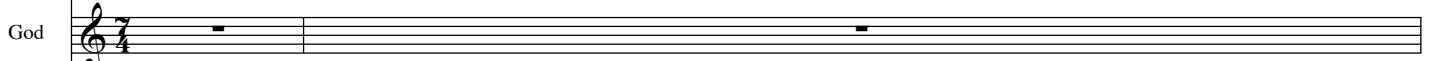
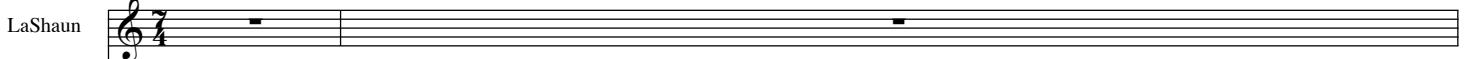


Certitude and Joy

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The Proem

$\text{♩}=120$



The mind is its own place, and the places inhabited by the insane and the exceptionally gifted are so different from the places where ordinary men and women live, that there is little or no common ground of memory to serve as a basis for understanding or fellow feeling.

Piano 1

A two-line musical staff for piano. The top line has a treble clef and the bottom line has a bass clef. Both lines show a series of eighth-note chords. The first chord is marked *ppp*. The dynamic *legato* is indicated above the notes. The bass line is labeled *Réo.* below the notes.

Piano 2

A two-line musical staff for piano. The top line has a treble clef and the bottom line has a bass clef. Both lines show a series of eighth-note chords. The first chord is marked *ppp*. The bass line is labeled *Réo.* below the notes.

L.

A single-line musical staff with a treble clef, a key signature of one sharp, and a common time signature. It contains two short vertical dashes indicating silence.

G.

A single-line musical staff with a treble clef, a key signature of one sharp, and a common time signature. It contains two short vertical dashes indicating silence.

This section shows two staves side-by-side. The top staff is for 'L.' and the bottom staff is for 'G.'. Both staves have treble clefs and key signatures of one sharp. The top staff has a common time signature, while the bottom staff has a 3/4 time signature. Both staves show a series of eighth-note chords. The first chord is marked *(8va)*.

This section shows two staves side-by-side. The top staff is for 'L.' and the bottom staff is for 'G.'. Both staves have treble clefs and key signatures of one sharp. The top staff has a common time signature, while the bottom staff has a 3/4 time signature. Both staves show a series of eighth-note chords. The first chord is marked *(8va)*.

L. 5 - - - - - 8

G. 5 - - - - - 8

(8va) - - - - -

L. 5 - - - - - 8

G. 5 - - - - - 8

(8va) - - - - -

L. 7 - - - - - 8

G. 7 - - - - - 8

pedal freely

fff

pedal freely

(8va) - - - - -

L. 13

f God de - ci - ded to tempt A - bra - ham, ____ and

G. 13

f God de - ci - ded to tempt A - bra - ham, ____ and

L. 13

pp *f*

G. 13

pp *f*

L. 18

called to him: "A - bra - ham." "Here ____ I ____
Here I am."

G. 18

called to him: "A - bra - ham." "Here ____ I ____

L. 18

G. 18

L. 18

G. 18

L. 22

G. 22

am," I grew up in a religious family. In my youth, I ached for a Religious Experience, one that would give me the certainty of faith that held my parents fast.

22

p

22

freely

p

22

L. 29

G. 29

G. 29

29

8va-

ff

29

legato

4:3

ff

14:9

29

14:9

14:9

L. 32

G. 32

? -

They told me this story: once, when my sister was very ill, a blizzard raged outside, and my parents were sitting late at night in the living room, not knowing whether to brave the storm to drive to a doctor, to risk all their lives in the process,

(8va) - - -

L. 32

G. 32

? -

(8va) - - -

L. 32

G. 32

4:3 4:3 4:3

(8va) - - -

L. 32

G. 32

14:9 14:9 14:9

14:9 14:9

L. 34

G. 34

- - -

(8va) - - -

L. 34

G. 34

- - -

(8va) - - -

L. 34

G. 34

n d

4:3 4:3 4:3 4:3

14:9 14:9 14:9 14:9

L. 36

G. 36

mp when the room was suf-fused with a

(8^{va}) -

L. 36

G. 36

p

L. 36

4:3 4:3

G. 36

p

L. 39

warm and re - as - su-ring light, a pre-sence that in-formed them clear-ly that all would be well,

G. 39

L. 39

G. 39

L. 39

G. 39

L. 44

that they had no-thing to fear.

G. 44

They both saw it - the light - they both felt it, they both knew
this was the God of their faith, they both were sure that their
daughter was safe and, as the morning came, my sister's
fever broke and all was well.

L. 44

L. 49

G. 49

L. 49

G. 49

L. 49

L. 55

G. 55

My mother, a learned woman who knew Hebrew and Greek, who wrote books and plays, who would talk to me of philosophy and her passion for feminism, also spoke in tongues, a charismatic babbling of nonsense, an ecstatic experience, one of the gifts given to the apostles. My father, a Lutheran minister who knew Hebrew and Greek, who dedicated his life to the sick, poor and imprisoned, could, through the power of his words, heal the broken.

L. 55

G. 55

8va

L. 55

G. 55

L. 60

G. 60

8va

L. 60

G. 60

(8va)

4:5

7:8

L. 65

G. 65

65 12:7 12:7 12:7

pp

65 legato *pp*

L. 68

G. 68

() 12:7 12:7 12:7

68

68

L. 71

G. 71

() - - - - - , 12:7 12:7

L. 71 ff 8va f

G. 71 ff 8va f

L. 75

G. 75

As a young boy interested in Mathematics, a world to which I was beginning to look for certitude and intellectual comfort, I knew the work of Blaise Pascal who, even though a harbinger of the Age of Reason, had sewn into his coat a detailed, irrational description of a moment in his life when he was absolutely certain of the truth of the Christian Faith.

(8va) - - - - -

L. 75 mf 5 - - - - -

G. 75 p 5 - - - - -

L. 75 p roll slowly

L. 80

G. 80

(8^{va}) -

L. 80 5 G. 80 5

L. 80

G. 80

L. 85

G. 85

I couldn't shake the idea that this kind of faith, and the Religious Experience that is the seed for it, might be something necessary to survive in this world, an otherwise frightening place of chaos, illness, genocide, war, death, hunger and pain.

L. 85

G. 85

p

L. 85

G. 85

p

L. 91

G. 91

But at the same time that I lusted after an episode, an experience like Pascal's, I began also to fear it, seeing it as madness, a profound loss of my rational mind, a rational mind that was becoming more and more important to me.

L. 96

G. 96

L. 101

G. 101

My friends in high school, who all sought their own quasi-religious experiences in hallucinogens, offered them to me, but by then I could not let go. I was already on the razor's edge separating sanity's bright light from the dark night of lunacy.

8va - - -

L. 101

G. 101

(*8va*) - - -

L. 101

G. 101

L. 105

G. 105

mf a

Neither the faith of my parents nor the homegrown sacred rites of my friends were able to convince me to take such a risk. I remained on the side of lucidity and reason, of sound and careful thinking.

(8va) - - -

L. 105

G. 105

L. 105

G. 105

L. 108

G. 108

(8va)

108

108

108

108

108

L. III

G. III

(8va)

III

III

III

III

L. 114

G.

(8va)

114

114

114

114

114

114

L. 117

G.

mf a.

(8va)

117

117

117

117

L. 120

G. 120

(8^{va}) -

120

120

120

120

120

120

L. 123

G. 123

(8^{va}) -

123

123

123

123

123

123

L. 126

G. 126

In 2005, a young woman from Oakland was told by God to throw her three children into the Bay, which she did, undressing them and killing them all in a brief ritual after a day spent in San Francisco, sightseeing and eating hot dogs.

(8va)

L. 126 *pp*

G. 126

8va -

L. 126 *legato* *pp*

G. 126

L. 128

G. 128

(8va) -

L. 128

G. 128

(8va) -

L. 128

G. 128

L. 130

G. 130

I had seen the story in the paper, but had forgotten it among all the other news equally shocking. A few days after, while riding my bicycle on the Embarcadero, I came across a scattering of flowers and stuffed animals and notes and candles,

(8va) - - -

L. 132

G. 132

(8va) - - -

L. 134

G. 134

damp from the soft evening mist off the water. I stopped
and looked at it, not knowing why it was there until I
looked up and saw the lamplights of pier 7 receding
from where I stood into the dusk over the bay,

8va -

134

pp

134

8va -

134

134

L. 136

G. 136

(8va) -

136

136

(8va) -

136

136

L. 138

G. 138

a corridor of light to another world, and I remembered
that this was where she had sent her children through
that corridor to another world.

(8va) - - -

L. 138

G. 138

(8va) - - -

L. 138

G. 138

I40

L. -

G. -

(8va) - - -

I40

G. -

(8va) - - -

I40

G. -

(8va) - - -

I40

G. -

p

L. 142

G. 142 *mp*

mp When ques - tioned, she told the po - lice

(8va) - - -

142 *ppp*

(8va) - - -

142 *pp*

142

L. 144

G. 144

that the chil - dren were with their Fa - - - - ther,

(8va) - - -

144

144

(8va) - - -

144

144

L. 146

G. 146

but _ with _
not her boy - friend, their Earth - ly fa - ther,

(8va) - - -

L. 146

G. 146

L. 146

G. 146

L. 148

G. 148

their Fa - ther in Hea - ven.

G. 148

Later, as I read more, I discovered her clear and childlike faith,

(8va) - - -

L. 148

G. 148

mf

(8va) - - -

L. 148

G. 148

mf

L. 151

G. 151

e.g., her poignant request to the police psychologist that he take a letter up in a plane to her children in Heaven.

L. 151

G. 151

L. 155

G. 155

155

155

L. 159

G. 159

She was schi - zo -

ff

ff

mp

L. 163

G. 163

phre-nic of course, When someone
reminded me of her
story last year during a
discussion of Medea,

163

163

mf

163

163

L. 168

G. 168

with all the cli-ni-cal signs of the di-sease

the images of the pier and the lights and the unspeakable terror of the three young boys each killed by their mother came back to me

L. 168

G. 168

L. 168

G. 168

ap - pea-ring in _ her young — a-dult - hood, — and I began to remember my own fear, the fear of my youth.

L. 174

G. 174

L. 174

G. 174

L. 174

G. 174

L. 180

G. 180

the most com-mon time ____ of on - set. ____ How could she be so certain of God's voice? God spoke to Abraham as well, and asked him to take his own son Isaac,

L. 180

G. 180

L. 186

G. 186

whom Abraham loved more than anything in the world, to a place on a mountain to which God would lead him, and to sacrifice him, to kill him with a knife and to burn his body, the body of Isaac his own son, as an offering to God.

L. 186

G. 186

L. 186

G. 186

L. 192

G. 192

L. 192

G. 192

L. 192

G. 192

L. 192

G. 192

L. 198

Chris-tians hap-pi - ly ac - cept this as an in - struc - tive tale: _____
ppp

G. 198

198

198

198

198

L. 202

how we should blind - ly ac - cept the com - mand-ments of God,

G. 202

202

202

L. 205

fol-low-ing His voice— with-out ques - tion.

G. 205

205

205

L. 210

G. 210

We live in a world where there is much focus on the terrible actions inspired by religious certitude.

L. 210

G. 210

L. 210

G. 210

L. 216

G. 216

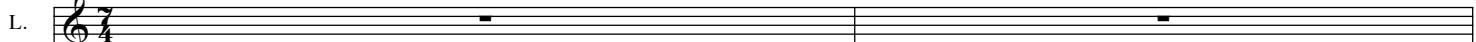
L. 216

G. 216

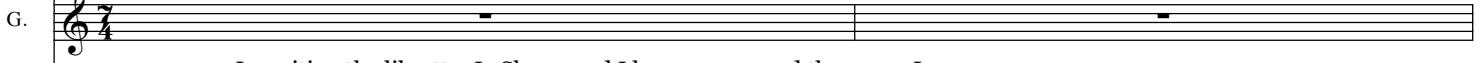
L. 216

G. 216

 =120 The Opera



Scene 1: in which we meet God and LaShaun



In writing the libretto, LaShaun and I became one and the same. I accept that she was in communication with God, that He told her to kill her children. I am compelled by her certainty and her great joy.

222  legato

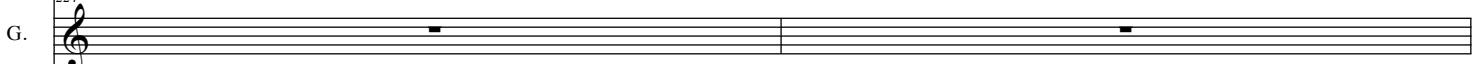


222  ppp



222  ppp

222  ppp

(8va) -

224 



224 



224 



224 



L. 226 - | 9 - | - | 4 |

G. 226 - | 9 - | - | 4 |

(8va) - | - | - | - |

L. 226 | 9 | fff | 4 |

G. 226 | 9 | fff | 4 |

L. 226 | 9 | fff | 4 |

G. 226 | 9 | fff | 4 |

L. 230 - | - | - | - | - | - | - | 6 |

G. 230 - | o - | o - | - | o - | o - | - | 6 |

p My pro-phets — My pro-phets — are nei-ther

3

L. 230 - | - | - | - | - | - | - | 6 |

G. 230 - | - | - | - | - | - | - | 6 |

pp

lots of pedal

230 pp | - | - | - | - | - | - | 6 |

230 - | - | - | - | - | - | - | 6 |

L. 237

G. 237 fish, nor flesh, nor good red her-ring. My de - lu - sions, ah _____

L. 237

G. 237

L. 242

G. 242 my faith: _____ nei-ther fixed, nor false, nor in - vol - ving _____

L. 242

G. 242

L. 242

G. 242

L. 247

G. nor in - vol - ving nor in - vol - ving the

Bass: Measures 247-252 show a bassoon part with sustained notes and rhythmic patterns. Measure 247: 3 eighth-note chords. Measure 248: 5 eighth-note chords. Measure 249: 5 eighth-note chords. Measure 250: 5 eighth-note chords. Measure 251: 5 eighth-note chords.

L. 252

G. presence of in-con-tro - ver-ti-ble e-vi-dence, but in - spi - ring

Bass: Measures 252-257 show a bassoon part with sustained notes and rhythmic patterns. Measure 252: 6 eighth-note chords. Measure 253: 6 eighth-note chords. Measure 254: 6 eighth-note chords. Measure 255: 6 eighth-note chords. Measure 256: 6 eighth-note chords. Measure 257: 6 eighth-note chords.

L. 257

G. 257

the i - di-o-syn-cra-tic be - ha-viors and thoughts which make so - ci-e-ty un-

L. 257

G. 257

257

257

257

257

L. 262

G. 262

com-for-ta-ble, ner - vous, make so - ci-e-ty to strike, to lash out at that

L. 262

G. 262

262

L. 262

G. 262

262

L. 267

G. 267 which trou-bles it. *mp* My

L. 267

G. 267

L. 267

G. 267

L. 273

G. 273 own son, one of three three three of us, flesh of my flesh,

L. 273

G. 273

L. 273

G. 273

L. 279

G. 279

a pro - - - phet, a prophet, a

f

279 3

279 *mf*

279 3

279 *mf*

L. 283

G. 283

pro - - - phet, had to car-ry the wood

p

283 3

283 *pp*

283 3

283 *pp*

♩ = 130

L. 287

G. 287 on which he was con - demned to die, up Cal-va - ry,— stum-blung three times *mp*

L. 287

G. 287

L. 287

G. 287

L. 292

G. 292 oh God I re - mem-ber it, the pain of the lash, *mf*

L. 292

G. 292

L. 292

G. 292

L. 297

G. 297 teeth tea-ring at my flesh, blood stin-ging my eyes, such
mp

L. 297

G. 297

L. 304

G. 304 ec - sta - sy, a bliss that no man has e - ver known,
pp

L. 304

G. 304

L. 304

G. 304 *pp*

L. 310

G. 310 to car-ry the deaths of all the world. _____

L. 310

G. 310

L. 315

G. 315 And to die: three who died that day, to - day you shall be with

L. 315

G. 315

L. 315

G. 315

L. 320

G. 320 me in pa - ra - dise. *f*

L. 320 *f*

G. 320 *pp*

L. 327 *p* One day ____ in the street, ____ a man was tal-king a-bout Je - sus.

G. 327

L. 327

G. 327 *pp*

L. 334

G. 334

The sun was so bright it hurt the little girl's eyes. She was going to school and her grandma said take this lunch money. **f** The

L. 334

G. 334

f **mf**

L. 334

G. 334

f **mf**

L. 340

man was tal-king to e - very - one, tel - ling them what to do.

But she knew that it was too much and she spent some of it. When she got to school the teacher said where have you been. The girl said nowhere sorry.

G. 340

L. 340

G. 340

() -

L. 340

G. 340

L. 344

G.

344

She was a - fraid of the man. *ff* The

344

() - - - -

344

344

L. 348

light was bright be - hind his eyes. _____

At home she took the toy
out of her pack.

The man told her to buy
Her mama said go to
bed so she did.

G. 348

348

ff

348

f

Version of 3/11/12

L. 353 — it.

G. 353 ***mp*** My

p

pp

L. 358 — | 8 - | 8 - | 8 - | 8 - | 8 - | 8 -

G. 358 pro - - phets, _____ My pro - - phets, _____

— | 8 - | 8 - | 8 - | 8 - | 8 - | 8 -

— | 8 - | 8 - | 8 - | 8 - | 8 - | 8 -

L. 363

G. 363 cho - sen by me to be touched by

L. 363

G. 363

Bass 363 . .

L. 363

G. 363

Bass 363

L. 368

G. 368

mad - - ness, _____

a result of mental distress,
correlated with poverty, with race
discrimination, family
dysfunction, unemployment; 8va-----

L. 368

G. 368

Bass 368 . .

L. 368

G. 368

Bass 368

L. 373

G. 373

(8va) - - -

373

373

373

373

L. 377

G. 377

maybe related to a gene, the gene that controls the production of the Zinc finger protein, maybe inherited, maybe caused by de novo mutations affecting gene copy number.

(8va) - - -

377

377

L. 381

G. 381

Since you continue to have such madness in your midst,
you must accept a putative evolutionary advantage to it.
What is that advantage?

(8va) - - -

L. 381

G. 381

L. 385

G. 385

(8va) - - -

L. 385

G. 385

389

L.

G.

389 Hold my hand La - - - Shaun.

(8va) - - -

389

389

393

L.

G.

393 Hold my hand.

(8va) - - -

393

393

L. 397

G. 397 My mama.

L. 397

G. (8va) -

L. 397

G. (8va) -

L. 397

G. 397

L. 401 $\text{♩} = 95$

G. 401

L. 401

G. 401

L. 401 p

G. 401

(8va) -

L. 401 legato $12:7$ $12:7$ $12:7$ $12:7$ $12:7$ $12:7$

G. 401 p

404

L.

G.

404

404

404

404

(8va) -

404

12:7 12:7 12:7 12:7 12:7 12:7

404

404

407

L.

G.

407

407

407

407

(8va) -

407

12:7 12:7 12:7 12:7

407

Scene 2: youth

L. 410

L. 423

G. 423

L. 423

G. 423

L. 423

G. 423

L. 429

G. 429

L. 429

G. 429

L. 429

G. 429

L. *pp My*

ma-ma ran o-ver my cat. He was slee-ping un-der the tire of the car when she pulled out out of the

L. 434

drive - way of our lit - tle house. I can still feel it. They said "don't go out -

G. 434

B. 434

434

L. 439

side" and from their fa - ces I knew. I found a dark place in my stomach
and I knew no one had ever felt
this way before. When I

G. 439

B. 439

439

L. 445 5.4

went to school the next day, all that I saw and all I ex - pe-rienced was suf-fused with a

G. 445

L. 445

G. 445

L. 445

G. 445

L. 449 4

harsh and cla-ri-fy-ing light, the world put through a fire that burns a-way

G. 449

L. 449

G. 449

L. 449

G. 449

detached

L. 454

e-very-thing that is not the truth.

G. 454

L. 454

G. 454

f

L. 454

G. 454

f

L. 460

G. 460

L. 460

G. 460

f

L. 460

G. 460

f

L. 460

G. 460

467

L.

G.

467

467

467

467

467

467

467

467

474

L.

(♩=♩)

G.

474

474

474

474

474

474

474

474

L. 480

G. 480

480 8va

480

480

480 480

L. 485

G. 485

(8va) 485

485

485

$\text{♩} = 70$

L. 490

G. 490

L. 490 (8^{va}) - - - - -

G. 490 *pp*

L. 490

G. 490

L. 497

G. 497

f My cho-sen, my cho - sen, you each, you each

L. 497

G. 497

L. 497

G. 497

L. 504

G. 504
die at my whim, ne-ver to know why. You hope to be to-ge-ther e-nough at the end to

L. 510

G. 510
un-der-stand when it is ex-plained to you, why it all hap-pened,

L. 514

G. 514

why you live, why you die, why the u-ni-verse was born in fire. You may be -

L. 514

G. 514

p

L. 514

G. 514

p

L. 518

G. 518

lieve it's all a test, and may-be it is, or may-be it is not. You may sim-ply be in-sane. You

L. 518

G. 518

L. 518

G. 518

L. 522

G. 522 can't know. You can't test me. You must sim-ply trust in the ab-surd leap of faith.

L. 526

G. 526 How do you know if your visions come from Him most divine or from impulses most evil? The answer is simple: that, when it happens, you will know, and that will give you peace.

L. 533

G. 533 Take my hand La - Shaun. Come with me.

L. 533

G. 533

L. 533

G. 533

L. 541

G. 541 My friends who took

L. 541

G. 541

L. 541

G. 541

$\text{♩} = 120$

L. 549

drugs in high school, en - tranced by *The Doors of Per - cep-tion*, did not fear the ra - zor's

G. 549

L. 549

G. 549

L. 549

G. 549

L. 557

edge. Al - rea-dy too close to mad-ness, I feared the

I feared the fall:

G. 557

L. 557

G. 557

L. 557

G. 557

B=140

L. 565

fall: passing into a chemical psychosis from which I
could never return.

G. 565

565

565

L. 570

After some of my friends dropped hundreds of times, I was no
longer able to follow their conversations, while they seemed
unaware of the change. ***mf*** You are made

G. 570

mf You are made

570

570

mf

L. 575 in my i - mage. — You are made in

G. 575 in my i - mage. — You are made in

575

575

8^{vb}

575

575

L. 579 my i - mage. — I asked myself: how can one tell if one is mad?

G. 579 my i - mage. —

579

579

(8^{vb})

579

579

583

L.

G.

583

583

583

583

588

L.

G.

588

588

588

588

p

588

588

588

588

p

L. 593 $\text{♩}=80$

L. 593 *pp* My boys *mf* We each, each of us, is a u-ni-verse, and each of us feel and sense and

G. 593

L. 593 *mf*

L. 593 *pp*

G. 601 fan-cy. We live out our lives a-lone. Je-sus died a - lone e-ven though he was one of three dy-ing to-

G. 601

L. 601

L. 608

ge-ther. I try to ex-plain this, all that I am, to my boy-friend the fa-ther of my chil - dren.

G. 608

L. 608

608

608

608

608

614

$\text{♩}=90$

He is so sexy

G. 614

614

614

614

614

pp

#8

#8

#8

This page contains two systems of musical notation. The first system (measures 608-608) includes a vocal line (L.) and a piano line (G.). The vocal line has lyrics: "ge-ther. I try to ex-plain this, all that I am, to my boy-friend the fa-ther of my chil - dren.". The piano line is mostly silent. Measure 608 ends with a forte dynamic (p) in the piano part. The second system (measures 614-614) includes a vocal line (L.) and a piano line (G.). The vocal line has lyrics: "He is so sexy". The piano line features a series of eighth-note chords. Measures 614-614 end with three measures of eighth-note chords in 7/8 time, marked with dynamics pp (#8).

L. 621 - - - - - He is so se - xy, his hands on my young breasts, his warm
 his hands on my young breasts his warm body against my skin

G. 621 - - - - -

L. 621 - - - - -

G. 621 - - - - -

L. 621 - - - - -

G. 621 - - - - -

L. 625 bo - dy against my skin, strai - ning in - to me, — like in the movies,

G. 625 - - - - -

L. 625 - - - - -

G. 625 - - - - -

L. 625 - - - - -

G. 625 - - - - -

L. 625 - - - - -

G. 625 - - - - -

L. 630
 and I like it and then he is coming in me,
 and I try so hard to join with him at that
 moment, to commingle our ecstasies
 when he looks at me,
 but he is already gone.

G. 630

L. 630
 3 3 3 3
 pp

G. 630
 3 3 3 3
 pp

L. 635
 I don't know what he thinks, what he imagines he
 is doing, I push myself against him, I dig my
 fingernails into his back.
 I'm left alone. How it hurts me, a hard cold place in
 my stomach, so alone here, how we die alone but
 three together.

G. 635

L. 635
 3 3 3 3
 3 3 3 3
 3 3 3 3
 3 3 3 3

G. 635
 3 3 3 3
 3 3 3 3
 3 3 3 3
 3 3 3 3

L. 635
 3 3 3 3
 3 3 3 3
 3 3 3 3
 3 3 3 3

L. 643 You are here with me. — You talk to me.

G. 643

L. 643 G. 643

L. 643 G. 643

L. 648 $\text{♩} = 120$

G. 648

f Yes, I am here, and I know that all things work to - ge-ther for good in how much you

L. 648 G. 648

L. 648 G. 648

L. 653

G. 653

love your God, _____ you who are called here ac - cor-ding to my

653

653

659

L.

G.

pur - pose.

659

659

659

659

$\text{♩} = 175$

L. 668

G.

It's frightening to find yourself filthy, crazy,
doing something crazy, with dirty fingernails,
with a craziness about dirty fingernails.

G. 668

L. 668

G. 668

L. 670

G. 670

8va -

L. 670

G. 670

L. 673

G. 673

I woke up one morning sick and stayed home from school and, as the day went on, my fever increased.

(8va) - - - - -

L. 673

G. 673

L. 673

G. 673

14/8

14/8

14/8

L. 676

G. 676

L. 676

G. 676

L. 676

G. 676

p

Bass: 14/8

L. 678

G. 678

I was scared that you were going to hurt
me, that there were people out of sight,
trying to touch me.

678

678

p

mf

L. 681

G. 681

(8^{va})

pp

p

L. 685

G. 685

And when I am clear, the children are there, scared, frightened
of seeing me change, disappearing there in their sight, trying to
touch me when I am disheveled, hair filthy, itching, crazy.

L. 685

G. 685

L. 688

G. 688

L. 692

Sometimes there is clarity, but it's frightening, confused,
and I know what I have to do, the new religions pushing
out the old religions.

G. 692

692

692

692

692

L. 697

The poems on the bus, the advertisements, the television, the
Bible, my favorite passages, sacrifice, some I focus on and they
make no sense, the Watchtower, blood, AIDS, condoms, doctors.

G. 697

697

697

697

697

(♩=♩)

(♩=♩)

L. 702

G. 702

The new sanity pushes out the old sanity, a logical consistency of the world to those of us whose rational thought may just be an indication of our own madness.

L. 702

G. 702

L. 709

G. 709

() - - -

L. 709

G. 709

L. 712

G. 712

My world is a rational world
that always seems so.

L. 712 () -

G. 712 () -

L. 712 () -

G. 716 () -

L. 716 () -

G. 716 () -

L. 716 () -

G. 716 () -

Scene 3: in which meet her children

L. 720 $\text{♩} = 130$

A pa - rent loves — her chil - dren, — but is like God to them,

G. 720

Are you OK,
mama?

()

p

720

pp

L. 726

— gran - ting them life, — some-times harsh, wrath - ful, un - fa - tho - ma - ble, mys -

G. 726

p

5 5 5 5

Version of 3/11/12

L. 732

- - ti - fy - ing. — Or - ders hard to un - der-stand. Boy... boy...

G. 732

B. 732

732

732

732

732

732

732

L. 738

boy, a re - flec-tion of their fa-ther, I strug-gle with them, —

G. 738

B. 738

738

738

738

L. 744

G.

L. 744

G. 744

L. 744

G. 744

L. 750

G. 750

L. 750

G. 750

L. 750

G. 750

legato
4:3

14:9

L. 753

G. 753

L. 753

G. 753

L. 753

G. 753

L. 753

G. 753

L. 755

G. 755

L. 755

G. 755

L. 755

G. 755

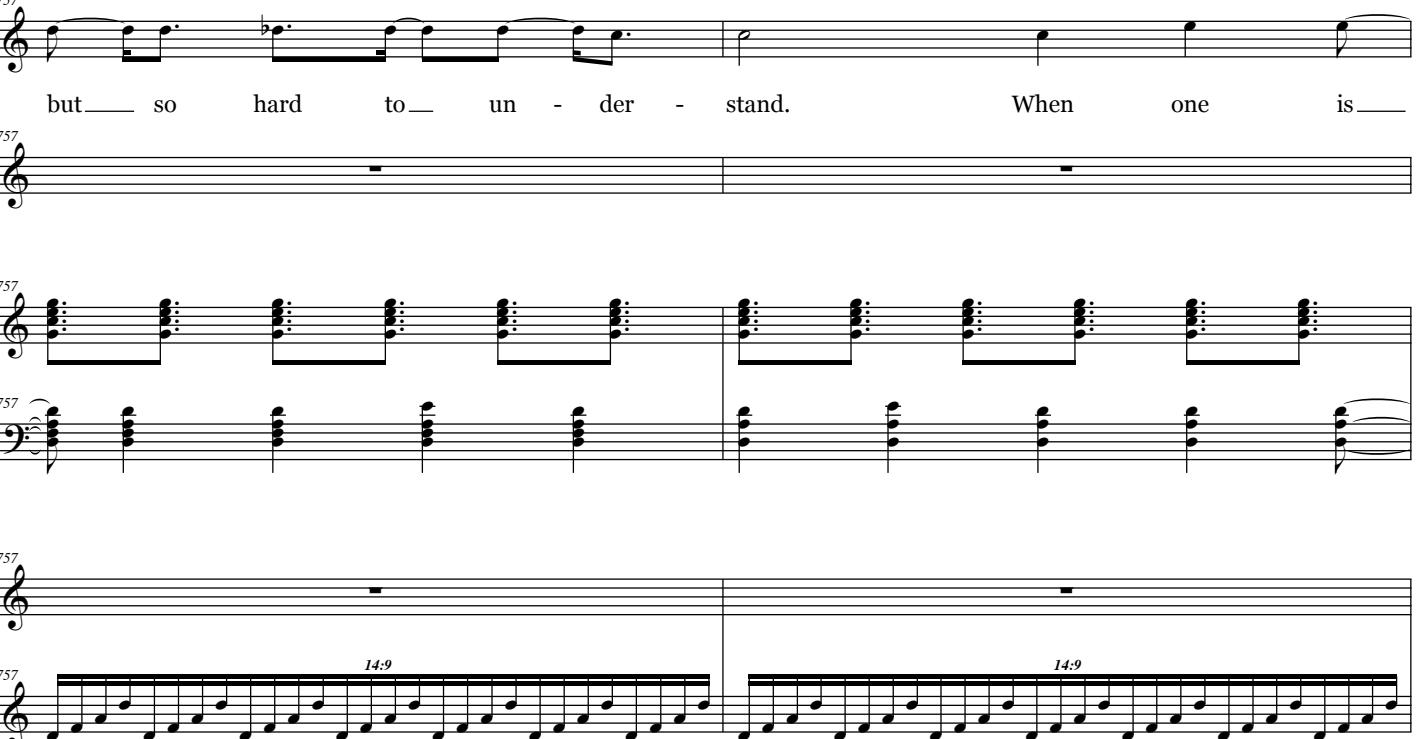
L. 755

G. 755

p chil - dren so sim - ple

pp

pp

L. 757 
 but so hard to un - der - stand. When one is
 G. 757 

L. 759 
 — with fe - - ver, I com - fort him; — de -
 G. 759

L. 761 - - li - ri - ous, I com - fort him. *mp*

G. 761 Mama I'm sick!

L. 761 f

G. 761 p

L. 761 14:9 f

G. 761 p

L. 764 slide between pitches, slow wide irregular vibrato

L. 764 Tray - shawn, you're bur-ning up. De - li - ri - ous. So sick, so hot.

G. 764 Mom, mom! He was talking about Jesus.

L. 764

G. 764

L. 773

G. 773

L. 773

G. 773

L. 781

half voiced

G. 781

Captain.

L. 781

G. 781

L. 781

G. 781

as before

L. 787 cold wa-ter, co-ve-ring your bo - dy. The cold wa - ter,

G. 787 Peanut butter sandwich. Crash.

8va

L. 787 *p*

G. 787 *p*

796

L. 796 where there are sharks. *3* Bap - ti - zing in the ri - ver *3* Jor - dan. *3*

G. 796 Bandicoot. Willicoot.

(8va)

L. 796 *3*

G. 796 *3*

796

L. 796 *3*

G. 796 *3*

L. 802

G. 802

(8^{va}) -

802 *pp*

802

802 legato

p

14.9

14.9

L. 804

G. 804

(8^{va}) -

804

804

804

p

14.9

14.9

L. 806

G. 806

(8va) - - -

806

806

806

4:3

4:3

14:9

14:9

L. 808

G. 808

(8va) - - -

808

808

808

4:3

4:3

14:9

14:9

L. 810

G. 810

But You talk to me, You are here with me?

(8va) -

L. 810

G. 810

810

810

810 4:3 4:3 4:3

810 14.9 14.9

L. 813

G. 813

$\bullet=80$

mf Yes, of course.

(8va) -

L. 813

G. 813

ff *mf*

813

813

like an echo

pp

L. 818

mf You are here with me?

G. 818

You talk to me.

G. 818

818

819

L. 825

ah

G. 825

G. 825

825

G. 825

825

L. 835

G. 835

L. 835

G. 835

L. 843

G. 843

G. 843

L. 843

G. 843

L. 843

G. 843

L. 843

G. 843

mp You choose us, but like the gift

p

p

gi - ven to King Mi-das, be-ing cho-sen, made so spe-cial, we

You choose us, but like the gift
given to King Midas, being chosen,
made so special,

we prophets, raised apart
from all others, suffer the
consequences of our gifts,

L. 850

prophets, raised a - part from all o-thers, suf-fer the con-se-quen-ces ____ of our gifts,

set apart from all others, utter
aloneness in our thoughts, in our
terrible introspection and fear.

We each must walk a lonesome
path and, even in the glittering
arrows of morning,

G. 850

850

850

850

L. 857

set a - part from all o-thers, in our ter-ri-ble in - tro - spec-tion and fear.

Yes-ter-
mf

even surrounded by, touched by, loved by those
ordinary men and women who do not see what we
see, feel what we feel, we touch the rim of the sky.

G. 857

857

857

857

L. 864

day, I saw a young man, fe - stooned with tat - toos, one in La - tin, one a
 Yesterday, I saw a young man, festooned with
 tattoos, one in Latin, one a layered
 representation of the Lorentz transformation.

G. 864

L. 864

G. 864

L. 870

la-yered re-pre-sen - ta-tion of the Lo - rentz transfor - ma-tion.

He wishes to see what I can see, but he will never see,

and, although he may not realize it, he is the happier for it.

G. 870

L. 870

G. 870

L. 870

G. 870

=120

L. 878

G. 878

L. 878

G. 878

My kids.

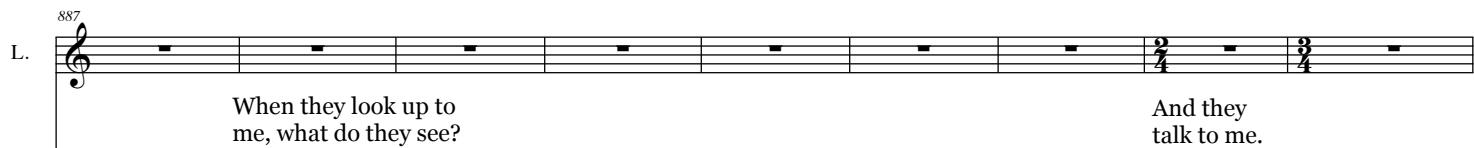


L. 887

G. 887

When they look up to
me, what do they see?

And they
talk to me.



G. 887

Mama?



L. 896

G. 896

What are you doing, mama?

Who are you talking to?

I love you mama.

L. 896

G. 896

mp

896

896

L. 904

G. 904

God loves you, Trayshawn.

Mother, why have you forsaken me?

I love you mama.

I'm hungry, mama.

The baby's so cute.

L. 904

G. 904

f

904

904

L. 912

Is your will that I am my children's mother,
that I am wife to my husband?

G. 912

Do you need help with that, mama?
I love you, mama

L. 922

G. 922

=140

L. 929

G. 929

929

929

929

929

p

8va-

p

L. 936

G. 936

936

936

(8va)-

936

936

L. 944

G. 944

944

944

944

(8va) -

944

944

mf

L. 951

G. 951

951

951

951

951

mf

simile

951

♩=85 Scene 4: the migraine

L. 961

G. 961

I love you,
mama.

961

961

961

961

969

L. When the headaches begin, I am still alone. I am still one person.

A spark, then a spot in the center of my vision,

like I've caught a reflection of the sun in a mirrored glass,

G. 969

969

969

969

969

969

969

969

L. 976

G. 976

L. 976

G. 976

L. 976

G. 976

L. 980

G. 980

L. 980

G. 980

L. 980

G. 980

But no, I feel a moment of
fear as it begins to move

He is coming,

crenellations sparkling,

and in closing my eyes I see a quivering, a
cycling color table animation,

ring modulator

L. 983

lines of yellows and oranges against a dark purple background.

G. 983

983

983

983

983

L. 986

He is coming to me. When I was preg - nant, I

G. 986

986

986

normal

986

L. 990

was so happy, in a hea-ven - ly state of bliss in a heavenly state of
bliss, hormones cascading through me,

G. 990

990

990

990

990

L. 994

taking the headaches away, bringing quiet. I

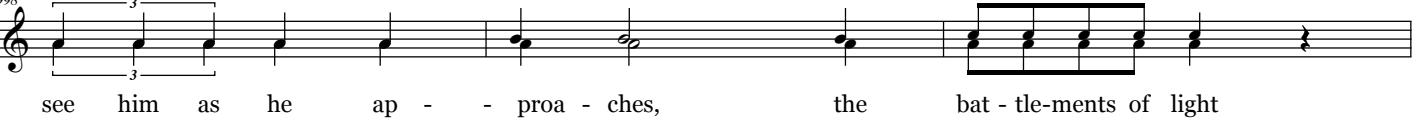
G. 994

994

994

994

994

L. 998 

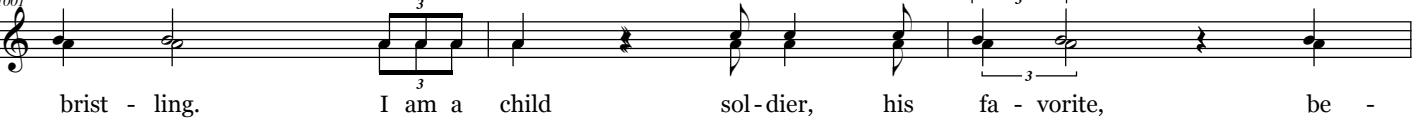
G. 998 

L. 998 

G. 998 

L. 998 ring modulator 

G. 998 

L. 1001 

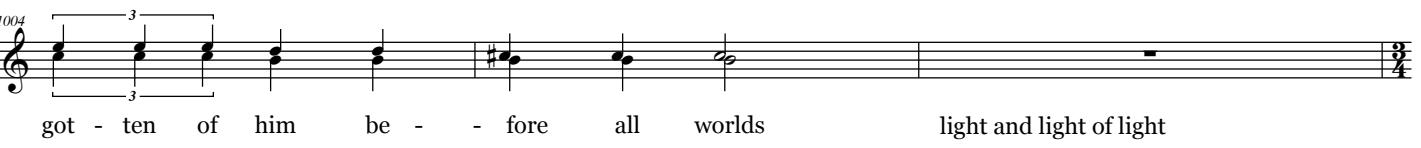
G. 1001 

L. 1001 

G. 1001 

L. 1001 

G. 1001 

L. 1004 

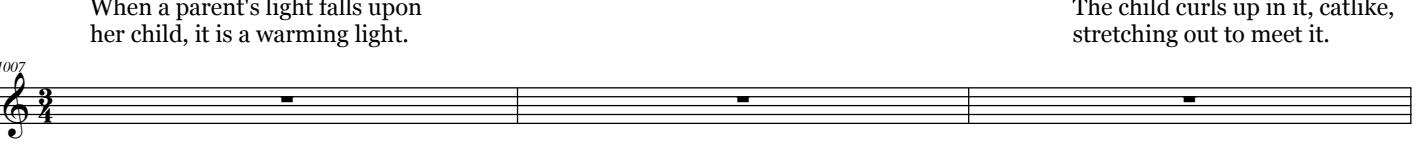
G. 1004 

L. 1004 

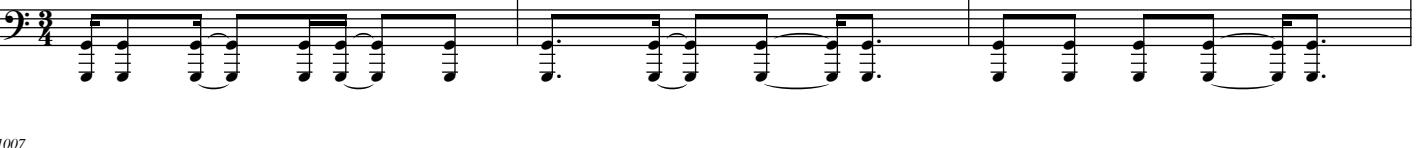
G. 1004 

L. 1007 

G. 1007 

L. 1007 

G. 1007 

L. 1007 

G. 1007 

L. 1010

I lean over to pick up Ray Jr, his arms
outstretched, reaching up to me, the
source of the warming light.

G. 1010

L. 1010

G. 1010

L. 1013

As the armies pass, I can no longer
see, the lights pushed out the dark.

G. 1013

L. 1013

G. 1013

L. 1016 At first, I feared the

G. 1016

L. 1016 *p*

G. 1016 *p*

L. 1019 blind - ness, but then I knew that it pro - tec - ted me from his

G. 1019

L. 1019

G. 1019

L. 1022

sear - ing light, so pain - ful now, oh God, a
pulsing pain behind my eye,

G. 1022

1022

1022

1022

3 3

L. 1025

and I'm sick, I need to be sick in something, lying down now in the dark, pillow over my head, but needing to get up and be sick.

G. 1025

1025

1025

1025

3

L. 1028
Death would be a welcome guest, but my
boy, my Ray Jr, has fallen asleep against
me in the dark,

G. 1028

I028

I028

L. 1031
and I am still providing him the warmth
that is a poor reflection of the warmth
that is to come.

G. 1031

I031

I031

L. 1034

G. 1034

L. 1034

G. 1034

L. 1040

G. 1040

L. 1040

How is it that he could leave me
here, alone with the children?
How could he forsake me?

Soon the pain
worsens and He is
here with me,

and then I can see
again, so clearly,
like

pp

pp

ppp

L. 1046

some-one has cleaned and shined and po-lished the world just for me. And I put myself into His hands, and into His hands I commend myself.

G. 1046

1046

1046 normal

 $\text{♩}=70$

Scene 5: genesis 22; sightseeing

L. 1050

It's frightening. Here I am.

G. 1050

LaShaun! La-Shaun,

1050

1050

1050

ppp

L. 1054

G. 1054

take your sons, your three sons, whom thou lo - vest, and go

1054

1054

1054

1054

L. 1057

G. 1057

with them in - to the ci - ty. Your boys, your three boys, your most

1057

1057

1057

L. 1061

I must

G. 1061
pre - cious chil - dren, whom you car - ried and bore in - to this world.

1061

1061

1061

1061

1061

1064

L. put my chil-dren in-to the coo-ling wa-ter. I must give Je-sus my ba-by. I must put my chil-dren in-to the

G. 1064

1064

1064

1064

1064

L. 1069 =140
 coo-ling wa-ter. I must give Je-sus my ba-by.

G. 1069 Early the next morning, LaShaun got up and dressed her children and got her things together.

L. 1069 1069 p
 G. 1069 1069 p

L. 1076
 G. 1076 When she had collected it all and when she had gathered her children, she set out for the place God was to show her,

L. 1076
 G. 1076

L. 1084

G. 1084

and caught BART
into the city

It took a while, and they
walked through the city

through Fisherman's
wharf, ate hot dogs.

L. 1084

G. 1084

p

L. 1084

G. 1084

mp

L. 1089

G. 1089

L. 1092

G. 1092

{ 1092

{ 1092

This page contains two systems of musical notation. The top system starts with a blank staff for 'L.' followed by three staves for 'G.'. The bottom system begins with a basso continuo staff containing sixteenth-note patterns, followed by three staves for 'G.' which also feature sixteenth-note patterns. Measure numbers 1092 are placed above each staff.

L. 1095

G. 1095

{ 1095

{ 1095

This page contains two systems of musical notation. The top system starts with a blank staff for 'L.' followed by three staves for 'G.'. The bottom system begins with a basso continuo staff containing sixteenth-note patterns, followed by three staves for 'G.' which also feature sixteenth-note patterns. Measure numbers 1095 are placed above each staff.

L. 1098

G. 1098

1098

1098

L. 1101

G. 1101

1101

1101

L. *II04*

I must

G. *II04*

In the third hour, LaShaun looked up and saw the place in the distance, the place God was to show her.

L. *II07*

feed my chil-dren to the sharks.

G. *II07*

She looked and saw her grandmother, long dead, standing beside her and said to her,

L. *III0*

“abide ye here, while I and my sons go over there.”

G. *III0*

We will worship and then we will come back to you.”

She asked her oldest, Trayshawn, to help carry her things, and as the two of them went on together,

III0

III0

III0

III0

L. *III3*

“Yes, my son”

G. *III3*

“God himself will provide the lamb for the offering, my son.”

Trayshawn looked up at her and said, “Mama?”

“Where is the lamb for the burnt offering?”

III3

III3

III3

III3

L. *III6*

G. *III6*

So they went, all of them together.

And they came to the place which God had shown her;

III6

III6

III6

III6

III6

III6

Scene 6: in which she kills her children

L. *III8*

G. *III8*

and she took her things and laid them down, and undressed her son.

III8

III8

III8

III8

pp

pp

L. *II21*

G. *II21*

I'm thirsty, mama.

p

II21

II21

p

L. *II24*

G. *II24*

II24

II24

II24

L. I127

G. I127

I127

I127

L. I133

f Dear Fa - ther, _____

Dear Je-sus,

lead these lit-tle ones

mp

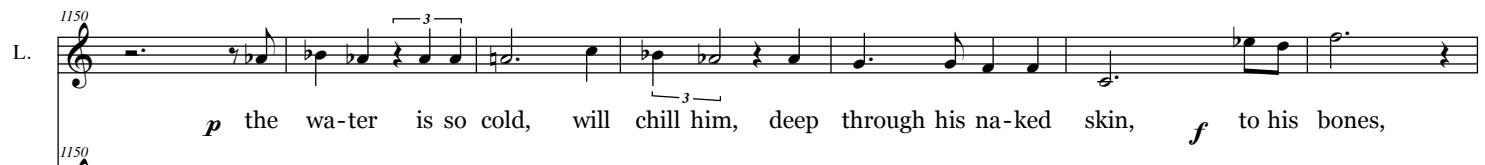
G. I133

I133

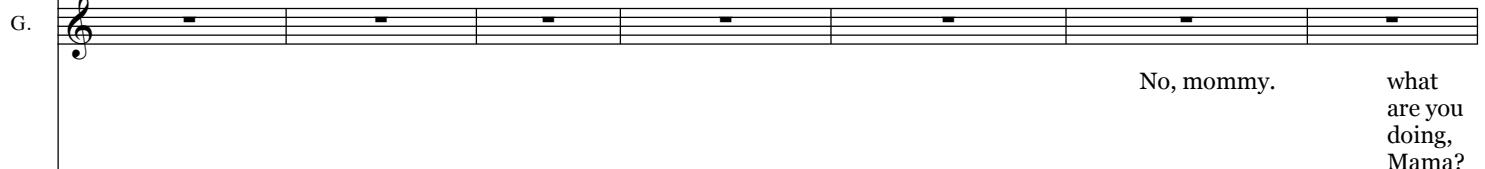
I133

I133

L. 1139

L. 1150 

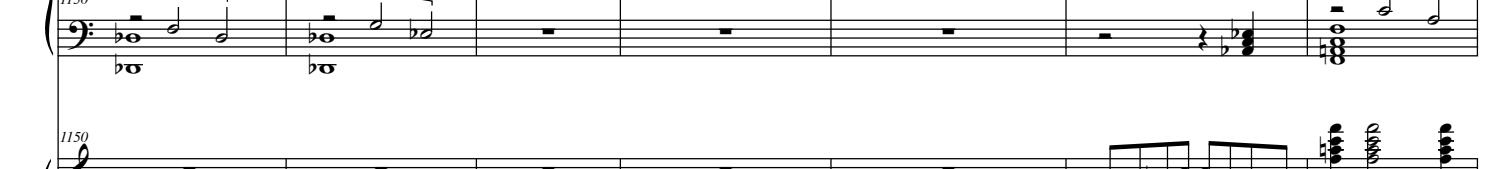
p the wa-ter is so cold, will chill him, deep through his na-ked skin, *f* to his bones,

G. 1150 

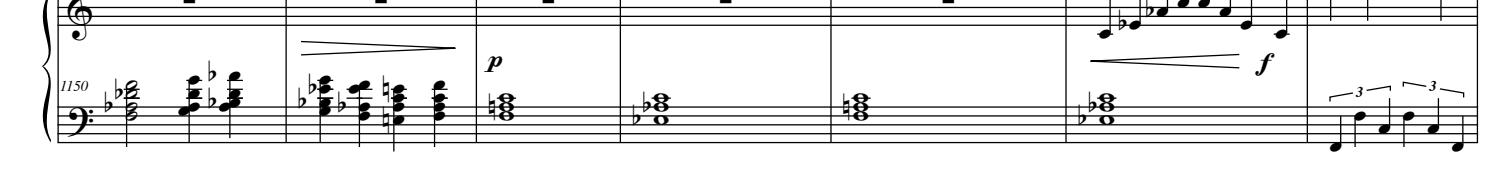
No, mommy. what
are you
doing,
Mama?

L. 1150 

p

G. 1150 

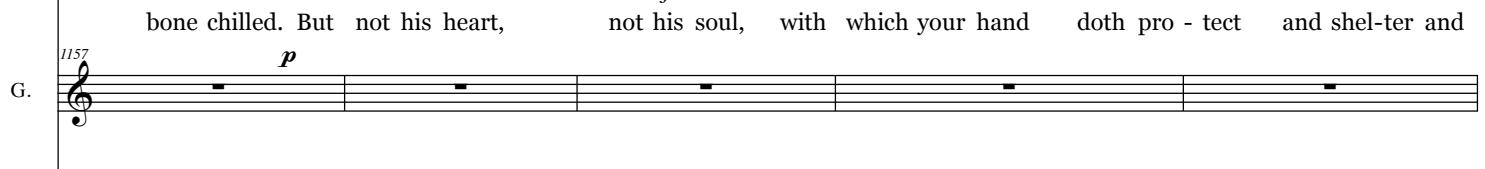
f

L. 1157 

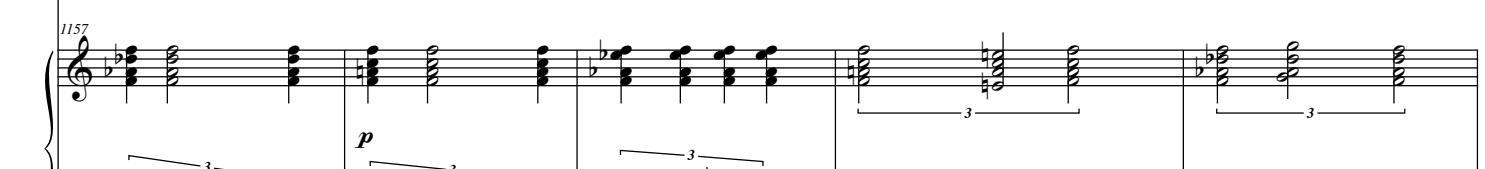
bone chilled. But not his heart, not his soul, with which your hand doth pro - tect and shel-ter and

G. 1157 

p

L. 1157 

p

G. 1157 

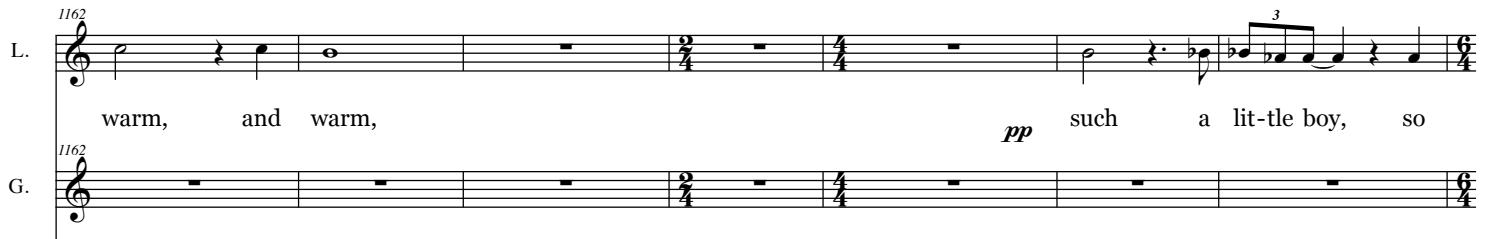
p

L. 1157 

p

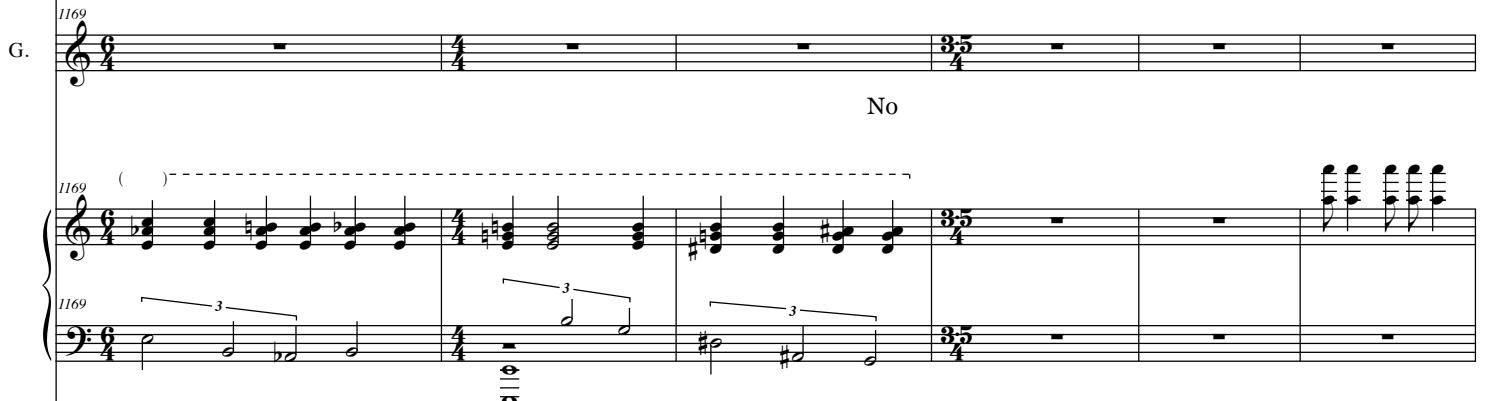
G. 1157 

p

L. *II62* 

G. *II62* 

L. *II69* 

G. *II69* 

II69 

L. 1175

G. 1175

L. 1175

G. 1175

L. 1182

G. 1182

And Ta-ron-ta Ray Gree-ly Ju-nior, take this plunge,

No, mama, no

L. 1182

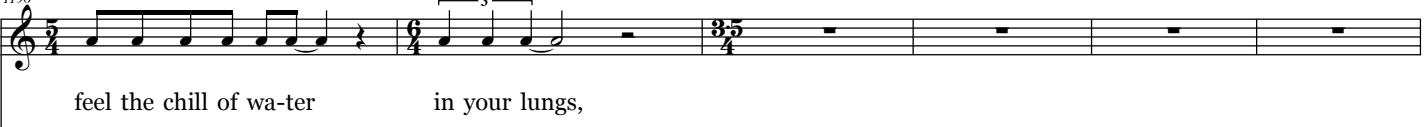
G. 1182

L. *harsh and cold, in-to the deep sea, back from where we came, each,*

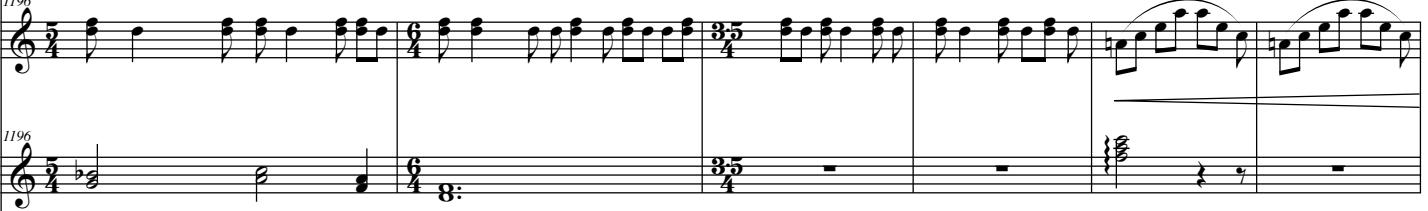
G.

L. *formed by my-ste-ries be-yond our com-pre-hen-ding and swim, and foun - der, and*

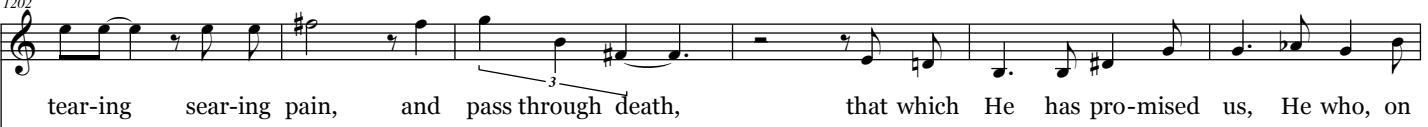
G.

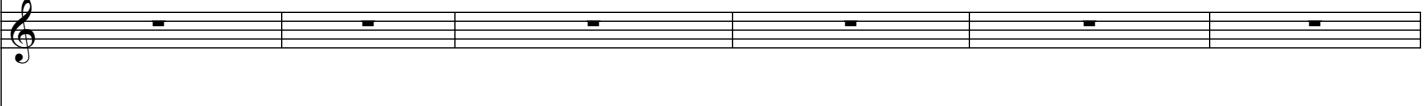
L. 1196 

G. 1196 

L. 1196 

G. 1196 

L. 1202 

G. 1202 

L. 1202 

G. 1202 

L. 1208

G. 1208

L. 1208

G. 1208

L. 1208

G. 1208

L. 1213

G. 1213

L. 1213

G. 1213

(8^{va})

L. 1213

G. 1213

L. 1218

wo-man, be-hold, my Jo-sho-a Gree-ly, my boy, on-ly six-teen months, who still

G. 1218

1218

1218

1218

1218

1218

1218

1218

L. 1222

tod-dles so can-not swim, and the wa-ter is so cold,

G. 1222

(8va) -

1222

1222

1222

1222

1222

1222

(8va) -

1222

1222

lots of pedal

1222

1222

lots of pedal

1222

1222

L. 1226 I send you through this pas - sage, like the Star-gate with the

G. 1226 () -

L. 1226 1226 1226 1226 (8va) -

L. 1230 lights all 'round. Wai-ting for you, a kindly old man and his son and the o - ther,

G. 1230 () -

L. 1230 1230 1230 (8va) -

L. 1234

L. less cor-po-re-al, a bird, ha - los like lights all 'round,

G.

()

1234 1234 1234 1234

(8va)

1239

I see the lights form a - bout your brow, dear Jo-sho - a. Your mo-ther is so hap-py for you, my

G. p

1239

(8va) - -

1239

L. 1245 God is in you, as I un - dress you. I feel the nubs of wings on your back, they will

G. 1245

L. 1245

G. 1245

L. 1252 lift you, e - ven though your bo - dy is sod - den down with cold wa - te - ry death. A

G. 1252

L. 1252

G. 1252

L. 1252

G. 1252

L. 1256 po-^rer-ful strength will find you, the wind from your wings _____ dry-ing the chill wa-ter from you, the

G. 1256

(8va) - - - - -

L. 1256 G. 1256

L. 1256 G. 1256

L. 1261 hands of our Lord war-ming your heart, his lungs brea-thing life in - to your young bo - dy the

G. 1261

L. 1261 G. 1261

L. 1261 G. 1261

L. 1265 

G. 1265 

L. 1274

Don't strug-gle my son. I hear you, coo-ing to your mo-ther, so ea-sy to lift and

p

G. 1274

L. 1274

1274

L. 1274

1279

L. 1279

drop in-to the wa-ter,

f My ba-by,

G. 1279

Mommy.

1279

1279

1279

f

L. 1285 - - - - - I can't see you, *mf* I can't hear you, my son, be strong, the wa - ter is

G. 1285 - - - - -

L. 1285 - - - - - *mf*

G. 1285 - - - - -

L. 1290 - - - - - cold and you have such a long way to go. *f* I love you and I'm so

G. 1290 - - - - -

L. 1290 - - - - - *f* 5:3 5:3

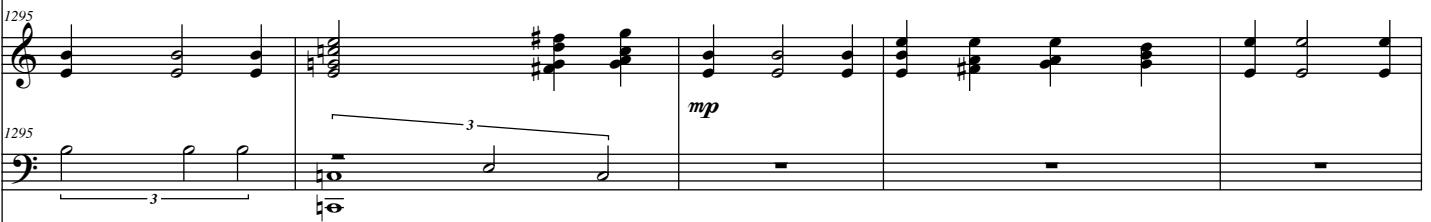
G. 1290 - - - - -

L. 1290 - - - - - *f*

G. 1290 - - - - -

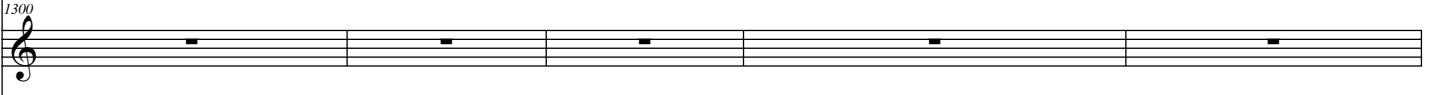
L. 1295 

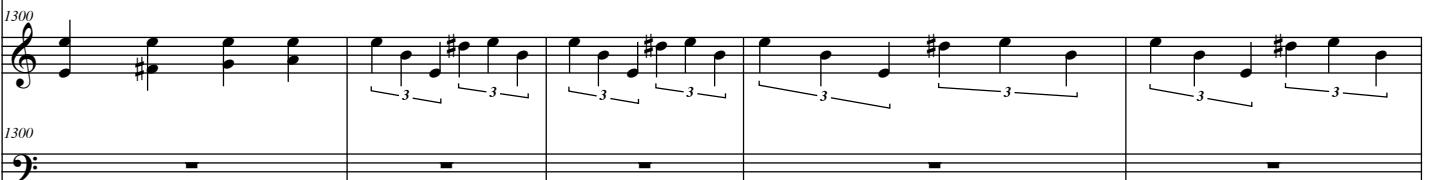
G. 1295 

L. 1295 

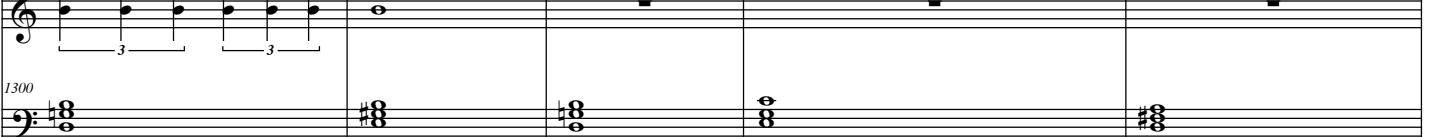
G. 1295 

L. 1300 

G. 1300 

L. 1300 

G. 1300 

L. 1300 

G. 1300 

L. 1305

G. 1305

1305

1305

1305

1305

L. 1310

G. 1310

1310

1310

1310

1310

L. 1315

day the nine-teenth of Oc-to-ber, the year of our Lord, two thou-sand and five,
we must

G. 1315

1315

1315

1315

1315

1315

L. 1318

take this jour-ney a-lone, so a - lone,
I feed each of you to the sharks, the

G. 1318

1318

1318

1318

1318

L. 1322

pain of their teeth tea-ring through your bo-dies, in the cold chill dark wa-ter, cold to draw the life from you,

G. 1322

1322

1322

1322

1322

L. 1325

through your na - ked skin, ta - king the life that I gave you, that your Fa - ther gave you, that he

G. 1325

1325

1325

1325

1325

L. 1327

gave all of us, Hold, I hear him now, I have a phone call from him, He's cal-ling me.

G. 1327

8va-----

1327

1327

1327

1327

1327

1330

Sor - ry, can't talk now, bu - sy, can just lis - ten.

G. 1330

(8va)-----

1330

1330

1330

L. 1333

G. 1333

(8va) - - -

1333 ff

1333 ff

1333 5 5 5 5 5 5 5 5

L. 1336

G. 1336

(8va) - - -

1336 3 3 3 3 3 3 3 3

1336 5 5 5 5 5 5 5 5

(8va) - - -

1336 5 5 5 5 5 5 5 5

1336 5 5 5 5 5 5 5 5

L. 1339

G. 1339

ff Thank you my God, tell me a -

(8va) -

L. 1339

G. 1339

(8va) -

L. 1339

G. 1339

1343

gain how right this is, each of my boys, the cold chill of death, the dan-ge-rous jour - ney, through this

1343

1343

1343

1343

L. 1347

Star-gate. From here on Earth to Hea-ven a-bove.

G. 1347

1347

1347

1347

1347

1347

(8va) - - - - -

1347

1347

1347

1347

L. 1353

To be with him to-day in pa-ra - dise, tru-ly, This is E - ter - nal Life, that they know you, the

G. 1353

1353

1353

1353

(8va) - - - - -

1353

1353

1353

1353

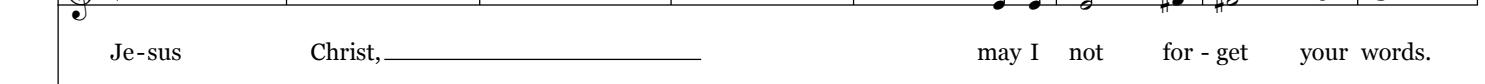
1353

1353

L. 1358 

G. 1358 

L. 1358 

L. 1358 

L. 1364 

G. 1364 

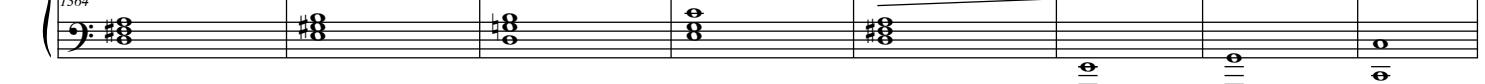
(8va) 

L. 1364 

G. 1364 

L. 1364 

G. 1364 

L. 1364 

G. 1364 

Scene 7: the wheels of justice 147

L. 1372

♩ = 50

It is finished.

G. 1372

L. 1372

pp

G. 1372

L. 1383

I did what I'm supposed to do,
what God ordered. My kids,
man, I love my kids.

G. 1383

L. 1383

G. 1383

pp

L. 1393 - - - - -

Now they're gone
to heaven.

They're OK.

G. 1393 - - - - -

Where are the ba bies?

Where did you put the ba - bies?—

1393 - - - - -

1393 - - - - -

1393 - - - - -

1393 - - - - -

L. 1398 - - - - -

They're OK,
they're with their
Father

Yes.

G. 1398 - - - - -

Did you put your ba-bies in-to the bay?

She seemed se-rene, pleased that she had

1398 - - - - -

1398 - - - - -

1398 - - - - -

p

8va - - - - -

L. 1404

It was my life or
the kids I guess,
like I had to give
a living sacrifice.

If He calls me to
do something,
I'm going to do it,
I guess.

I think He wanted them
because I was loving them
more than him because I
took them to church

and I couldn't finish
the service because the
kids would be crying or
running around.

G. 1404

car-ried out God's will.

She had a

(8va) -

1404

1404

1404

1404

L. 1411

G. 1411

hi-sto-ry of schi-zo-phre-ni-a, au - di-to - ry hal-lu - ci-na - nations the last two years, had been

(8va) -

1411

1411

1411

1411

L. 1414

G. 1414 ho-spi-ta-lized twice, Hal-dol pre-scribed, fought with the fa-ther, spo-iled her chil-dren, spo-iled her chil-dren,
(8va)

L. 1414

G. 1414

L. 1417

G. 1417 Are you going
to kill me? I
want to be with
my children.

her chil-dren. Can you

L. 1417

G. 1417

L. 1417

G. 1417

L. 1423 - - - - -

I guess it's murder. You
never know how he is
going to call who he wants.

G. 1423 # # # # # - - - - -

tell me what hap-pened?

1423 # # # # # - - - - -

1423 # # # # # - - - - -

1423 # # # # # - - - - -

1423 # # # # # - - - - -

L. 1427 - - - - -

Are you going to kill me,
'cause it's murder, throwing
my baby over there?

G. 1427 - - - - -

If you do, I
forgive you.

1427 - - - - -

Do you de - fine death as the ces-

1427 # # # # # - - - - -

1427 # # # # # - - - - -

1427 # # # # # - - - - -

1427 # # # # # - - - - -

1427 # # # # # - - - - -

L. 1432 - - - -

G. 1432 # ♪ ♪ ♪ ♪ - - - -

Death is simply a way of conveyance to heaven, a way to God.

I have a letter

sa - tion of life?

1432 # ♪ ♪ ♪ ♪ - - - -

1432 # ♪ ♪ ♪ ♪ - - - -

1432 # ♪ ♪ ♪ ♪ - - - -

1432 # ♪ ♪ ♪ ♪ - - - -

L. 1436 - - - -

G. 1436 z p p #d - - - -

This letter is to God in heaven.

Can you take it, and deliver it to Him?

If you take a plane you can fly it up to Him.

I see it. I see it. I see it.

1436 # ♪ ♪ ♪ ♪ - - - -

1436 # ♪ ♪ ♪ ♪ - - - -

1436 # ♪ ♪ ♪ ♪ - - - -

1436 # ♪ ♪ ♪ ♪ - - - -

1436 # ♪ ♪ ♪ ♪ - - - -

L. 1441

G. 1441 Let me see it.

1441 1441 pp

1441 1441

Scene 8: the letter

L. 1449 accel. ♩ 1449

G. 1449

1449 ♩ 1449 f

1449 ♩ 1449 p ♩ f

Re. *

Re. *

L.

1452

G.

1452

8va

1452

1452

1452

1452

L.

1455

G.

1455

(*8va*)

1455

1455

1455

L. 1458

How is heaven holding up? I know I
might not get a letter back.

G. 1458

Kiss my boys for me. I did what you told
me and now I am in lockup.

Kiss them for me.

L. 1458

G. 1458

L. 1458

G. 1458

L. 1461

I hope they are having fun, I hope they
are chasing dogs and my grandmother is
taking care of them.

G. 1461

L. 1461

G. 1461

L. 1461

G. 1461

L. 1463 I hope they have a nice house.

G. 1463 My oldest boy struggled with me,
it made me mad, and he tried to
run but I just picked him up.

L. 1463 G. 1463

L. 1463 G. 1463

L. 1466 G. 1466

With one arm and one leg, I swung
him back and forth and flung him
over the railing, into your arms.

He said no, but I picked him up.

L. 1466 G. 1466

L. 1466 G. 1466

L. 1466 G. 1466

L. 1466 G. 1466

L. 1469 He asked, but I threw him into the water.

G. 1469 What are you do - ing ma - ma,

1469

1469

1469

1469

1469

1469

L. 1472 They are gone, but they live in heaven and in my heart.

G. 1472

1472

1472

1472

1472

1472

L. 1475

G. 1475

L. 1475

G. 1475

L. 1475

G. 1475

L. 1479

G. 1479

L. 1479

G. 1479

L. 1479

G. 1479

L. 1482

G. 1482

1482 *8va*

mf

1482

1482

1482

1482

1485

G. 1485

(*8va*)

1485

1485

1485

Scene 9: reality

L. 1487 I want to see you.

G. 1487 It's too hard for me here, no one understands, it seems, that I was touched by you, chosen for this task.

(8va) -

L. 1487 G. 1487

1487 1487 mp

1487 1487 mp

L. 1490 G. 1490

I am who I am, and the ordinary people who don't see as I see, feel as I feel, and are not touched by the divine,

(8va) -

L. 1490 G. 1490

1490 1490

1490 1490

L. 1494

G. 1494 (8va) -

L. 1494

G. 1494

L. 1494

G. 1494

Bassoon (B.)

L. 1498

G. 1498 (8va) -

L. 1498

G. 1498

L. 1498

G. 1498

Bassoon (B.)

L. 1502

To be young and to be
called is so sad.

G. 1502

(8va) -

Goddamn you, why did you choose me for this
unwelcome task, to kill my only begotten sons, begotten
before all worlds?

L. 1506

Where are you?

G. 1506

(8va) -

1506

1506

p

1506

p

mf

L. 1510

Where is your cal - ming voice?
I need to hear you a - gain,

G.

1510

1510

1510

1510

1510

L. 1514

I want to see you.

G. 1514

1514

1514

1514

1514

L.

1518

I have a clarity of thought, a thought
borne of the previous sanity,

G.

1518

1518

1518

1518

1518

pp

L.

1522

and not the sanity in
which I now find myself.

G.

1522

1522

1522

1522

L. 1526 - - -

G. 1526 - - -

The world is suffused with a clear and burning reality, burning all falsehoods and leaving a truth,

L. 1526 - - -

G. 1526 - - -

1526 - - -

1526 - - -

8va - - -

pp - - -

L. 1529 - - -

G. 1529 - - -

a truth of such pain I can't fucking stand it.

L. 1529 - - -

G. 1529 - - -

(*8va*) - - -

1529 - - -

1529 - - -

L. 1531

Wait, is that you, calling me?

G. 1531

I see a light, I catch a glimpse of the sun,

(8va)

L. 1531

G. 1531

L. 1531

G. 1531

L. 1533

the battlements, God, no, my shit, my God, my sons.

G. 1533

(8va)

L. 1533

G. 1533

L. 1533

G. 1533

ff

ff

ff

ff

L. 1535

G. 1535

1535

mf

1535

(8va) - - -

1535

mf

1535

L. 1540

G. 1540

1540

1540

fff

(8va) - - -

1540

1540