.); Percussion 2 (Perc. 2) which includes Maracas (Mar.); Harp (Hp.); Lila; Accordion (Accord.); Violin (Vln.); and Double Bass (Db.). A large, bold, diagonal watermark reading 'Perusal' is superimposed over the center of the page, crossing through the musical staves.

84

Cl.

Hn.

(Triangle)

Perc. 1

(Low Tom, Med Tom, Bongo)

W.Ch.

Perc. 2

(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

Perusal

88

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc.1
(Triangle) (can stop triangle earlier if need time to switch beaters for splash)
(Low Tom, Med Tom, Bongo) *ff* 2x 8" splash alternate between the two on fast notes ad lib.

W.Ch.

Perc.2 (Mar.) *ff*

Hp. *ff*

Lila *ff* ossia: *ff*

Accord. *ff*

Vln. *ff*

Db. *ff*

90

Picc.

Cl.

Hn.

Perc. 1

(Splash)

(Low Tom, Med Tom, Bongo)

W.Ch.

Perc. 2

(Mar.)

Hp.

Lila

(ossia)

Accord.

Vln.

Db.

Perusai

93

Picc.

Cl.

Hn.

(Splash)

Perc.1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

(ossia)

Lila

Accord.

Vln.

Db.

96

Picc.

Cl.

Hn.

Perc.1
(Splash)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila
(ossia)
like a war-cry

Accord.

Vln.

Db.

Perusai

99

Picc.

Cl.

Hn.

Perc.1
(Splash)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila
(ossia)

Accord.

Vln.

Db.

accel.

ff

arco

$\text{♩} = 138$ *accel.* $(\text{♩} = 160)$

103 **105**

Picc.

Cl.

Hn.

(Splash)

Perc. 1
(Low Tom, Med Tom, Bongo)

Perc. 2
8" splash cym

W.Ch.

Perc. 2
(Mar.)

Hp.

(ossia)

Lila

Accord.

Vln.

Db.

ff

ff

accel.

$\text{♩} = 200$

112 **113**

Picc. *f*

Cl. *f*

Hn. *f*

Perc. 1
timpani mallets *f* med-low tom 3
low floor tom 3
Pedal Bass Drum 3

Perc. 2 (Splash)

W.Ch.

Hp.

Lila *f*

Accord. *ff*

Vln.

Db.

$\text{♩} = 200$ The FIRE-FIEND RAZVANI appears in the sky

116

Picc.

Hn. *mf*

Perc. 1 (Tom+B.Dr.) *mf*

Perc. 2 (Timp) *mf*

W.Ch.

Fire-Fire (a) Bar *ff*

Fire-Fire (a) Bass-Bar *ff*

Accord.

Vln.

Db. *ff*
mf

Who do you think Who do you think you are?

Who do you think Who do you think you are?

119

Picc. *mf*

Cl. *mf*

Hn. *ff* *mf*

Perc. 1 (Tom+B.Dr.) *ff* *mf*

Perc. 2 (Timp.) *mf*

W.Ch.

Lila *ff*
am Li - la The Fire - work Ma -

Accord. *ff*

Vln.

Db. *ff* *mf*

123

Picc. *ff mf*

Cl. *ff mf*

Hn. *ff*

Perc. 1 (Tom+B.Dr.) *f mf*

Perc. 2 (Timp.) *ff mf*

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

Accord. *ff mf*

Vln.

Db. *ff mf*

How _____ dare you How _____

How _____ dare you How _____

ker _____

126

Picc.

Cl.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

Accord.

Vln.

Db.

dare you play with fire

dare you pla

Fire - fiend you are what you are

129

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 (Tom+B.Dr.) *f*

Perc. 2 (Splash) *f*

Perc 2. (Timp.)

W.Ch.

Hp. *ff*

Lila
and I am what I am

Accord. *ff*

Vln. *ff*

Db. *ff*

132

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Hp.

Lila

Accord.

Vln.

Db.

ff *p*

ff *p*

ff *p*

ff

f *p*

ff *ff*

I know I am a

ff *ff* *p*

ff *ff* *pizz* *p*

138

Picc. *mf*

Cl. *mf*

Hn.

Perc.1 (Tom+B.Dr.) *subito p*

Perc.2 (Splash)

Perc.2. (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

Accord.

Vln.

Db.

How do you know?

How do you know?

Be cause I

ff

ff

141

Picc.

Cl.

Perc. 1
(Tom+B.Dr.)
(Splash)

Perc. 2
(Timp.)

W.Ch.

Fire-Fire (a)
Bar

Fire-Fire (a)
Bass-Bar

Lila
brought you here and I can

Accord.

Vln.

Db.

144

Picc.

Cl.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Splash)

Perc. 2. (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

make you dance I can make you dance

Accord.

Vln.

Db.

147

Picc. *ff*

Cl. *ff*

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2. (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Hp.

Lila

Dance! Dance! Dance! Dance! Dance! Dance!

Accord.

Vln.

Db.

150

Picc.

Cl.

Hn.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Splash)

Perc 2. (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Hp.

Lila

Vln.

Db.

No oooo!!!!!!!!!!!!

Noooooo!!!!!!!!!!!!

Dance! Dance! Dance! and

ff *f*

f *p*

154 RAZVANI vanishes. The display ends.

Picc. *p*

Cl. *>p*

Hn.

Perc 2. (Timp.) *=p*

W.Ch. [Mark Trevelyan (wind machine)]

Hp. *pp* *pp* *gliss.* *gliss.*

Lila I can make you dis ap pear

Vln. *p*

158

158 $\text{♩} = 108$

PERUSAI

Piccolo
ff

Clarinet in Bb
ff

Horn in F
ff

Percussion 1
Snare
f > mf

Percussion 2
Timpani
f > mf

Harp
f

Villager (CT)
A se-ven! An eight! A nine!

Chulak
A six! A se-ven! An eight! A nine!

Lalchand
A six! A se-ven! An eight! A nine!

Rambashi
It's a six! A se-ven! An eight! A nine! A nine point

Accordion
ff

Violin
ff

Double Bass
ff

169

Picc.

Cl.

Hn.

Perc. 1 (Snare)

Perc. 2 (Timp)

Hp. *ff*

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

per-fect ten! A ten point ten!

A per-fect ten! A ten point ten!

A per-fect ten! A ten point ten!

nine nine nine nine! It's a per-fect ten! A ten point ten! A

Scene 8

Carnival of Light and Sound

♩=188

CHULAK and HAMLET run on to embrace LILA and LALCHAND
The victory is celebrated in a CARNIVAL OF LIGHT AND SOUND
All dance in a swirl of light and music

PERUSA

1

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 *ff* 8" splash

Perc. 1 *f* Timpani

Perc. 2 *f* Marimba

Hp. *ff*

Accord. *ff*

Vln. *ff* ad lib. oct higher until 34

Db. *f*

6 8

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

On a night like this when the sky ___ ex

On a night like this when the sky ___ ex

On a night like this when the sky ___ ex

On a night like this when the sky ___ ex

On a night like this when the sky ___ ex

11

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

plodes And the night ex - plodes On a night like___

plodes A night plodes On a night like___

plodes And the night ex - plodes On a night like___

plodes And the night ex - plodes On a night like___

plodes And the night ex - plodes On a night like___

16

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc.1 (Timp.)

Perc.2 (Mar.)

Hp.

Lila
this then Time ex - plodes! And now is once u-pon a time.

Crowd 2 (CT).
this then Time ex - plodes! And now is once u-pon a time.

Chulak.
this then Time ex - plodes! And now is once u-pon a time.

Lal.
this then Time ex - plodes! And now is once u-pon a time.

Ramb.
this then Time ex - plodes! And now is once u-pon a time.

Accord.

Vln.

Db.

21

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1 (Splash.)

Perc. 1 (Timp.) rim of timp with wood of stick (or high bongo if poss)

Perc. 2 (Mar.)

Hp.

Lila
— and long a - go is e - ver af - ter And the things you've

Crowd 2 (CT).
— and long a - go is e - ver af - ter And the things you've

Chulak.
— long go - ver af - ter And the things you've

Lal.
— and long go is e - ver af - ter And the things you've

Ramb.
— and long a - go is e - ver af - ter And the things you've

Accord.

Vln.

Db.

26

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

done And the things you'll do And the things you're doing they

$\text{♩} = 120$
34

31

Picc.

Cl.

Hn.

(Splash.)

Perc. 1

(Timp.)

Perc. 1

(Mar.)

Pedal Bass Drum

Hp.

Lila

Crowd 2 (CT).

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

ff

f

ff

ff

in a tight and funky groove with the bass

ff

PERUSAJAI

37

Picc.

Cl.

Hn.

Perc. 1

(Timp.)

Perc. 1

Hp.

Accord.

Vln.

Db.

small noisy chinese cymbal
or 8" splash

The musical score is arranged in a standard orchestral format. The Piccolo part features a melodic line with slurs and accents. The Clarinet and Horn parts have rhythmic patterns with slurs. The Percussion 1 part includes a section for a small noisy Chinese cymbal or 8-inch splash, marked with asterisks. The Harp part has a sparse accompaniment. The Accordion part has a complex rhythmic pattern. The Violin and Double Bass parts have melodic lines with slurs and accents. A large, diagonal watermark reading 'Perusal' is overlaid across the center of the page.

43

Picc.

Cl.

Hn.

(Splash.)

Perc. 1

(Timp.)

Perc. 1

Hp.

Accord.

Vln.

Db.

PERUSAL

$\text{♩} = 174$
49

Picc. ff

Cl. ff

Hn. ff

Perc. 1 small noisy chinese cymbal *l.v. sempre* ff

Perc. 1 Timp (omit E if not available) ff

Perc. 2 (Mar.) ff

Hp. ff

Accord. ff

Vln. fff

Db. fff

53

Picc.

Cl.

Hn.

Perc.1 (cym.)

Perc.1 (Timp.)

Perc.2 (Mar.)

Hp.

Accord.

Vln.

Db.

PERUSAL

♩=100

57

56

Picc. *ff*

Cl.

Hn. *f* < *fff* > *fffz fffz* *fff* > *fffz fffz*
brash, vulgar, like a vuvuzela

(cym.)

Perc.1 *f p f p f*
Pedal bass drum

Perc.2 hi+low woodblocks
drumsticks if poss. *ff*

Perc.2

Hp.

Lila cheering *gliss.*
Woooo - - - ayyyy

Crowd 2 (CT). cheering *gliss.*
Woooo - - - ayyyy

Chulak. cheering *gliss.*
Woooo - - - ayyyy!

Lal. cheering *gliss.*
Woooo - - - ayyyy!

Ramb. cheering *gliss.*
Woooo - - - ayyyy!

Accord. *ff*

Vln. 3

Db. 3

59

Picc.

Hn.

(cym.)

Perc.1

(B.Dr.)

Perc.1.

Perc.2

(Woodblock)

Hp.

Chulak.

Accord.

Db.

fff

fffz *fffz*

fff

fffz *fffz*

ff

ff

referee's whistle (if possible, or could be another cast member)

ff

pizz

ff

← ♩. = ♩ →
♩ = 133

61 63

Picc. *f*

Cl. *f*

Hn. *fff* > *fffz fffz* *fff* > *fffz fffz*

Perc.1 (cym.)

(B.Dr.)

Perc.2 Glock *ff*

Perc.1 (Whistle)

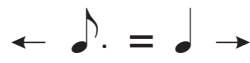
Perc.2 (Woodblock)

Hp.

Chulak. (Whistle)

Accord. *ff*

Db.



65 ♩ = 177

64

Picc.

Cl.

Perc.1

Perc.2

Perc.1

Perc.2

Hp.

Accord.

Vln.

Db.

68

67

Picc.

Cl.

Hn.

(B.Dr)

Perc.1

(Timp.)

Perc.2

Hp.

Lila

(*) depending on how the singer becomes a Counter-Tenor may omit b.68-80

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

All the things you've done And the things you'll do...

ff

75

Picc.

Cl.

Hn.

(Splash.)

Perc.1 (B.Dr)

Perc.1 (Timp.)

Perc.2

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

dance with you All the things you've done And the things you'll do

dance with you All the things you've done And the things you'll do

dance with you All the things you've done And the things you'll do

dance with you All the things you've done And the things you'll do

dance with you All the things you've done And the things you'll do

ff

86 87 $\text{♩} = 140$ $\text{♩} = 120$

Picc. *ff*

Cl. *ff*

Hn.

Perc. 1 (cyms) To Glock.

Perc. 2 Glock. *f*

Hp. *ff*

Lila dance they dance with you

Chulak. they dance they dance with you

Lal. they dance they dance with you

Ramb. they dance they dance with you

Vln. *ff* snap pizz

Db. *ff* rall. independent of conductor

We hear Hamlet's voice from afar
rall.

89

Picc. *f* *p* *p*

Cl. *f* *p*

Hn.

Perc 2. (Glock.) *p*

Hp. *6* *6* *6*

Lila

Ham. *off-stage, from the d*
O Fran - gi - pan - ni O

Chulak.

Lal.

Ramb.

Accord. *mf*

Vln. (pizz) *f* *mp* *arco*

Db.

$\text{♩} = 100$
93

93

Picc. *pp*

Cl. *pp*

Hp. *mf*

Lila

Ham. Oh poor Ham - let I'll go to the
 Fran - gi pan - ni

Accord. *mf*

Vln. *8va*



96

Picc. *p*

Cl. *p*

Perc 2. (Glock.)

Hp.

Lila King and de mand his free dom

Lal. Don't go to the King Li - la Go to the

Accord. *8va*

Vln. *8va*

PERUSAL

rall. $\text{♩} = 80$ **100**

99

Picc. *p*

Cl. *ppp*

Hn.

Perc 2. (Glock.)

Lal. zoo - you'll find him there Ser - ving long life sen - tence In a

Accord.

Vln. *8^{va}*

Perusai

Attacca

102

Cl. *pp*

Ham. off-stage, from the distance Fran - gi - pa - ni

Lal. *tenderley* cell made for two with Fran-gi - pa - ni

Accord. *pp* *8^{va}* *15^{ma}*

Vln. *15^{ma}* *pp*

Scene 9

The fireworks fade, and the dance ends
 and only LILA and LALCHAND are left, by starlight
 In the distance we hear the rapturous calls of HAMLET

$\text{♩} = 160$

1

Perc.1 *Glock.*

Perc.2 *Vibr.*

Ham. *pp*

Vln. *pp*

off-stage

Fran -

9

Perc.1 *(Glock.)*

Perc.2 *(Vibr.)*

Ham. *pp*

Lal. *p*

Vln. *pp*

gi - pa - ni

Li my er How could you e-ver be a-ny thing o-ther than a

16

Perc.1 *(Glock.)*

Perc.2 *(Vibr.)*

Lila *p*

Ham. *pp*

Lal. *pp*

Vln. *pp*

But I don't un-der - stand

Fran - - - - gi - pa - ni

Fire-work Ma - ker?

23 (Glock.)

Perc.1

(Vibr.)

Perc.2.

Lila

I climbed the moun-tain I en tered the grot to___ of the Fire fiend

Lal.

And he asked for the Three Gifts

29 (Glock.)

Perc.1

(Vibr.)

Perc.2.

Lila

But I did-n't have them! He laugh-ed my f_____

Lal.

He could see it in your eyes

Vln.

pp *dolciss.*

34

35 (Vibr.)

Perc.2.

Lila

But what's that on it's

Ham.

pp *from the distance*

O _____ Fran-gi - pa - ni _____

Lal.

O the first of the Gifts your ta-lent Li - la

Vln.

42 **42**

Picc. *pp*

Cl. *pp*

Perc. 2. (Glock.) *p*

Perc. 2. (Vibr.)

Lila
own? He said there was no-thing And I'd come so far

Vln. (8)

Db. *p*

||

49 **49**

Picc.

Cl.

Perc. 2. (Vib.)

Ham.

Lal.
He could see how far and that's how he saw your se-cond great gift your

Vln. *pp*

O night's of love

58

56 (Glock.)

Perc.1

(Vibr.)

Perc.2

Hp.

Lila

But what's that in the end? I did-n't e-venknow a-bout En chan ted_

Ham.

3

Fran - - gi - pa - ni

Lal.

cour-age Li - la

Vln.

8va

Db.

p

||

62

Cl.

(Glock.)

Perc.1

(Vibr.)

Perc.2

Hp.

Lila

Wa - ter I was saved by my friends_____ If it was-n't for them I'd be burned to a crisp

Accord.

single reed

Db.

p

69

LALCHAND raises his hand

Picc. *pp*

Cl.

Perc.1 (Glock.) To Perc.

Perc.2 (Vibr.) *mp*

Hp. *mp*

Lila It was no-thing but_ luck!_

Lal. And by my th... ers that makes Three Gifts!_ Your

Accord. *mf*

Vln. *mf*

Db.

==

Perc.2 (Vibr.)

Hp.

Ham. *3*
O_ nights of Love

Lal. Ta- lent, your Cou- rage and your Luck to have friends such as those That's why he gave you the Ro- yal Sul - phur

Accord.

Vln.

80 **small egg shaker**
Percussion

Perc.1 *mf*

Conga

Perc.2 *f* (Vibr.)

Hp. *mf*

Lila
He gave me no-thing! He said there was no-thing on - ly il - lu - sion!_____

Ham. *pp* from the distance
O _____ Fran-gi - pa - ni_____

Lal. _____ Some call it il-

Db. *p*

Perusai

Perc.1 **high bongo edge** (Conga)

Perc.2 (Vibr.)

Lal. *p* tenderly
lu- sion Some call it ma - gic, ge-nius or soul Some call it wis - dom_____ Some call it love_____

Db.

93

93 (Shaker)

Perc.1 (Conga)

Perc.2 (Glock.) (Vibr.)

Hp.

Ham. *p dolce*

Chulak. *p dolce*

Lal. *f*

Ramb. *p dolce*

Accord. *f*

Vln. *f*

Db. *f*

On_ nights of love when the sky ex - plodes And the night ex plodes O on_

On_ nights of love the sky ex - plodes And the night ex plodes O on_

Some call it il - lus - sion Some call it ma - gic

On_ nights of love when the sky ex - plodes And the night ex plodes O on_

107 (Shaker)

Perc.1 (Conga)

Perc.2 (Glock.)

Perc.2 (Vibr.)

Hp.

Lila

Ham.

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

Love Love Love

go is e-ver af - ter And the you knew And the love you found And the

call Love Love Love

go is e-ver af - ter And the love you knew And the love you found And the

119

114

Picc. (Shaker) *p dolce possibile*

Perc.1 (Conga)

Perc.2 (Glock.)

Perc.2 (Vibr.)

Hp.

Lila
Some call it wis - dom Some call Love

Ham.
love you bring Shine all a - round!

Chulak.
love you bring Shine all a - round!

Lal.
Some call it wis - dom Some call it Love

Ramb.
love you bring Shine all Shine all a - round!

Accord.

Vln.

Db.

121

Picc.

(Shaker)

Perc.1

(Conga)

Perc.2

(Glock.)

Perc.2

(Vibr.)

Hp.

Lila

And the love you knew and the love you bring

Ham.

And the love you bring

Chulak.

And the love you found and the love you bring

Lal.

And the love you knew Shine

Ramb.

Shine

Accord.

Vln.

Perusal

129

128 (Glock.)

Perc 2.

(Vibr.)

Hp.

Lila

Ham.

Chulak.

Lal.

Ramb.

Accord.

Vln.

f

And the love you knew And the love you found

f

And the love you knew And the love you found

f

And the love you knew And the love you found

f

all a - round! And the love you knew And the love you found

f

all a - round! And the love you knew And the love you found

133

senza rall.

Lila

Ham.

Chulak.

Lal.

Ramb.

And the love you bring Shine all shine all a - round!

And the love you bring

and the love you bring

And the love you bring

And the love you bring

David Bruce
**The Firework Maker's
Daughter**
Opera in 2 Acts

Libretto by Glyn Maxwell
Based on the story by Philip Pullman

ACT I

(Full Score in C)

Score Version: 23 June 2015

Co-produced by The Opera Group and Opera North in association with ROH2 and Watford Palace Theatre. Co-commissioned by The Opera Group and ROH2.

World premiere tour of UK and NYC March-April 2013 by The Opera Group with performances at The Lindbury Studio Theatre, Royal Opera House; New Victory Theatre, NYC; Hull Truck; Lawrence Batley Theatre, Huddersfield; Watford Palace Theatre; Theatre Royal, Bury St Edmund's; Buxton Opera House; Oxford Playhouse; and Northern Stage, Newcastle

Original Creative Team

Composer David Bruce

Librettist Glyn Maxwell (based on the original novel by Philip Pullman)

Director John Fulljames

Conductor Geoffrey Paterson (Chroma), Andrew Cyr (Metropolis Ensemble)

Designer Dick Bird

Puppetry Steve Tiplady and Sally Todd of Indefinite Articles

Original Cast

Mary Bevan, soprano

Amar Muchhala, tenor

James Laing, counter-tenor

Wyn Pencarreg, baritone

Andrew Slater, bass-baritone

Original Orchestras

Chroma (UK tour)

Metropolis Ensemble (New York tour)

Duration

Act 1: c.55 mins

Act 2: c.45 mins

Orchestra

Flute (doubling piccolo)
Clarinet in Bb (doubling Bass Clarinet in Bb)
Horn in F (doubling orchestral whip, triangle)
Percussion 2 players
Button accordion
Harp
Violin
Bass

Percussion 1:

2x 8" splash cymbals, Floor Tom, Pedal Bass Drum, Tambourine (with skin) (shared), plastic tub, 3 saucepans (high, middle low), Medium-Low Tom Tom, 12" circus Gong, football rattle, Glockenspiel (optionally shared with Perc 2), Toy piano, Guiro, 2 2 Timpani (low D-A (32"), and Bb-F (25-26")) both with pedal tuning, Cajon(Flamenco with snare) (shared), Tin Can, Low Conga+Bongos (shared), Small Caxixi, Small egg shaker, Ride Cymbal, 2 Woodblocks (high+low), Snare drum, Triangle, Hi-hat, Orchestral Crash Cymbal, Cabassa, paper, mouth siren, swanee whistle, small noisy chinese cymbal

Percussion 2:

2 Timpani (shared with Percussion 1), 8" splash (not shared), Glockenspiel (shared optionally), Mark Tree (metal wind chimes), Vibraphone, Cajon (shared), Tambourine (shared), Bongo+Conga(shared), Mouth Siren, 2 Football whistles (one for use by one of the singers)

ROLES

Soprano : Lila, Villager 1, Crowd 1

Tenor: Chulak, Ghost 2, Echo 2, Parrot , Pirate 2, Crowd 3, Chorus

Counter-Tenor: Hamlet, Goddess, Ghost 1, Villager 3, Echo 1, Monkey, Pirate 1, Crowd 2

Baritone: Lalchand, Fire-Fiend a), Villager 3 Echo , Snake, pirate 3, Crowd 4

Bass-Baritone: Rambashi, Fire-Fiend b), King, Keeper, Villager 4, Tiger, Chorus

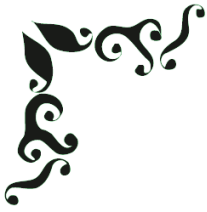
TABLE OF CONTENTS

Act 1

Overture	page 1
Scene 1 Lalchand's Workshop	page 25
Scene 2	page 78
Scene 3	page 98
Scene 3b	page 123
Scene 4	page 141
Scene 5 The Jungle	page 166
Scene 6	page 220
Scene 7	page 264

Act 2

Overture	page 1
Scene 1	page 12
Scene 2	page 67
Scene 3	page 78
Interlude	page 120
Scene 4	page 125
Scene 5 Herr Puffenflasch's display	page 135
Scene 6 Signor Scorcini's display	page 156
Scene 7 Lila's display	page 174
Scene 8 Carnival of light and sound	page 216
Scene 9	page 240



Overture

for Gosia, Kaja and Oskar



The Firework Maker's Daughter

ACT I Overture

Libretto: Glyn Maxwell
after the story by Philip Pullman

David Bruce

$\text{♩} = 66$

$\text{♩} = 198$

Piccolo *ff*

Clarinet in B \flat *ff*

Horn in F *ff*

Percussion 1 *ff*
8" splash cym drum stick (can be reverse end of timpani mallet)
Floor tom
Pedal Bass Drum

Percussion 2 *ff*
Marimba

Harp *ff*

Accordion *ff*

Violin *ff*
pizz

Contrabass *ff*

The musical score is written for a full orchestra and includes the following parts: Piccolo, Clarinet in B-flat, Horn in F, Percussion 1 (8" splash cym, drum stick, floor tom, pedal bass drum), Percussion 2 (marimba), Harp, Accordion, Violin, and Contrabass. The score is in 3/4 time and consists of 12 measures. The tempo is marked as quarter note = 66, and the time signature changes from 3/4 to 2/4 and back to 3/4. The dynamic marking is fortissimo (ff) throughout. The Piccolo, Clarinet, Horn, and Violin parts have melodic lines, while the Percussion, Harp, Accordion, and Contrabass parts provide harmonic and rhythmic support. The Percussion 1 part includes specific instructions for the 8" splash cym and drum stick, and the Violin part includes a pizzicato instruction.

9

Picc.

Cl.

Hn.

Perc. 1
(splash cym)
(Floor Tom + Pedal B.Dr)

Perc. 2
(Mar)
ff (*) all low Gs should be octave higher if only 4.3 oct marimba is available

Hp.

Accord.

Vln.

Cb.

19

Picc. *f*

Cl. *f*

Hn. *sffz*

Perc. 1 (splash cym)

(Floor Tom + Pedal B.Dr)

Perc. 2 (Mar) *mf*

Hp.

Accord. *f*

Vln. *spicc*

Cb.

29

Cl. *sffz*

Hn. *sffz*

Perc. 1 tambourine. (on skin with drumstick) *sffz*

Perc. 2 (Mar) *mp*

Accord. *sffz*

Vln. *f*
l.h. pizz arco
+ spicc
+ off-string

Cb. *f*

48 50

Picc. *mf*

Cl. *mf*

Hn.

Perc. 1
(splash cym) (Floor Tom + Pedal B.Dr) *p*
hard plastic tub/bottle (Tamb.) (wooden drum stick)
Medium saucepan damped if possible

Perc. 2 (Mar) *p*

Perc. 2

Hp.

Accord. *mp*

Vln. solo sul G *ff pesante* l.h. pizz

Cb. *f*

58

Picc.

Cl.

Perc. 1

Perc. 2

Accord.

Vln. arco 0 0 1.h.pizz arco

Cb.



67

Picc.

Cl.

Perc. 1

Perc. 2

Accord.

Vln. 3 3 3

Cb.

75

Picc. *ff*

Cl. *ff*

Hn. *ff*

Perc. 1
8" splash cym
ff Floor tom
Pedal Bass Drum
(Mar)

Perc. 2. *ff*

Hp.

Accord. *ff*

Vln. *ff*

Cb.

96

♩. = 200

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Accord.

Vln.

Cb.

ff molto vibrato, rough and folky

ff molto vibrato, rough and folky

timpani mallets

Med-Low tom

f

Low Floor tom

tuned low and 'boomy'

Pedal Bass drum

Timpani

mf

ff

arco

ff

101

99

Picc. *f*

Cl.

Hn.

Perc. 1

(Timp)

Perc. 2

Accord.

Vln. *f* 8^{va}

Cb.

102

Picc.

Cl.

Hn.

Perc. 1

(Timp)

Perc. 2

Accord.

Vln. (8) 8^{va}

Cb.

107

105

Musical score for measures 105-107. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2, including Timpani), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The Piccolo and Violin parts have a dynamic marking of *f* starting at measure 107. The Percussion 1 part features a rhythmic pattern of eighth notes with accents. The Accordion part has a sustained bass line with chords. The Violin and Cello parts have a melodic line with a dynamic marking of *f* starting at measure 107. A double bar line is present at the end of measure 107.

108

Musical score for measures 108-110. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2, including Timpani), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The Clarinet and Horn parts have dynamic markings of *p* *molto* and *ff* starting at measure 108. The Percussion 1 part features a rhythmic pattern of eighth notes with accents. The Accordion part has a sustained bass line with chords. The Violin and Cello parts have a melodic line with a dynamic marking of *f* starting at measure 108. A double bar line is present at the end of measure 110.

111

Musical score for measures 111-113. The score includes five staves: Clarinet (Cl.), Percussion 1 (Perc. 1), Harp (Hp.), Accordion (Accord.), and Cello (Cb.).

- Cl.:** Measure 111 is a whole rest. Measure 112 is a whole rest. Measure 113 begins with a half note G4, quarter note A4, quarter note B4, and half note C5, marked *mp*.
- Perc. 1:** A rhythmic pattern of eighth notes with accents, marked *p*.
- Hp.:** A series of chords in the right hand, marked *mf*. The left hand has whole rests.
- Accord.:** A melodic line starting with a half note G4, marked *f* and *solo*. It includes various ornaments and dynamics.
- Cb.:** A bass line with notes G2, B1, and D2, marked *f*. It includes instructions for *pizz* and *slap strings*.



114

Musical score for measures 114-116. The score includes five staves: Clarinet (Cl.), Percussion 1 (Perc. 1), Harp (Hp.), Accordion (Accord.), and Cello (Cb.).

- Cl.:** Measure 114 is a half note G4, quarter rest, quarter rest, quarter rest. Measures 115 and 116 are whole rests.
- Perc. 1:** Continues the rhythmic pattern of eighth notes with accents.
- Hp.:** Continues the chordal accompaniment in the right hand.
- Accord.:** Continues the melodic line with various ornaments.
- Cb.:** Continues the bass line with *slap strings* instructions.

117

Musical score for measures 117-120. The score includes parts for Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The key signature has one flat (B-flat). Measure 117 starts with a **ff** dynamic. Perc. 1 includes a **f** dynamic and is marked (Timp). Vln. is marked **ff** *arco*. Cb. is marked **f**. The music features sustained notes in the woodwinds and strings, and a rhythmic pattern in the percussion.

120

Musical score for measures 120-123. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The key signature has one flat (B-flat). Measure 120 starts with a **ff** dynamic. Picc. is marked **ff**. Cl. and Hn. have dynamics **p** *molto* and **ff**. Perc. 1 includes a **f** dynamic and is marked (Timp). Vln. is marked **ff**. Cb. is marked **f**. The music features a melodic line in the Piccolo and woodwinds, and a rhythmic pattern in the percussion.

123 124

Picc.

Cl.

Hn.

Perc. 1

Perc 2 (Timp)

Hp.

Accord.

Vln.

Cb.

p *molto* *ff* *p* *molto*

126

Picc. *p*

Cl. *mf* *f*

Hn. *f*

Perc. 1

Hp.

Accord.

Vln. *8va*

Cb. *ff* *p* *molto* *ff* *mf*

Detailed description: This page of a musical score for an Overture, page 15, covers measures 126 to 128. The score is arranged in a system with eight staves. The Piccolo part (Picc.) is in treble clef and has a dynamic marking of *p* in measure 128. The Clarinet part (Cl.) is in treble clef, starting with *mf* in measure 126 and reaching *f* in measure 128. The Horn part (Hn.) is in treble clef with a dynamic marking of *f* in measure 128. Percussion 1 (Perc. 1) is in a drum set notation. The Harp part (Hp.) is in grand staff notation. The Accordion part (Accord.) is in grand staff notation. The Violin part (Vln.) is in treble clef with an *8va* marking in measure 128. The Cello part (Cb.) is in bass clef, with dynamics of *ff* in measure 126, *p* in measure 127, *molto* in measure 128, and *ff* in measure 129, followed by *mf* in measure 130.

130

Picc. *ff*

Cl. *ff*

Hn.

Perc. 1 *f* 8" splash *sfz sfz sfz sfz sfz sfz sfz*

Perc. 2 *f* Timpani 8" splash *sfz sfz sfz sfz sfz sfz*

Hp. *ff*

Accord.

Vln. *ff* loco

Cb. *ff* pizz

133

Picc.
Cl.
Hn.
Perc. 1
Perc 2 (Timp) (splash) *fff* *sim.*
Hp.
Accord.
Vln.
Cb.

Detailed description: This system of musical notation covers measures 133 to 135. It features seven staves: Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc 2), Harp (Hp.), and Accordion (Accord.). The Piccolo, Clarinet, and Accordion parts play a melodic line with slurs and accents. The Horn part has a few notes. Percussion 1 has a complex rhythmic pattern with many accents. Percussion 2 includes timpani (Timp) and splash cymbals, with dynamic markings *fff* and *sim.* The Harp part has a few chords. The Violin (Vln.) and Cello (Cb.) parts play a steady accompaniment of chords.

136

Picc.
Cl.
Perc. 1
Perc 2 (Timp) (splash)
Hp.
Accord.
Vln.
Cb.

Detailed description: This system of musical notation covers measures 136 to 138. It features seven staves: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc 2), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The Piccolo and Clarinet parts continue the melodic line. Percussion 1 and Percussion 2 (including Timp and splash) maintain their rhythmic patterns. The Harp part has a few chords. The Violin and Cello parts play a steady accompaniment of chords.

Overture

139

Picc. *(omit for breathing if necessary)*

Cl.

Perc. 1
(B.Dr.) (Floor Tom)

Perc. 2
(Timp) *to marimba*

Hp.

Accord.

Vln.

Cb.

Detailed description: This page of a musical score, page 18, contains measures 139 through 141 of an 'Overture'. The score is arranged in a multi-staff format. At the top, the page number '18' and the title 'Overture' are present. Measure 139 is indicated by the number '139'. The instruments and their parts are: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc. 1) with sub-instruments (B.Dr.) and (Floor Tom), Percussion 2 (Perc. 2) with (Timp) and 'to marimba', Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Cello (Cb.). The Piccolo and Clarinet parts feature melodic lines with slurs and accents. The Percussion parts use specific notation for 'splash' and 'v' (vibrato) effects. The Harp part consists of sustained chords. The Accordion part has a melodic line similar to the woodwinds. The Violin and Cello parts provide harmonic support with rhythmic patterns and chords. The score is written in a key with one flat (B-flat) and a common time signature.

142

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Marimba

f > *mf*

Hp.

Accord.

Vln.

Cb.

Detailed description: This page of a musical score, titled 'Overture', contains measures 142 through 145. The score is arranged in a standard orchestral layout with ten staves. The Piccolo (Picc.) and Clarinet (Cl.) parts feature melodic lines with slurs and accents. The Horn (Hn.) part is mostly silent, with a few notes at the end. Percussion 1 (Perc. 1) has a rhythmic pattern of eighth notes with accents. Percussion 2 (Perc. 2) is a Marimba part, starting with a box labeled 'Marimba' and a dynamic marking of *f* > *mf*. The Harp (Hp.) part consists of chords. The Accordion (Accord.) part has a melodic line similar to the woodwinds. The Violin (Vln.) part plays a rhythmic accompaniment of eighth notes. The Cello (Cb.) part plays a bass line of chords.

$\text{♩} = 88$

147

Picc. 146

Cl. *f*

Hn. solo *f*

Perc. 1 Tambourine. (on skin with drumstick) *mp*
Floor Tom

Perc. 2 (Mar) *f* *mf* *f*

Hp. *f*

Accord. *f*

Vln.

Cb. arco *fp < f* pizz *f*

Detailed description: This page of a musical score covers measures 146 and 147. The tempo is marked as quarter note = 88. The score is for a full orchestra. The Piccolo and Clarinet parts have a melodic line starting in measure 146 and continuing into 147. The Horn part has a solo in measure 146. Percussion 1 plays a Tambourine (on skin with drumstick) in measure 147, and Percussion 2 plays a Maracas. The Harp, Accordion, Violin, and Cello parts provide harmonic support. The Cello part starts with an arco section in measure 146 and switches to pizzicato in measure 147.

156

Picc.

Cl.

Hn.

Perc. 1

(Tamb)

(Floor Tom)

8" splash cym

Perc. 2

(Mar)

Hp.

Accord.

Cb.

f

ff

sfz

167

171

Picc.

Cl.

Hn.

Perc. 1

(Splash)

8" splash cym

sfz

ff

med Tom Pedal B.drums

Perc. 2

(Mar)

ff

Hp.

ff

Accord.

ff

Vln.

Cb.

ff

(*) Note for conductor:
 b.178-185 is a quasi-accel. the pause in 179 should be slightly less than a quaver and the pause in 180 should be even less. Similarly the pause in 182 should be slightly less than a quaver, and in 183 even less.
 The effect means that the first beat of each bar is successively quicker over the 7 bars

175

Picc.

Cl.

Hn.

Perc. 1

(Splash)

(Tom+B Dr)

(Mar)

Perc. 2.

Hp.

Accord.

Vln.

Cb.

Attacca

184

Picc.

Cl.

Hn.

Perc. 1

Perc. 2.

Hp.

Accord.

Vln.

Cb.

omit these bars if necessary to have time to switch to glock.

Scene 1. Lalchand's workshop

♩=88

1

LALCHAND is making fireworks, his baby daughter LILA lies beside him in a cot

Picc.

Cl.

Hn.

Perc. 1

Perc. 1

Perc. 2..

Hp.

Accord.

Vln.

Cb.

crash cymbal

Glock.

high saucepan

yarn mallet

pp <> *pp*

f

p

mf

arco

play quieter than bass as a shadow

pp

arco solo, espressivo

mf

6 (Saucepan)

Perc. 1 *pp* < > *pp* *pp* < > *pp* *pp* < > *pp*

(Glock.)

Hp.

Accord.

Vln.

Cb.



11 (Saucepan)

Perc. 1 *pp* < > < > *pp*

(Glock.)

Hp.

Lila *sudden, unexpected*

Vln.

Cb.

BABY LILA: WAAAAGHH!!!!

ride cymbal

16

Perc 1. *f* scrape with triangle beater

Perc 2. *f* (Glock.)

Hp.

Vln. *mf dolce*

Cb. *mf* arco



20 (Gong.)

Perc 1. *f* Another gong or cymbal

Perc 2. (Glock.)

Hp.

Lila BABY LILA: WAAAAGHH!!!!

Vln.

Cb.

25 26

Hn. *fpp*

Perc. 1 Football rattle

(Glock.) *f*

Perc. 2.. *f*

Hp. *f*

Lila WAAAAGHH!!!!

Lal. *p playfully*
Cra - ckle Dra - gon, Li - la!

Vln.

Cb.

31

28

Picc. *mf*

Cl. *pp*

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *hand gliss*

Hp. *f*

Lila *She laughs with delight*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Lal. Leap ing-Mon keys, too!

Accord. *mf* *single reed*

Vln. *p* *mf* *ff* *mf* *ff* *mf*

Cb. *mp* *pizz*

32

Picc. *mf* *ff* *mf* *ff* *mf* *ff*

Hn. *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 1 8" splash cym soft mallets *p* *ff*

Perc. 2 mark tree (me tal wind chimes) *f* l.v.

Hp.

Lila awe-inspired laugh
ha ha ha ha ha ha *playfully fp* *f*

Lal. Gol - den Sneezes!

Accord. *mf*

Vln. *ff* *mf* *ff* *mf* *ff*

Cb.

37

Perc. 1 Three saucepans, high middle low. *p*

Perc. 1 Glock. *p*

Perc. 2 Marimba. (omit notes below A2 if only 4.3oct marimba is available) *p*

Hp. *p* *f*

Lal. *mf*
Li - la my child Born by fire... Watch-ing

41

Hn. *pp*

Perc. 1 (Saucepan)

Perc. 1 (Glock.)

Perc. 2 (Mar)

Hp.

Lal. sha - dows_ How_ I wish your mo - ther_ could have heard your cries_

Accord. single reed *pp*



45 **46**

Picc. *pp*

Hn.

Perc. 1

Lal. Your mo-ther's eyes_ were bright as fire_ Soft as can-dles Dark as

Accord.

49

Picc. *p*

Hn. *p*

Perc. 1

Perc. 2. (Mar.) *mf*

Hp.

Lal. sha - dows Now her eyes are yours and your eyes are a -

Accord. *p*

Vln. *p*

54

Picc.

Hn.

Perc. 1

Lal. flame Li - la my daugh - ter Oh Li - la my daugh -

Accord.

Vln.

58

Picc.

Hn.

Perc. 1 (saucepans)

Perc 1 Glock. *p*

Perc 2 Marimba. *p*

Lal. ter, Will you speak your first words?

Accord.

Vln. *p*

61

Picc.

Hn.

Perc. 1 (Saucepans)

Perc. 1 (Glock.)

Perc. 2 (Mar.)

Hp.

Lal.

Accord.

Vln.

Cb.

And what will they be? Da - ddy? Fire?

p

f l.v.

f l.v.

p

♩=132

66

The baby's cot vanishes and she is
TODDLER LILA, wreaking havoc in the workshop

66 **Marimba.**

Perc 2. *mf*

Hp. *mf*

Lila *f*
Teach me! Teach me!

Vln. *pizz quasi-guitarra sim.*
mf <ffz> mf <ffz> <ffz>

72 (Mar.)

Perc 2.

Hp.

Lila
Teach me! Teach me! Dad- dy! Fire! Teach me! Teach me! Dad- dy! Fire!

Vln.

79 (Mar.) **81**

Perc 2. *mf*

Hp.

Lila
Teach me! Teach me! Dad- dy! Fire! Teach me! Teach me! Dad- dy! Fire!

Lal.

Vln. *3 3 2*
But you're just a lit - tle ba -

87

86

Picc. *mp* 3 3 3 3 3 3 3 3

Cl. *mp* 3 3 3 3 3 3 3 3

Perc 1 *mp* Toy piano

Perc 2 (Mar.)

Hp.

Lila *f*
I wan - na make the fires! I wan - na make them now! Green and red and blue and gold I

Lal. *f*
by! No! Stop!

Accord. *mf*

Vln.

101

100

Picc. *tr*

Cl. *tr*

Perc 1 (Toy piano) *To Guiro.* *Guiro* *scrape* *p f p f p*
 keep stick on wood except for the accented note

Perc 2 (Mar.) *f*

Hp. *f*

Lila (she burns herself)
 blue and gold I wan-na know owwww!

Lal. *f furious with her*
 This is a work - shop! What _____ would your

Accord. *ff*

Vln. *pizz quasi-guitarra* *mf* *ff*

Cb. *pizz* *f*

105 (Guiro)

Perc. 1 *f p f p f p f p f p*

Perc. 2 (Mar.)

Hp.

Lila

Lal.

Accord.

Vln.

Cb.

Yes! How do you know?

mo-ther say? No!

mf *sfz* *sim.* *sfz*

110 (Guero) 113 To Timp

Perc. 1 *f p f p f p f p f p*

Perc. 2 (Mar.)

Hp.

Lila Am I Dad?

Lal. You're just a lit - tle girl!

Accord.

Vln. *-sfz >* *<sfz >* *<sfz >*

Cb.

117

116

Picc.

Cl.

Perc. 1

Perc. 2. (Mar.)

Hp.

Lila

Lal.

Accord.

Vln.

Cb.

f

f

Timpani

mf

Then watch me grow!

sfz >

sfz >

3 3 6 3 3 3 6

3 3 6 3 3 3 6

125

Picc. *ff*

Cl. *ff*

Hn. *f*

Perc 1. (Timp) *f*

Perc 2. (Mar.)

Hp. *ff*

Accord. *ff*

Vln. *f* arco

Cb. *f* arco

$\text{♩} = 140$

135 **135**

Piccolo

Clarinet in B \flat

Horn in F

Perc. 1
Timpani
f

Perc. 1
Pedal Bass Drum (ad lib. with feet or mallet as preferred)
f

Perc. 2
Marimba
ff

Harp
ff

Accordion
ff

Violin
ff

Double Bass
pizz
ff

139

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

ff

142

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1 (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

145

Picc.

Cl.

Hn.

Perc. 1. (Timp)

Perc. 1. (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord.

Vln.

Db.

148

Cl. *mf*

Hn. *mf*

Perc. 1. (Timp)

Perc. 1 (B.Dr.)

Perc. 2. (Mar)

Hp.

Accord. *f*

Vln.

Db.



152

Cl. *p*

Perc. 1 (B.Dr.) *p*

Perc. 2. (Mar) *p*

Hp. *p*

Lila *p*

Dun-no what stuff you made me from, Good chem-i - cals or bad,___

162

161

Cl. *p*

Perc.1 (B.Dr.)

Perc.2 (Mar)

Hp.

Lila

I want to know how you work with fire to make a fire work glow_ A



165

Cl.

Hn. *mf*

Perc.1 (B.Dr.)

Perc.2 (Mar)

Hp.

Lila

bit of that and a lit tle of_ this and a dash and a drop and a hunch and a guess a

Accord. *mf*

Vln.

Db.

170

168

Cl.

Hn.

Perc.1 (B.Dr.)

Hp.

Lila

Accord.

Vln.

Db.

dash and a drop and a hunch and a guess and Li-la what do you know? I want to know



171

Picc.

Cl.

Perc.1 (B.Dr.)

Hp.

Lila

how to work with fire to make the night ex-plode... and

174

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Hp.

Lila

I wan-na know how to make the air go red



177

178

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Hp.

Lila

Vln.

Db.

and green and gold

181

180

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila

Accord.

Vln.

Db.

f

Detailed description of the musical score: The score is for a scene titled 'Lalchand's workshop'. It begins at measure 180. The instrumentation includes Piccolo, Clarinet, Horn, Percussion 1 (Bass Drum), Percussion 2 (Maracas), Harp, Lila, Accordion, Violin, and Double Bass. The Piccolo, Clarinet, and Accordion parts feature complex rhythmic patterns with many accents. The Horn part has a more melodic line with some slurs. Percussion 1 plays a steady bass drum pattern, while Percussion 2 plays maracas. The Harp provides a harmonic accompaniment with chords and arpeggios. The Lila part has a long, sustained note. The Violin and Double Bass parts provide a rhythmic and harmonic foundation. A dynamic marking of *f* (forte) is present in the Percussion 2 part.

183

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

Ox - i - di - zer...

f slap sounding board

f

186

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila

Vln.

Db.

bin - der... In - can - de - scence... lum - in -

189

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
es ence... Stron-ti-um red, mag-ne-si-um white (Stea-dy, Li-la

Vln.

Db.

193

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
con - cen - trate...) All _____ to learn No - thing to

Accord.

Vln.

Db.
pizz

195

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

lose Cal-ci-um's sil - ver, cop-per's blue.

198

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila

Vln.

Db.

My hands re-mem-ber what to do! They don't need me to

203

201

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
tell them how, Strain and stir, it's ready now... Ah!

Accord.

Vln.

Db.

204

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
Ah! Ah! Ah!

Accord.

Vln.

Db.

207

Picc.

Cl.

Hn.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila
Ah! Ah! Ah!

Accord.

Vln.

Db.

211

210

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila

Ah!

Accord.

Vln.

Db.

p

f quasi-solo

215

213

(B.Dr.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila

No - thing to lose

Vln.

Db.

cresc.

cresc.

cresc.

216

Cl.

Hn.

Perc 1.

Perc.1 (B.Dr.)

Perc 2. (Mar.)

Hp.

Lila

Vln.

Db.

mf

mf

mf

mf

mf

and all _____ to gain,

219

Cl.

Hn.

Perc 1. (Timp.)

Perc.1 (B.Dr.)

Perc 2. (Mar.)

Hp.

Lila

Vln.

Db.

Strike _____ the match _____ and spark _____ the flame!

Hn.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

Perc. 2.

(Mar.)

Hp.

Lila

Vln.

Db.



Perc. 1.

(B.Dr.)

Perc. 2.

(Mar.)

Hp.

Lila

Vln.

Db.

228 (B.Dr.)

Perc. 1

(Mar.) To Glock.

Perc. 2

Hp.

Lila

I shall call you Tum - bling_ De - -

Vln.

Db.



$\text{♩} = 120$

233 Glock

Perc. 2

p

Hp.

p

Lila

-mons! Dad-dy, look, Your lit-tle girl is a Fire-work Ma-ker!

238 241

Cl. *p* 5

Hn. *p* 5

Perc 1. Timp *f*

Perc 2. (Glock.) 3 3 3

Hp. 3 3 3

Vln. *mf* *molto vib.*

Db. *f*

243 245

Picc. 6 6

Cl. 6 6

Hn.

Perc 1. 8" splash cym. Timp *f*

Lal. Ah! How ___ in the world did you fi-gure that out?

Accord. (8)

Vln. arco *f* pizz

Db. *ff* *f*

248 Marimba

Perc 2. *f*

Lila
By watch-ing you! There was-n't ex-act ly much else _____ to do

Lal.
Well they're ve ry nice

Accord. *f* *p*

Vln. *f* arco

Db. *f* *p*

254

Cl. *ff*

Perc. 1 middle saucepan rubber or hard yarn mallets *p*

(Mar.) *p*

Perc 2. *p* *ff*
(ossia: 8va higher)

Hp. *f*

Lal.
_____ but you should n't play _____ in here An ac - - ci-dent is bound to be- fall _____ a

Accord. *mp* *8^{va}*

Vln. arco *mp* pizz *f* *ff*

Db. *mp* *f* *ff*

259

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 1. (Saucepan.)

Perc. 2. (Mar.)

Hp.

Lila

Lal.

Accord.

Vln.

Db.

But I knew what to do dad I'm a girl like you who plays with fire

ff

f

p

ff

arco

ifz

ifz

ifz

ifz

ff

263

Perc. 1. middle saucepan

Perc. 2. Marimba

Lila

Lal.

Vln.

Db.

nat - u - ral I'm a nat - u - ral

Oh a nat - u - ral in deed? Well Answer me this then:

p

p

mf

arco

p

Perc.1

Perc.2. (Mar.)

Lal.
What do you need to make Fly a-way Pow-der? Or Thun-der Grains? Or Kra-ko-to-a Foun-tain? Or Spi - rit rains?

Db.

3 *cresc.* *abrupt* *f* *pizz*



Perc.1
mf *mf*

Perc.2. (Mar.)
mp *mp*

Lila
A work - shop! In - gre - dients!

Lal.
And?

Accord.
f *molto, ma senza. rall.* *f*

Vln.

Db.
mf *mf*

280

278

Cl. *f*

Perc. 1. *mp*
[Timpani]
[saucepan]

Perc. 1 *mp*

Perc. 2. (Mar.) *mp*
mp

Lila oh

Lal.

Accord. *And?* *f*

Vln. *comic dying away* *gliss.* *f*

Db. *f*

♩=92

285

282

Cl.

(Timp.)

Perc 1.

(Saucepan.)

Perc.1

Three saucepans - high, middle and low

Glock

p

mf

Marimba

mf

Hp.

mf

Lila

Lal.

a Dad-dy to teach you

You don't un-der-stand, Li-la I

Accord.

Vln.

Db.

289

(Saucepan.)

Perc.1

(Glock.)

Perc 1.

(Mar.)

Perc 2.

Hp.

l.v.

Lal.

—won't teach you an-y-thing You're a young la - dy now and fire-work ma-king's not acar-eer I had in

300

297

Picc. *pp*

Cl. *pp*

Hn. *pp*

Perc. 1 (Saucepan.)

Perc. 1 (Glock.)

Perc. 2 (Mar.)

Hp.

Lila *ff angrily*

Lal.

Accord. *pp*

Well what had you in mind?

mind_ for my beau-teous daugh - ter single reed Well... A hus- band! Some

307

Picc.

Cl.

Hn.

Lal.

Accord.

child ren! More_ child- ren! But how will we e-ver find a good man for you with your

314

Picc.

Cl.

Hn.

Hp.

Lal.

Accord.



$\text{♩} = 132$

319

319

Picc.

Hn.

Perc 1.

Perc 2.

Hp.

Lila

Accord.

Vln.

328 (Mar.)

Perc 2.

Hp.

Lila

don't want mar-ried life I want to make fire - - works It's all I

Accord.

Vln.



336

Picc.

Hn.

(Mar.)

Perc 2.

Hp.

Lila

know

Lal.

You know no - thing! No-thing at all! You know

Accord.

Vln.

344

Picc.

Hn.

Perc. 2. (Mar.)

Hp.

Lal.

no-thing of the se-cret ways of the Fire-work Ma-ker! No-thing at

Accord.

Vln.

351

Picc.

Hn.

Perc. 1. Timpani

Perc. 2. (Mar.) *mf*

Hp.

Lila

Lal.

But I want _____ to know! *ff* You

all! You shall ne- - - ver _____

Accord.

Vln.

358

Picc.

Cl. *ff*

Hn.

Perc 1. (Timp.)

Perc 2. (Mar.)

Hp.

Lila
don't un - der stand I want to learn like a bird wants to

Lal.
ne - - - ver know You shall ne - - - ver know

Accord.

Vln. arco *f*

Dbl. arco *f*

366

Picc.
 Cl.
 Hn.
 Perc 1. (Timp.)
 Perc 2. (Mar.)
 Hp.
 Lila
 Lal.
 Accord.
 Vln.
 Db.
 366

373

Picc.

Cl.

Hn.

Perc 1. (Timp.)

Perc 2. (Mar.)

Hp.

Lila

Lal.

Accord.

Vln.

Db.

bird wants to fly _____ and a fire wants to

- ver _____ know You'll ne ver know!

378

Picc.

Cl.

Hn.

Perc 1. (Timp.)

Perc 2. (Mar.)

Hp.

Lila

Lal.

Accord.

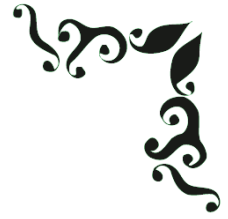
Vln.

Db.

burn!

ne - - ver know!

ff *fff*



$\square = 80$

HAMLET, a great white lovelorn elephant appears, his white skin plastered with advertising slogans. He is being led by CHULAK the Elephant Scrubber, back to his home - captivity in the King's Palace.

1

Bass Clarinet in B

Harp

Hamlet

Accordion

Double Bass

Sad - - - ness is my mid-dle name O

B. Cl.

Hn.

Perc.2

Hp.

Ham.

Accord.

Db.

glissing up the harmonics

quasi elefante

Marimba

quasi elefante

Love, Love is to blame I'm like a

19

B. Cl.

(Mar)

Perc.2

Hp.

Ham.

Chulak.

moth a-round a flame e - v'ry time I hear your name Fran - - -
 Fran-gi - pa-ni, yes I know

Accord.

Db.

30

B. Cl.

(Mar)

Perc.2

Hp.

Ham.

Chulak.

gi - pa - ni Fran - - -
 For - get her Ham-let she's not good e-nough for you You work for the King!

Accord.

Db.

36

B. Cl.

Hn.

(Mar)

Perc. 2

Hp.

Ham.

Chulak.

gi - pa - ni Mi - se - ry is -
and she's stuck in the Zoo,

Accord.

Vln.

Db.

While HAMLET sings we see someone come on and pay CHULAK some money, then scrawl a new slogan on HAMLET's back.

45

B. Cl.

Hn.

Perc.2 (Mar)

Hp.

Ham.

my on-lyfriend O Love, Love is the end

Accord.

Vln.

Db.

53

B. Cl.

Perc.2 (Mar)

Hp.

Ham.

I'm like a leaf blown on the wind

Accord.

Vln.

Db.

59

B. Cl.

(Mar)

Perc.2

Hp.

Ham.

when I dream of you, my la - dy friend

Accord.

Vln.

Db.

□

64 $\text{♩} = 120$ The KEEPER comes, in his Elephant-Keeper's uniform, notices the slogans on HAMLET

64

Hn. *orchestral whip*

Perc.1 *Cajon (with snare)*
(bass sound)

Keeper. *angrily*
indecent, gastric gliss, as if surpressing a belch
gliss gliss

Ham.

Vln. *quasi parlando*

Db. *quasi parlando*

Chu - - lak you fool! you fool! It's hap-penned a-

Hn.

Perc. 1 (Cajon)

Keeper.

gain! _____ Co - vered, in slo - gans, slo - gans e very - where! Can't you stop them? Can't you

Vln.

Db.



Hn.

Perc. 1 (Cajon)

Perc 1 Toy piano

Perc 2 Glock. cheekily quiet

Keeper.

stop _____ them? quietly, with the innocence of a choir boy, with faux-timidity

Chulak.

But look at him, sir He's a great white space You take a

Accord.

Vln. pizz

Db. pizz

76

B. Cl. subito

Hn. orchestral whip

Perc. 1 Cajon

Perc 1 (Toy piano)

Perc 2. (Glock.)

Keeper. subito
He _____

Ham. a sarcastic elephant laugh
Ha _____

Chulak. great white space to a mar-ket place You're gon-na get ad-verts!

Accord.

Vln. arco
subito

Db. arco
subito

81

B. Cl.

Hn.

Perc. I
(Cajon)

Keeper.

needs to be _____ spot - less be - fore the _____ King _____ sees him! _____ the

Vln.

Db.

□

85

B. Cl.

Hn.

Perc. I
(Cajon)

Keeper.

King_ of the Val - ley wants him to be the Whi-test E - le phant in his - to - ry

Vln.

Db.

89

Picc.

Perc 1
Toy piano

Perc 2.
Glock.

Chulak.
You leave it to me! You're loo-king at the best___ White E - le-phant Scrub - ber That the

Accord.

Vln.
pizz

Db.
pizz

95

94

Picc.

Perc 1 (Toy piano)

Perc 2. (Glock.)

Hp.

Keeper. *subito* *gliss.* *gliss.*
 Fool _____ you're the on - ly White

Ham. Ha _____

Chulak. world has e-ver known

Accord.

Vln. *arco* *subito*

Db. *arco* *pizz* *subito*

100 (Toy piano)

Perc 1

Perc 2. (Glock.)

Hp.

Keeper. E-le-phant Scrub-ber the world has e ver known I'd ra-ther have no one but I'm stuck with

Chulak. Yes I'm se cond to no one

Accord.

Vln.

Db.

108

106

Perc 1. Timp

Hp.

Keeper. you! (sadly, remembering Frangipani) Chu lak, suddenly terrifying suddenly relaxed get scrub-bing!

Ham.

Accord.

Vln. fast

Db. arco

$\text{♩} = 80$

112



112

Picc.

B. Cl.

Hn.

Hp.

Ham.

Chulak.

Accord.

Vln.

Db.

mournful

still love-sick

muttering to self

Oh!

"Chu-lak do this, Chu-lak do that!"

"Scrub this, scrub that"

mournful

120

Picc.

B. Cl.

Hn.

Hp.

Ham.

Chulak.

Accord.

Vln.

Db.

Oh! — Fran - gi - pa - ni! —

frustrated with Hamlet

with a roll of the eyes, making fun of Hamlet's misery

Yes I know your girl - friend's stuck in the zoo O Fran - gi - pa - ni! —

♩ = 100

129

Picc.

Hp.

Lila

Ham.

Chulak.

Vln.

dolce

sobbing to herself

Oh! — Oh! — Oh! —

Li -

O bli-mey not you too Li

(*): ossia: play the sounding Eb as a normal stopped note, sul tasto, senza vib.

like a tear

sim.

134

B. Cl.

Hn.

Perc. 2

Hp.

Ham.

Chulak.

Vln.

Db.

stopped

Marimba rubber mallets

la

la

What's wrong?

Is it your Dad a -gain?

pizz

□ □

137

B. Cl.

Hn.

(Mar.)

Perc. 2

Hp.

Lila

Ham.

Chulak.

Vln.

Db.

sympathetically quasi elefante

Li - - - la

He still won't tell you the se-cret of be-ing a Fire -work

140

B. Cl.

Hn.

Perc. 2
(Mar.)

Hp.

Lila

Chulak.
Ma - ker? So you've come to your best

Accord.

Vln.

Db.
arco

143

B. Cl.

Hn.

(Mar.)

Perc.2

Hp.

Chulak

friends so they can sort things out?

Accord.

Vln.

Db.

146



145

B. Cl. *colouring the marimba*

Hn. *open* *quasi elefante*

Perc.1 *rubber mallets* *Tin Can* *Three sauce-pans, high middle and low pitched* *Tin Can*
delicate addition to the texture rather than over-powering it

Perc.2 *(Mar.)* *rubber mallets* *sim.*

Hp. *integrate with marimba to sound like one instrument*

Ham. *flamboyantly*
O _____ Leave _____ it to

Chulak. *I'll find out the sec - ret Li - la, leave _____ it to me! _____*

Accord. *colouring the marimba*

Vln. *relaxed* *colouring the marimba*

Db. *pizz*

150

148

Picc.

B. Cl.

Hn.

Perc. 1 (Saucepans)

Perc. 2 (Mar.)

Hp.

Ham. Chu - lak

Chulak.

Accord. single reed

Vln.

Db.

Attacca

151

Picc.

B. Cl.

Hn.

Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp.

Accord.

Vln.

Db.

Detailed description of the musical score: The score is for a scene starting at measure 151. It features an 'Attacca' section. The instruments and their parts are: Piccolo (Picc.) with a melodic line and a large slur; Bass Clarinet (B. Cl.) with a rhythmic pattern of eighth notes; Horn (Hn.) with a sustained chordal texture; Percussion 1 (Perc.1) playing 'Saucepans' with a rhythmic pattern; Percussion 2 (Perc.2) playing 'Mar.' (maracas) with a rhythmic pattern; Harp (Hp.) with a rhythmic pattern; Accordion (Accord.) with a melodic line and a large slur; Violin (Vln.) with a rhythmic pattern; and Double Bass (Db.) with a rhythmic pattern. The score is divided into three measures, with a large slur spanning across the second and third measures.

10

B. Cl.

Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp.

Chulak.
se-crets are, so he must-n't see__you, you un-der- stand? Then when I know I'll come and tell

Accord.

Vln.

Db.

□


Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp.

Chulak.
_ you_ Man - to - Girl what the se-crets are then you'll know!

Pochiss. Più mosso

15 (♩=108) 

15 tap something

B. Cl.

Hn.

Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp. knock soundboard

Chulak.

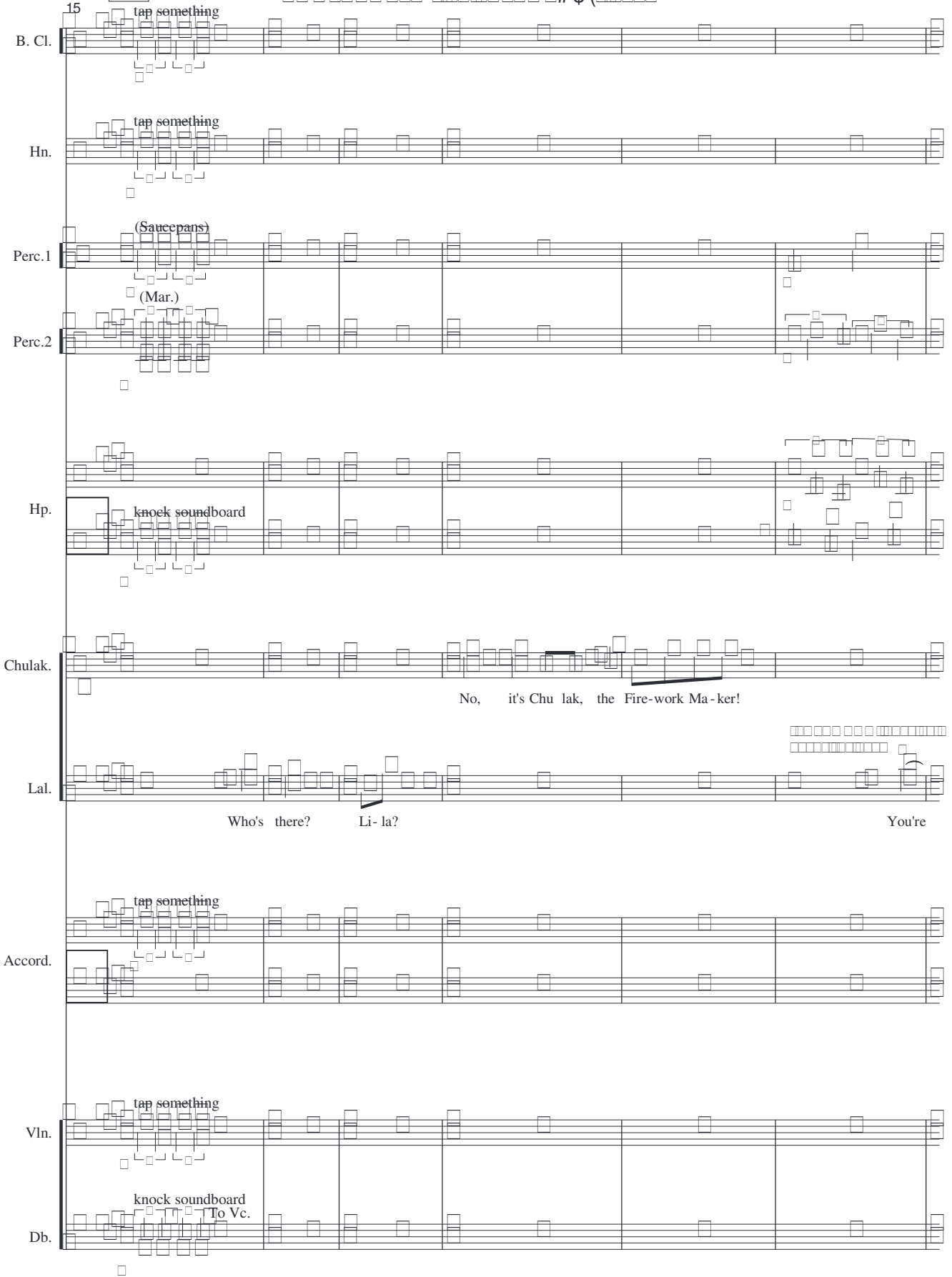
Lal. No, it's Chu lak, the Fire-work Ma-ker!

Who's there? Li-la? You're

Accord.

Vln. tap something

Db. knock soundboard To Vc.



23

21

Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp.

Chulak.

Lal. O Lal chand Great Crafts-man of Fire and Co -lour,
— a lit-tle boy, be off with you!

Accord. poco

29

27

Perc.1 (Saucepans)

Perc.2 (Mar.)

Hp.

Chulak. you were once a lit - tle boy! O Lal-chand Great Kee - per of

Accord. Like a Sheng

31 (Saucepans)

Perc.1

Perc.2 (Mar.)

Hp.

Chulak.

Accord.

Che - mi - cals and Se - crets, sure - - ly you once had a dream!

34 LALCHAND is flattered by the rhetoric and lets CHULAK in

Lal.

I sup - pose I am a Great Crafts-man now you men - tion it

37

Lal.

but you're ve - ry young to fol low in my ve - ry great foot - steps

41 LILA advances to the closed door and listens to their conversation

41 (Saucepans) To timp

Perc.1

Perc.2 (Mar.)

Hp. sim.

Chulak.

Accord.

O Great Kin dler of Sul-phur and Sil ver we all start some-where!

46

52

Perc. 1. *Timp*

Perc. 2. *pochiss.* (Mar.)

Hp.

Chulak. *falsetto, feigning indifference*

Lal. *Three Gifts you say?*

I sup-pose we do E-ven I once had to learn of the Three Gifts

□

53

B. Cl.

Hn.

Perc. 2. (Mar.) *sim.*

Hp.

Lila *! half-whispered*

Lal. *Three Gifts what are they?*

Accord.

Vc. *pizz*

You're a child and no-thing more! On the

58

B. Cl.

Hn.

Perc.2

Hp.

Chulak.

Lal.

Accord.

Vln.

sim.

Mount Me - ra - pi that's

ter - ri - ble slopes of Mount Me - ra - pi you'd be done for!

pizz

65

63

B. Cl.

Hn.

Perc.2
(Mar.)
sim.

Hp.

Lila
! 
Mount Me - ra-pi why there?

Chulak
where?

Lal.
You're a child ___ and no thing else! In the ter-ri-ble cave of the

Accord.

Vln.
arco

Db.
pizz



To Cl. **71**

69

B. Cl.

Hn.

(Mar.)

Perc.2

Hp.

Lila

Chulak.

Lal.

Fire Fiend Raz - va - ni you'd wet your self! ha! ha! ha! ha!

Accord.

Vln.

arco

Db.

Raz-va-ni, Raz

the Fire-Fiend who's he?

pizz

pizz

76

75 Clarinet in B

B. Cl.

Hn.

Perc 1. (Timp.)

Lila

Lal.

va - ni

It's a man's work a man's! A drop of the ma-gi-cal Ro - yal

Accord.

tutta la forza!

Vln. arco

Db. arco

82

80

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 2. (Mar.)

Lila

Chulak.

Lal.

Accord.

Vln.

Db.

Oh that's

Ro - yal Sul - phur in - deed?

Sul phur would blow your mind

wide, vibrato

#

#

84

Picc.

Cl.

Hn. breath imperceptibly ad lib.

Perc.2 (Mar.)

Hp.

Lila
all I need! That's all I need

Accord.

Vln.

Db. pizz

88

Picc.

Cl.

Hn.

Perc.2 (Mar.)

Hp.

Lila

Dad tells me no - thing He tells Chu-lak e - very - thing

Accord.

Vln.

Db.

Scene 3

91

111

Picc.

Cl.

Hn.

Perc.2
(Mar.)

Hp.

Lila

Chu - lak says "wait here" The...

Accord.

Vln.

Db.

94

Picc.

Cl.

Hn.

Perc 1. (Timp.)

(Mar.)

Perc.2

Hp.

Lila

whole world says wait here Li - la while Men do what's to be

Accord.

Vln.

Db.

Scene 3

97

113

Picc.

Piccolo staff with musical notation and dynamic markings.

Cl.

Clarinet staff with musical notation and dynamic markings.

Hn.

Horn staff with musical notation and dynamic markings.

(Timp.)

Perc 1.

Timpani staff with musical notation.

(Mar.)

Perc 2.

Maracas staff with musical notation.

Hp.

Piano staff with musical notation.

Lila

done! Well I'm wai - ting no lon - ger I am a Fire - work

Accord.

Accordions staff with musical notation.

Vln.

Violin staff with musical notation and a 'pizz' marking.

Db.

Double Bass staff with musical notation and a 'pizz' marking.

111 (Mar.)

114

Perc.2

Hp.

Chulak.

(aside, to the audience)
Oh I think I've learned e-nough

Lal.

till you've learned e-nough

Accord.

Vln.

arco sul tasto

Db.

(pizz)

□

116 (Mar.)

omit if even more time needed to change to vibr

omit if more time needed

To Vibr.

Perc.2

□ almost ignoring Chulak, talking to himself

Lal.

So you think you'd know how to sur-vive in the cave of the Fire - Fiend Raz - va - ni? Fool! — you

gradually cross-fade with marimba

Vln.

124

121

Picc.

Cl.

Perc.2

Vibraphone

hard yarn mallets

Pedal on, motor off

Hp.

Chulak.

Lal.

Accord.

Vln.

Db.

fragile

fragile

The En-chan-ted Wa - ter?

would-n't know the En-chan - ted Wa - ters if you swam in them You

fragile

arco

Picc.

delicate and mysterious

Cl.

delicate and mysterious

Perc.2

(Vibr.)

Hp.

Lal.

don't know what it is but with - out it the Fire- fiend_ will turn you to ash - es He'll_ burn you a -

Accord.

delicate and mysterious

Vln.

fast "firey" trem.

Db.

Musical score for Scene 3, measures 125-117. The score includes parts for Piccolo, Clarinet, Percussion 2, Harp, Soprano, Accordion, Violin, and Double Bass. The Soprano part contains the lyrics: "don't know what it is but with - out it the Fire- fiend_ will turn you to ash - es He'll_ burn you a -". Performance instructions include "delicate and mysterious" for Piccolo, Clarinet, and Accordion, and "fast 'firey' trem." for Violin.

129

132

Picc.

Cl.

Hn. breath imperceptibly ad lib.

Perc.2 (Vibr.)

Hp.

Chulak. realising the significance of this new information
Where to get it? The En-chan ted

Lal. turning to Chulak
live! And you don't know where to get... it! (he laughs to himself patronisingly)

Accord.

Vln. ord.

Db.

133

Picc.

Cl.

Hn.

Perc 1. [Timp]

Perc.2 (Vibr.)

Hp.

Chulak.

Lal. Wa-ter? getting more vexed now

You would-n't know the God-dess of the Eme - rald Lake if she jumped out in

Accord.

Vln.

Db.

137

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 2. (Vibr.) To Marimba

Hp.

Lal.

front of you Go home! Go and play with toy fire-works I have work to do!

Vln.

Db.

cresc.

cresc.

Pochiss. Più mosso

143 (♩=120)

142

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 2. Marimba

Hp.

Chulak. (to himself) (to Lalchand)
En - chan - ted wa - ter Em - erald lake... O great kee - per of se - crets

Accord.

Vln. pizz.

Db.

Attacca

149 (Mar.)

Perc.2

Hp.

Chulak.

I'm off, and look _____ the post man's come! Your luc-ky day so long!

Lal.

Accord.

Vln.

Db.

pizz

8

Horn.

Perc. 1 (B.Dr.) Tamb.

Perc. 2

Chulak.

get the En-chan-ted Wa - ter.. and you take it to Mount Me - ra - pi... to the grot to of the fire fiend... but you



11

Horn.

Perc. 1 High Bongo Low Congo (B.Dr.) Tamb.

Perc. 2 (Mar.)

Chulak.

need three gifts... to get the Ro - yal Sul-phur to be come a Fire - work Ma - ker



14

Horn.

Perc. 1 High Bongo Low Congo (B.Dr.) Tamb.

Perc. 2 (Mar.)

Chulak.

Li - la where are you hi - ding so you

18

Horn.

Perc. 1

Perc. 2

Lila

but sung from afar so dynamic matches LALCHAND's

Fa - - - - - ther, fa - - - - - ther

become background

Chulak.

get to the Em - er - ald lake you find the God - dess of the Em - er - ald lake you

Lal.

dramatically sotto voce

"Fa - ther, no lon - ger am I your ap -

20

Horn.

Perc. 1

(B.Dr.)

Perc. 2

(Mar.)

Lila

no__ lon - ger am I__ your ap - pren - tice I've__ learned all__ I need I'm

Chulak.

get the En - chan - ted Wa - ter and you take it to Mount Me - ra - pi to the grot to of the fire fiend... but you

Lal.

in horror

pren - tice" "I've learned all I need" "I'm

23

Horn.

Perc. 1

Perc. 2

Hp.

Lila

Chulak.

Lal.

Vln.

(B.Dr.)

(Mar.)

go - ing to Mount Me ra - pi to meet the Fire - Fiend Raz - va - ni

need three gifts... to get the Ro - yal Sul phur to be come a Fire-work Ma - ker

go - ing to Mount Me - ra - pi!" "To meet the Fire - Fiend Raz - va - ni and ask for the Ro - yal

26

26

Horn.

Perc. 1

Hp.

Lila

Chulak.

Lal.

Vln.

(B.Dr.)

light, lively and fun

You ne - ver said you ne - ver told me so it's time I

Li - la where are you

Sul - phur." "You ne-ver said" "You ne-ver told me"

pizz

29

Horn.

Perc. 1
(B.Dr.)

Hp.

Lila
say - good bye _____ I'm be - gin-ning my life of sil - ver and sul - phur.

Chulak.
hi ding?

Lal.
"So I'm say-ing good bye" _____ "Beg - in-ning my life of sul-phur and sil - ver!"

Vln.

32

Horn.

Perc. 1
(B.Dr.)

Hp.

Lila
Yours sin - cer - ely, _____ Li - la Lal - chand Fire - work Ma -

Lal.
"Yours sin - cer - ely, _____ Li - la Lal - chand Fire - work Ma -

Vln.

35

Picc.
 Cl.
 Horn.
 Perc. 1 (B.Dr.)
 Hp.
 Lila
 Chorus. (C-T)
 Chulak.
 Lal.
 Chorus. (BB)
 Accord.
 Vln.
 Db.

ker
 senza vib.
 Li - la! Li - la!
 Li - la! I've got all you need! Li - la!
 ker"
 senza vib.
 Li - la! Oh... What have you done?
 Li - la! Li - la!
 arco
 senza vib.

39

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Hp.

Chorus.
(C-T)
Li - la! Li - la!

Chulak.
Li - la! Where are you hi - ding? Li - la!

Lal.
Li - la! Li - la! You can't go with - out me!

Chorus.
(BB)
Li - la! Li - la!

Accord.

Vln.

Db.
arco pizz

43

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila

Fa - - - ther Fa - - - ther I've - - - gone - - - Be-

Chorus.
(C-T)

Li - - - la Li - - - la

Chulak.

Li - - - la I've all you need Li - - - la

Lal.

Li - - - la Li - - - la

Chorus.
(BB)

Li - - - la Li - - - la

Accord.

Vln.

Db.

pizz arco pizz arco s.v.

Scene 3b

46

131

Picc.

Musical notation for Piccolo (Picc.) and Clarinet (Cl.) parts, showing melodic lines with various articulations and dynamics.

Horn.

Musical notation for Horn part, featuring a rhythmic accompaniment of eighth notes.

Perc. 1

(B.Dr.)

Musical notation for Percussion 1 (Bass Drum), showing a steady rhythmic pattern.

Perc. 2

(Mar.)

Musical notation for Percussion 2 (Maracas), showing a rhythmic accompaniment.

Hp.

Musical notation for Harp (Hp.) part, featuring arpeggiated chords.

Lila

gin - ning my life Fa - - ther fa - - - ther

Musical notation for Lila's vocal line, corresponding to the lyrics.

Chorus. (C-T)

Li - - la

Musical notation for Chorus (C-T) part, providing harmonic support.

Chulak.

safe in my head Li - - la

Musical notation for Chulak's vocal line, corresponding to the lyrics.

Lal.

Li - - la What have I done?

Musical notation for Lal's vocal line, corresponding to the lyrics.

Chorus. (BB)

Li - - la

Musical notation for Chorus (BB) part, providing harmonic support.

Accord.

Musical notation for Accordion part, featuring a melodic line with sustained notes.

Vln.

pizz arco

Musical notation for Violin (Vln.) part, including performance instructions like 'pizz' and 'arco'.

Db.

Musical notation for Double Bass (Db.) part, providing a rhythmic foundation.

49

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila

Chorus.
(C-T)

Chulak.

Lal.

Chorus.
(BB)

Accord.

Vln.

Db.

I'm ——— gone ———

Li - la!

Li - la!

Li - la!

Li - la!

sotto voce

very emotionally

pizz

arco s.v.

53



53

Picc. *cresc.*

Cl. *cresc.*

Horn. *cresc.*

Perc. 1 (B.Dr.) *cresc.*

Perc. 2 (Mar.)

Hp.

Chulak. Li - la

Lal. To Chulak. shaking him by the lapels
What have you done? What have you done? What have you

Accord.

Vln. *arco* *pizz* *cresc.*

Db.

56

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Chulak.

Lal.
I have-n't done a -ny thing
done? In desperation Do some thing!

Accord.

Vln.

Db.
arco pizz

59 

59

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila

Fa - - ther Fa - - ther I've gone Be-

Chorus.
(C-T)

Li - - la Li - - la

Chorus.
(BB)

Li - - la Li - - la

Accord.

Vln.

Db.

pizz arco pizz arco



62

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila
gin - ning my life Fa - - ther Fa - - - ther

Chorus.
(C-T)
Li - - la

Chorus.
(BB)
Li - - la

Accord.

Vln.
pizz arco

Db.

65 67

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Perc. 2
(Mar.)

Hp.

Lila

Chorus.
(C-T)

Chulak.

Chorus.
(BB)

Accord.

Vln.

Db.

I'm gone

Li - - la!

"Fa - ther"

pizz

arco

68 71

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Chulak. *in horror*
"no lon ger am I your ap-pren tice" "I've learned all I need" "I'm

Accord.

Vln.

Db.

72

Picc.

Cl.

Horn.

Perc. 1
(B.Dr.)

Chulak.
go - ing to Mount Me - ra - pi!" "To meet the Fire - Fiend Raz -

Accord.

Vln.

Db.

74

Picc.

Cl.

Horn.

Perc. 1

Chulak.

Vln.

he breaks off from reading

va - ni..." But what a - bout the En-chan - ted wa - ter

Attacca

77

Horn.

Perc. 1

Chulak.

(B.Dr.)

she needs to know the fire will burn her with - out the en chan ted wa - ter



112 HAMLET alone. A SALESMAN/2 SALESMEN run on, plaster advertisements on his back, and run off. HAMLET contemplates his back ruefully

Bass Clarinet in B

Horn

Percussion 1

Percussion 2

Harp

Hamlet

Accordion

Double Bass

Triangle

High Bongo

Low Conga

Pedal Bass Drum

Marimba

(all notes below A2 can be 8va up if 5 oct marimba not available)

Agrieved

O _____ O _____

5

B. Cl.

Horn.

Perc. 1

Perc. 2 (Mar.)

Hp.

Ham.

Accord.

Db.

O

O

Detailed description: This is a page of a musical score for Scene 4, page 142. The score is arranged in a vertical stack of staves for various instruments. From top to bottom, the staves are: B. Cl. (Bass Clarinet), Horn., Perc. 1 (Percussion 1), Perc. 2 (Percussion 2, marked with '(Mar.)' for Maracas), Hp. (Harp), Ham. (Hammond Organ), Accord. (Accordion), and Db. (Double Bass). The B. Cl. staff begins with a measure containing the number '5'. The Perc. 1 staff features a complex rhythmic pattern with many small rectangular notes. The Perc. 2 staff has a sparse pattern of notes. The Hp. staff shows a few notes with a dashed line below it. The Ham. staff has two measures with notes, each marked with an 'O' and a horizontal line underneath. The Accord. and Db. staves have notes with a dashed line below them. The overall layout is clean and professional, typical of a printed musical score.

9

Picc.

B. Cl.

Horn.

(Conga.)

Perc.1

(Mar.)

Perc.2

Hp.

Ham.

Accord.

Vln.

Db.

dim.

dim.

An e - le - phant is a thing of grace

17 $\text{♩} = 74$

Picc. 15

B. Cl.

Horn. old = new triplet To-Hn. dim.

Perc.1 (Conga.)

Perc.2 (Mar.)

Hp.

Ham. But what am I? I'm a mar - ket place

Accord.

Vln.

Db.

21

Picc.

B. Cl.

Horn.

Perc. 1
(Conga.)
dim.

Perc. 2
(Mar.)

Hp.

Ham.

Accord.

Vln.

Db.

To horn

But my e - le phant heart dwells in the zoo with

29

Picc.

B. Cl.

Perc.2
(Mar.)

Hp.

Ham.
— you — Fran-gi-pa — - — ni O — — — with — you —

Chulak.
Ham

Accord.

Vln.

Db.

36

$\text{♩} = 100$

CHULAK rushes on with the letter. He's too panicked to make sense

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Vln.

Db.

let Ham - let _____ Li - la Li - la Li-la's in in

> pizz

□

41

Picc.

Perc.1 (Cajon) (*) role fingers of one hand

Perc.2 (Mar.)

Ham.

Chulak.

Accord.

Vln.

Db.

in mor-tal dan - ger! Jun - gle! Moun - tain!

O _____

single reed

pizz (play the F ord. then pull off to play the E as a 'ripped' left hand pizz)

46

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Chulak.

Oh

Fire - fiend! Dan -ger! Dan ger! Dan ger!

Accord.

Vln.

Db.

□

50

51

Picc.

Perc.1 (Cajon)

Perc.2 (Mar.)

Ham.

Li - la

Chulak.

She does-n't know she needs to find the god - gess

Accord.

Db.

55

55

Picc.

B. Cl.

Perc.1 (Cajon)

Perc.2 (Mar.)

Chulak.

She does -n't know she needs the En ehan -ted Wa - ter! The fire will

Accord.

Vln. arco

Db.

59

Picc.

B. Cl.

Horn. Horn in F

Perc.1 (Cajon)

Perc.2 (Mar.)

Chulak.

burn her! I have to save her I have to go af - ter her!

Accord.

Vln.

Db.



63

63

Perc.1 Timp

Perc.2 (Mar.)

Ham.

We have to go af - ter her I know the jun - gle I know the moun - tain you can't go with

71

70

B. Cl.

Hn.

Perc.2
(Mar.)

Hp.

Ham.
out me But how? The kee-per will ne-ver let me go.

Chulak.

Vln.
arco

Db.
arco

79

87

79

B. Cl.

Perc.2
(Mar.)

Hp.

Ham.

Chulak.
He won't know if we don't tellhim Here's what we have to do: I'll get him

Db.

88

B. Cl.

Perc.1 (Timp)

Perc.2

Hp.

Chulak.

ta- lking while you tip- toe a way We'll _____ play a trick onhim, he's the world's grea test

□

95 $\square = 66$ The Keeper comes

94

Picc.

B. Cl.

Hn. (orchestral whip)

Perc.1 (Timp)

Perc.1 (Toy piano)

Perc.2 (Mar.)

Chulak. (* use same tone as in b.90)

fool! I'd be a fool to play a

Keeper. subito What did you just say? _____

Accord.

Vln. arco

Db. arco III pizz

105

101

Picc.

Perc. I

Perc. 1. (Toy piano)

Chulak.

trick on you The world's grea - test E - le phant Kee per

Keeper.

That's ve - ry true but I'm not the

Accord.

Vln. pizz

arco

Db. arco

110

107 (Toy piano)

Perc. 1.

Perc. 2. (Mar.)

Hp.

Chulak.

Who ___ was the best e - ver?

Keeper.

best _____ e ver My

Vln. pizz

Db. pizz

117

114 rubato colla voce

Picc.

B. Cl.

Hn.

Perc. 1

Perc. 1

Perc. 2

Chulak.

Keeper.

Accord.

Vln.

Db.

rubato colla voce

rubato colla voce

rubato colla voce

Timp

l.v.

caxixi

(Mar.)

He sounds great —

rubato colla voce pompously

great - grand - fa - ther

He was ve-ry great And

rubato colla voce

pizz II+III

arco

arco

pizz

arco

123 CHULAK signals to HAMLET to start creeping away

121

Picc.

B. Cl.

Perc. I

Perc. 1.

Hp.

Chulak.

Keeper.

Accord.

Vln.

Db.

123

1.v.

Timp

Toy piano

and_ who was his son?

all he knew he passed to his son

Now that was my

126 rubato colla voce

B. Cl. rubato colla voce

Hn. rubato colla voce

Perc.1 Timp l.v.

Perc.2 (Mar.)

Chulak.

Keeper. rubato colla voce pompously He does-n't sound so great He sounds more grand
Grand - fa ther

Accord. rubato colla voce

Vln. rubato colla voce

Db. pizz

132

B. Cl.

Perc.2 (Mar.)

Keeper. Oh yes he was grand ra - ther than great But all he knew he passed tohis

Accord.

Vln. arco

Db. arco

139

HAMLET makes
a loud BANG

137

B. Cl. subito

Hn. subito

Perc. 1 (Timp.) subito

Perc. 2 (Mar.)

Hp.

Chulak. trying to cover over the noise of the bang
And... who was his son?

Keeper. son

Accord. subito

Vln. pizz arco

Db. pizz arco subito

145

B. Cl.

Perc.2 (Mar.)

Hp.

Chulak.

Keeper. *sadly* He does - n't sound grand

Well_ now_ that was my fa - ther

Accord.

Vln. pizz

Db. pizz

150

B. Cl.

Hn. *molto:*

Perc.2 *molto*

Chulak.

Keeper. He does-n't sound great. suddenly bursting with long-repressed anger

No, that was my fa - ther, he was a fool_ He knew no-thing of e-le-phant kee - ping

Accord.

Vln.

Db. arco (fake-gliss)

155

B. Cl.

Hn.

Perc.2 (Mar.)

Chulak.

And all he knew he passed to his son You! The Great Kee per of our age.

Accord.

Vln. arco pizz

Db.

159

B. Cl. (fake-gliss)

Hn.

Perc.2 (Mar.)

Chulak.

I bet you could guard e-le - phants with your eyes shut.

Keeper.

With my eyes shut? In - deed I can!

Accord.

Vln. arco

Db.

$\text{♩} = 100$

166 The KEEPER shuts his eyes.
CHULAK flees. LALCHAND emerges

162

Picc.

B. Cl. *To Cl.*

Hn.

Perc. 1. *Toy piano*

Perc. 2. *(Mar.)*

Hp.

Chulak. *Prove it then!*

Lal. *in a state of anxiety*
Excuse me, ex - cuse me. I'm

Keeper. *Con - si der it done*

Accord.

Vln.

Db. *pizz* *pizz*

174

170

Perc.1 [Timp] I.V.

Perc.2 (Mar.)

Hp.

Lal.

Keeper. loo-king for Chu-lak What e-le-phant?

Not now, I'm guar-ding the e-le-phant What?

Db. arco pizz

□

175

B. Cl. Clarinet in Bb

Hn.

Perc.2 (Mar.)

Hp.

Keeper. What ? Have I been fooled Have I been fooled

Db.

181 182

Cl.

Hn.

Perc. 1 small caxixi

Perc. 2 (Mar.)

Hp.

Lal.

Keeper. Which fool?
by_ this fool? No_ fool! No e-le phant! What will... do I tell_

Vln. pizz

Db.

192

190

Picc.

Perc.1 (Caxixi.)

Perc.2 (Mar.) (ossia 8va)

Lal.

Keeper. Chu - lak good for him He must have gone in search of Li-la my

Accord. — the king

Vln. pizz (play the F ord. then pull off to play the E as a left hand pizz) (allow time for grace notes to speak before orchestral chord)

Db.

198

197

Perc.2 (Mar.)

Lal.

Keeper. daughter I do
So you know this boy do you? And you're glad he's gone

Accord.

Db.

205

203 Timpani

Perc.1

small caxixi

Perc.1

(Mar.)

Perc.2

Lal.

Keeper.

I am

are you? Then I'm ar - res - ting you for

Accord.

Db.

208

Picc.

Cl.

Perc.1 (Timp.)

(Caxixi.)

Perc.1

(Mar.)

Perc.2

Keeper.

E - le - phant Theft! No, E - le - phant Trea - son!

Accord.

Db.

212

Picc.

Cl.

Perc.1 (Timp.)

Perc.1 (Caxixi.)

Perc.2 (Mar.)

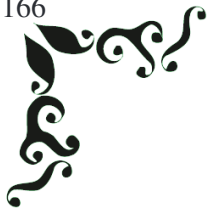
Keeper.

Accord.

Db.

And for ma-king me look a fool!_____ To pri-son with Lal- chand!

Detailed description: This is a page of a musical score for Scene 4, page 165, starting at measure 212. The score is arranged in a vertical stack of staves. From top to bottom, the parts are: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc.1) with sub-staves for Timp. and Caxixi., Percussion 2 (Perc.2) with sub-staves for Mar., Keeper (with lyrics), Accordions (Accord.), and Double Bass (Db.). The music is written in a rhythmic style with many rests and specific articulation marks. The lyrics for the Keeper part are: "And for ma-king me look a fool!_____ To pri-son with Lal- chand!".



1 $\square = 100$

The score consists of seven staves:

- Piccolo:** Features a melodic line with a long slur across the first four measures.
- Clarinet in B:** Features a melodic line with a long slur across the first four measures.
- Horn in F:** Features a melodic line with a long slur across the first four measures.
- Perc 1:** Includes a section labeled "Glock." with a melodic line.
- Perc 2:** Includes a section labeled "Vibraphone" with a melodic line and a note labeled "hard yarn mallets Pedal on, motor off".
- Harp:** Features a melodic line with a long slur across the first four measures.
- Double Bass:** Features a melodic line with a note labeled "pizz" and a final flourish.

14

13

Picc.

Cl.

Hn.

Perc. 1

Perc. 1.

Perc. 2

Hp.

Monkey

Parrot.

Accord.

Vln.

Db.

Tamb (hand)

Glock

(Vibr.)

OOOOA AAEEEEEEEE

Walk Walk Walk Walk

17

20

Picc.

Cl.

Hn.

Perc.1 (Tamb.)

Perc.2 (Vibr.)
(colouring harp and bass)

Hp.

Parrot.

Accord.

Vln.

Db. (pizz)

breath imperceptibly ad lib.

24

Picc.

Cl.

Hn.

Perc. 1

opera gong (with upwards gliss sound)
drumstick

B.Dr. 8" splash cym

Perc. 2

(Vibr.)

I.v.

Hp.

Tiger

(Tiger Roar should be through megaphone, probably by the conductor)

ROOOOOAAAAAAAAAAR ROOOOOAAAAAAAAAAR

Accord.

Db.

arco

29

Picc. *To B.cl*

Cl. *To B.cl*

Hn.

Perc. 1 *(Gong.)* *To Glock.*

Perc. 2 *(Floor Tom)* *Glock.*

Perc. 2. *(Vibr.)* *l.v.*

Hp.

Accord.

Db. *dim.*

30

Hn.

Perc. 2 *soft mallets* *(Vibr.)*

Hp.

Accord.

Db.

34

Picc. □□ like a cricket

Hn.

Perc 1. Glock. l.v.

Perc 2. (Vibr.) l.v.

Hp. damp l.v.

Accord.

Vln. can be harmonic if preferred

Db. unstable tremolo, constantly shifting in volume,
like the sound of a fly coming and going
colouring the accordion note
rather than dominating it

39 Lila appears

39 Picc. To Fl.

Hn.

Perc 2. Vibr.

Hp.

Lila

Dark as sky

Accord.

Vln. arco

Db.

47 Picc.

Hn.

Perc 1. Sheet of paper crumple un-crumple crumple un-crumple sim.

Perc 2. (Vibr.)

Hp. right hand - tap quickly with fingernails on fingerboard, like an insects scurrying legs

Lila

Accord. Deep

Vln.

Db. like a cricket

Detailed description: This is a page of a musical score for measures 39 to 47. The score is arranged in a system with multiple staves. The instruments and parts are: Piccolo (Picc.), Horn (Hn.), Percussion 2 (Perc 2.), Harp (Hp.), Vocal (Lila), Accordion (Accord.), Violin (Vln.), and Double Bass (Db.). Measure 39 is marked with a box containing the number '39' and the text 'Lila appears'. The vocal line for Lila has lyrics 'Dark as sky' with a dashed line underneath. Percussion 2 has a 'Vibr.' instruction. The Harp part has an 'arco' instruction. Measure 47 is marked with a box containing the number '47'. Percussion 1 has a sequence of instructions: 'Sheet of paper crumple un-crumple crumple un-crumple sim.' with arrows pointing to specific notes. Percussion 2 has a '(Vibr.)' instruction. The Harp part has a detailed instruction: 'right hand - tap quickly with fingernails on fingerboard, like an insects scurrying legs'. The Accordion part has a 'Deep' instruction. The Double Bass part has a 'like a cricket' instruction. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

50

Picc.

Bass Clarinet in B

Hn.

Perc. 1

Perc. 2

(Vibr.)

2 woodblocks

Flute

Hp.

Lila

as o - - cean Jun - gle, jun - gle, jun - gle,

Accord.

Vln.

Db.

55 **56** To Piccolo

Fl.

B. Cl.

Hn. stopped *molto*

Perc. 1 (Woodblock.)

Perc. 2 (Vibr.)

Hp.

Lila help me on my jour - ney

Accord.

Vln. *natural harmonic gliss II* *gliss.* other-worldly

Db.

Detailed description of the musical score: The score is for a scene titled 'Scene 5. The Jungle' on page 175. It features a variety of instruments and a vocal line. The Flute part starts at measure 55 and continues through measure 56, marked 'To Piccolo'. The Bass Clarinet and Horn parts have complex rhythmic patterns with slurs and ties. The Horn part includes a 'stopped' section marked 'molto'. Percussion 1 uses a woodblock, and Percussion 2 uses a vibrato drum. The Harp part has a melodic line with a dashed line above it. The Lila vocal line has lyrics: 'help me on my jour - ney'. The Accordion part has a sustained harmonic accompaniment. The Violin part includes a 'natural harmonic gliss II' instruction and a 'gliss.' (glissando) leading to the word 'other-worldly'. The Double Bass part has a simple bass line with slurs.

62

59

Picc.

B. Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

ord

cabassa

(Vibr.)

Hot as flame

Fierce

sul pont

ord

molto

65

B. Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

2x 8" splash cyms

drum sticks

(Vibr.)

as light _____ ning Jun - - gle_ jun - gle_ jun - gle_ help

> < > <

70

B. Cl.

Hn.

Perc. 1

Glock.

Hp.

Lila

me

Accord.

Db.

Detailed description: This page of a musical score for 'Scene 5. The Jungle' (page 178) features seven staves. The top staff is for B. Cl. (Bass Clarinet), starting at measure 70. The second staff is for Hn. (Horn). The third staff is for Perc. 1 (Percussion 1), with a 'Glock.' (Glockenspiel) part indicated. The fourth staff is for Hp. (Harp), showing a complex texture with many notes and some thick blacked-out sections. The fifth staff is for Lila, with the lyrics 'me' written below the staff. The sixth staff is for Accord. (Accordions), and the seventh staff is for Db. (Double Bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

72

B. Cl.

Hn.

Perc. 1

Perc. 2. (Vibr.)

Hp.

Lila

find my way The Life

Sheet of paper
crumple un-crumple, crumple un-crumple

Accord.

Vln.

Db.

like a cricket

77

Picc.

B. Cl.

Hn.

Perc. I
(paper) sim.
right hand - tap quickly with fingernails on fingerboard, like an insects scurrying legs

Hp.

Lila
I knew _____ was long a go But

Accord.

Vln.

Db.

□

80

86

B. Cl.

Hn.

Hp.

Lila
long a- go_ was yes - ter-day O_ Jun-gle help_ me find to-mo - row jun - gle

Accord.

Db.

87 92 To Fl.

Picc.

B. Cl.

Hn.

Perc 2. (Vibr.)

Hp.

Lila

help me through to - day Par-rot par-rot where is the moun- tain?

Accord.

Db.

$\text{♩} = 120$
 Più mosso

93 94

Hn.

Perc 1. Glock

Perc 2. (Vibr.)

Hp.

Monkey

Parrot.

OOOOA AAA
 EEEEEEE

Where is the moun- tain? Where is the moun- tain? Where is the moun- tain?

102

B. Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Lila

snake (Bar)

Accord.

Vln.

Db.

Small egg shaker

(Vibr.)

s.Z s.Z s.Z s.Z

is my jour-ney hope less?

Hope lesssssss? Yesssss

88

110

LILA stumbles into a river, struggles out again

110

Flute

Fl.

Perc. 2

Hp.

solo

(Vibr.) soft mallets

116

Fl.

Perc 2. (Vibr.)

Hp. (use enharmonics and harmonics sim. as bars 110 -115)

Lila

Now _____ what? I ne - ver learned to swim



121

Fl.

Perc 2. (Vibr.)

Hp.

Lila

Now _____ what?

125

Fl.

Perc 2. (Vibr.)

Hp.

Lila

Those men have a boat



128

Fl.

Perc 2. (Vibr.)

Hp.

Lila

I'll talk to them

131

131

Fl.

Cl. Clarinet in B

Hn.

Perc. 1 Ride cym. Pedal bass drum

Perc. 2 (Vibr.)

Hp.

Ramb.

Row, — Row, — Row, row fer-ry-men Row, — We'll

Accord.

Vln. l.h. pizz arco

Db. pizz arco spicc. (arco)

136

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

Ramb.

fer-ry you too_ and we'll fer-ry you fer-ry you fro!_____ O This is the life_____

Accord.

Vln.
1.h.pizz (1.h.pizz) (1.h.pizz) arco

arco spicc. (arco) (arco) (arco)

Db.

141

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

Ramb.

— for me ————— O ————— there's no - thing else_ I'd —

Accord.

Vln.
l.h.pizz
arco spicc. (arco) (l.h.pizz) arco

Db.

145

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

Ramb.

ra - ther be O a fer-ry man fer-ry fer-ry fer-ry man's life. for_ me

Accord.

Vln.
l.h.pizz
arco
spicc.
(arco)

Db.
arco
(arco)

149

Fl.

Cl.

Hn.

(Ride Cym+B.Dr.)

Perc. 1

(Vibr.)

Perc. 2

//damp

Hp.

Ramb.

s z

Life is a ri - ver On a fer - ry for - e - ver Life is a ri-ver and the ri-ver runs free

Accord.

Vln.

Db.

153

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

pirate 1.
(CT)

pirate 2.
(Ten)

Pirate 3.
(Bar)

Ramb.

Accord.

Vln.

Db.

O a fer-ry man's life for me O

O fer-ry man's a life for me O

O a fer-ry man's life for me O there's

arco

l.h.pizz

arco

(arco)

pizz

(arco)

(l.h.pizz)

(arco)

158

Fl.

Cl.

Hn.

Perc. 1
(Ride Cym+B.Dr.)

Perc. 2
(Vibr.)

Hp.

pirate 1.
(CT)
there's no - where else I'd ra - ther be O

pirate 2.
(Ten)
there's no - where else I'd ra - ther be O

Pirate 3.
(Bar)
no where else I'd ra - ther be O a fer-ry man's

Ramb.
no - where else I'd ra - ther be O a fer-ry man's fer-ry fer-ry fer-ry man's

Accord.

Vln.
arco

Db.
arco

(l.h. pizz)

(arco)

162 To Picc.

Fl.

Cl.

Hn.

(Ride Cym+B.Dr.)

Perc. 1

(Vibr.)

Perc. 2

Hp.

pirate 1. (CT)

a fer-ry man's life for me life is a ri - ver life is a ri - ver

they notice Lila

pirate 2. (Ten)

a fer-ry man's life for me life is a ri - ver life is a ri - ver

they notice Lila

Pirate 3. (Bar)

life for me life is a ri - ver life is a ri - ver life is a ri-ver and the

they notice Lila

Ramb.

life for me on a fer - ry for e - ver life is a ri ver on a fer - ry for e - ver life is a ri-ver and the

Accord.

(l.h.pizz) (l.h.pizz) arco

(arco) (arco)

Vln.

Db.

167 171

pirate 1.
(CT)
life is a ri-ver and the ri-ver runs free

pirate 2.
(Ten)
life is a ri-ver and the ri-ver runs free

Pirate 3.
(Bar)
ri-ver runs free

Ramb.
ri-ver runs free Ram - ba - shi's ri ver ta xi at your

Accord.

Vln.

Db.
pizz

□

173

Ramb.
ser vice Good ti-ming eh? You want to cross the ri-ver! We want your

Accord.

Db.
pizz

177 178

Perc 1. *1.v*

Hp.

Lila
What did he just

pirate 1. (CT)
Shh

Pirate 3. (Bar)
Your mo-ney or your life!

Ramb.
mo - ney!

Accord.

Vln. *pizz*

Db. *arco*

184

182

Fl.

Cl.

Hn.

Perc 2. (Vibr.)

Hp.

Lila

say?

Ramb.

O climb a - board young la - dy, You are in the sa - fest of

Accord.

Vln. arco

Db. pizz

199

Cl.

Perc 2. (Vibr.)

Hp.

Lila

203 rall.

What did they just say? Why are we stop - ping?

□

The boat slows to a halt (♩=44)

204

Cl.

Perc 2. (Vibr.)

Hp.

Lila

I paid you my mo-ney Now take me to the o ther side! ____

209

215

209

Fl.

Cl.

To B. Cl.

Piccolo

Bass Clarinet in Bb

Hn.

cuivré stopped

Perc. 1

Timpani

Lila

What? Why?

Ramb.

You'll ne ver reach_ the o-ther side We're

Accord.

Vln.

Db.

pizz

220

216

Picc.

B. Cl.

Hn.

Perc. I (Timp.)

Lila

Ramb.

pi-rates that's why! The fier - cest, cruel - est, mean - est, hor - ri blest pi - rates_____

Accord.

Vln.

Db.

arco

221

Picc.

B. Cl.

Hn. *cuivré open*

Perc. 1 *(Timp.)*

Lila

Ramb.

on the whole wide stin- king ri - ver And we'll cut your throat and

Accord.

solo

Vln.

Db. *pizz*

226

Picc.

B. Cl.

Hn.

(Timp.)

Perc. I

Lila

Ramb.

slit your veins and drink your blood if you don't give us all your money!

Accord.

Vln.

Db.

I just

232

231

Picc.

B. Cl.

Hn.

Perc. 1 (Timp.)

Lila

gave you all my mo-ney

pirate 1. (CT)

Our worst

pirate 2. (Ten)

(aside)

Our... what ex-act-ly is our worst?

Ramb.

Then we'll be forced to do ourworst

Accord.

Vln.

Db.

237 238

Picc.

B. Cl.

Hn.

Perc. 1 (Timp.)

Ramb.

Well now we have your mo-ney we'll... we'll... we'll... we'll... throw it in the ri - ver!

Accord.

Vln. l.h.pizz

arco

Db.



244 245

He throws the money in the river. The other pirates look on in dismay

rall. They row the boat to the other side

B. Cl.

Perc. 1 Glock.

Perc. 2 Vibr.

Hp.

Accord.

$\text{♩} = 66$

252

250

They reach the other shore

B. Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Ramb.

Accord.

Vln.

Db.

(Vibr.)

12" opera gong
Ride Cym

Shall we make her walk the plank lads?

arco

menacing

arco

menacing

arco

menacing

1. pizz

254 A tiger appears in the undergrowth
Rambashi doesn't notice it

To Cl.

254

B. Cl.

Hn.

Perc. 1
(Gong+cym.)

Ramb.

Look at the ter-ror in their eyes! E ven my own men are scared of me!

Accord.

Vln.
arco

Db.

Detailed description: This page contains a musical score for measures 254 through 258. The score is arranged in a vertical stack of staves. At the top left, a box contains the number '254'. The title 'A tiger appears in the undergrowth' and the subtitle 'Rambashi doesn't notice it' are positioned above the first staff. The first staff is for Bass Clarinet (B. Cl.), the second for Horn (Hn.), the third for Percussion 1 (Perc. 1) with the instruction '(Gong+cym.)', the fourth for Rambashi (Ramb.), the fifth for Accordion (Accord.), the sixth for Violin (Vln.) with the instruction 'arco', and the seventh for Double Bass (Db.). The lyrics 'Look at the ter-ror in their eyes!' and 'E ven my own men are scared of me!' are placed between the Rambashi and Accordion staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

$\text{♩} = 120$

He notices the tiger and jumps in the water

257

B. Cl.

Hn.

Perc. 1

Perc. 1

Perc. 2

Hp.

pirate 1. (CT)

pirate 2. (Ten)

Tiger

Pirate 3. (Bar)

Ramb.

Accord.

Vln.

Db.

12" opera gong.

2x 8" splashes

Floor Tom

Glock.

Ti - ger! Ti - ger!

Ti - ger! Ti - ger!

(*) through a megaphone
ROOOOAAARRRRR

(*) conductor or other available person

They think I'm a ti-ger!

1. h. pizz

263 Tiger Dance

262

B. Cl. Clarinet in B

Hn.

Perc. 1

opera gong

8" Splash

Pedal Bass Dr Hi-hat (feet) let ring if poss.

Perc 2 (Glock.)

Hp.

Tiger

Accord.

Vln.

Db. pizz

267

271

Picc.

Cl.

Hn.

(Gong+cym)

Perc. 1

(B.Dr+hi hat)

Perc. 2

Vibraphone

Hp.

Tiger

(*) through a megaphone
ROOOOAAARRRRR

Accord.

Vln.

arco

Db.

273

Picc.

Cl.

Hn.

(Gong+cym)

Perc. 1 (B. Dr+hi hat)

(Vibr.)

Perc 2.

Hp.

Tiger ROOOOAAARRRRR

Ramb.

Do... some-thing! Do...

Accord.

Vln.

Db.

LILA finds a firework in her pocket and prepares to shoot it at the TIGER

279

Picc.
 Cl.
 Hn.
 Perc. 1 (B. Dr+hi hat)
 Perc. 2 (Vibr.)
 Hp.
 Lila
 Tiger
 Ramb.
 Accord.
 Vln.
 Db.

subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □
 subito □

Fly a - way pow - der.

ROOOOAAARRRRR

some- thing!
 pizz

286

Picc.

Cl.

Hn.

Perc. 1
(B.Dr+hi hat)

Perc. 2
(Vibr.)

Hp.

Lila

Thun - der grain

Strike the match and spark the flame!

Accord.

Vln.

Db.

subito

(Gong+cym)

293 **293** The firework goes off. The tiger flees

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Accord.

Vln.

Db.

8" splash cym.

Timp

arco

pizz

stopped

#

$\text{♩} = 88$

300 **300**

Lila

Ramb.

Accord.

Db.

unconvincingly

fals (panicking)

You're not a pi-rate at all

See men? That's what I would have done Men? Men?

$\text{♩} = 60$

316

311

Cl.

Hn.

Perc 1.

Hp.

Ramb.

Accord.

Vln.

Db.

Gleek.

No I'm not a pi-rate at all I'm just hun-gry! so hun-gry! hun gry for a meal

arco

326

321

Cl.

Hn.

(Glock.)

Perc 1.

Perc 2.

Vibr.

Hp.

Lila

You threw it in the riv-er

Ramb.

Have you got any mo-ney? Did I? Oh I

Accord.

Vln.

arco

Db.

328

Cl.

Hn.

Perc 1.
(Glock.)

Perc 2.
(Vibr.)

Hp.

Ramb.

need a new car - reer I'm_ so hun - gry so what_ do I want? A slap up meal

Accord.

Vln.

Db.

Subito Più mosso

$\text{♩} = 92$

340

336

Cl.

Hn.

Perc 1.
(Glock.)

Perc 2.
(Vibr.)

Hp.

Ramb.
suddenly cheery

in a first class restaurant "Rambashi's Jungle Grill" Oh! the life of a Chef for me!

Accord.

Vln.

Db.

352

Hn.

(Glock.)

Perc 1.

(Vibr.)

Perc 2.

Hp.

Lila

Mout Me - ra - pi

Accord.

358

senza rall.

Attacca

Hn.

(Glock.)

Perc 1.

(Vibr.)

Hp.

Accord.



$\text{♩} = 120$



Musical score for Scene 6, page 220. The score includes parts for Percussion 2, four Villagers (Soprano, Chorus, Baritone, Bass-Baritone), Accordion, Violin, and Double Bass. The tempo is marked as quarter note = 120. The lyrics for the Villagers are "O God - dess".

Perc 2: Marimba rubber mallets

Villager 1 (Sop): off-stage
O God - dess

Chulak: as Villager 2 off-stage
O God - dess

Villager 3 (Bar): off-stage
O God - dess

Villager 4 (Bass-Bar): off-stage
O God - dess

Accordion: (No lyrics)

Violin: arco

Double Bass: pizz

13

Bass Clarinet
in B

8

Cl.

Hn.

Perc. 1

Perc. 2. (Mar.)

Vill 1 (s)
O God - dess The moon is

Chulak.
O God - dess The moon is

Vill 3 (Bar.)
O God - dess The moon is

Vill 4 (B-B)
O God - dess The moon is

Accord.

Vln.
poco vib.
viol-like

Db.

Timp

Detailed description: This is a page of a musical score for Scene 6, page 221. The score is for measures 8 through 13. It features a vocal line with lyrics: "O God - dess The moon is". The vocalists are Vill 1 (s), Chulak., Vill 3 (Bar.), and Vill 4 (B-B). The instrumental parts include Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2, marked with a triangle and "Mar."), Accordions (Accord.), Violin (Vln., marked "poco vib. viol-like"), and Double Bass (Db.). The percussion parts include a triangle and a snare drum. The woodwinds and strings provide harmonic support. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

14 CHULAK leads HAMLET on. They look around nervously, hearing the singing

B. Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
full, the skies are clear oh god - dess god - dess

Chulak.
full, the skies are clear oh god - dess god - dess

Vill 3 (Bar.)
full, the skies are clear oh god - dess god - dess

Vill 4 (B-B)
full, the skies are clear oh god - dess god - dess

Accord.

Vln.

Db.

20

B. Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
ap - pear O God - - dess oh

Ham.
O Li - la Raz - va-ni-will burn you a - live

Chulak.
ap - pear O God - - dess oh

Vill 3 (Bar.)
ap - pear O God - - dess oh

Vill 4 (B-B)
ap - pear O God - - dess oh

Accord.

Vln.

Db.

Hamlet notices Chulak has allowed someone to paint another sign on his back

"COME AND DINE AT CHEF RAMBASHI'S JUNGLE GRILL"

26

B. Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
god - dess _____ god - dess ap - pear _____ ap - pear to

Ham.
Where's the em-erald lake? _____ O where's _____ the en -

Chulak.
god - dess _____ god - dess ap - pear _____ ap - pear to

Vill 3 (Bar.)
god - dess _____ god - dess ap - pear _____ ap - pear to

Vill 4 (B-B)
god - dess _____ god - dess ap - pear _____ ap - pear to

Accord.

Vln.

Db.

31

B. Cl.

Hn. *quasi-efante*

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
us once more. Ap - pear!

Ham. *quasi-efante*
chan - ted wa - ter O Li - - - - - la

Chulak.
us once more. Ap - pear!

Vill 3 (Bar.)
us once more. Ap - pear!

Vill 4 (B-B)
us once more. Ap - pear!

Accord.

Vln.

Db.

35 To Cl.

B. Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Vill 1 (s)
— Ap - pear Ap - pear!

Ham.
Where's the Em - erald lake?

Chulak.
— Ap - pear! Ap - pear!

Vill 3 (Bar.)
— Ap - pear! Ap - pear!

Vill 4 (B-B)
— Ap - pear Ap - pear!

Accord.

Vln.

Db.

41 A waiter runs in with beautifully set up table for CHULAK and HAMLET

41 (Low Tom) damp with hand

Perc. 1

Hp.

Chulak. solo

Vln. pizz

Db.

Ham-let

46 (Low Tom)

Perc. 1

Hp.

Chulak. we need strength for the climb We're tired and hun - gry ...so just in time! We can

Vln.

Db.

51 (Low Tom)

Perc. 1

Hp.

Chulak. rest our legs and gorge our fill at Chef Ram - ba - - shi's Jun gle

Vln.

Db.

57

56 (Low Tom) Perc. 1

(Mar.) Perc. 2

Hp.

Chulak.

Grill Fun - ny,

Vln.

Db.

□

61 RAMBASHI runs in as a chef and drapes them with garlands

60 (Low Tom) Perc. 1

(Mar.) Perc. 2

Hp.

Chulak.

I've an Un - cle called Ram - ba - shi

Ramb.

and I _____ have a ne phew called Chu -

64 65

Picc.

B. Cl. Clarinet in B \flat

Hn.

Perc. 1 (Low Tom) 8" splash pedal B.drum

Perc. 2 (Mar.)

Hp.

Ramb. (*) ossia if voice needs conserving gliss.

- lak

Vln. sizz gliss on natural harmonics sizz sizz

Db.

69

Picc.

Cl.

Hn.

Perc. 1

Perc. 2. (Mar.)

Hp.

Vln.

73

73

Perc. 1 High Saucepan

Perc. 1 Pedal Bass Drum

Perc. 2. (Mar.)

Hp.

Ramb.

Sit down! Sit down! Sit down! Have a meal Have a meal! E - very thing is free at Chef Ram-ba-shi's

Accord.

Vln. arco spicc (arco) (arco) (l.h. pizz) (l.h. pizz) (arco)

76

Picc.

(Saucepan)

Perc 1

(B. Dr.)

Perc. 1

(Mar.)

Perc 2.

Hp.

Chulak.

Ramb.

I thought you were a pi - rate

Jun - gle Grill

Accord.

I got

Vln.

(l.h. pizz)

(arco)

arco ord.

Db.

pizz

79

Picc.

Cl.

Hn.

Ramb.

out that's a young man's game Oh this is the life for me There's

Accord.

Vln.

Db.

82

Picc.

Cl.

Ramb.

no - thing else I'd ra - ther be I rec-co-mend the trout

Accord.

Vln.

Db.

pizz arco pizz arco

The musical score is arranged in a system with six staves. The Piccolo part features a melodic line with a long, sweeping slur. The Clarinet part has a similar melodic contour. The Rambam part provides a rhythmic accompaniment with a steady eighth-note pattern. The Accordions part plays a harmonic accompaniment with chords. The Violins part has a melodic line with 'pizz' (pizzicato) and 'arco' (arco) markings. The Double Bass part provides a bass line with a steady eighth-note pattern.

84

84

Picc.

Cl.

Hn.

Perc. 1

Timp

High saucepan

Perc. 1

Pedal Bass Drum

Perc. 1

Perc. 2.

Hp.

Ramb.

Saf - fron_ rice

Accord.

Vln.

pizz

arco

!"

!"

!"

!"

pizz

arco

89

Picc.

Cl.

Hn.

Perc 1 (Saucepan)

Perc. 1 (B.Dr.) Floor Tom

Perc 2. (Mar.)

Hp.

Chulak.

Ramb.

Accord.

Vln.

But if eve - ry thing's free Un - cle

Jas - mine_wine

94

Picc.

Cl.

Hn.

Perc. 1

(Saucepan)

Perc. 1

(Tom.)

Pedal Bass Drum

Perc. 2

(Mar.)

Hp.

Chulak.

how will you make a pro - fit?

Ramb.

De - tails, de-tails Chu - lak, de - tails!

Accord.

Vln.

pizz

arco

100

99

Picc.

Cl.

Hn.

Perc. 1 (Timp)

Perc 1 (Saucepan)

Perc. 1 (B.Dr.)

Perc 2. (Mar.)

Hp.

Chulak.

Ramb.

It's a bu - sy_ bu- sy_ night to night. The sky_ is_ clear, the_ full moon's out The

Accord.

Vln. pizz arco

102

Picc.

Cl.

Hn.

(Timp)

Perc. 1

(Saucepan)

Perc. 1

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Chulak.

might just try the trout

Ramb.

Em - erald Lake is bright as you can see Oh this is the life for me and

Accord.

Vln.

105

Picc.

Cl.

Hn.

Perc. 1 (Timp)

Perc 1 (Saucepan)

Perc. 1 (B.Dr.)

Perc 2 (Mar.)

Hp.

Chulak.

Ramb.

from the En chan - ted Wa - ter the god - dess will ap - pear O life is a din - ner

Accord.

Vln.

110 RAMBASHI exits

109

Picc.

Cl.

Hn.

Perc 1 (Saucepan)

Perc. 1 (B.Dr.)

8" splash

Floor Tom

pedal B.drum

8" splash

pedal B.drum

Perc 2 (Mar.)

Hp.

Chulak.

Ramb. (he exits)

and the bill's on me

Accord.

Vln.

114

114 Floor Tom Perc. 1

(Mar.) Perc. 2.

Chulak.

What did he just say? Some-thing's bo-the-ring me He rec-co - mends the

119

Cl.

(Tom.) Perc. 1

(Mar.) Perc. 2.

Hp.

Chulak.

trout with saf - fron rice and jas - mine wine

Vln.

124

124 (Tom.) Perc. 1

Hp.

Vill 1 (s)

Chulak.

Then he said some-thing like This is the Em-erald Lake and the full moon's out and a

Vill 3 (Bar.)

Vill 4 (B-B)

Vln.

Db.

pizz

128 (Tom.)

Perc. 1

Perc. 2. Marimba

Hp.

Vill 1 (s)
god - dess _____ hear _____ us O _____

Chulak.
god-dess will ap-pear O Li - la!

Vill 3 (Bar.)
god - dess _____ hear _____ us O _____

Vill 4 (B-B)
god - dess _____ hear _____ us O _____

Accord.

Vln.

Db.

134 (Mar.)

Perc 2.

Vill 1 (s)
god - - dess

Chulak.
The En-chan - ted Wa - ter

Vill 3 (Bar.)
god - - dess

Vill 4 (B-B)
god - - dess

Accord.

Vln.

Db.

□

137 (Mar.)

Perc 2.

Vill 1 (s)
O hear us O

(Chulak gets caught up in the ceremony and becomes 'part of the crowd')

Chulak.
O

Vill 3 (Bar.)
O hear us O

Vill 4 (B-B)
O hear us O

Accord.

Vln.

Db.

Più mosso

141 $\text{♩} = 148$

VILLAGERS begin a ritual of enchantment to call the goddess which builds in intensity to a climax

141 (Mar.)

Perc 2.

(this line can be played on harp but is preferred on marimba if possible)

Hp.

(play harp r.h. only if marimba left hand is omitted)

Vill 1 (s)

god - dess the moon is full the

Chulak.

god - dess the moon is full the

Vill 3 (Bar.)

god - dess the moon is full the

Vill.4 (B-B)

god - dess the moon is full the

Accord.

Db.

(pizz) (don't pluck the note after the grace notes)

149

148

Picc.

(Mar.)

Perc 2.

Hp.

Vill 1 (s)

sky is clear Ap - pear! Ap - pear to

Chulak.

sky is clear Ap - pear! Ap - pear to

Vill 3 (Bar.)

sky is clear Ap - pear! Ap - pear to

Vill 4 (B-B)

sky is clear Ap - pear! Ap - pear to

Accord.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

155

Picc.

Cl.

Perc. 1

(Mar.)

Perc. 2.

Hp.

Vill 1 (s)

us_ once_ more_ our days are

Chulak.

us_ once_ more our days are

Vill 3 (Bar.)

us_ once_ more_ our days are

Vill.4 (B-B)

us_ once_ more_ our days are

Accord.

Vln.

Db.

Glock.

(*) play only if marimba left-hand is omitted

(pizz)

160

Picc.

Cl.

Hn.

Perc. 1
(Glock.)

Perc 2.
(Mar.)

omit if even more time needed

Hp.
(*) play only if marimba left-hand is omitted

Vill 1 (s)
long, ap - pear! our hearts are sad, ap - pear!

Chulak.
long, ap - pear! our hearts are sad, ap - pear!

Vill 3 (Bar.)
long, ap - pear! our hearts are sad, ap - pear!

Vill.4 (B-B)
long, ap - pear! our hearts are sad, ap - pear!

Accord.

Vln.

Db.

166

Picc.

Cl.

Hn.

Perc. 1
(Glock.)

Perc. 2
(Mar.) omit if more time needed To Vibr.

Hp.

Vill 1 (s)
Oh god - dess Ap - pear!

Chulak.
Oh god - dess Ap - pear!

Vill 3 (Bar.)
Oh god - dess Ap - pear!

Vill 4 (B-B)
Oh god - dess Ap - pear!

Accord.

Vln.

Db.

$\text{♩} = 100$ Delicatissimo

171 The goddess appears

171 **Vibraphone** pedal on, motor off

Perc.2

Hp.

Goddess.

I hear _____ I hear _____

Accord.

Vln.

arco

poco vib. viol-like

Db.

175 (Vibr.)

Perc.2

Hp.

Vill 1 (s)

Bless _____ our home Bless _____ our

Goddess.

_____ I _____ see _____

Chulak.

Bless _____ our home Bless _____ our

Vill 3 (Bar.)

Bless _____ our home Bless _____ our

Vill 4 (B-B)

Bless _____ our home Bless _____ our

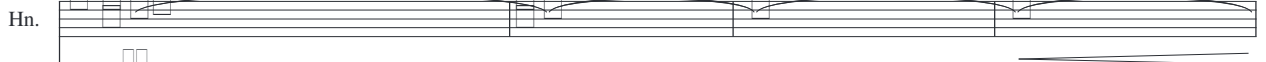
Accord.

Vln.

Db.

180

Hn.



Perc. 1

Timp

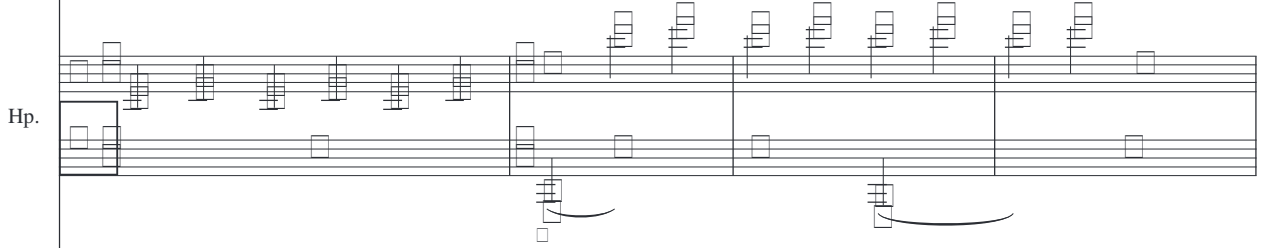


Perc. 2

(Vibr.)



Hp.



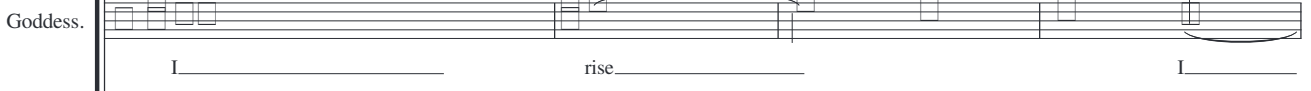
Vill 1 (s)

har - vest Bless our mar - riage



Goddess.

I rise I



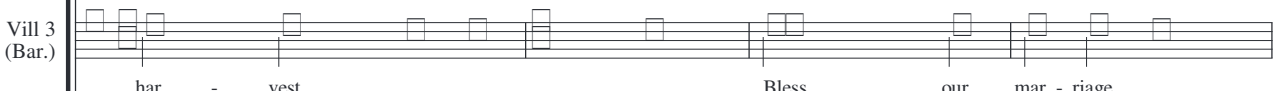
Chulak.

har - vest Bless our mar - riage



Vill 3 (Bar.)

har - vest Bless our mar - riage



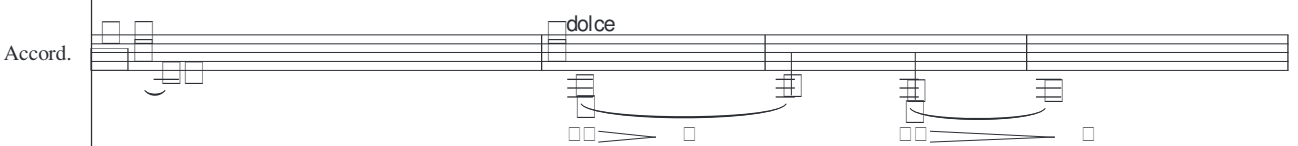
Vill.4 (B-B)

har - vest Bless our mar - riage



Accord.

dolce

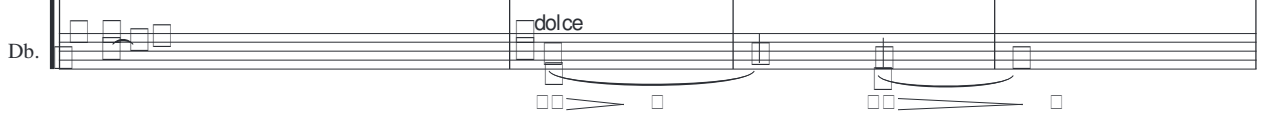


Vln.



Db.

dolce



184

Hn.

Perc. 1 (Timp.) To glock

Perc. 2 (Vibr.)

Hp.

Vill 1 (s) Bless... our child

Goddess. — bless...

Chulak. Bless... our child

Vill 3 (Bar.) Bless... our child

Vill.4 (B-B) Bless... our child

Accord.

Vln.

Db.

190

Picc.

Hn.

Perc. 1
Glock.

Perc. 2
(Vibr.)

Hp.

Vill 1 (s)
Bless _____ our home

Goddess.
I hear _____ I _____

Chulak.
Bless _____ our home

Vill 3 (Bar.)
Bless _____ our home

Vill 4 (B-B)
Bless _____ our home

Accord.

Vln.

Db.
arco

195

Picc.

Cl.

Perc. 1

Perc. 2

Hp.

Vill 1 (s)

Goddess.

Chulak.

Vill 3 (Bar.)

Vill 4 (B-B)

Accord.

Vln.

Db.

dolciss.

dolciss.

(Glock.)

(Vibr.)

O goddess Bless our marriage

see I

O goddess Bless our marriage

O goddess Bless our marriage

O goddess Bless our marriage

dolciss.

199

Picc.

Cl.

Hn.

Perc. 1

Perc. 1 (Glock.) to Timp

Perc. 2 (Vibr.)

Hp.

Vill 1 (s)

Goddess.

Chulak.

Vill 3 (Bar.)

Vill 4 (B-B)

Accord.

Vln.

Db.

Bless _____ our child

rise I _____ bless _

Bless _____ our child

Bless _____ our child

Bless _____ our child

Bless _____ our child

203

Picc.

Cl.

Hn.

Perc. 1 (Timp.)

Perc. 2 (Vibr.)

Hp.

Vill 1 (s)
Bless our home

Goddess.
I bless

Chulak.
Bless our home

Vill 3 (Bar.)
Bless our home

Vill 4 (B-B)
Bless our home

Accord.

Vln.

Db.

208

Picc.

Cl.

Hn.

Perc. 1
(Timp.)
(Vibr.)

Perc. 2
(Vibr.)

Hp.

Vill 1 (s)
Bless our marriage O

Goddess.

Chulak.
O O

Vill 3 (Bar.)
Bless our marriage O

Vill 4 (B-B)
Bless our marriage O

Accord.

Vln.

Db.

Meno mosso

216 ♩=80

216 Glock.

Perc.1

Perc.2 Vibr.

Chulak.

Please god - dess, you don't know me but I'm Chu lak from the val - ley and my

Vln.

□

220 (Glock.)

Perc.1

Perc.2 (Vibr.)

Hp.

Goddess.

I hear

Chulak.

friend is in dire... pe-ril and needs a fa-vour bad-ly

Vln.

To Picc.

225

Fl.

Cl.

(Glock.)

Perc.1

(Vibr.)

Perc.2

Hp.

Goddess.

I see I

Chulak.

Well my friend's name is Li - la

Accord.

single reed

Vln.

Db.

229 (Glock.)

Perc. 1

Perc. 2 (Vibr.)

Hp.

Goddess. know your mind— be - fore you speak— The

Vln.

Db.

233

Perc. 1 Timp

Perc. 1 (Glock.) To Timp.

Perc. 2 (Vibr.)

Hp.

Goddess. moon is full The sky is clear Your

Accord.

Vln.

Db.

Perc.1

(Vibr.) *cresc.*

Perc.2

Hp. *cresc.*

Goddess. *cresc.*
 heart is sad Your soul is pure I hear your prayer I

Accord. *cresc.*

Vln. *cresc.*

Db. *cresc.*

Perc.1

(Vibr.) *dim.*

Perc.2

Hp.

Goddess. *dim.*
 see your friends Now all you need is in your hands

Accord.

Vln.

Db. *dim.*

255 &' (□□□□□□□□) □□ □□□□□□□□

255

Hp.

Chulak.

Ramb. save you! Now for Mount Me-ra-pi!

Db. The

□

259

Hp.

Chulak.

Ramb. restau-rant game? Big mis - take! You #

Vln. pizz

Db.

□

263

Hp.

Ramb. give, give, give and they take, take take!

Vln. arco pizz

Db.

267

Hp.

Ramb.

Now _____ I'm_ hun - gry! Broke! In mi - se - ry!

Vln.

Db.

□

271

Picc.

Hp.

Ramb.

Some - where there must be a job for me!

Vln. arco

Db.

Attacca



♩=80

LILA is seen at a great height, near the top of Mount Merapi

1

Picc.

Perc.1

Perc.2

Hp.

Lila

Accord.

Db.

To E

Bowed 22" cymbal resting upside down on Timp
change pedal to create eerie wavering sound

Timp.

Mount Me-ra - pi

#

12

Perc.1

Perc.2

Hp.

Lila

Echo 2 (T.)

Echo 1 (B.)

Echo 3 (B-B.)

Bowed 22" cymbal resting upside down on Timp c.5 seconds

19

Will you tell me the thing I need to know (off-stage - further away than Echo 1) Mount Me-ra - pi
falsetto, haunting

(off-stage) No! falsetto, haunting

No! falsetto, haunting (off-stage - further away than Echo 2)

No!

20

Flute

Picc.

Cl.

Perc. 1

Perc. 2

Hp.

Lila

Echo 2 (T.)

Echo 1 (B)

Echo 3 (B-B)

The Ro yal Sul-phur, will_ I e - ver get it? O Mount Me ra pi

For - get it!

For - get it!

For - get it!

For - get it!

Bowed 22" cymbal resting upside down on Timp

(Timp.)

more urgent

30

36

Fl.

Cl.

Perc. 1

Perc. 2

Hp.

Lila

Echo 2 (T.)

Echo 1 (B)

Echo 3 (B-B)

I can't climb any higher my heart wantsto go home But my headsays don't turn_back

Go home! Turn.back!

Go home! Turn-back!

Go home!

Go home!

Go home!

Go home!

(Glock.)

(Timp.)

42 42 50

Fl.

Cl.

Perc.1 (Glock.)

Perc.2 (Timp.)

Hp.

Lila

And my soul says don't give up O cruel_____

Echo 2 (T.) Give up!

Echo 1 (B.) Give up!

Echo 3 (B-B.) Turn_ back! Give up!

□

51 51

Fl.

Cl.

Perc.2 (Timp.)

Lila

Moun tain I seek the Fire-Fiend's Grot to with all my heart and

56

Fl.

Cl.

Perc.1 (Glock.)

Perc.2 (Timp.)

Hp.

Lila

soul The grot - to is my on - ly goal

Echo 2 (T.)

Hole! Hole! Hole! Hole! Hole!

Echo 1 (B)

Hole! Hole! Hole! Hole! Hole! Hole!

Echo 3 (B-B)

Hole! Hole! Hole! Hole!

66

64

Fl.

Hn.

(Glock.)

Perc.1

(Timp.)

Perc.2

Hp.

Lila

Why do you keep say - ing hole? What hole? — The

Echo 2 (T.)

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

Echo 1 (B.)

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

Echo 3 (B-B.)

Hole! Hole! Hole! Hole! Hole! Hole! Hole!

A flame reaches out and sucks LILA into the cave.

71

Cl.

Hn.

Perc. 1

Perc. 1

Perc. 2

Hp.

Lila

Echo 2 (T.)

Echo 1 (B)

Echo 3 (B-B)

Accord.

Vln.

Db.

12" opera gong

8" splash hard yarn

// damp

(Glock.)

(Timp.)

cave of the Fire-Fiend Raz - va - ni! arghhhhh!!!!

Hole! Hole! Hole!

Hole! Hole! Hole!

Hole! Hole! Hole!

David Bruce
**The Firework Maker's
Daughter**
Opera in 2 Acts

Libretto by Glyn Maxwell
Based on the story by Philip Pullman

ACT II

(Full Score in C)

Score Version: 23 June 2015



ACT II Overture

$\text{♩} = 160$

hand-claps

Piccolo

Clarinet in B

Hand-claps

Horn in F

Hand-claps

Percussion 1

Pedal Bass Drum

Percussion 2

Cajon

'bass'

Soprano

On_ nights like these when the sky ex plodes And the night ex plodes O on_

Countertenor

On_ nights like these when the sky ex plodes And the night ex plodes O on_

Tenor

On_ nights like these when the sky ex plodes And the night ex plodes O on_

Baritone

On_ nights like these when the sky ex plodes And the night ex plodes O on_

Bass-Baritone

On_ nights like these when the sky ex plodes And the night ex plodes O on_

On_ nights like these when the sky ex plodes And the night ex plodes O on_

Hand-claps

Harp

Hand-claps

Accordion

Hand-claps

Violin

Hand-claps

Double Bass

Hand-claps

12

8

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

Ct.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

T.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

B.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

B.B.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a - go is e-ver

Hp.

Accord.

Vln.

Db.

16

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

af - ter And the love you knew And the love you found And the love you bring

Ct.

af - ter And the love you knew And the love you found And the love you bring

T.

af - ter And the love you knew And the love you found And the love you bring

B.

af - ter And the love you knew And the love you found And the love you bring

B.B.

af - ter And the love you knew And the love you found And the love you bring

Hp.

Accord.

Vln.

Db.

23

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

Shine all Shine all a - round! On nights like these when the sky ex-

Shine all Shine all a - round! On nights like

Shine all Shine all a - round! On nights like these when the

Shine all Shine all a - round! On nights

(harp)

30

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

plodes And the night ex plodes O on__night's like__ these__ then_

Ct.

these when the sky ex plodes And the night ex plodes O on__ night's like__

T.

sky ex-plodes And thenight ex plodes O on__night's like__ these__

B.

plodes And the night ex plodes O on__night's like__ these__ then_

B.B.

like these when the sky ex-plodes And thenight ex plodes O on__ night's

Hp.

Accord.

Vln.

Db.

36

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

Time ex - plodes! And_ now is _____ once u - pon a Time _____ And long a - go is e - ver

Ct.

these_ then_ Time ex - plodes! And_ now is _____ once u - pon a Time _____ And long a -

T.

then_ Time ex - plodes! And_ now is _____ once u - pon a Time _____ And long a - go is

B.

Time ex - plodes! And_ now is _____ once u - pon a Time _____ And long a - go is e - ver

B.B.

like_ these_ then_ Time ex - plodes! And_ now is _____ once u - pon a Time _____ And

Hp.

Accord.

Vln.

Db.

42

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

af - ter And the love you knew And the love you found

Ct.

go is e - ver af - ter And the love you knew And the love you found

T.

e - ver af - ter And the love you knew And the love you found

B.

af - ter And the love you knew And the love you found

B.B.

long a - go is e - ver af - ter And the love you knew And the

Hp.

Accord.

Vln.

Db.

47

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

And the love you bring Shine all Shine all a - round!

Ct.

And the love you bring Shine all Shine all a - round!

T.

And the love you bring Shine all Shine all a - round!

B.

And the love you bring Shine all Shine all a - round!

B.B.

love you found And the love you bring Shine all Shine all

Hp.

Accord.

Vln.

Db.

53

Picc.

Cl.

Hn.

(B.Dr.)

Perc.1

(Cajon)

Perc.2

S.

And the love you knew And the love you found And the

Ct.

And the love you knew And the love you found

T.

And the love you knew And the love you found And

B.

And the love you knew And the love you found And the

B.B.

a - round! And the love you knew And the love you found

Hp.

(clap)

Accord.

Vln.

Db.

58

Picc.

Cl.

Hn.

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

love you bring Shine all Shine all a - round!

And the love you bring Shine all Shine

the love you bring Shine all Shine all

love you bring Shine all Shine all a - round!

And the love you bring Shine all

62

Picc.

Cl.

Hn.

S.

Ct.

T.

B.

B.B.

Hp.

Accord.

Vln.

Db.

all a - round!

a - round!

suddenly menacing

suddenly menacing

Shine all a - round!

Detailed description: This page of a musical score for 'Act 2 Overture' (page 11, 'Attacca') features a vocal line and an orchestral accompaniment. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bass Baritone (B.B.). The instrumental parts include Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Trumpet (Ct.), Trombone (B.), Bass Trombone (B.B.), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Double Bass (Db.). The vocal line begins with the lyrics 'all a - round!' in the Alto part, followed by 'a - round!' in the Tenor part. The Bass and Bass Baritone parts have a 'suddenly menacing' instruction. The Bass Baritone part has the lyrics 'Shine all a - round!'. The score is marked with measure numbers and includes various musical notations such as notes, rests, and dynamic markings.



Scene 1

The grotto of the Fire Fiend

1 □=60 The flames are all around LILA.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Cl.**: Clarinet, playing a melodic line with slurs.
- Hn.**: Horn, playing a melodic line with slurs.
- Perc. 2.**: Percussion 2, including Timp (Tympani), playing a rhythmic pattern.
- B.**: Bassoon, playing a melodic line with slurs.
- B.B.**: Bassoon II, playing a melodic line with slurs.
- Hp.**: Harp, playing a rhythmic pattern of eighth notes.
- Accord.**: Accordion, playing a rhythmic pattern of eighth notes.
- Vln.**: Violin, playing a melodic line with slurs.
- Db.**: Double Bass, playing a melodic line with slurs.

The score is divided into measures, with various musical notations including notes, rests, and dynamic markings. The tempo is marked as 60. The score is divided into measures, with various musical notations including notes, rests, and dynamic markings.

9

8

Picc.

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Accord.

Vln.

Db.

(slightly less prominent than violin)

pesante

15

Picc.

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Accord.

Vln.

Db.

sim.

22

Picc.
Cl.
Hn.
Perc 2. (Timp.)
Hp.
Accord.
Vln.
Db.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Detailed description: This block contains the musical score for measures 22 through 28. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are: Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 2 (Perc 2.) with Timpani (Timp.), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Double Bass (Db.). The music features a rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. The Piccolo, Clarinet, Horn, and Double Bass parts have long horizontal lines above them, indicating sustained notes. The Harp part has a complex, arpeggiated texture. The Accordion part has a dense, rhythmic accompaniment. The Violin part has a melodic line with some slurs. The Percussion part has a steady, rhythmic pattern. The word 'cresc.' (crescendo) is written above the staff lines for the Piccolo, Clarinet, Horn, Harp, Accordion, Violin, and Double Bass parts, indicating a gradual increase in volume. The measure number '22' is written at the beginning of the first staff.

29

Picc.
Cl.
Hn.
Perc 2. (Timp.)
Hp.
Accord.
Vln.
Db.

Detailed description: This block contains the musical score for measures 29 through 35. The instrumentation and layout are the same as in the previous block. The music continues with the same rhythmic patterns and textures. The word 'cresc.' is written above the staff lines for the Piccolo, Clarinet, Horn, Harp, Accordion, Violin, and Double Bass parts, indicating a gradual increase in volume. The measure number '29' is written at the beginning of the first staff.

36

Picc.

Cl.

Hn.

Perc 2.
(Timp.)

Hp.

Lila

It

Accord.

Vln.

Db.

43

Picc.

Cl.

Hn.

Perc 1.

Perc 2. (Timp.)

Glock

(omit Ab timp if not playable)

Hp.

Lila

burns! _____ It burns! _____

Accord.

Vln.

Db.

50

Picc.

Cl.

Hn.

Perc 1.
(Glock.)

Perc 2.
(Timp.)

Hp.

Lila

It burns!_____

Accord.

Vln.

Db.

dim.

dim.

dim.

dim.

dim.

dim.

53 55

Picc.

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Lila

It burns _____ is ...is some-one there?

timidly

Accord.

Vn.

dim.

Db.

Più mosso

$\frac{6}{8}$ 60

65

Marimba
soft mallets

Perc.2

Hp.

Lila

Ghost 1 (Ct.)

Ghost 2 (T)

Accord.

Vln.

Db.

What? What? What did-n't you know? Why?

flautando, fast free bowing

pizz

71

69

Picc.

Cl.

Hn.

Perc. 1. (Glock.)

Perc. 2. [Timp] (omit Ab timp if not playable)

Perc. 2. (Mar.)

Hp.

Lila

Why did-n't you care? What did-n't you learn?

Accord.

Vln.

Db. arco

Meno mosso

48

73

Picc. *ghostly*

Cl.

Hn.

Perc 1. *I.v.*

Hp. *subito*

Ghost 1 (Ct.)
The wa - ter The wa - ter The En - chan-ted Wa - ter You

Ghost 2 (T)
The wa - ter The wa - ter The En - chan-ted Wa - ter You

Accord. *subito*

Vln. *subito ghostly*

Db. *subito*

78 To Fl.

Picc.

Hp.

Ghost 1 (Ct.)
need the wa - ter you need the En - chan - ted Wa - ter...

Ghost 2 (T)
need the wa - ter you need the En - chan - ted Wa - ter...

Accord.

Vln.

Db.

Più mosso

81 81 ♩=60

Hn.

Perc.2

Hp.

Lila

Ghost 1 (Ct.)
What wa - ter? What En - chan ted Wa - ter? I'm Li - la the

Ghost 2 (T)

Vln.
flautando, fast free bowing

Db.
pizz

86

85

Picc.

Flute

Cl.

Hn.

(Glock.)

Perc 1.

(Timp.)

Perc 2.

Lila

Fire-work Ma-ker's daugh ter!_____ I

Accord.

Vln.

arco

Db.

89 To Picc. 90

Fl.

Cl. *cresc.*

Hn. *cresc.*

Perc 2. (Timp.) *cresc.*

Hp. *cresc.*

Lila
was born in the valley and I've

Accord. *cresc.*

Vln. *cresc.*

Db. *cresc.*

92

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Lila

Ghost 1 (Ct.)

Ghost 2 (T)

Accord.

Vln.

Db.

come so far and I don't know what the

It burns, it burns!

It burns, it burns!

95

Cl. *cresc.*

Hn. *cresc.*

Perc 2. (Timp.)

Hp.

Lila
Three Gifts are but I want to know I want to learn I

Ghost 1 (Ct.)
It burns_____

Ghost 2 (T)
It burns_____

Accord. *cresc.*

Vln. *cresc.*

Db. *cresc.*

98

Cl.

Hn.

Perc 2.
(Timp.)

Hp.

Lila
care so_ much I left e- very thing_ in the world be hind to be

Ghost 1
(Ct.)
It burns_

Ghost 2
(T)
It burns_

Accord.

Vln.

Db.

102

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Lila
more than just a Fire - work Ma - ker's daugh - ter. To be

Ghost 1 (Ct.)
It burns.

Ghost 2 (T)
It burns.

Accord.

Vln.

Db.

106

Picc.

Cl.

Hn.

Perc 2. (Timp.)

Hp.

Lila

Li - - la the Fire - work Ma - ker

Accord.

Vln.

Db.

109

109

Cl. *fz.*
dim.

Hn.

Perc. 2. (Timp.)

Hp.

Lila

Ghost 1 (Ct.) *dim.*
Oh! Oh!

Ghost 2 (T) *dim.*
Oh! Oh!

Firefiend a) (B) The two heads sing as if one
What did

Firefiend b) (BB) The two heads sing as if one
What did

Accord.

Vln. *dim.*

Db. *dim.*

112

Cl.

Hn.

Lila

A Fire-work Ma-ker

Firefiend a)
(B)

you say you were? And what do you want from me

Firefiend b)
(BB)

you say you were? And what do you want from me

Accord.

Db.

117

116

Cl.

Hn.

Perc. 1

Perc. 2

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Db.

Pedal Bass Drum

Timpani

l.v. sempre

cuivré

cuivré

The Ro-yal Sul-phur

Ha ha ha ha ha ha A lit-tle girl like you? Ha ha ha ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha ha A lit-tle girl like you? Ha ha ha ha ha ha

120

119

Picc.

Cl.

Hn.

Perc. 1 (B.Dr)

Perc. 2

Hp.

randomly and irregularly alternate the two ways of playing the D, to produce a bustling, popping sound, like the popping of oil on a hot frying pan

Lila

I was told I'd find you here

Firefiend a) (B)

And what will you

Firefiend b) (BB)

And what will you

Accord.

tune E string down to D (use 2nd violin if preferred)

Vln.

pizz (l.h. pizz)

v.fast slower v.fast slower

randomly and irregularly alternate the 3 ways of playing the D, to produce a bustling, popping sound, like the popping of oil on a hot frying pan

Db.

122

Cl.

Hn.

Perc. 1 (B.Dr)

Perc 2.

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

fast slower fast slower

Pay you?

angry

pay me? What do I get from you?_

pay me?_ What do I get from you?

angry

v.fast slower v.fast slower

125

Picc.

Cl.

Hn.

Perc. 1 (B. Dr)

Perc. 2

Hp.

Firefiend a) (B)
Have you bought the Three Gifts? The es-

Firefiend b) (BB)
Have you bought the Three Gifts? The es-

Accord.

Vln.

Db.

fast slower fast slower

v.fast slower v.fast slower

127 128

Picc.

Cl.

Hn.

Perc.1 (B.Dr)

Perc.2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

sen - tial Three Gifts

sen - tial Three Gifts

Three Gifts? No... I... I

arco

retune

134 134

Picc.

Cl.

Hn.

Hp.

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln. arco

Db. pizz

You see those ghosts down there? They came here with no - thing Have

You see those ghosts down there? They came here with no - thing Have

138

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Hp.

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

you come here with no - thing? Have you come here with

you come here with no - thing? Have you come here with

cresc.

cresc.

cresc.

cresc.

141

Picc.

(Toms+B.Dr.)

Perc.1

Perc.2

Glock.

l.v. sempre

Hp.

Lila

No! _____ Yes! _____ No! _____

Firefiend a) (B)

no - thing?

Firefiend b) (BB)

no - thing?

Accord.

Vln.

Db.

145

144

Picc.

Cl.

Hn.

cuivré

(Toms+B.Dr.)

Perc.1

(Glock.)

Perc.2

Hp.

l.v. sempre

Firefiend a)
(B)

Ha ha ha ha ha You want the Ro-yal Sul-phur? You want the Ro-yal Sul-phur?

Firefiend b)
(BB)

Ha ha ha ha ha ha ha ha want the Ro-yal Sul-phur? You want the Ro-yal Sul-phur?

Accord.

Vln.

Db.

147

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc.1

(Glock.)

Perc.2

Hp.

Lila

It burns

Firefiend a)
(B)

Come take it! I'm

Firefiend b)
(BB)

Come take it! I'm

Accord.

cresc.

Vln.

arco cresc.

Db.

150

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc.1

(Glock.)

Perc.2

Hp.

Lila

It burns! It

Firefiend a) (B)

wai - ting Come take

Firefiend b) (BB)

wai - ting Come take

Accord.

Vln.

Db.

154

153

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc.1

(Glock.)

Perc.2

Hp.

Lila

burns!

Firefiend a) (B)

quasi-parlando

it! Ha ha ha ha ha ha ha ha ha ha No wa-ter nei - ther! she

Firefiend b) (BB)

quasi-parlando

it! Ha ha ha ha ha ha No wa-ter nei - ther! she

Accord.

Vln.

Db.

cuivré

(Toms+B.Dr.)

156

Perc. 1

Perc. 2

Firefiend a)
(B)

Firefiend b)
(BB)

Accord.

Vln.

Db.

doesn't even know about the Enchanted Water She's got no-thing! Not e-ven a friend to help her!

doesn't even know about the Enchanted Water She's got no-thing! Not e-ven a friend to help her!

Meno mosso

48

159

Picc.

Cl.

Hn.

Hp.

Ham. *vigoroso, appassionato*
Li - la! Li - - - la!

Chulak. *vigoroso, appassionato*
Li - la! Li - la! Drink it, Li - la!

Firefiend b) (BB).

Accord.

Vln.

Db.

Picc.

Musical notation for Piccolo (Picc.) and Clarinet (Cl.) parts. The Piccolo part features a melodic line with slurs and accents. The Clarinet part provides harmonic support with chords and melodic fragments.

Cl.

Hn.

Musical notation for Horn (Hn.) and Percussion 1 (Perc 1.) parts. The Horn part consists of sustained chords. The Percussion part includes a Glockenspiel (Glock.) section with rhythmic patterns.

Perc 1.

Hp.

Musical notation for Harp (Hp.) part, featuring arpeggiated chords and flowing melodic lines.

Chulak.

Drink_ it! Drink it! Drink it!

It's the En-chan-ted Wa - ter!

Musical notation for Chulak part, corresponding to the lyrics. The notation includes notes and rests for the vocal line.

Firefiend b) (BB).

Musical notation for Firefiend b) (BB) part, consisting of a simple bass line.

Accord.

Musical notation for Accordion (Accord.) part, featuring a complex melodic and harmonic line with slurs.

Vln.

Musical notation for Violin (Vln.) part, featuring a melodic line with slurs and accents.

Db.

Musical notation for Double Bass (Db.) part, featuring a bass line with slurs.

Più mosso

Act 2 Scene 1 The Grotto of the Fire Fiend

167  60

Picc.

Marimba

Perc.2

Hp.

Lila

Firefiend b (BB)

Accord.

Vln.

Db.

pizz

The Wa - ter Oh The En - chan - ted Wa - ter?

[she drinks it]

171 **171**

Picc.

Cl.

Perc.2
Glock.

Lila
The flames don't burn The air is cool.

Firefiend b)
(BB)

Accord.

Vln.

Db.
arco

(♩=100)



175 pochiss. accel

Picc.

Cl.

Hn.

Perc.1

Perc.2

Lila

Firefiend a)
(B)

ha ha ha ha ha ha ha ha ha ha

Firefiend b)
(BB)

ha ha ha ha ha ha ha ha ha ha

Accord.

Vln.

Db.



200
178

Picc.

Cl.

Hn.

Perc. 1
(Toms+B.Dr.)

Firefiend a)
(B)

ha ha ha ha ha ha ha ha ha ha ha ha

Firefiend b)
(BB)

ha ha ha ha ha ha ha ha ha ha ha ha

Accord.

Vln.

Db.

182

181

Picc.

Cl.

Hn.

Perc. 1
(Toms+B.Dr.)

Lila

Why are you laugh - ing? Why are you

Firefiend a)
(B)

ha ha

Firefiend b)
(BB)

Accord.

Vln.

Db.

186

184

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2

Hp.

Lila

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

8" splash cym

med Tom Pedal B.drum

Marimba

laugh - ing?

So she wants to have the

pizz

188

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)

Perc.2
(Mar.)

Hp.

Firefiend a)
(B)

Ro - - yal Sul - - phur ha ha ha ha ha ha

Firefiend b)
(BB)

Ro - yal Sul - - phur ha ha ha ha

Accord.

Vln.

Db.

191

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)

Perc.2
(Mar.)

Hp.

Firefiend a)
(B)

ha ha So she wants to be a

Firefiend b)
(BB)

ha ha ha So she wants to be a

Accord.

Vln.

Db.
arco

194

194

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)

Perc.2
(Mar.)

Hp.

Firefiend a)
(B)

Fire - work Ma - ker ha ha ha ha ha ha

Firefiend b)
(BB)

Fire - - work Ma - - ker ha ha ha ha

Accord.

Vln.

pizz

Db.

197

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)
subito

Perc.2
(Mar.)

Hp.

Lila

Firefiend a)
(B)

Firefiend b)
(BB)

Accord.

Vln.

Db.

What's so fun - ny a - bout that?

ha ha What's

ha ha ha ha What's

arco pizz

200

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)

Perc.2
(Mar.)

subito

Hp.

Firefiend a)
(B)

fun - ny__ a - bout that?__ You're

Firefiend b)
(BB)

fun - ny__ a - bout that?__ You're

Accord.

Vln.

arco

Db.

203

Picc.

Cl.

Hn.

Perc.1
(Toms+B.Dr.)
poco a poco cresc.

Firefiend a)
(B)
here in the heart of the fire Do you

Firefiend b)
(BB)
here in the heart of the fire Do you

Accord.
poco a poco cresc.

Vln.
poco a poco cresc.

Db.
poco a poco cresc.

206

Picc.

Cl.

Hn.

(Toms+B.Dr.)

Perc. 1

Perc. 2

Timpani

Firefiend a)
(B)

fry? Do you burn? There's no - thing to learn!

Firefiend b)
(BB)

fry? Do you burn? There's no - thing to learn!

Accord.

Vln.

Db.

210

Picc.

poco a poco cresc.

Cl.

poco a poco cresc.

Hn.

poco a poco cresc.

Perc. 1

(Toms+B.Dr.)

poco a poco cresc.

Perc. 2

(Timp.)

Firefiend a)
(B)

poco a poco cresc.

There's no - thing here! It's all il - lu - - sion!

Firefiend b)
(BB)

poco a poco cresc.

There's no - thing here! It's all il - lu - - sion!

Accord.

Vln.

poco a poco cresc.

Db.

poco a poco cresc.

213

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Timp.)

Firefiend a) (B)

Firefiend b) (BB)

Accord.

Vln.

Db.

There's no - thing here! Go home! Be

There's no - thing here! Go home! Be

molto

molto

217

216

Picc.

Cl.

Hn.

Perc. 1 (Toms+B.Dr.)

Perc. 2 (Timp.)

Firefiend a) (B)
gone! We're done!

Firefiend b) (BB)
gone! We're done!

Accord.

Vln.

Db.

219

Picc.

Cl.

Hn.

Perc. 1
(Toms+B.Dr.)

Firefiend b)
(BB)

Accord.

Vln.

222 223

Picc.

Cl.

Hn.

Perc.1 (Toms+B.Dr.)

Perc.2 (Mar.)

Hp.

Firefiend a) (B)

Firefiend b) (BB)

It's il - lu - - sion!

It's il - lu - - sion!

Accord.

Vln.

Db. pizz

RAVZANI disappears

226

Picc.
Cl.
Hn.
Perc.1 (Toms+B.Dr.)
Accord.
Db.

Detailed description: This block contains the musical score for measures 226, 227, and 228. The instruments listed are Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) playing Tom-toms and Bass Drum (Toms+B.Dr.), Accordion (Accord.), and Double Bass (Db.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. A large slur covers measures 227 and 228, indicating a long note or a sustained passage. The percussion part has a consistent, driving rhythm.

229 To Fl.

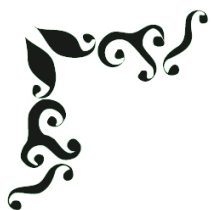
Picc.
Cl.
Hn.
Perc.1 (Toms+B.Dr.)
Perc.2 (Mar.)
Accord.
Vln.
Db. arco

Detailed description: This block contains the musical score for measures 229, 230, and 231. The instruments listed are Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) playing Tom-toms and Bass Drum (Toms+B.Dr.), Percussion 2 (Perc.2) playing Maracas (Mar.), Accordion (Accord.), Violin (Vln.), and Double Bass (Db.) playing arco. Measure 229 is marked 'To Fl.', suggesting a transition or a specific dynamic. The score continues with complex rhythmic patterns. The violin part has a melodic line with slurs. The double bass part has a steady, rhythmic accompaniment.

232

Perc.1 #
Accord. #

Detailed description: This block contains the musical score for measures 232 and 233. The instruments listed are Percussion 1 (Perc.1) and Accordion (Accord.). Both parts end with a sharp sign (#), indicating a final chord or a specific dynamic. The percussion part has a rhythmic pattern that concludes with a sharp. The accordion part has a sustained chord that also concludes with a sharp. There are some additional markings and slurs below the accordion staff.



Scene 2

66 LILA is back out on the mountain outside the Grotto. She weeps

1

Cl.

Perc.1

Hp.

Lila

Bowed cymbal upside down on timpani

l.v. sempre

All this way

9 Flute

Fl.

Cl.

Perc.2

Hp.

Lila

Glock.

for no - thing

All this way

17

Fl.

Cl.

Perc.2

Hp.

Lila

(Glock.)

and he laughed at me

He called me a lit -tle girl

24

23

Perc.1 *(Timp)*

Perc.2 *(Glock.)*

Hp.

Ham.

Chulak.

Echo 2 (B)

Echo 1 (BB)

Vln.

What was that voice? _____

falsetto, haunting, sempre You're not a lit tle girl!_

Little girl!_

falsetto, haunting, sempre

Little girl!_ Little girl!_

28

28 *(Timp.)*

Perc.1

Perc.2 *(Glock.)*

Hp.

Lila

Echo 2 (B)

Echo 1 (BB)

Vln.

Now_ I'll ne-ver be a Fire - work_ Ma - ker_ I'll have to go

Lit-tle girl!_

Lit-tle girl!_ Lit-tle girl!_

III

34 (Timp.) 35

Perc.1

(Glock.)

Perc.2

Hp.

Lila
home _____ to my fa-ther

Ham.

Echo 2 (B)
Some-one cried fa-ther!

Echo 1 (BB)
Fa-ther! Fa-ther!

Vln.

40 43

Fl.

(Timp.)

Perc.1

Hp.

Chulak
We can't go straight back down the moun-tain, Not till we are re - sted

Echo 2 (B)
Ar - res -

Echo 1 (BB)
Ar - res - ted! Ar -

45 \$ 46

Fl.

Cl.

Hn.

Perc. 1 (Timp.)

Hp.

Lila

Ham.

Echo 2 (B)

Echo 1 (BB)

Vln.

stopped

My fa ther ar - res - ted

some-one cried your fa-ther ar - res - ted

Ar - res - ted!

res - ted!

Ar - res ted!

Ar - res - ted!

52

49

Fl. *To Picc.*

Cl.

Hn.

Perc.1 (Timp.)

Perc.2 (Glock.)

Hp.

Chulak.

Echo 2 (B)

Echo 1 (BB)

Vln.

It's just the e-cho up here I'm too tired to go back

Hear! Go back!

Hear! Hear! Go back! Go back!

58

54

Cl.

Hn.

Perc.1 (Timp.)

Perc.2 (Glock.)

Hp.

Lila

Vln. ah

59

Piccolo

Fl.

Cl.

Perc. 1 (Timp.)

Hp.

Lila

Ham.

Vln.

Of course you're tired... it stands to rea - son

64

Picc.

Cl.

Perc. 1 (Timp.)

Hp.

Lila

Chulak.

Echo 2 (B)

Echo 1 (BB)

horrified

Trea - son?

E cho won't you

Trea - son!

Trea - son!

Trea - son!

Trea - son!

68

68 (Timp.)

Perc. 1

Hp.

Lila

Chulak.

Echo 2 (B)

Echo 1 (BB)

Vln.

My Fa ther!

stop your noise_ I'm sick to death!_

Death!_

Death!_ Death!_

73

Picc.

Cl.

Perc.1 (Timp.)

Hp.

Lila

Echo 2 (B)

Echo 1 (BB)

Accord.

Vln.

Db.

My fa-ther's been ar-rest - ted My fa ther's been ar res ted for

Fa- ther! Ar rest - ted!

Fa - ther! Fa - ther! Ar rest - ted! rest - ted!

81 132

Picc.

Cl.

Hn.

Perc.1 (Timp.)

Perc.2 Marimba hard mallet

Lila

treason_ And the penalty for Treason is DEATH!!!!

Echo 2 (B)

Trea- son!

Echo 1 (BB)

Trea- son! Treason!

Accord.

Vln.

Db.

cuivré

84 90

Picc.
Cl.
Hn.
Perc.1 (Timp.)
Perc.2 (Mar.)
Accord.
Vln. arco
Db.

This block contains the musical score for measures 84 through 90. It features ten staves: Piccolo, Clarinet, Horn, Percussion 1 (Timpani), Percussion 2 (Maracas), Accordions, Violins (arco), and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. A box containing the number '90' is positioned above the Piccolo staff at the end of the first system.

91

Picc.
Cl.
Hn.
Perc.1 (Timp.)
Perc.2 (Mar.)
Hp.
Accord.
Vln.
Db.

This block contains the musical score for measures 91 through 98. It features ten staves: Piccolo, Clarinet, Horn, Percussion 1 (Timpani), Percussion 2 (Maracas), Harp, Accordions, Violins, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

98

Picc.

Cl.

Hn.

(Timp.)

Perc.1

(Mar.)

Perc.2

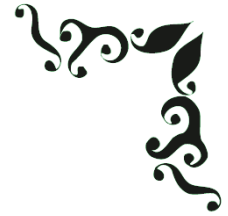
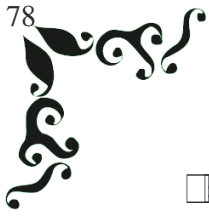
Hp.

Accord.

Vln.

Db.

Detailed description: This is a page of a musical score for Act 2 Scene 2, page 77. The score is for measures 98-102. The instruments and their parts are: Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) with Timpani (Timp.), Percussion 2 (Perc.2) with Maracas (Mar.), Harp (Hp.), Accordion (Accord.), Violin (Vln.), and Double Bass (Db.). The Piccolo part features a melodic line with a large slur over measures 99-101. The Clarinet part has a similar melodic line. The Horn part has a rhythmic pattern. The Percussion parts have specific rhythmic patterns. The Harp part has a complex rhythmic pattern. The Accordion part has a melodic line with a large slur. The Violin part has a melodic line with a large slur. The Double Bass part has a rhythmic pattern.



80 The KING OF THE VALLEY is facing a dilemma

Piccolo

Clarinet in B

Percussion 1
Triangle

Percussion 2
Tambourine
bass sound
Cajon

Accordion
single reed *molto tenuto*, especially the accompanying chords
sheng-like

Double Bass
pizz

7 9

Picc.

Cl.

Perc. 1
(Triangle)

Perc. 2
(Tamb+Cajon)

King
Pompous and refined.
Preening himself in front of a mirror
Prone to sudden bursts of anger

Accord.
Fire - works O fire - works Oh I love my

Db.

13

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

Hp.

King

fire - - - - - works So there have to be some fire works

Accord.

Vln.

Db.

□ senza vib. folk-like

18

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

Hp.

King

So there have to be some fire works Oh I need my fire - works

Accord. bellow shake

Vln.

Db.

23 27

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 Tambourine

Perc. 2 Timpani bass Cajon edge

King suddenly angry back to normal

So I need a Fire work Ma-ker But I'm put-ting him to death

Accord.

Vln.

Db. arco pizz

□

29

Picc.

Cl.

Perc. 1 (Tri)

Perc. 2 (Tamb.+Cajon)

King with bathos

Yes, I'm put-ting him to death!

Accord.

Db.

34

Picc.
Cl.
Perc. 1 (Tri)
Perc. 2 (Tamb.+Cajon)
King
Accord.
Db.

Detailed description: This block contains the musical score for measures 34 through 38. It features seven staves: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc. 1) with a triangle (Tri), Percussion 2 (Perc. 2) with a tambourine and cajon (Tamb.+Cajon), King, Accordion (Accord.), and Double Bass (Db.). The King staff has a long melodic line with a slur. The Accordion staff has a rhythmic accompaniment with slurs. The Percussion staves show rhythmic patterns with stems and flags.



39

Picc.
Cl.
Perc. 1 (Tri)
Perc. 2 (Tamb.+Cajon)
Hp.
King
Accord.
Vln.
Db.

I'm a king that's what I do! bellow shake I'm put - ting

Detailed description: This block contains the musical score for measures 39 through 43. It features eight staves: Piccolo (Picc.), Clarinet (Cl.), Percussion 1 (Perc. 1) with a triangle (Tri), Percussion 2 (Perc. 2) with a tambourine and cajon (Tamb.+Cajon), Harp (Hp.), King, Accordion (Accord.), Violin (Vln.), and Double Bass (Db.). The King staff has a vocal line with lyrics: "I'm a king that's what I do! bellow shake I'm put - ting". The Accordion staff has a rhythmic accompaniment. The Percussion staves show rhythmic patterns. The Harp staff has a melodic line with slurs. The Violin and Double Bass staves have melodic lines.

46

44

Picc.

Cl.

Perc. 1
(Tri)

Perc. 2
(Tamb.+Cajon)

Perc. 2
Timp

Hp.

King
suddenly angry

him to_ death! But why? I can't re - mem- ber...

Accord.

Vln.

Db.
arco

□

50 $\square = 80$ We see LALCHAND spot-lit in the condemned cell.

50

Hn.

King
Oh yes, he_ made a_ fool of my E le-phant Kee-per And I'm the one who

Vln.

54

Picc.

Cl.

Hn.

Perc. 2

King

Vln.

Db.

chose that E-le phant Kee-per So that makes me a fool too a Right Ro-yal Plon-ker!

Cajon

pizz

□

58 $\square = 80$

Picc.

Cl.

Perc. 1

Perc. 2

King

Accord.

Db.

So I'm put-ting him to death So he won't do it a-gain O I'm put-ting him to

Triangle

Tambourine

bass Cajon

edge

63

Picc.

Cl.

Hn.

Perc. 1 (Tri) Ride Cym on the bell

Perc. 2 (Tamb.+Cajon)

King death the Fire - work Ma - ker But I still need a Fire-work Ma - ker Oh I

Accord.

Vln.

Db.

□

68

Picc.

Cl.

Hn.

Perc. 1 Hi-Hat 1/2 open

Perc. 2 (Tamb.+Cajon)

King still need Fire-work Ma - ker Oh I still need a new man

Vln.

Db. arco

73

Picc.

To B. Cl.

Hn.

Perc. 1

Perc. 2

King

Ham.

in some kind of distress
off-stage

pochiss.

pochiss.

O

Vln.

Db.

□

76

Picc.

Hn.

King

Ham.

Vln.

Db.

What's that noise out there? Has my e - le - phant come home?

81 $\text{♩} = 80$

Picc.

B. Cl.
Bass Clarinet
in B

Hn.
(optional)

Perc.1
Snare drum

Perc.2
Marimba
(all notes below A2 ossia 8va if 5oct marimba not available)

Hp.

King
Where do you think you've been?

Ham.
O

Accord.

Vln.

Db.

90

Picc.

B. Cl.

Hn.

Perc.2 (Mar.)

Hp.

King

Ham.

Accord.

Vln.

Db.

I know... you ne-ver talk you're an e-le-phant Well you

O

Subito piú mosso

102 $\text{♩} = 120$

98

Picc.

B. Cl.

Hn.

Perc. 2

Hp.

King

Accord.

Vln.

Db.

To Cl.
(omit if time needed to change to Bb Cl.)

(*Mar.*)

won't get a-way a-gain No you won't get a-way Cos I'm put-ting the guil-ty par ty to

105 109 ♩ = 100

Picc.

B. Cl. Clarinet in B

Perc 2. Timp

King
death im-me-diate - ly

Ham.
O _____

Accord.

Vln.

Db.

□

111

Chulak.

O King O Great Ma jes - ty I am a no bo - dy but please hear me O _____

Accord.

Vln.

116

115

Perc. 1 Triangle

Perc. 2 bass Bongo edge

bass Conga

Hp.

Chulak.

Accord.

Vln.

Db. pizz

118

Perc. 1

Perc. 2

Hp.

Chulak.

Accord.

Vln.

Db.

Lal-chand the Fire-work Ma - ker is in - no - cent. He did - n't let the e - le - phant out I did,

121 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Chulak.

it was me O spare the Fire work Ma - ker It was me, it was me

Accord.

Vln.

Db.

124

Picc.

Cl.

Hn.

Perc. 1 (Tri.)

Perc. 2 (Bongo+Conga)

Hp.

King

v. fast grace notes, effect more than pitch

Oh - ho so it was you! You and the Fire-work Ma - ker Oh Oh Oh Plan! Plot! Con -

Accord.

Db.

130

Picc.

Cl.

Hn.

Perc. 1
(Tri.)
Hi-Hat 1/2 open
on the bell
Ride Cym

Perc. 2
(Bongo+Conga)
To Timp.

Hp.

King
spi - ra - cy! Put the Fire work Ma-ker and the E-le-phant Scrub - ber To death To death To

Accord.

Vln.

Db.

136

Picc.

Cl.

Hn.

Perc. 1

Perc. 2. [Timp]

Hp.

Lila

King
death — To death im-me-diate - ly!

Ham.
O

Accord.

Vln.

Db.

No! No!

□

142

Picc.

Hn.

Hp.

Lila

Vln.

O King O Great. Ma jes - ty I am a no-bo-dy but please be - lieve me O

146

Picc.

Hn.

Perc. 1 Triangle

Perc. 2 Bongo Conga

Hp.

Lila

O please be - lieve me

Accord.

Vln.

Db.

149 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Lila

Accord.

Vln.

Db.

Chu-lak took the e-le phant_ to help me to help me! Lal- chand my fa ther and Chu-lak the

152 (Tri.)

Perc. 1

Perc. 2 (Bongo+Conga)

Hp.

Lila

Accord.

Vln.

Db.

E - le -phant Scrub-ber are in - no -cent! Spare them, please spare them Please! take me

155

Picc.

Cl.

Hn.

Perc. 1 (Tri.)

Perc. 2 (Bongo+Conga)

Hp.

Lila

King

Accord.

Vln.

Db.

take_me!

Oh -ho so it was you! You and the E-le-phant Scrub-ber and the Fire-work

160

Picc.

Cl.

Hn.

Perc. 1
(Tri.)

Perc. 2
(Bongo+Conga)

Hp.

King
Ma - ker Oh Oh Oh Plan! Plot! Con - spi - ra - cy! Put the Fire-work Ma-ker and the E-le-phant

Accord.

Db.

166

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Hp.

King

Accord.

Db.

Hi-Hat 1/2 open 1.v.

Ride Cym on the bell

Timp

Scrub-ber and the Fire-work Ma-ker's daugh - ter To death To death To... death To death im-me-diate

□

173

♩=80

180

172

Picc.

Hp.

King

Ham.

Vln.

ly!

O King, li - sten to me

It's talk ing to me!

□

181

Picc.

Hp.

King

Ham. It's spea-king to me!

on - ly speak to kind hearts on - ly a

Vln.

189

Picc.

Hp.

King

Ham. I can hear what it's say-ing

good heart hears me O

Vln.

194

196

Picc.

Hp.

Ham. Some - - one has to pay But not the Fire-work Ma - ker or his

Vln.

203

Picc.

Hp.

Ham.

daugh-ter or Chu-lak the E-le-phant Scrub-ber But the E-le-phant, the King of the

Vln.

209

Picc.

Cl.

Hp.

Ham.

a-ni mals must pay I have a ve-ry pri-vate Ro-yal word to say

Vln.

217

Cl.

Perc. 2

Triangle

Hp.

Ham.

With his trunk covering his mouth,
HAMLET indistinctly says something important to the KING

Ah

222

Cl.

King
Muttering to himself

Without using words, imply:
"Really? Interesting, carry on...."

Without using words, imply:
"Yes... uhuh...yes...yes...."

Ham.

Ah

227

Cl.

Perc. I

Without using words, imply:
"No no no no absolutely not, out of the question"

Ham.

Ah

Ah

233

Cl.

Hn.

King

Without using words, imply:
A revelation, all has become clear.
Perhaps a knowing nudge and
a wink concerning HAMLET's
hoped-for conquest.

Ham.

Ah Ah

Vln.

238

239

Hn.

King

Well now... Two Kings have. talked it o - ver And I have

Vln.

243
Piu mosso
(♩=100)

242

Picc.

Cl.

Hn.

Perc. 2
Cajon

Lila

King
made a Ro yal Judge-ment The E - le-phant will pay!

Ham.
Don't wor - ry a

Chulak.
O Ham-let no!

Vln.

Db.

248

246

Picc.

Cl.

Hn.

Hp.

King

Ham.

Accord.

Vln.

Db.

Take the E - le-phant a - way! And the Fire-work Ma - ker Lal - chand is gran-ted

bout me!

arco

pizz

arco

256

252

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

King

Accord.

Vln.

Db.

cuivré

8" splash

Timp

very grandly

one last chance to save his life I de-cree there is to be a Fire-work Com-pe-

259

Picc.

Cl.

Hn.

Perc. 1

King

ti - tion! For all the Fire - work Ma - kers from the Cor - ners of the Earth!

Accord.

Vln.

Db.

8" splash

Più mosso

264 ♩=120

264

Picc.

Cl.

Hn.

King

And if Lal-chand wins he will be my Fire work Ma ker once again And if he does not He and all his

Accord.

Vln.

Db.

Picc.

Cl.

Hn.

Perc 2. Timp

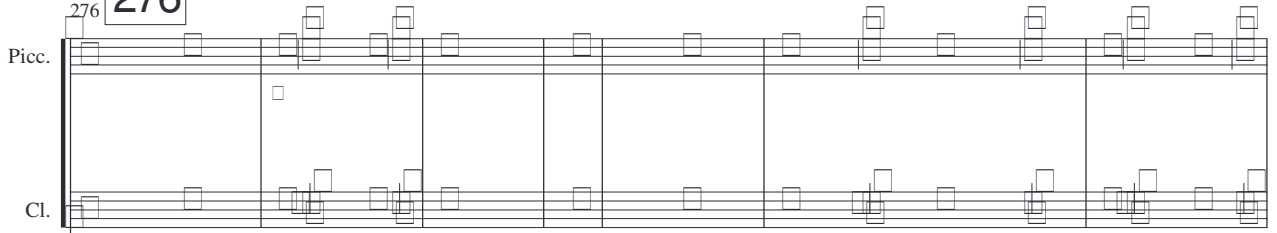
King

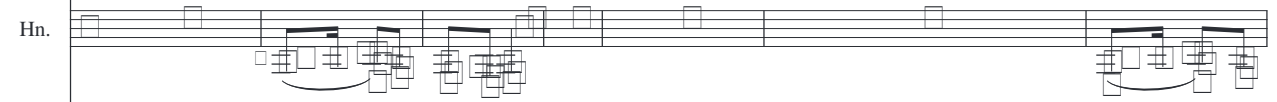
hel - pers in this Grand Con - spi - ra - cy will be put to death im - me - diate - ly! Free —

Accord.

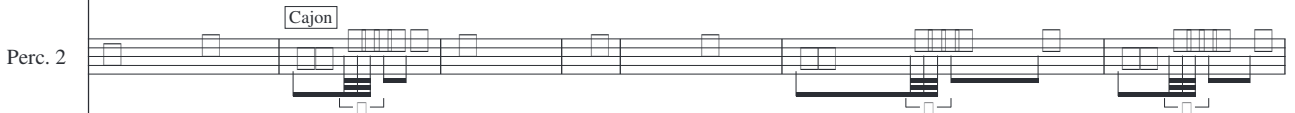
Db.

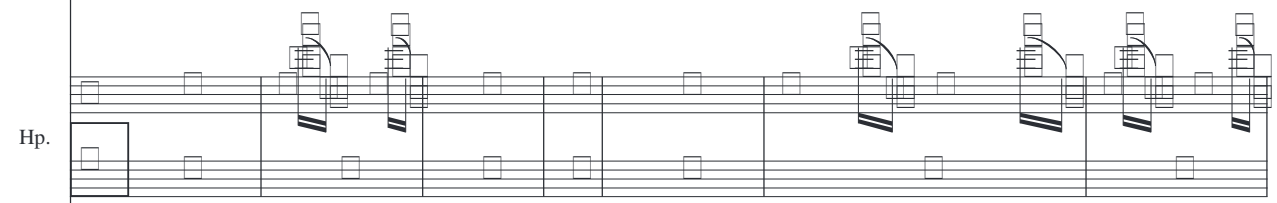
$\text{♩} = 100$
276

Picc. 

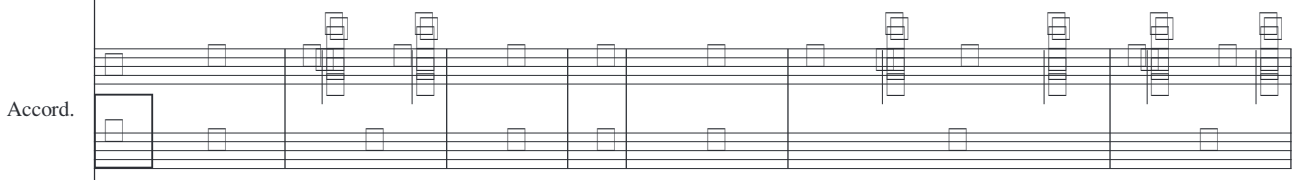
Hn. 


Perc. 1 
Ride Cym on the bell Hi-Hat 1/2 open

Perc. 2 
Cajon

Hp. 

King 
the Fire-work Ma - ker! Free the E-le-phant Scrubber and the Fire-work Ma-ker's daugh - ter!

Accord. 

Db. 
pizz

283

Picc.

Cl.

Hn.

Perc. 1
(Ride Cym+Hi hat)

Perc. 2
(Cajon)

Hp.

King
They have one week to save them selves! And I have one week to

Accord.

Vln.

Db.

300 (Mar.)

Perc.2

Lal.

sha- dows Now_ all_ is_ sha- dows What chance have we got?

Vln.

Db.

(□□)

144

48

306

308

306 Pedal Bass Drum

Perc.1

(Mar.)

Perc.2

Hp.

Lila

We_ have e - - very chance!

Lal.

What hope What hope_ do we have?

Vln.

Db.

(□□)

144 48 312 314

Picc.

Cl.

Perc. 1. Timp

Perc. 1 Pedal Bass Drum

Perc. 2 (Mar.)

Hp.

Lila

Lal.

Vln.

Db. pizz arco

We have more than hope!

But the World's Grea-test Fire-work

144

318

316

Picc.

Cl.

Perc. 1. (Timp.)

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lira

Lal.

Vln.

Db.

They were child - ren once

Ma-kers are ma-king their way here right now

pizz

320

Picc.

Cl.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

They were born by fire They watched sha - dows

Vln.

Db.

□

323

324

Picc.

Cl.

(Timp.)

Perc. 1.

(B.Dr.)

Perc. 1

(Mar.)

Perc. 2

Hp.

Lila

like you! Like me! Dad there's so much I've seen

Accord.

Vln.

Db.

326

Picc.

Cl.

Perc. 1. (Timp.)

Perc. 1. (B.Dr.)

Perc. 2. (Mar.)

(omit low Gs if not available)

Hp.

Lila

O _____ So much I've learned _____ O you don't

Accord.

Vln.

Db.

329

Picc.

Cl.

Perc. 1.

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lila

know how far I've come O How far I've

Accord.

Vln.

Db.

334

332

Picc.

Cl.

Perc. 1.

Perc. 1 (B.Dr.)

Perc. 2 (Mar.)

Hp.

Lila

tra - velled! _____ We'll have all we need

Accord.

Vln.

Db.

342

Picc.

Perc.1 (B.Dr.)

Perc.2 (Mar.)

Hp.

Lila

Lal.

Db.

know! And a girl Who'll

Oh!

(off-stage)

□

346

Perc.1 (B.Dr.) poco

Perc.2 (Mar.) To Vib.

Lila

Db. poco

ne - ver give up!



160 LILA, LALCHAND and CHULAK are working through the night preparing for the competition.

1

Hp. solo

□

9

Hp.

□

18

17

Perc.1 small egg shaker

Perc.2 conga

Perc.2 Glock

Perc.2 Vibraphone

Hp.

Accord. single reed

Vln. use open strings wherever possible

Db. pizz

□□

25 (shaker+conga.)

Musical score for measures 25-31. The score includes staves for Perc. 1, Perc. 2 (Glock.), Perc. 2 (Vibr.), Hp., Accord., Vln., and Db. Perc. 1 has a (shaker+conga.) annotation. Perc. 2 (Glock.) has a 'bongo edge' annotation. The Hp., Accord., and Vln. staves feature complex rhythmic patterns with many beamed notes and slurs. The Db. staff has a steady bass line.

□

32 (shaker+conga.)

Musical score for measures 32-38. The score includes staves for Perc. 1, Perc. 2 (Glock.), Perc. 2 (Vibr.), Hp., Accord., Vln., and Db. Perc. 1 has a (shaker+conga.) annotation. Perc. 2 (Glock.) has a (Glock.) annotation. Perc. 2 (Vibr.) has a (Vibr.) annotation. The Hp., Accord., and Vln. staves feature complex rhythmic patterns with many beamed notes and slurs. The Db. staff has a steady bass line.

$\text{♩} = 80$

43

39

Cl.

Hn. solo

Perc. 1. Timp.

Perc. 1. (shaker+conga.) tambourine. (on skin with drumstick)

Perc. 2. (Glock.)

Perc. 2. (Vibr.) To Marimba Marimba

Hp.

Accord.

Vln.

Db.

pochiss. accel.

46

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Picc.**: Piccolo part, mostly rests with some notes in the final measure.
- Cl.**: Clarinet part, featuring a melodic line with slurs and ties.
- Hn.**: Horn part, playing a melodic line with slurs and ties.
- Perc. 1. (Timp.)**: Timpani part, consisting of a few notes.
- Perc. 1. (Tamb.)**: Tambourine part, playing a rhythmic pattern of eighth notes.
- Perc. 2. (Mar.)**: Maracas part, playing a rhythmic pattern of eighth notes.
- Hp.**: Harp part, playing a rhythmic pattern of eighth notes.
- Accord.**: Accordion part, playing a melodic line with slurs and ties.
- Vln.**: Violin part, playing a melodic line with slurs and ties.
- Db.**: Double Bass part, playing a rhythmic pattern of eighth notes.

Attacca

50

Picc.

Cl.

Hn.

Perc. 1. (Timp.)

Perc. 1 (Tamb.)

Perc. 2 (Mar.)

Hp.

Accord.

Vln.

Db.



 **66** We see LILA and LALCHAND still frantically working on.
 **198** The day of the Great Display arrives
 RAMBASHI appears as the Master of Ceremonies

Piccolo
 Clarinet in B
 Horn in F
 Perc.1
 Perc.2
 Harp
 Accordion
 Violin
 Contrabass

8" splash cym drum stick
 Floor tom
 Pedal Bass Drum
 Marimba

pizz

(*) all low Gs should be 8va if 5 oct marimba is unavailable

11

Picc.

Cl.

Hn.

Perc. 1
(splash cym)
(Floor Tom + Pedal B.Dr)

Perc. 2
(Mar.)

Hp.

Accord.

Vln.

Cb.

$\text{♩} = 120$
28

21

Picc.

Cl.

Hn.

(splash cym)

Perc. 1

(Floor Tom + Pedal B.Dr)

(Mar.)

Perc. 2

(both notes an octave higher if low E not available)

Hp.

Ram.

If you want a

Accord.

Vln.

l.h. pizz (l.h. pizz)

arco spicc (arco)

Cb.

30

Cl.

(Mar.)

Perc 2.

Hp.

Ram.

Accord.

Vln. (l.h. pizz) (arco) l.h. pizz arco l.h. pizz arco

Cb.

Mas ter of Ce-re-mo-nies If you want an M. C. There's no one can com- pare with me!

36

Cl.

Hn.

(Mar.)

Perc 2.

Hp.

Ram.

Accord.

Vln. l.h. pizz arco l.h. pizz arco

Cb.

I'm a Man of the Peo - ple A Jack of all Trades O this is the life for me! There's

43

Cl.

(Mar.)

Perc 2.

Hp.

Ram.

no thing else I'd ra ther be I'm your host for the eve-ning Ram - ba - shi!

fals.

Accord.

Vln.

Cb.

52

50

Picc.

Cl.

Perc. 1

Conga

Bongo

Perc 2.

Glock.

Hp.

Ram.

My friends, my fans My friends, my fans

Accord.

Vln.

Cb.

Picc.

(Conga+Bongo)

Perc. 1

(Glock.)

Hp.

Ram.

It's in your hands! The display the scores the longest, loudest

Accord.

Vln.

Cb.

64

Picc.

Perc. 1 (Conga+Bongo)

Perc. 2 (Glock.)

Hp.

Ram.

round of ap plause will scoop the prize Now

Accord.

Vln.

Cb.

71

Hn.

Ram.

Lal- chand if you lose to - day you'll be put to death in the ni - cest pos si-ble way so please can you

Accord.

Vln. pizz

Cb. (pizz)

80

76

Picc.

Cl.

Hn.

Ram.

Accord.

Vln.

Cb.

poco rall *a tempo*

tell us_ how you_ feel? _____ No com-ment, how rude! Now_____ Li la you are with res-pect a

arco

Detailed description: This block contains the musical score for measures 76 through 80. It features staves for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Rambo (Ram.), Accordions (Accord.), Violin (Vln.), and Cello (Cb.). The Rambo part includes the lyrics: "tell us_ how you_ feel? _____ No com-ment, how rude! Now_____ Li la you are with res-pect a". Performance markings include "poco rall" and "a tempo" above the Rambo staff, and "arco" above the Violin staff. A circled measure number "80" is positioned above the Piccolo staff.

□

83

Picc.

Cl.

Hn.

Ram.

Vln.

girl and no_ one's e-ver heard_ of you. Do you think you've a ghost of a chance Try - ing to do what great_men.

Detailed description: This block contains the musical score for measures 83 through 87. It features staves for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Rambo (Ram.), and Violin (Vln.). The Rambo part includes the lyrics: "girl and no_ one's e-ver heard_ of you. Do you think you've a ghost of a chance Try - ing to do what great_men." A circled measure number "83" is positioned above the Piccolo staff.

94

88

Picc.

Cl.

Hn.

Perc. 1

Ram.

Accord.

Vln.

Cb.

Snare

poco rall

a tempo

___ do? Not a word Oh young peo-ple to - day! Let the great_ dis - play_ get un - der_

arco

100

Picc.

Cl.

Hn.

Perc. 1

Ram.

Accord.

Cb.

(Snare)

way From Far - a - way from Ger - ma - ny I spre-chen das Ger man lan witch ja!

108 (Snare)

Perc. 1

Ram.

Das Sau - er - kraut 'n' Schock - o - la - de Bo - ris Be - cker Be - cken bau - er, Freu - de - schoe - ne

Accord.

Vln.

(l.h.pizz)

arco spicc

Cb.



114 (Snare)

Perc. 1

Ram.

Goet - te - fun - ken Fe - uer wer - ken - Mae - ster - sin - ger Herr Pu - fen - flasch!

Accord.

Vln.

Cb.



♩=112



Flute

Clarinet in B

Accordion

Violin

Double Bass

Fl.

Cl.

Hp.

Accord.

Vln.

Db.

cresc.

cresc.

cresc.

5

6

Fl.

Cl.

Perc.2

Glock.

Hp.

Accord.

Vln.

Db.

8

Fl.

Cl.

Hn.

Perc.1

Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

solo

Toy piano

(Glock.)

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

11

Fl.

Cl.

Hn.

(Toy piano)

Perc.1

(Glock.)

Hp.

Accord.

Vln.

Db.

14

Fl.

Cl.

Hn.

Perc.1 (Toy piano)

Perc.2 (Glock.)

Hp.

Lila

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

17

Fl.

Cl.

Hn.

(Toy piano)

Perc.1

(Glock.)

Perc.2

Hp.

Accord.

Vln.

Db.

22

Expressions of wonder from the crowd

20

Fl.

Cl.

Hn.

Perc 1.

Perc.1

Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

Timp

8" splash cym.

(Glock.)

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

Ooooooooo!!!!

23

Fl.

Cl.

Hn.

Perc.2 (Glock.) (Glock.)

Hp.

Accord.

Vln.

Db.

28

27

Fl. *Tp Picc.*

Cl. *flz*

Hn.

Perc.2

Hp.

Crowd 1 (S) *gliss.*

Crowd 2 (CT) *gliss.*

Crowd 3 (T) *gliss.*

Crowd 4 (B) *gliss.*

Ramb. *gliss.*

Accord. *cresc.*

Vln.

Db.

30

Cl.

Hn.

Perc.1

Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

Annotations: Snare (snare on), 8" splash, l.v., Timp.

Crowd lyrics: Waaayyyy!!!!

Detailed description: This is a page of a musical score for Act 2 Scene 5, titled 'Herr Puffenflsch'. The page number is 144. The score is for a full orchestra and a crowd. The instruments listed on the left are Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Harp (Hp.), Crowd 1 (S), Crowd 2 (CT), Crowd 3 (T), Crowd 4 (B), Ramb., Accord., Violin (Vln.), and Double Bass (Db.). The score begins at measure 30. The Clarinet part has a long melodic line with many notes. The Percussion 1 part has a 'Snare (snare on)' annotation, an '8" splash' annotation, and an 'l.v.' annotation. The Percussion 2 part has a 'Timp' annotation. The Harp part has a long melodic line. The Crowd parts (Crowd 1 to Crowd 4) and the Ramb. part all have the lyric 'Waaayyyy!!!!' written above their staves. The Accord., Vln., and Db. parts have complex rhythmic patterns with many notes and rests.

34
Piccolo

Picc.

Cl.

Hn.

Perc.2
Glock.

Hp.

Accord.

Vln.

Db.

37

Picc.

Cl.

Hn.

Perc.1

Perc.2 (Glock.)

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

8" splash

[Cheers]

[Cheers]

[Cheers]

[Cheers]

[Cheers]

39

Picc.

Cl.

Hn.

Perc.1

Perc.2

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

Detailed description: This is a page of a musical score for Act 2 Scene 5, titled 'Herr Puffenflach', page 147. The score begins at measure 39. It features a variety of instruments and vocal parts. The woodwind section includes Piccolo, Clarinet, and Horn. The percussion section has two parts, Perc.1 and Perc.2. The harp (Hp.) is also present. There are four vocal parts for a crowd: Crowd 1 (Soprano), Crowd 2 (Contralto), Crowd 3 (Tenor), and Crowd 4 (Bass). A character named Rambam is also represented. The string section includes Violin (Vln.) and Double Bass (Db.). The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The vocal parts have lyrics written below the notes. The instrumental parts include complex rhythmic patterns and melodic lines. The page is numbered 147 in the top right corner, and the measure number 39 is in the top left corner.

□.=112

42

Picc.

Cl.

Hn.

Perc. 1
Snare

Perc. 2
Timp

Hp.

Crowd 1 (S)
A six! A se-ven! An eight! A nine! A

Crowd 2 (CT)
A six! A se-ven! An eight! A nine! A

Crowd 3 (T)
A six! A se-ven! An eight! A nine! A

Crowd 4 (B)
A six! A se-ven! An eight! A nine! A

Ramb.
It's a six! A se-ven! An eight! A nine! A

Accord.

Vln.

Db.

♩=84

52

50

Picc.

Cl.

Hn.

Perc. 1
8" splash

Perc. 2
(Timp.)
snare

Hp.

Crowd 1 (S)
nine point nine nine nine nine nine!

Crowd 2 (CT)
nine point nine nine nine nine nine!

Crowd 3 (T)
nine point nine nine nine nine nine!

Crowd 4 (B)
nine point nine nine nine nine nine!

Ramb.
nine point nine nine nine nine nine! Das Wun - der - bar Fan - tas - tik - heit

Accord.

Vln.

Db.

(Splash+snare.)

54

Perc. 1

(Timp.)

Perc. 2.

Ramb.

fals.

Das In-cre - di-blest Spec - tak - u-lest In-flam-ma-blest Feuer-wer-ken show of all time A nine point nine!

□

♩ = 92

59

Glock.

Perc. 1

Marimba.

Perc. 2.

Hp.

Lal.

desolate

Li - la my child Born_ by

arco sul G

desolato

arco

Db.

desolato

67

Hn.

(Glock.)

Perc.1

(Mar.)

Perc.2

Hp.

Lila

Lal.

fire_ Watching sha - dows_ Oh I've let you down Dad-dy

Vln.

Db.

□

77

Picc.

Cl.

Hn.

Perc.2

Hp.

Lila

Ramb.

Accord.

Db.

We'll do all we can We can do no more interrupting cheerily Let the

single reed

pizz

arco

(only play if 5oct marimba not available)

$\text{♩} = 120$

88

Picc.

Cl.

Hn.

Perc.1

Perc.2

Hp.

Ramb.

Accord.

Vln.

Db.

88

$\text{♩} = 120$

Conga Bongo

Glock.

somewhat concerned for Lila and Lalchand

show go on!_____ My friends, my fans My friends, my

l.h. pizz

arco

arco (arco) spicc

pizz

97

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Perc.2

Hp.

Ramb.

fans It's in your hands! The dis - play the scores the

Accord.

Vln.

Db.

104

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Hp.

Ramb.

hap-pi-est clap-i-est round of ap plause will scoop the prize

Accord.

Vln.

Db.

111 (♩=120)

Picc.

Cl.

Hn.

Perc. I *Snare*

Ramb.

Let the great_ dis - play_ get un - der_ way From Far - a - way

Accord.

Db. *arco*

□

127

Picc.

Cl.

Hn.

Perc. I *(Snare)*

Ramb.

from I - ta - ly Me a speak a di lin go si! Il Al - le - gret to_ A - ma - ret - to

Accord.

Vln. *l.h. pizz*

Db. *arco spicc.*

129 (Snare)

Perc. 1

Ramb.

Ca - la - ma - ri — Ca - ne - let - to Pa - va - rot - ti — Pen - ne Pes - to

Accord.

Vln.

Db.



133 (Snare)

Perc. 1

Ramb.

Fy - er - wor - ka — Mae - stro Sig - nor Scor ci - ni

Accord.

Vln.

Db.



84 Gaudy and Bright

Piccolo

Clarinet in B

Horn in F

Percussion 1

Accordion

Violin

Double Bass

fz. *ord.*

fz. *ord.*

cuivré *morendo*

Orchestral crash cymbals (hand held) (or ride cym with drum stick if not available)

Pedal Bass Drum

10

Picc.

Cl.

Hn.

Perc.1
(Crash-cym+B.Dr)

Accord.

Vln.

Db.

19

Picc.

Cl.

Hn.

Perc.1
(Crash-cym+B.Dr)

Accord.

Vln.

Db.

25

Picc.

Cl.

Hn.

Perc.1 (Crash cym+B.Dr)

Accord.

Vln.

Db.

32 **rall.**

Picc. *(don't slow the trill during rall)*

Cl.

Hn.

Perc.1 *(Crash cym+B.Dr)*

Crowd 1 (S) *Ahhh ooooohh!!*

Crowd 2 (CT) *Ahhh ooooohh!!*

Crowd 3 (T) *Ahhh ooooohh!!*

Crowd 4 (B) *Ahhh ooooohh!!*

Ramb. *Ahhh ooooohh!!*

Accord.

Vln.

Db.

Pochiss. Meno mosso

37 **80**

Cl. *ma cantabile subito ord.*

Hn. *ma cantabile subito subito cuivré ord.*

Perc.1 *Swanee whistle*

Perc.2 *Marimba*

Hp.

Vln. *excessive bow pressure (scratching sound)*

47

Cl.

Hn.

Perc.1

Perc.1

Perc.2 (Mar.)

Hp.

Vln.

subito cuivré

ord.

Swanee whistle

Triangle

Toy piano

excessive bow pressure (scratching sound)

pizz

□

55

Picc.

Cl.

Hn.

Perc.1 (Toy Piano)

Perc.2 (Mar.)

Hp.

Vln.

etc

$\text{♩} = 40$

59 *molto accel.*

Picc.

Cl.

Hn.

Perc.1 *Ride cymbal*
Pedal Bass Drum like the thud of a firework launching

Perc.1 *(Toy Piano)*

Perc.2 *(Mar.)*

Hp.

Crowd 1 (S)
Ahhh Wowww!!

Crowd 2 (CT)
Ahhh Wowww!!

Crowd 3 (T)
Ahhh Wowww!!

Crowd 4 (B)
Ahhh Wowww!!

Ramb.
Ahhh Wowww!!

Accord. *solo*

64 $\text{♩} = 100$

Picc.

Cl.

Perc.1
(Crash cym+B.Dr)

Mouth siren

Perc.2
Mouth siren

Accord.

The musical score is arranged in five systems. The first system is for Piccolo (Picc.), the second for Clarinet (Cl.), the third for Percussion 1 (Perc.1), the fourth for Percussion 2 (Perc.2), and the fifth for Accordion (Accord.). The Piccolo part begins at measure 64. A tempo marking of $\text{♩} = 100$ is placed above the Piccolo staff. The Percussion 1 part includes a crash cymbal and bass drum (B.Dr) at the start of measure 64. Both Percussion 1 and Percussion 2 parts feature 'Mouth siren' effects, indicated by long, sweeping lines. The Accordion part consists of a series of chords and melodic fragments.

accel. 84

69

68

Picc.

Cl.

Hn.

Perc.1

Perc.2

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

(Crash cym+B.Dr)

Mouth siren

I.v.

I.v.

cui vré

morendo

Yayyyy!!!!!!!!

Yayyyy!!!!!!!!

Yayyyy!!!!!!!!

Yayyyy!!!!!!!!

Yayyyy!!!!!!!!

Yayyyy!!!!!!!!

accel.

arco

molto pesante, gruff

76

Picc.

Cl.

Hn.

Perc. I
(Crastcym+B.Dr)

Accord.

Vln.

Db.

The musical score is presented in a standard orchestral layout. It features seven staves, each with a label on the left: Picc., Cl., Hn., Perc. I (with the instruction '(Crastcym+B.Dr)'), Accord., Vln., and Db. The score begins at measure 76. The Piccolo part has a dynamic marking of *mf*. The Clarinet part has a dynamic marking of *f*. The Horn part has a dynamic marking of *f*. The Percussion part has a dynamic marking of *mf*. The Accordion part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

84

Picc.

Cl.

Hn.

(Crash cym+B.Dr)

Perc.1

Perc.2

Timp

Crowd 1 (S)

[Cheers]

Crowd 2 (CT)

[Cheers]

Crowd 3 (T)

[Cheers]

Crowd 4 (B)

[Cheers]

Ramb.

[Cheers]

Accord.

Vln.

gliss

Db.

165

♩. = 112

93

Picc.

Cl.

Hn.

Perc.1 Snare

Perc.2 Timp

Hp.

Crowd 1 (S)

Crowd 2 (CT)

Crowd 3 (T)

Crowd 4 (B)

Ramb.

Accord.

Vln.

Db.

A se-ven! An eight! A nine point nine!

A se-ven! An eight! A nine point nine!

A se-ven! An eight! A nine point nine!

A se-ven! An eight! A nine point nine!

It's a se-ven! An eight! A nine point nine! A nine point nine nine nine nine!

$\square = 80$
106

103

Picc.

Cl.

Hn.

Perc.1 (Snare) 8" splash snare

Perc.2 (Timp)

Hp.

Crowd 1 (S)

It's a per - fect ten!

Crowd 2 (CT)

It's a per - fect ten!

Crowd 3 (T)

It's a per - fect ten!

Crowd 4 (B)

It's a per - fect ten!

Ramb.

It's a per - fect ten! Bravo! Brav-is - si - mo! Bra - vis si - mis si - mis - si - mo In - cre - dib

Accord.

Vln.

Db.

113

109

Perc.1 Glock.

Perc.2 Marimba

Hp.

Lal. dejected
Your mo-ther's

Ramb. blis-si-mo spec-tac-u-lis-si-mo rrrrrrrrr-re-mar-ka-blis-si - mo

Vln. arco

Db. arco

□

117 (Glock.)

Perc.1

Perc.2 (Mar.)

Hp.

Lila

Lal. Dad-dy
eyes were bright as fire Re - mem - ber her!

Vln.

Db.

127

Picc.

Cl.

Hn.

Perc.2

Hp.

Lila

we'll do all we can We can do no more

single reed

Accord.

Db.

pizz

arco

Marimba (omit if 5oct marimba not available)

(only play if 5oct marimba not available)

$\text{♩} = 120$
137

136

Picc.

Cl.

Hn.

Perc.1

Perc.2

Hp.

Ramb.

Accord.

Vln.

Db.

Conga

Bongo

Glock

even more concerned for Lila and Lalchand

Let the show go on!_____ My

1.h.pizz !

arco

arco (arco)

pizz

#

144

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Perc.2

Hp.

Ramb.

friends, my fans My friends, my fans It's in your hands! The dis -

Accord.

Vln.

Db.

151

Picc.

(Conga+Bongo.)

Perc.1

(Glock.)

Perc.2

Hp.

Ramb.

play the scores the a - ma - zi - est cra - zi est__ round of ap plause _____ will scoop the prize

Accord.

Vln.

Db.

160

157

Picc.

Cl.

Hn.

(Conga+Bongo.)

Perc.1

Spare

Perc.2

Hp.

Ramb.

Now it's the turn of our lo-cal team

Accord.

Vln.

Db.

167

Picc.

Cl.

Hn.

Perc. I (Snare)

Ramb.

Accord.

Db.

The one time Fire-work Ma-ker and his lit-tle hel-per Li-la Be

□

Meno mosso

rall.

176

Perc. I (Snare)

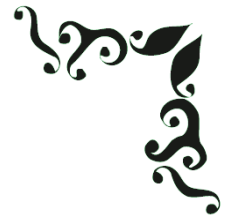
Ramb.

Accord.

Vln. (arco)

1.h. pizz

kind eh, don't ex-pect too much Tell me when it's o-ver. I can't watch



Lila's display

120 LALCHAND and LILA take up their positions.
An uncomfortable pause as they nervously fumble with the equipment.
A single rocket goes up, fades, dies. Spectators repress giggles.

Wind Chimes

Perc. 1 (Glock.)

Harp

□

5

7

W.Ch.

Perc. 1 (Glock.)

Hp.

Lal.

Vln.

Db.

LALCHAND puts his head in his hands, fearing the worst.

□

11 Suddenly beautiful twinkling lights appear everywhere, soft, fragile, quite unlike the first two displays. Gradually, over several minutes they build in a giant overwhelming crescendo

11

W.Ch.

Hp.

Lal.

Vln.

Db.

14

W.Ch.

Hp.

17

W.Ch.

Hp.

Lila

Like an incantation, using different vowel sounds ad lib.
At first showing soft and tender beauty of tone,
later gaining in intensity to summon the Fire-Fiend

20

W.Ch.

Hp.

Lila

23

Picc.

Cl.

Hn.

W.Ch.

Hp.

Lila

molto teneramente

molto teneramente

molto teneramente

26

Picc.

Cl.

Hn.

W.Ch.

Hp.

Lila

Accord.

single reed

□□□ al niente

□

29

W.Ch.

Hp.

Accord.

□

32

W.Ch.

Perc.2

Marimba

Hp.

Accord.

35

W.Ch.

Perc.1 *Glock.* always emphasize the upper of the two notes

Perc.2 (Mar.) play the lower B with a very very soft mallet that produces almost no audible sound. It is there to help rhythmic precision of the upper note

Hp.

Accord.

38

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

41

Picc.

Cl.

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

□

44

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

47 **To Fl.**

Picc.

Cl.

W.Ch.

Perc.1 (Glock.)

Perc.2 (Mar.)

Hp.

Lila

Accord.

50

LILA'S firework-display grows and grows and becomes amazing, silencing the crowd. It moves into another dimension, as lights go on above, around and beyond the audience, while LILA and LALCHAND joyously conduct the display

50

Cl.

Perc.1 Triangle Ride wooden drumstick or other end of hard yarn beater

W.Ch.

Perc.2 (Mar.)

Hp.

Lila

Accord.

53

Cl.

Hn.

(Tri.+Gong)

Perc.1

W.Ch.

(Mar.)

Perc.2

Hp.

Accord.

Vln.

Detailed description: This system of musical notation covers measures 53 to 55. It includes staves for Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) with Triangles and Gong, Wood Chimes (W.Ch.), Percussion 2 (Perc.2) with Maracas (Mar.), Harp (Hp.), Accordion (Accord.), and Violin (Vln.). The Clarinet and Horn parts feature long, sweeping melodic lines with slurs. Percussion 1 has a rhythmic pattern of triangles and gongs. Percussion 2 and Harp play a complex, rhythmic accompaniment. The Violin part has a melodic line with a long slur. The Accordion part has a few notes with a long slur.

□

56

Picc.

Cl.

Hn.

(Tri.+Gong)

Perc.1

W.Ch.

(Mar.)

Perc.2

Hp.

Accord.

Vln.

Detailed description: This system of musical notation covers measures 56 to 58. It includes staves for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) with Triangles and Gong, Wood Chimes (W.Ch.), Percussion 2 (Perc.2) with Maracas (Mar.), Harp (Hp.), Accordion (Accord.), and Violin (Vln.). The Piccolo and Clarinet parts feature melodic lines with slurs. Percussion 1 has a rhythmic pattern of triangles and gongs. Percussion 2 and Harp play a complex, rhythmic accompaniment. The Violin part has a melodic line with a long slur. The Accordion part has a few notes with a long slur.

59

61

Picc.

Cl.

Hn.

(Tri.+Gong)

Perc.1

W.Ch.

(Mar.)

Perc.2

Hp.

Lila

gaining in intensity

Accord.

Vln.

arco

Db.

62

Cl.

Hn.

Perc.1 (Tri.+Gong)

W.Ch.

Perc.2 (Mar.)

Hp.

Lila

Accord.

Vln.

Db.

65

Picc.

Cl.

Hn.

Perc.1
(Tri.+Gong)
hard yarn
drum stick (or other end of hard yarn beater)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

68

Cl.

Hn.

(Tri.+Gong)

Perc.1

W.Ch.

(Mar.)

Perc.2

Hp.

Lila

Accord.

Vln.

Db.

Detailed description of the musical score: This page of a musical score, numbered 184, is titled 'Act 2 Scene 7 Lila's display'. It features ten staves for different instruments and a vocal line. The Clarinet (Cl.) part begins with a measure number of 68 and includes a dense tremolo passage. The Horn (Hn.) part has a few notes and rests. Percussion 1 (Perc.1) is marked '(Tri.+Gong)' and features a rhythmic pattern of triangles and gongs. Wood Chimes (W.Ch.) has sparse notes. Percussion 2 (Perc.2) is marked '(Mar.)' and has a complex rhythmic pattern. The Harp (Hp.) part has a similar rhythmic pattern to Perc.2. The vocal line for Lila has several notes with a slur. The Accordion (Accord.) part has a tremolo passage and sustained chords. The Violin (Vln.) and Double Bass (Db.) parts have sustained notes with slurs.

70

Cl.

Hn.

(Tri.+Gong)
hard yarn

drum stick

Perc. 1

W.Ch.

(Mar.)

Perc. 2

Hp.

Lila

Accord.

Vln.

Db.

Detailed description of the musical score: This page contains a musical score for Act 2 Scene 7, titled 'Lila's display', page 185. The score is arranged in a vertical stack of staves. The instruments and parts are: Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Wood Chime (W.Ch.), Percussion 2 (Perc. 2), Harp (Hp.), Lila (soloist), Accordian (Accord.), Violin (Vln.), and Double Bass (Db.). The score begins at measure 70. The Clarinet part features a dense tremolo in the first measure, followed by a long, sustained note. The Horn part has a long, sustained note. Percussion 1 includes instructions for '(Tri.+Gong) hard yarn' and 'drum stick'. Percussion 2 and Harp parts feature complex rhythmic patterns with many notes. The Accordian part has a melodic line with some sustained notes. The Violin and Double Bass parts have melodic lines with some sustained notes. The Lila part has a few notes. The score is written in a standard musical notation style with various dynamics and articulation marks.

72 73

Cl.

Hn.

Perc.1

W.Ch.

Perc.2 (Mar.)

Hp.

Lila

Accord.

Vln.

Db. pizz

Low Tom

Bongo

Med Tom

75

Picc.

Cl.

Hn.

(Triangle)

Perc.1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

Detailed description: This is a page of a musical score for Act 2 Scene 7, titled 'Lila's display'. The page number is 187. The score begins at measure 75. The instruments listed are Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc.1) which includes Triangle, Low Tom, Med Tom, and Bongo; Wood Chime (W.Ch.); Percussion 2 (Perc.2) which includes Maracas (Mar.); Harp (Hp.); Lila; Accordion (Accord.); Violin (Vln.); and Double Bass (Db.). The Piccolo part features a melodic line with many grace notes and a large slur over the final measures. The Clarinet and Horn parts have a similar melodic line with grace notes and a large slur. The Percussion 1 part has a rhythmic pattern of triangles and toms. The Wood Chime part has a simple rhythmic pattern. The Percussion 2 part has a complex rhythmic pattern with maracas. The Harp part has a complex rhythmic pattern. The Lila part has a melodic line with grace notes. The Accordion part has a complex rhythmic pattern. The Violin part has a melodic line with grace notes and a large slur. The Double Bass part has a complex rhythmic pattern.

78 79

Picc.

Cl.

Hn.

(Triangle)

Perc.1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

81

Cl.

Hn.

Perc.1
(Triangle)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

84

Cl.

Hn.

(Triangle)

Perc.1
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila

Accord.

Vln.

Db.

87 88

Picc. Piccolo

Cl.

Hn.

(can stop triangle earlier if need time
(Triangle) to switch beaters for splash)

Perc.1 (Low Tom, Med Tom, Bongo) 2x 8" splash alternate between the two on fast notes ad lib.

W.Ch.

Perc.2 (Mar.)

Hp.

Lila *ossia:*

Accord.

Vln.

Db.

90

Picc.

Cl.

Hn.

(Splash)

Perc.1

(Low Tom, Med Tom, Bongo)

W.Ch.

(Mar.)

Perc.2

Hp.

(ossia)

Lila

Accord.

Vln.

Db.

93

Picc.

Cl.

Hn.

Perc.1
(Splash)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila
(ossia)

Accord.

Vln.

Db.

96

Picc.

Cl.

Hn.

Perc.1
(Splash)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila
(ossia)
like a war-cry

Accord.

Vln.

Db.

99

Picc.

Cl.

Hn.

Perc.1
(Splash)
(Low Tom, Med Tom, Bongo)

W.Ch.

Perc.2
(Mar.)

Hp.

Lila
(ossia)

Accord.

Vln.

Db.
arco

accel.

accel.

The musical score is arranged in a standard orchestral format. It begins at measure 99. The Piccolo and Clarinet parts feature melodic lines with slurs and accents. The Horn part provides harmonic support with sustained notes and rhythmic patterns. Percussion 1 includes a 'Splash' effect and rhythmic patterns on Low Tom, Med Tom, and Bongo. Wood Chimes play a sparse, rhythmic accompaniment. Percussion 2 features a maraca-like pattern. The Harp part consists of arpeggiated chords and sustained notes. Lila's vocal line includes a melodic phrase with a slur and an 'ossia' (alternative) line. The Accordion part plays a rhythmic accompaniment. The Violin part has a melodic line with a slur and an 'accel.' marking. The Double Bass part plays a rhythmic accompaniment with an 'arco' marking.

$\text{♩} = 138$

accel.

($\text{♩} = 160$)

103 105

Picc.

Cl.

Hn.

Perc. 1
(Splash)
(Low Tom, Med Tom, Bongo)

Perc. 2
8" splash cym

W.Ch.

Perc. 2
(Mar.)

Hp.

Lila
(ossia)

Accord.

Vln.
accel.

Db.

(♩=180)

108 110

Picc.

Cl.

Hn.

Perc. 1
(Splash)
(Low Tom, Med Tom, Bongo)
(omit these two bars if necessary to take timpani mallets)

Perc. 2
(Splash)

W.Ch.

Hp.

Lila

Accord.

Vln.

Db.

♩ = 200

112 113

Picc.

Cl.

Hn.

Perc. 1
timpani mallets
med-low tom

Perc. 2
(Splash)
low floor tom
Pedal Bass Drum

W.Ch.

Hp.

Lila

Accord.

Vln.

Db.

□ = 200

116

Picc.

Hn.

Perc. 1

Perc. 2

W.Ch.

Fire-Fire (a)
Bar

Fire-Fire (a)
Bass-Bar

Accord.

Vln.

Db.

(Tom+B.Dr.)

Timp

Who do you think Who do you think you are?

Who do you think Who do you think you are?

119 **119**

Picc.

Cl.

Hn.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Timp.)

W.Ch.

Lila

Oh I am Li - la The Fire - work Ma -

Accord.

Vln.

Db.

123

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.)

Perc.2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

Accord.

Vln.

Db.

How _____ dare you How _____

ker _____

126

Picc.

Cl.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

dare you play with fire

Fire-Fire (a) Bass-Bar

dare you play with fire

Lila

Fire - fiend you are what you are

Accord.

Vln.

Db.

129

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Hp.

Lila

and I am what I am

Accord.

Vln.

Db.

132

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Hp.

Lila

I know I am a

Accord.

Vln.

Db. pizz

135

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Hp.

Lila

Fire - - work Ma - - ker____

Accord.

Vln.

Db.

138

Picc.

Cl.

Hn.

Perc.1 (Tom+B.Dr.) subito

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

Accord.

Vln.

Db.

How do you know?

Be cause I

141

Picc.
Cl.

Perc. 1
(Tom+B.Dr.)

Perc. 2
(Splash)

Perc. 2
(Timp.)

W.Ch.

Fire-Fire (a)
Bar

What?

Fire-Fire (a)
Bass-Bar

What?

Lila
brought you here and I can

Accord.

Vln.

Db.

144

Picc.

Cl.

Perc.1 (Tom+B.Dr.)

Perc.2 (Splash)

Perc.2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

Fire-Fire (a) Bass-Bar

Lila

make you dance I can make you dance_____

Accord.

Vln.

Db.

No

No

150

Picc.

Cl.

Hn.

Perc. 1 (Tom+B.Dr.)

Perc. 2 (Splash)

Perc. 2 (Timp.)

W.Ch.

Fire-Fire (a) Bar

No Noooooo!!!!!!!!!!!!

Fire-Fire (a) Bass-Bar

No Noooooo!!!!!!!!!!!!

Hp.

Lila

Dance! Dance! Dance! and

Vln.

Db.

154

Picc.

Cl.

Hn.

Perc 2. (Timp.)

W.Ch. Mark Tree (me tal wind chime)
□ 1.v.

Hp. gliss. gliss. gliss.

Lila
I can make you dis ap pear

Vln.

158

♩ = 108

158

Piccolo

Clarinet in B

Horn in F

Percussion 1 (Snare)

Percussion 2 (Timpani)

Harp

Villager (CT)

Chulak

Lalchand

Rambashi

It's a six! A se-ven! An eight! A nine! A nine point

Accordion

Violin

Double Bass

169

Picc.

Cl.

Hn.

Perc. 1 (Snare)

Perc. 2 (Timp)

Hp.

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

nine nine nine nine nine!

It's a per-fect ten!

A ten point ten!

A

A per-fect ten!

A ten point ten!

A per-fect ten!

A ten point ten!

A per-fect ten!

A ten point ten!

177

Picc.

Cl.

Hn.

Perc. 1 (Snare)

Perc. 2 (Timp)

Hp.

Crowd 2 (CT).

Chulak.

Lal.

Ramb.

per - fect e - le - ven! A per - fect twelve! A per - fect

Accord.

Vln.

Db.

182 Attacca

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

se - ven - teen and a half!!!

se - ven - teen and a half!!!

se - ven - teen and a half!!!

se - ven - teen and a half!!!

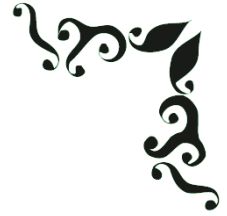
I knew they would do it, I said they would!

Accord.

Vln.

Db.

Attacca



CHULAK and HAMLET run on to embrace LILA and LALCHAND
 The victory is celebrated in a CARNIVAL OF LIGHT AND SOUND
 All dance in a swirl of light and music

♩=188

1

Picc.

Cl.

Hn.

Perc. 1
8" splash

Perc. 1
Timpani

Perc. 2
Marimba

Hp.

Accord.

Vln.
ad lib. oct higher until 34

Db.

11

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

plodes And the night ex - plodes On a night like...

plodes And the night ex - plodes On a night like...

plodes And the night ex - plodes On a night like...

plodes And the night ex - plodes On a night like...

plodes And the night ex - plodes On a night like...

16

Picc.

Cl.

Hn.

Perc.1 (Timp.)

Perc.2 (Mar.)

Hp.

Lila
 this then Time ex - plodes! And now is once u-pon a time_

Crowd 2 (CT.)
 this then Time ex - plodes! And now is once u-pon a time_

Chulak.
 this then Time ex - plodes! And now is once u-pon a time_

Lal.
 this then Time ex - plodes! And now is once u-pon a time_

Ramb.
 this then Time ex - plodes! And now is once u-pon a time_

Accord.

Vln.

Db.

21

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.) rim of timp with wood of stick (or high bongo if poss)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

— and long a - go is e - ver af - ter And the things you've

— and long a - go is e - ver af - ter And the things you've

— and long a - go is e - ver af - ter And the things you've

— and long a - go is e - ver af - ter And the things you've

— and long a - go is e - ver af - ter And the things you've

26

Picc.

Cl.

Hn.

Perc. 1 (Splash.)

Perc. 1 (Timp.)

Perc. 2 (Mar.)

Hp.

Lila

Crowd 2 (CT.)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

done And the things you'll do And the things you're do - ing they

$\square = 120$
34

31

Picc.

Cl.

Hn.

(Splash.)

Perc. 1

(Timp.)

Tamb.

Perc. 2

(Mar.)

Pedal Bass Drum

Hp.

Lila

dance they dance with you—

Crowd 2 (CT)

dance they dance with you—

Chulak.

dance they dance with you—

Lal.

dance they dance with you—

Ramb.

dance they dance with you—

Accord.

in a tight and funky groove with the bass

Vln.

Db.

37

Picc.

Cl.

Hn.

Perc. 1

(Timp.)

Perc. 1

Hp.

Accord.

Vln.

Db.

small noisy chinese cymbal
or 8" splash

43

Picc.

Cl.

Hn.

(Splash.)

Perc. 1

(Timp.)

Perc. 1

Hp.

Accord.

Vln.

Db.

Detailed description: This is a page of a musical score for Act 2 Scene 8, titled 'Carnival of Light and Sound'. The page number is 224, and the measure number is 43. The score is arranged in a vertical stack of staves. From top to bottom, the parts are: Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1) with a 'Splash.' effect, Percussion 1 (Perc. 1) with a 'Timp.' (Tympani) effect, Harp (Hp.), Accordions (Accord.), Violin (Vln.), and Double Bass (Db.). The music is written in a rhythmic, percussive style with many notes beamed together. There are several measures with notes beamed across the bar lines, suggesting a fast tempo. The Piccolo part has a melodic line with some slurs. The Clarinet and Horn parts have similar melodic lines. The Percussion parts are primarily rhythmic patterns. The Harp part has some sustained notes. The Accordions have a complex, multi-note texture. The Violin and Double Bass parts have rhythmic patterns with some melodic elements.

$\text{♩} = 174$

49

Picc.

Cl.

Hn.

Perc. 1

small noisy chinese cymbal
l.v. sempre

Perc. 1

Timp] (omit E if not available)

Perc. 2

(Mar.)

Hp.

Accord.

Vln.

Db.

52 53

Picc.

Cl.

Hn.

Perc.1 (cym.)

Perc.1 (Timp.)

Perc.2 (Mar.)

Hp.

Accord.

Vln.

Db.

$\text{♩} = 100$

57

56

Picc.

Cl.

Hn.

brash, vulgar, like a vuvuzela

(cym.)

sim.

Perc. 1

Pedal bass drum

Perc. 2

hi+low woodblocks
drumsticks if poss.

Hp.

Lila

cheering

gliss.

gliss.

Crowd 2 (CT)

Woooo - - - ayyyy!

cheering

gliss.

gliss.

Chulak

Woooo - - - ayyyy!

cheering

gliss.

gliss.

Lal

Woooo - - - ayyyy!

cheering

gliss.

gliss.

Ramb

Woooo - - - ayyyy!

cheering

gliss.

gliss.

Accord.

Vln.

Db.

59

Picc.

Hn.

(cym.)

Perc.1

(B.Dr.)

Perc 1.

whistle

Perc.2

(Woodblock)

Hp.

Chulak.

referee's whistle (if possible, or could be another cast member)

Accord.

Db.

pizz



♩ = 133

61 63

Picc.

Cl.

Hn.

Perc. 1
(cym.)
(B.Dr.)

Perc. 2
Glock

Perc. 1. (Whistle)

Perc. 2. (Woodblock)

Hp.

Chulak. (Whistle)

Accord.

Db.



65 ♩=177

64

Picc.

Cl.

Perc.1

Perc.2

Perc.1

Perc.2

Hp.

Accord.

Vln.

Db.

Pedal B.Dr.

B.Dr. can be omitted if logistics prevent it

Timp

omit first two bars of Timp here if time needed to change

molto pesante

68

67

Picc.

Cl.

Hn.

(B.Dr)

Perc. 1

(Timp.)

Perc. 1

Perc. 2

Hp.

Lila

All the things you've done And the things you'll do—

(* depending on how the singer becomes HAMLET again, the Counter-Tenor may omit b.68-89 if necessary)

Crowd 2 (CT)

All the things you've done And the things you'll do—

Chulak.

All the things you've done And the things you'll do—

Lal.

All the things you've done And the things you'll do—

Ramb.

All the things you've done And the things you'll do—

Accord.

Vln.

Db.

71 73

Picc.

Cl.

Hn.

Perc. 1 (B.Dr)

Perc. 1 (Timp.)

Perc. 2

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Db.

Splash

And the things you're do - ing they

75

Picc.

Cl.

Hn.

(Splash.)

Perc.1

(B.Dr.)

(Timp.)

Perc.2

Hp.

Lila

dance with you All the things you've done And the things you'll do

Crowd 2 (CT)

dance with you All the things you've done And the things you'll do

Chulak.

dance with you All the things you've done And the things you'll do

Lal.

dance with you All the things you've done And the things you'll do

Ramb.

dance with you All the things you've done And the things you'll do

Accord.

Vln.

Db.

79

Picc.

Cl.

Hn.

(Splash)

Perc.1 (B.Dr)

Perc.1 (Timp.) (if gliss not possible just play the A)

Perc.2

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Vln.

Db.

And the things you're doing they

gliss.

rall.

83

Picc.

Cl.

Hn.

Perc. 1

Hp.

Lila

Crowd 2 (CT)

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

various random cymbals

dance they dance with you

dance they dance with you

dance they dance with you

dance they dance with you

dance they dance with you

(♩=140) 87 ♩=120

86

Picc.

Cl.

Hn.

Perc. 1 (cym) To Glock.

Perc. 2 Glock.

Hp.

Lila they dance they dance with you

Chulak. they dance they dance with you

Lal. they dance they dance with you

Ramb. they dance they dance with you

Vln. snap pizz

Db. rall. independent of conductor

We hear Hamlet's voice from afar
rall.

89

Picc.

Cl.

Hn.

Perc 2. (Glock.)

Hp.

Lila

Ham. off-stage, from the distance
O Fran - gi - pan - ni O

Chulak.

Lal.

Ramb.

Accord.

Vln. (pizz) arco

Db.

$\text{♩} = 100$

93

Picc.

Cl.

Hp.

Lila

Ham. Oh poor Ham - let I'll go to the
Fran - gi pan - ni

Accord.

Vln.

□

Picc.

Cl.

(Glock.)

Perc 2.

Hp.

Lila

Lal. King and de mand his free dom
Don't go to the King Li - la Go to the

Accord.

Vln.

rall. $\text{♩} = 80$
100

99

Picc.

Cl.

Hn.

Perc 2. (Glock.)

Lal.

zoo you'll find him there Ser - ving his long life sen - tence In a

Accord.

Vln.

□

Attacca

102

Cl.

Ham. off-stage, from the distance

Frans - gi - pa - ni

Lal. tenderly

cell made for two with Frans - gi - pa - ni

Accord.

Vln.

□□



$\square = 160$

The fireworks fade, and the dance ends
and only LILA and LALCHAND are left, by starlight
In the distance we hear the rapturous calls of HAMLET

1

Perc.1 (Glock.)

Perc.2. (Vibr.)

Ham. off-stage

Vln. Fran -

9

Perc.1 (Glock.)

Perc.2. (Vibr.)

Ham. - gi - pa - ni

Lal. Li - la my daugh - ter How could you e-ver be a - ny thing o - ther than a

Vln.

16

Perc.1 (Glock.)

Perc.2. (Vibr.)

Lila

Ham. But I don't un-der - stand

Lal. Fran - - - - - gi - pa - ni

Vln. Fire-work Ma - ker?

23 (Glock.)

Perc.1

(Vibr.)

Perc.2.

Lila

I climbed the moun-tain I en tered the grot to ___ of the Fire fiend

Lal.

And he asked for the Three Gifts

29 (Glock.)

Perc.1

(Vibr.)

Perc.2.

Lila

But I did-n't have them! He laughd at my face. _____

Lal.

He could see it in your eyes

Vln.

dolciss.

34

35 (Vibr.)

Perc.2.

Lila

from the distance

But what's that on it's

Ham.

O _____ Fran-gi - pa - ni _____

Lal.

O the first of the Gifts your ta-lent Li - la

Vln.

42 **42**

Picc.

Cl.

(Glock.)

Perc. 2.

(Vibr.)

Perc. 2.

Lila

own? He said there was no-thing And I'd come so far

Vln.

Db.

□

49 **49**

Picc.

Cl.

(Vibr.)

Perc. 2.

Ham.

Lal.

He could see how far and that's how he saw your se-cond great gift your

O night's of love

Vln.

58

56 (Glock.)

Perc. 1

(Vibr.)

Perc. 2.

Hp.

Lila

Ham.

Lal.

Vln.

Db.

But what's that in the end? I did-n't e-ven know a-bout En chan ted_

Fran - - gi - pa - ni

cour-age Li - la

62

Cl.

(Glock.)

Perc. 1

(Vibr.)

Perc. 2.

Hp.

Lila

Accord.

Db.

Wa - ter I was saved by my friends_ If it was-n't for them I'd be burned to a crisp

single reed

69 **LALCHAND** raises his hand

Picc.

Cl.

Perc. 1 (Glock.) To Perc.

Perc. 2 (Vibr.)

Hp.

Lila

Lal. It was no-thing but_ luck!_____

Accord. And by my three fin-gers that makes Three Gifts!___ Your

Vln.

Db.

□

74 (Vibr.)

Perc. 2 (Vibr.)

Hp.

Ham.

Lal. O_____ nights of Love

Accord. Ta- lent, your Cou- rage and your Luck to have friends such as those That's why he gave you the Ro-yal Sul - phur

Vln.

80 small egg shaker
Percussion

Perc.1 Conga

Perc.2 (Vibr.)

Hp.

Lila

He gave me no-thing! He said there was no-thing on - ly il - lu - sion!_____

Ham. from the distance

O _____ Fran-gi - pa - ni _____

Lal.

Some call it il-

Db.

86 (Shaker)

Perc.1 high bongo edge (Conga)

Perc.2 (Vibr.)

Lal. tenderly

lu- sion Some call it ma - gic, ge-nius or soul Some call it wis - dom_____ Some call it love_____

Db.

93

93 (Shaker)

Perc.1 (Conga)

Perc.2 (Glock.)

Perc.2 (Vibr.)

Hp.

Ham. *dolce*
On_ nights of love when the sky ex - plodes And the night ex plodes O on_

Chulak. *dolce*
On_ nights of love when the sky ex - plodes And the night ex plodes O on_

Lal.
Some call it il - lus - sion Some call it ma - gic

Ramb. *dolce*
On_ nights of love when the sky ex - plodes And the night ex plodes O on_

Accord.

Vln.

Db.

100 (Shaker)

Perc. 1 (Conga)

Perc. 2 (Glock.)

Perc. 2 (Vibr.)

Hp.

Ham.

Chulak.

Lal.

Ramb.

Accord.

Vln.

Db.

night's like these then Time ex - plodes! And now is once u-pon a Time And long a -

ge - ni - us, soul

ge - ni - us, soul Some call it wis - dom Some -

night's like these then Time ex - plodes! And now is once u-pon a Time And long a -

107 (Shaker)

Perc. 1 (Conga)

Perc. 2 (Glock.)

Perc. 2 (Vibr.)

Hp.

Lila

Love _____ Love _____

Ham.

go is e-ver af - ter And the love you knew And the love you found _____ And the

Chulak.

go is e-ver af - ter And the love you knew And the love you found _____ And the

Lal.

_____ call it _____ Love _____ Love _____ Love _____

Ramb.

go is e-ver af - ter And the love you knew And the love you found _____ And the

Accord.

Vln.

Db.

119

114

Picc. (Shaker) □ dolce possibile

Perc.1 (Conga)

Perc.2 (Glock.)

Perc.2 (Vibr.)

Hp.

Lila
Some call it wis - dom Some call it Love

Ham.
love you bring Shine all Shine all a - round!

Chulak.
love you bring Shine all Shine all a - round!

Lal.
Some call it wis - dom Some call it Love

Ramb.
love you bring Shine all Shine all a - round!

Accord.

Vln.

Db.

121

Picc.

(Shaker)

Perc. 1

(Conga)

Perc. 2

(Glock.)

Perc. 2

(Vibr.)

Hp.

Lila

And the love you knew and the love you found__

Ham.

And the love__ you bring__

Chulak.

And the love you found__ And the love__ you bring__

Lal.

And the love you knew Shine

Ramb.

Shine

Accord.

Vln.

129

128 (Glock.)

Perc 2. (Glock.)

Perc.2 (Vibr.)

Hp.

Lila

Ham.

Chulak.

Lal.

Ramb.

Accord.

Vln.

And the love you knew And the love you found

all a - round! And the love you knew And the love you found

all a - round! And the love you knew And the love you found

133

senza rall.

Lila

Ham.

Chulak.

Lal.

Ramb.

And the love you bring Shine all shine all a - round!

And the love you bring

and the love you bring

And the love you bring

And the love you bring

END OF OPERA