

# Night of the Drunken Soprano

---

Craig Bakalian

Piano and Voice

---

Creative Commons Attribution-NonCommercial 3.0

# Table of Contents

Characters and Stage . . . . .	3
Synopsis . . . . .	5
Night is Coming . . . . .	7
The Dark Foreshadowing Doom . . . . .	8
The Moon Drug Rises . . . . .	15
Song of Failure . . . . .	16
Song of Soma . . . . .	18
The Sun Drops . . . . .	20
Song of the Vagina Girl . . . . .	21
Ecstasy Ordered . . . . .	34
Song of the Shaman . . . . .	35
Stars are Bright . . . . .	56
Song of Mother Love . . . . .	58
Song of Ecstasy . . . . .	67
The Sun and Moon Collide . . . . .	91
Song of Resurrection . . . . .	92

## **Characters and Stage**

### **Talia Diamond**

Talia Diamond is a soprano who has studied vocal music at all the right universities and colleges. She has toured Europe as a young singer and sung major roles in the many important opera houses of Europe. She is an excellent and above average musician. However, she is an extremely self destructive woman. Her ego knows no bounds, her childhood is a mystery, her mother was overly ambitious, her father is currently in jail for bank fraud, and she is a habitual drug user (anything to alter reality and restore fantasy). She imagines herself as a mystic and psychic. She sees herself as being a pathway to other worlds. She is a maniac. In this story she shoves Harold Flubart's music aside and demands that he improvise to her music in order to take him on a journey to another world.

### **Harold Flubart**

Harold Flubart is a composer of serious concert music. He has studied music composition at all the right universities and colleges of music. He is currently a faculty member of an esteemed city college where he teaches music appreciation, history, theory, and composition. Harold lives by himself in a small house in the suburbs where he tenders the tedium of life with gardening and reading poetry. Harold is shy, rarely drinks, and takes mild anti-depressants to deal with acute anxieties. Harold was raised by a mother and a father who both taught high school English. He is an only-child. Harold falls victim to the manic aggression of Talia and he is swayed by her outstanding musicianship. Harold resides in a state of confusion throughout the drama, hence, as a passive object, follows her to self destruction.

### **Chip Timothy**

Chip Timothy is a pizza delivery boy. He is young. He can play and loves popular music. He was raised by a single mother who works as a nail salon artist. He was one of seven children. Chip Timothy is 21 years old and has massed a fortune of 20,000.00 USD in drug sales through an innovative front of pizza sales. Chip Timothy has invented

new ways to communicate via cell phone his drug connections without being traced by the authorities. Chip Timothy wants to sing or dance on the television show America Greatest Alpha Star. Chip is a nice guy who sells drugs.

### **Fauvel the Rhinoceros**

The rhinoceros in this story is a tossed together, ragged, vaudevillian, but brilliant costume containing of two or three people. I, as the composer of this fine drama, leave it up to the producer or performers to create a rhinoceros costume to appear as a vision of Talia's hero upon a white horse during the singing of Song of Ecstasy. The rhinoceros is the highest point of humor in this tragic drama; where Talia sings of the gifts her hero gives her, objects shall fall from the ass of the rhinoceros. The objects can be anything. Also, Fauvel does not have to be a rhinoceros. He can be anything but a hero upon a white horse.

### **Harold's Piano Room**

The stage is very simple. It is a basic room with a piano. The room should reflect basic middle-class standards; comfort and beauty based upon a low budget. The piano is central to the stage. Talia and Chip enter stage without a door; the requirement of a door will thwart the flow of drama. The producers or performers of this drama may choose to use special effects during Song of Ecstasy when Talia has a vision of her hero. I would recommend some myst and a disco mirrored ball with a light focused on it as special effects during the vision of the rhinoceros. Talia and Harold return from their drug usage wearing frilly and feathery boas to perform the Song of Ecstasy. Harold is a cross dresser which needs no mentioning in the drama.

## Synopsis

Harold is in his piano study room and receives a cell phone call from Talia. Talia informs Harold that she is going to be late for the rehearsal. Harold informs her of the importance of the rehearsal as it is the last opportunity to work together before the concert. Harold ends the phone call and anxiously talks to himself about Talia's careless attitude. He chooses to calm himself down by playing a piece he wrote called The Dark Forshadowing Doom.

Harold's performance of The Dark Forshadowing Doom is interrupted by Talia's entrance which is bold and eccentric. Talia eases Harold's concern about their readiness for the future concert. Her voice is slurred and somewhat drunken, but not to obviously drunk (she is hiding here inebriation). Harold questions if she is feeling well. Harold requests that they begin their rehearsal with a song called Cocoon Transformation that he wrote for the concert. They both perform the Song of Failure where Talia struggles with remembering her part and her first entrance. Harold realizes that something is wrong and pauses his rehearsal. Talia sings the The Song of Soma which is a confession of her drunken, stoned, and drugged mental state.

Harold is stunned by the confession. Talia convinces him that everything will be fine and that they should have fun and improvise together. She encourages him to play the introduction to one of the songs (singing the main melody on neutral syllable) and that she shall make up music and words to go with it. Go with it is the way and Harold capitulates to the reckless behaviour and starts the introduction to Song of the Vagina Girl.

The Song of the Vagina Girl is interrupted by Talia feeling sober. She takes out her cell phone and calls her drug dealer who is fronted as a pizza delivery service. She orders drugs for Harold and herself. She ends the phone call with a new inspiration; to become Harold's spiritual guide. She becomes a shaman. The both perform The Song of the Shaman which is interrupted by the pizza delivery boy, Chip. Chip informs them of their products and Talia pays in cash. Chip asks if he can play the

piano. Harold capitulates, and Talia escorts Harold off scene to indulge in mind altering drugs.

Chip plays and sings The Song of Mother Love which is interrupted by Harold and Talia who are stoned on cocaine and ecstasy. Harold and Talia bully Chip off the piano because of their new collective consciousness (chemically) and Talia starts The Song of Ecstasy. During The Song of Ecstasy Talia has a vision of a hero upon a white horse who will protect her from evil spirits. Her vision turns out to be a Fauvel the rhinoceros. Fauvel defecates odd items out of its ass while Talia sings of the gifts that her hero gives. The feces can be anything; plates, silverware, cans, sausage, paper airplanes... The Song of Ecstasy is interrupted by Harold passing out from the lethal combination of drugs and playing the piano at a very rapid tempo. Harold falls to the floor in a arm full of clustered piano keys. Talia panics and mounts him as if to have sexual intercourse. She proceeds to slap his face, bang on his chest, spit on him, and finally perform mouth to mouth resuscitation.... Harold finally wakes from his coma. The two perform The Song of Resurrection which concludes the evening.

# Night is Coming

## Talía Calling

Hello, Talía, yes, it is Harold (pause)  
 Yes, I am here, Yes, (pause)  
 Yes, I have been waiting, Yes, (pause)  
 Yes, for over an hour, (pause)  
 You are almost here. Talía... (pause)  
 I am waiting, Yes, I will wait, (pause)  
 about five, five what, hours, days, minutes, seconds... (pause)  
 Minutes, Talía, this is our last rehearsal  
 before the concert at the Blue Arrow Health Corporate Hall  
 I don't know if we are ready...  
 Talía, hello, Talía, Talía, Talía...

She hung up...  
 I can't believe she hung up...  
 hung up?  
*Harold sets phone down*  
 What am I going to do?  
 This is all my fault, I should of  
 This is always happening to me,  
 reach out for roses and a handful of thorns  
 Got to calm down, I have got to...  
 I will play some music  
 I will edit the Dark Foreshadowing Doom.  
 Improvements for that asshole pianist  
 Andre-Lynn Hamilton, a cold shoulder...  
 Mister super international school of music...  
 I wasn't good enough for him...  
 cold shoulder, cold shoulders, performers...

*Harold walks to the piano to compose...*

# The Dark Foreshadowing Doom

[Harry Flubart]

Piano

**Very Slow** (♩ = 56)

**Fast** (♩ = 100)

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

6

**Very Slow** (♩ = 56)

*ff* *p*

11

**Fast** (♩ = 100)

*mf* *p* *f*

15

**Slow** *accel.* *p*



21 *accel.* *ff* *Slow* *accel.* **Very Fast** ( $\text{♩} = 100$ ) *8va* *decresc.*

29

33 **Very Slow** ( $\text{♩} = 56$ ) *p* *pp*

39 **Very Fast** ( $\text{♩} = 140$ ) *m.s.* *m.d.* *mf* *m.s.* *f*

42

Measures 42-44 of a musical score. Measure 42: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 43: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 44: Treble clef has a dotted quarter note Bb, an eighth rest, and a dotted quarter note Bb; Bass clef has a whole rest.

45

Measures 45-47 of a musical score. Measure 45: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 46: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 47: Treble clef has a dotted quarter note Bb, an eighth rest, and a dotted quarter note Bb; Bass clef has a whole rest.

48

Measures 48-50 of a musical score. Measure 48: Treble clef has a dotted quarter note Bb, an eighth rest, and a dotted quarter note Bb; Bass clef has an ascending eighth-note scale from Bb to G. Measure 49: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 50: Treble clef has a dotted quarter note Bb, an eighth rest, and a dotted quarter note Bb; Bass clef has a whole rest.

51

Measures 51-53 of a musical score. Measure 51: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 52: Treble clef has a whole rest; Bass clef has an ascending eighth-note scale from Bb to G. Measure 53: Treble clef has a dotted quarter note Bb, an eighth rest, and a dotted quarter note Bb; Bass clef has a whole rest.

54

*decresc.*

57

60

*cresc.*

62

*ff*

*decresc.*

65

68

71

74

77

*fff* *decresc.*

80

Very Slow (♩ = 56)

*ppp*

84

*pp*

88

92 **Very Fast** (♩. = 140)

*mf* *f* *sf*

95

*sf*

98

*Talia enters, fade out to premature ending...*

*decresc.*

*pp*

101

*pp*

# The Moon Drug Rises

## Talia Enters

*Talia:*

I swoop in like a Bluejay from a branch  
 I, me, talent, ready, perched in the house  
 With grand courage of a thousand wars  
 wartiers, warzywars, warrots... warriors!  
 The artistic control of a spider web maker  
 of some sort of insect thing, hanging, hunting music  
 to sythesize songs, buzzzzz, go the particules  
 of molecules, that vibrate the chakra of the...  
 unending folds of pleasure.... okay!

*Harold:*

Are you okay? Are you feeling well?  
 because we cannot not do this rehearsal  
 The Bess Addinthorpe song needs work, I...

*Talia:*

Oh, fuck her, fuck her to death, she lives in California  
 Who cares...

*Harold (difficulty breathing):*

Talia, are you okay, something is wrong  
 Forget it. lets go, got with it  
 Go with it, Go with it, make it work  
 I can do this....  
 Lets go with the Cocoon Transformation...

*Talia:*

Go with it, Go with it, make it work

*Song of Failure...*

# Song of Failure

## Cocoon Transformation

Bess Addinthorpe

Harry Flubart

**Fast** (♩ = 72)

Talia

Piano

*p*

*mp*

**Slower, drop support...** (♩ = 62)

1. 2. *mf*

The moth

*mf*

*pp*

The musical score is written for two parts: Talia (soprano) and Piano (piano). The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The first system is marked 'Fast (♩ = 72)'. The Talia part has five measures of whole rests. The Piano part has five measures: the first measure has a rising eighth-note scale in the bass starting on B-flat; the second measure has a rising eighth-note scale in the bass starting on B-flat; the third measure has a rising eighth-note scale in the bass starting on B-flat; the fourth measure has a rising eighth-note scale in the bass starting on B-flat; the fifth measure has a rising eighth-note scale in the bass starting on B-flat. The second system is marked 'Slower, drop support... (♩ = 62)'. The Talia part has six measures: the first measure has a whole rest; the second measure has a whole rest; the third measure has a whole rest; the fourth measure has a whole rest; the fifth measure has a whole rest; the sixth measure has a whole rest. The Piano part has six measures: the first measure has a rising eighth-note scale in the bass starting on B-flat; the second measure has a rising eighth-note scale in the bass starting on B-flat; the third measure has a rising eighth-note scale in the bass starting on B-flat; the fourth measure has a rising eighth-note scale in the bass starting on B-flat; the fifth measure has a rising eighth-note scale in the bass starting on B-flat; the sixth measure has a rising eighth-note scale in the bass starting on B-flat. The lyrics 'The moth' are under the Talia part in the second system.



11

is in-com-plete in time? The moth is eve - ry

*f*

*p*

**Faster, Childish Impatients** (♩. = 96)

17

where e-ven in your under-wear.

*p*

22

# Song of Soma

## Recitative

**Moderate** (♩ = 120)

Talia

I must confess that my strangeness      I can confess that my

green being en route was filled with killers of pain washed with brandy and

so-ma-tic combi - nation     mixed     In my veins to my brains     a     warm feeling of

love! nar-co-man-i-a      e-rases the surren-dured te-di-um of      life      And I glow with

## Faster

20 *ff* *pp* Playfully, but with Rubato (♩ = 120)

o - pi - a - ted transfor - ma - tion! Ah

right arm hand to elbow

left arm hand to elbow

25 *f* *mp*

now this is a chord of so - ma. Crazy enough

30 *f* *pp*

soothing and moist lube job for a driv-ing phal - lus! im-patience rude

35 awkward pause, tension between Talia and Harold...

un - ripe an - ni - mal fruit.

## The Sun Drops

### Harold Deflates

*Harold:*

I can't believe this is happening to me.  
phallus? unripe animal fruit?  
I am finished

*Talia:*

Pay no mind, no mind, nothing mind  
I do not need Bessy Addawarp  
I have my own spritization  
To spirits everywhere and time, I am known  
My navel is the forest echo, play into me  
I shall crisp crunch your aural inputs  
Play into me, play any intro...  
I shall speak with the spirit gods andimals  
with travel, I guide you to my intuition syzygy  
Start, go with it  
Dechrau, make love  
Anfang, no scripts, books  
Demarrer, flow and stir  
Inizio, go with it  
Go, go, go and mix with me... Yes, Harold!

*Song of the Vagina Girl...*

# Song of the Vagina Girl

## Aria

**Moderate** (♩ = 132)

**Talia**

**Piano**

*f*

*mf*

*mp*

*p*

4

I am the va - gin - a girl

7

glid - ding slip - ping the chan - nels of thee I am the va -

10 *f* *mp*

gin - a girl a pen - e - tra - tion trans forms

*mf* *p*

13 *mf*

two sets of teeth have I one up and

*p*

16 *f* *mf*

one mid way down care - ful I can make a

19 *f* *mp* *f*  
les - bi - an My breath on the ear

22 My tongue is shown My prey hears the

25 voi - ces of my past se - duc - tions

28 *p* *mf*

bend down fall to your knees en-ter the

32 *f* *mf*

hole that born you out I can make you a -

35 *f* *mf* *f* *mp* *mf*

gain My twist of my an - kle



38

My chest is strong My mouth is

*mf* *mp* *mf*

41

wide kiss my sex in - - tox - i - ca - tion.

*ff* *f*

44

*p* *p cresc.*

where is thumb-kin here is thumb-kin weak my

*p* *cresc.*

47 *ff*

slave where is thumb-kin here is thumbkin make him big and strong

The musical score for measures 47-49 features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has three flats. The vocal line starts with a slur over the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. Dynamics include *ff* at the start and *f* at the end.

50 *p* whisper-sing... *p* groan snicker **A Tempo** (♩ = 132)

give me your root ah

The musical score for measures 50-53 includes a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature remains three flats. The vocal line has various markings including 'whisper-sing...', 'groan', 'snicker', and 'ah'. The piano accompaniment features a variety of textures, including chords, arpeggios, and a fast sixteenth-note passage. Dynamics include *p*, *f*, and **A Tempo** (♩ = 132).

54 *mf*

I am an or - ga - sm

The musical score for measures 54-56 features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has three flats. The vocal line starts with a slur over the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. Dynamics include *mf* and *mp*.

57

gush-ing with plea - sure deep in-side of thee I am an

60

or - ga - sm a cli-max to pro - ge - ny

63

come in my house sit down va-ginas eve - ry where

67

care - ful once in ne - ver out

*f* *mf*

70

*f*

Your arms tied are mine Your neck is my

*mf* *mp* *mp* *mp*

73

tar - get You will smell my

*mf*

75 *ff*

breasts un - til the cos - mos har - - dens

*f*

78 *p* *mf*

boy he - ro craves in-tercourse I'll squeeze the

*p*

82

juice from you out to my fer - tile

85 *f* *mf* *f*

ground \_\_\_\_\_ We are supernatur - al \_\_\_\_\_

*mf* *mp*

88

We will dream of dream - ing and We ex - ist to

*mf* *mp* *mf*

91

make ex - ist to make ex - ist swallow the

*f* *ff*

94 *p* **Faster, Rushed...** *p cresc.*

bones of the cos mos I can make you

*p* *p cresc.*

8vb

97

We can make you dis - ap - pear in - side my mouth

*p* *p cresc.*

100 *ff*

my mouth ah...

*ff*

32

104

*p* **Free Tempo**

Musical score for measures 104-109. The system consists of a single melodic line in the treble clef and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). Measure 104 begins with a piano (*p*) dynamic and a fermata over a whole note. The tempo is marked 'Free Tempo'. The melody continues with eighth and quarter notes. The piano accompaniment is mostly rests, with some chords in measures 105 and 109.

110

Musical score for measures 110-115. The system consists of a single melodic line in the treble clef and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is three flats. Measure 110 begins with a fermata over a whole note. The melody continues with eighth and quarter notes. The piano accompaniment is mostly rests, with some chords in measures 111 and 115.

116

Musical score for measures 116-121. The system consists of a single melodic line in the treble clef and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is three flats. Measure 116 begins with a fermata over a whole note. The melody continues with eighth and quarter notes. The piano accompaniment is mostly rests, with some chords in measures 117 and 121.



121

Musical score for measures 121-123. The melody is in the treble clef, key of B-flat major, with a complex rhythmic pattern. The piano accompaniment is in the bass clef, consisting of whole notes.

124

Musical score for measures 124-127. The melody continues in the treble clef, key of B-flat major. The piano accompaniment consists of whole notes.

128

Talia takes out her cell phone...

Musical score for measures 128-130. The melody is in the treble clef, key of B-flat major. The piano accompaniment consists of whole notes. The score ends with a double bar line.

## Ecstasy Ordered

### Pizza Delivery

Shit, shit, shit, shit  
I am feeling sobriety, blood too cleaned with reality  
Time to self destruct -- ion, lifting off away from this  
Delete the biology of my soul  
Remove the bones from my body, crush them to powder  
Mix them with sulfur and spit, and, and, and  
Reshape into a new consciousness  
As it is time to call Ecstasy Pizza

*dials phone and hums musical phrase from last song sung...*

Hello, Skip, it is Talia...  
The Sun God Ra is amongst us...  
Ah, hun, yepper, Ra...  
I want one pie  
No, make that two pies, with rose petals  
Extra thorns, delivered to... where the hell am I?  
I don't know where I am  
okay, GPS sent...  
ASAP; Roger and out, one niner, niner, and out...

*Talia drops phone to the gound...*

Harold, you will be transformed tonight  
by your spiritual guide, me, shaman, let us divert this world...

# Song of the Shaman

## Aria

**Fast** (♩ = 160)

Talia

Piano

*p*

5 *mf*

ah ah ah

9 *f*

ah The spir - it of the li -

The musical score is written for a vocal soloist (Talia) and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 5/4. The tempo is marked 'Fast' with a quarter note equal to 160 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece with a piano (p) dynamic. The second system starts at measure 5 with a mezzo-forte (mf) dynamic and includes vocalizations 'ah'. The third system starts at measure 9 with a forte (f) dynamic and includes the lyrics 'The spir - it of the li -'.

13 *mf*

zard god

*cresc.* - - - - -

17 *mf*

ah

*ff* *mf* *sp*

22

ah ah ah

26

the spir - it of my past spir - it of my

This system contains measures 26 through 29. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. A fermata is placed over the D5 note in measure 28. The piano accompaniment features a steady eighth-note bass line in the left hand and a rising sixteenth-note melody in the right hand.

30

birth mo - - ther li - -

This system contains measures 30 through 33. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. A fermata is placed over the D5 note in measure 32. The piano accompaniment continues with the same eighth-note bass line and rising sixteenth-note melody.

34

zard bones torn of flesh

*cresc.* - - - - -

This system contains measures 34 through 37. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. A fermata is placed over the D5 note in measure 36. The piano accompaniment features a steady eighth-note bass line in the left hand and a rising sixteenth-note melody in the right hand. The dynamic marking *cresc.* is written below the piano part in measure 34, and *mf* is written below the piano part in measure 37.

38

38

flesh torn of bone gnash of the teeth snap of the sin-ew drink from the skullcap

42

blood of my mother soul of my past she can not eat me now

*crazed babbled utterances; a transformed nasal voice...*

47

ap ep ra ne bed gan y so bak ap ep ra sed bu mor ta

51

na ga ka dru ga ja rat ka ru na ga ka dru ga mor ta va su ki ma na sa a tum ne ith

54

va su ki ma na sa ca du ce us I can eat my arms off I can eat my arms off

57

*ff*

ap ep ra ne bed de for ma ta ap ep ra sed bu vul va na ga ka dru ga de for ma ta

40

60

na ga ka dru ga vul va sha ma na ha ru ha sy co pa ta sha ma na ha ru ha sy co pa

63

cut my leg off I be come a snake reptile skin tiles of gold I am a

67

ser - pent god I am



71 *ff* *crazed babbled utterances; a transformed nasal voice...*  
*cresc.* - - - - -

the snake queen ev o lu to sy co ve nom na om

*f* *cresc.* - - - - -

74

ev o lu to sy co swa low prea dum lu to sy co ve nom na om prea dum to a vul va swa low

77

ti to no a bo a cer re jen is ti to no a bo a vol va de gest a sa li va con ter ra te

80 *ff*

pre mer re vol va to coil and sque - eze coil and sque - eze I am a

*f*

83 laughter and odd vocalization...

tail!

*decresc.*

88 *mf* *f* *mp*

dor mi o dor mi o dor mi o o con coc tion

*pp*

94

*f* *mp* *f*

em con coc tion em con coc tion em re qui es so por

100

*decresc.*

so por in vis i ta tae in ma ni ta tis in vis i ta tae ab di tum in vis i ta tae

106

*pp*

in ma ni ta tis cu bi le cu bi le

111 *mf*

ah

ah

115

ah ah ah the

ah

ah

ah

the

119 *f* *mf*

spir - it of the li - zard god

spir - it of the li - zard god

123

*cresc.* - - - - -

the for - rest car - pet is

*cresc.* - - - - -

126

*f* *cresc.* - - - - -

mine not seen not heard

*f* *p cresc.* - - - - -

129

*f*

ven - om stuns jaws sur - round,

*f*

133

*mp*

you will see the in side of me

*sp*

137

*mf cresc.* - - - - -

your death dream is ec - sta - sy

141

I can trans - form your soul

*cresc.* - - - - -

145 *ff*

mind break from feeling past torn from self lost from your soul walk in a trance



149

cede to the cos-mos death is the dream transform your soul come in-side me



153

give me your blood come in-side me give me your soul let me de-destroy



157

let me destroy let me destroy let me in you!

This system contains measures 157 through 160. The vocal line (treble clef) features a melodic phrase starting on a half note, moving through quarter and eighth notes, and ending with a half note. The piano accompaniment (bass and treble clefs) consists of sustained chords in the left hand and a rhythmic pattern of eighth notes in the right hand.

161

*mp cresc.* - - - - - *f*

wor - ship me wor - ship me wor - ship me

*p cresc.* - - - - - *f*

This system contains measures 161 through 163. The vocal line (treble clef) features a melodic phrase starting on a half note, moving through quarter and eighth notes, and ending with a half note. The piano accompaniment (bass and treble clefs) consists of sustained chords in the left hand and a rhythmic pattern of eighth notes in the right hand.

164

me me me

This system contains measures 164 through 167. The vocal line (treble clef) features a melodic phrase starting on a half note, moving through quarter and eighth notes, and ending with a half note. The piano accompaniment (bass and treble clefs) consists of sustained chords in the left hand and a rhythmic pattern of eighth notes in the right hand.



168

I am the spirit of the shaman shaman sha-man shaman sha-man

172

*crazed babbled utterances; a transformed nasal voice...*  
*p cresc.* - - - - -

ep ap ne ra bed a so y bek gan

174

sed bu so ne ap ra nym pho sa na ma ki su va ru ka rat ja

50  
176

ma na sa su ki va pa nis ma ter na e ter na de for ma ta

178

*f*

ter ma na ter na e de for ma ta sha ma na ha I fear the sky hawk

*mf*

181

*mf cresc.*

ho rus nek hun ser ket te i of ra nek hun ket ser ho rus wed jat

*p*

183

so beck ha thor he ru ga ru da ga thor ha beck so ur her na ga

This system contains measures 183 and 184. The vocal line is in a single melodic line with a key signature of one flat (Bb). The lyrics are: "so beck ha thor he ru ga ru da ga thor ha beck so ur her na ga". The piano accompaniment consists of two staves. The right hand has a series of chords, some with accidentals (sharps and flats) and some with wavy lines indicating tremolos. The left hand has a series of chords, some with accidentals and some with wavy lines.

185

pro tek me sha pro tek sky ta lon sha me pro tek us sha man sky

*mf*

This system contains measures 185 and 186. The vocal line is in a single melodic line with a key signature of one flat (Bb). The lyrics are: "pro tek me sha pro tek sky ta lon sha me pro tek us sha man sky". The piano accompaniment consists of two staves. The right hand has a series of chords, some with accidentals (sharps and flats) and some with wavy lines indicating tremolos. The left hand has a series of chords, some with accidentals and some with wavy lines. A dynamic marking of *mf* (mezzo-forte) is present in measure 186.

187

pro - tect me from the sky protect me from the sky hawk

*fff*

This system contains measures 187, 188, 189, and 190. The vocal line is in a single melodic line with a key signature of one flat (Bb). The lyrics are: "pro - tect me from the sky protect me from the sky hawk". The piano accompaniment consists of two staves. The right hand has a series of chords, some with accidentals (sharps and flats) and some with wavy lines indicating tremolos. The left hand has a series of chords, some with accidentals and some with wavy lines. A dynamic marking of *fff* (fortissimo) is present in measure 190.

190

pro - tect me to wor - ship me to pro - - tect

*ff*

195

me to wor - ship me to o - bey o - bey

*ff*

*ff*

200

o - - - - - bey me

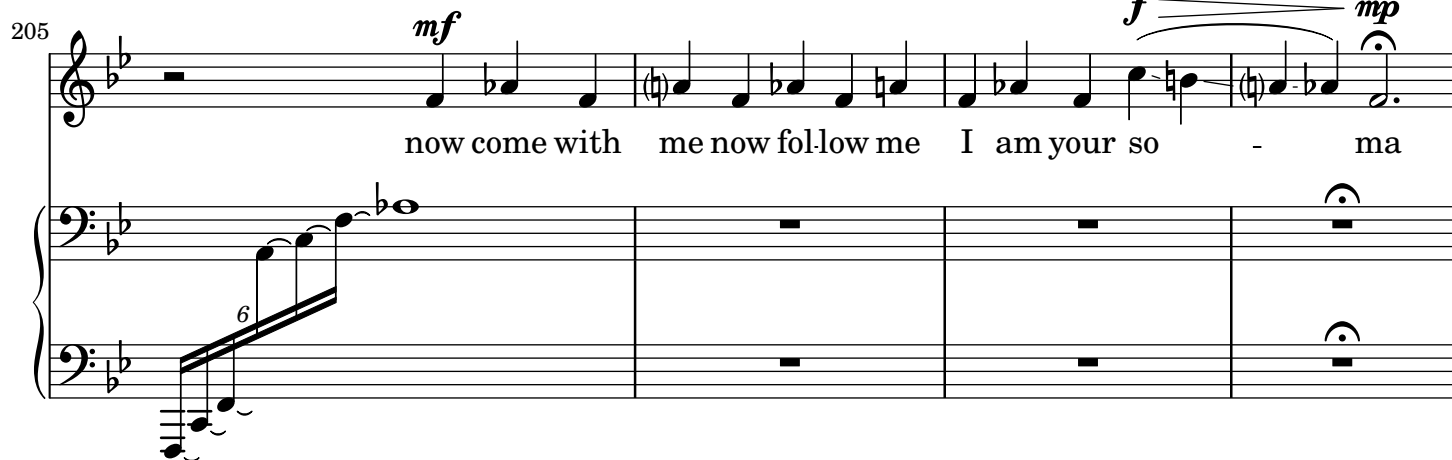
*mp*

*ff*

*mf*

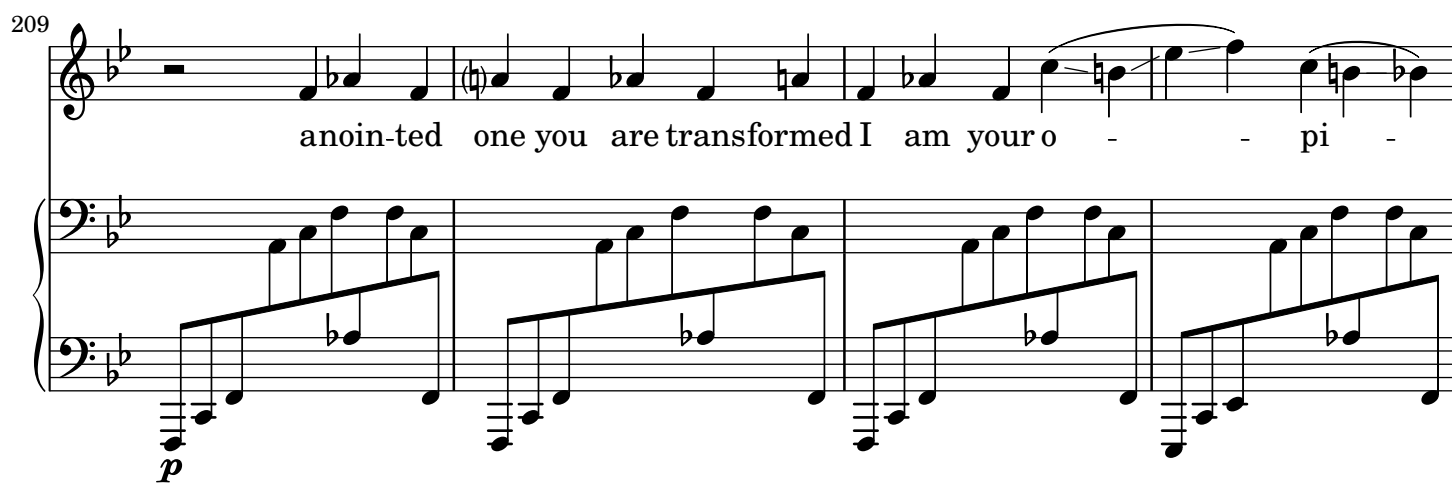
205 *mf* *f* *mp*

now come with me now fol-low me I am your so - ma



209

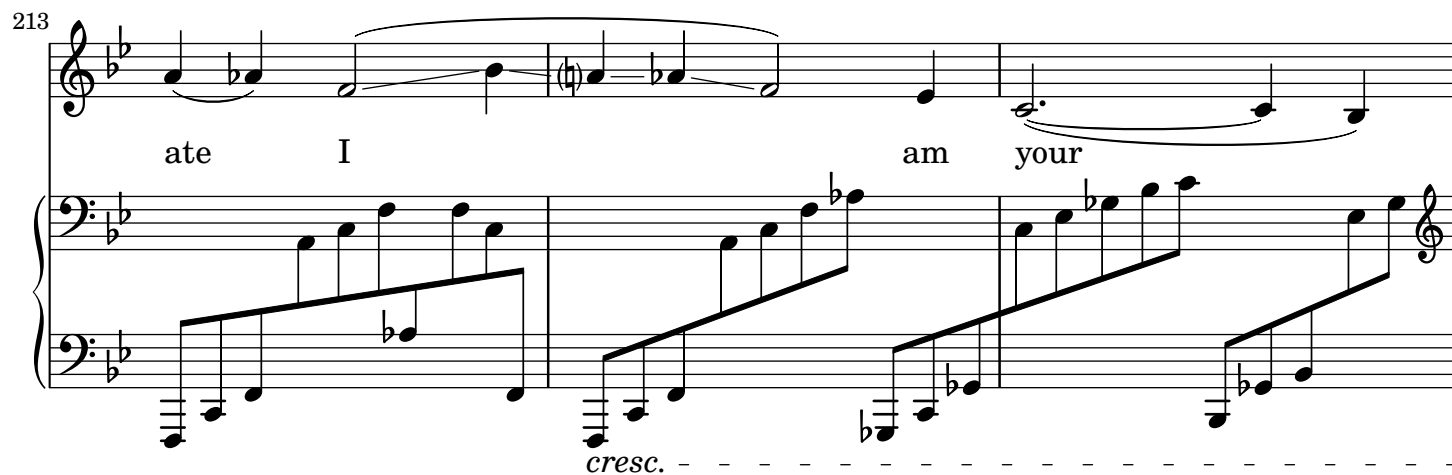
anoin-ted one you are transformed I am your o - - pi -



213

ate I am your

*cresc.*



*altered, shadowed and wispered voice...*

spine my eu - phor - i - a

*ff* *f*

This musical system covers measures 216 to 219. The vocal line begins with a half note G4, followed by a dotted half note F#4, and then a half note E4. The lyrics 'spine' and 'my eu - phor - i - a' are aligned with these notes. The piano accompaniment features a rising eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *ff* and *f*.

sha - - -

*ff*

This musical system covers measures 220 to 223. The vocal line has a long rest followed by a rising eighth-note scale starting on G4. The lyrics 'sha - - -' are aligned with the notes. The piano accompaniment continues with a rising eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The dynamic *ff* is marked.

*pizza delivery boy arrives....*

man e - vil ec - sta - sy is here al - tered mind

This musical system covers measures 224 to 227. The vocal line starts with a dotted half note G4, followed by a half note F#4, and then a half note E4. The lyrics 'man e - vil ec - sta - sy is here al - tered mind' are aligned with these notes. The piano accompaniment features a rising eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

228

ec - stasy is here doc is in the house the

231

fix is in the hand, our trip is

234

here.

## Stars are Bright

### Chip Takes Over

*Talia:*

The messenger from Ra.  
Sun rays cast out tedium molds  
bright cool rain for the intuition roots  
He evades authority  
slips through the crack of state datum  
Chip can climb any wall...

*Chip:*

What were you singing?  
It sounded weird.

*Chip roves a bags of pills from his pizza box.*  
*Talia holds her hand out.*

*Chip:*

Ya, know, I can play and sing a thing or two  
I once made it to the top cut on America's Alpha Singer  
All but for Arthur Frank's heinous axe, may I sit?

*Harold:*

No problem, just gentle hands  
I just had her action worked on  
She is a great instrument, old, like a diamond  
a bit buxom for this room, but a mother...

*Talia:*

Come with me, take a soma break  
I must restore the ancient forest  
to my mind  
Come, Come, Come with me...



*Talia leads Harold off stage*

*Chip:*

Talia? That was one flipped song.

and now it is time for Alpha Singer,

the one and only, the hit that keeps on hitting... boom

the downloads, the glory...

the crowd cheers... me!

*Chip makes a cheering crowd sound, or off stage recording...*

*Song of Mother Love...*

# Song of Mother Love

## Song

Chip

Moderate (♩ = 96)

Piano

*f*

*mf*

5

*f*

She gave me life She gave me strength

*p*

9

She is my earth and She is my guide comfort me

13 *mf*

8 Hold me tight in my time in my mind when I'm troubled

*mf* *p*

17 *mf*

8 She is here She's every where She is my power She is strong She's every thing

*p*

21 *f*

8 She is my love I am with her I am strong now I can lead my - self through life

*mf*

25 *mf*

She is here She's every where She is my power She is strong She's every thing

*p*

29 *f*

She is my soul I am with her I am strong now I can find the path to love

*mf*

33 *ff* *mp*

Release my hand I can hear you al-ways I can make a life for me

*p*

37 *ff* *decresc.* - - - -

8 Release my hand walk away from me I can walk on my

41 *mp*

8 own I can walk on my own I can walk on my

45 *p*

8 own on my own on my own by my self

50 *mp* *f*

8 We all know that She gave me life

55

8 She gave me strength She is my earth and She is my

60 *f* *mf* *p*

8 guide comfort me Wipe my tears in my time in my mind when I'm

64 *mf* *mf*

8 troub - led She is food she's voice for my soul

*p*

67

8 nurture and a-dore me She is good She's perfect for me a - bound with love

70 *f*


8 without her I'm still strong I shall do as she has said

*p* *mf*

74 *mf*

8 She is food she's voice for my soul nurture and adore me She is good She's perfect for me

*p*



77

8 a-bound with love without her I'm still strong I can find the path to new

*p*



81 *ff* *mf*

8 Re - lease my hand I can hear you al - ways I can

*f* *mp*





84 *ff*

make a new world Re-lease your hand walk a-way from me

*f*

87

I can walk on my own on my own my -

91 *mp*

self

*ff*

66

94

Musical score for measures 66-94. The score is written for a piano with three staves: a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#). The time signature is 8/8. The first staff contains whole rests for measures 66-94. The grand staff contains complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in measure 94.

98

Musical score for measures 98-103. The score is written for a piano with three staves: a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#). The time signature is 8/8. The first staff contains whole rests for measures 98-103. The grand staff contains complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in measure 100.

103

Musical score for measures 103-108. The score is written for a piano with three staves: a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#). The time signature is 8/8. The first staff contains whole rests for measures 103-108. The grand staff contains complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *pp* (pianissimo) is present in measure 105.

# Song of Ecstasy

## Aria

Moderate (♩ = 132)

*f*

Talia

Piano

The first system of the musical score for 'Song of Ecstasy' features a vocal line for Talia and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The tempo is marked 'Moderate' with a quarter note equal to 132 beats per minute. The dynamic is marked 'f' (forte). The vocal line begins with a half note 'I' followed by a half note 'am', then a series of eighth notes for 'ecstasy ecstasy mind ecstasy ecstasy I am ecstasy ecstasy I am'. The piano accompaniment consists of a single half note chord in the right hand and a single half note chord in the left hand, both marked with a fermata, followed by three measures of whole rests.

I am ecstasy ecstasy mind ecstasy ecstasy I am ecstasy ecstasy I am

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'ecstasy', followed by a half note 'ecstasy', then a half note 'I am', then a half note 'ecstasy', then a half note 'ecstasy', then a half note 'mind', then a half note 'ecstasy', then a half note 'ecstasy', then a half note 'mind', then a half note 'I', then a half note 'am'. The piano accompaniment consists of a single half note chord in the right hand and a single half note chord in the left hand, both marked with a fermata, followed by three measures of whole rests. The dynamic is marked 'mf' (mezzo-forte).

ecstasy ecstasy I am ecstasy ecstasy mind ecstasy ecstasy mind I am

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'mol-e-cule', followed by a half note 'mol-e-cule', then a half note 'molly', then a half note 'mol-e-cule', then a half note 'mol-e-cule', then a half note 'molly', then a half note 'mol - e-cule', then a half note 'mol-e-cule', then a half note 'molly'. The piano accompaniment consists of a single half note chord in the right hand and a single half note chord in the left hand, both marked with a fermata, followed by three measures of whole rests. The dynamic is marked '(b)' (bracketed).

mol-e-cule mol-e-cule molly mol-e-cule mol-e-cule molly mol - e-cule mol-e-cule molly

12

m d m a I am ecstasy ecstasy I am ecstasy ecstasy I am molecule molecule molly

16

m d m a In my blood I dream of strength in

*ff* decresc. - - - - -

*f* decresc. - - - - -

19

his ab - - - - - yss

*p*

21 *mp*

in - - ner peace from

24

fear

*mf*

26 *mp*

pri - - - - mal

*p*

28 *mf* *mp*

mind a

musical notation for measures 28-29, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). Measure 28: Treble clef has a half note G4 with lyrics 'mind'. Bass clef has a half note G3. Measure 29: Treble clef has a whole note G4 with lyrics 'a'. Bass clef has a whole note G3. Dynamics: *mf* for measure 28, *mp* for measure 29.

30 *f*

dis - tor - tion of time

musical notation for measures 30-31, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). Measure 30: Treble clef has a half note G4 with lyrics 'dis'. Bass clef has a half note G3. Measure 31: Treble clef has a half note G4 with lyrics 'time'. Bass clef has a half note G3. Dynamics: *f* for measure 30.

32 *f* *mf*

en-hanced per - cep - tion eu - - phor -

musical notation for measures 32-33, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). Measure 32: Treble clef has a half note G4 with lyrics 'en-hanced'. Bass clef has a half note G3. Measure 33: Treble clef has a half note G4 with lyrics 'eu'. Bass clef has a half note G3. Dynamics: *f* for measure 32, *mf* for measure 33.

34 *mp* *mp*

- i - a my he-ro lives mol-ly mol-e-cule mind

*p*

37

molecule mole-cule mind molly molecule mind ecstasy ecsta-sy a - tom

41 *f*

my vision is true he stands tall white clear and pure he is with

46

me my psycho man he is the key to my lock he shows me my mind

53

he is the warmth to my chill he shows me the way pri-mordial man

58

pri-mordial mind pri-mordial way he is my psy-cho man psy -



63 *fff*

cho man psy - cho man psy-cho ecstasy hallucanation ecstasy hallucanation

8va

*ff*

67 *mp*

dream ecstasy hallucanation ecstasy hallucanation man hypno-tic trance

8va

*pp*

72 *f* moaning

to the self ah...

*f*

77 *f*

peel a - way con - form - ing lies

*mf*

81 *mf* *ff* *mf* *ff*

I can see I can feel

85

my vis - ion he is here he is here

*esc.*

88 *ff* *decresc.* - - - - -

he rides u - pon a white horse white horse of

*f* *decresc.* - - - - -

91

pow - er white

*p*

93

horse white horse of pow - er

76

96 *pp* dramatic exhausted breathing

I am with him now

99 neutral syllable... freely...

ah

104 Vision of rhinoceros, see libretto....

Vision of rhinoceros, see libretto....

109

*mp* *f*

he -

115

ro my he - ro is

120

here

125

be - hold him a - dore him he is my strength I con - jure your

130

vis - ion to be seen by all oh can you see him

134

you must see him tell me what you see and those not wor - thy

138

will not see him hear his migh - ty voice kiss his ten - der

This system contains measures 138 through 141. The vocal line begins with a whole note rest in measure 138, followed by a half note in measure 139, and then a half note in measure 140. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand. Dynamic markings include *sp* (sustained piano) and *ff* (fortissimo).

142

feet rise up through me con-jure psy-cho man

This system contains measures 142 through 145. The vocal line starts with a whole note in measure 142, followed by half notes in measures 143 and 144, and ends with a half note in measure 145. The piano accompaniment features eighth-note chords in the right hand and eighth-note chords in the left hand. Dynamic markings include *sp* (sustained piano) and *ff* (fortissimo).

146

win - dow to my soul my blood mate

This system contains measures 146 through 149. The vocal line begins with a half note in measure 146, followed by a half note in measure 147, and then a half note in measure 148. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

150

di - a - la - ted eyes a sixth sense in my bones

*mf*

This musical system covers measures 150 to 153. It features a vocal line in treble clef with a key signature of three flats and a common time signature. The lyrics are "di - a - la - ted eyes a sixth sense in my bones". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a dynamic marking of *mf* (mezzo-forte) starting in measure 152. The melody in the vocal line is composed of eighth and quarter notes, with a final half note in measure 153.

154

I sense the world I sense the beauty of eve - ry thing

This musical system covers measures 154 to 158. The vocal line continues with the lyrics "I sense the world I sense the beauty of eve - ry thing". The piano accompaniment features a more active bass line in the left hand, with many eighth notes. The right hand of the piano part has chords and moving lines. The system concludes with a double bar line in measure 158.

159

he has the gift to make my bliss

12

This musical system covers measures 159 to 162. The vocal line has the lyrics "he has the gift to make my bliss". The piano accompaniment is highly rhythmic, with many sixteenth and thirty-second notes in both hands. A fermata is placed over the final note of the vocal line in measure 162. A rehearsal mark "12" is located in the piano part in measure 161.



162

with gifts of joy

12 12 12 12

This system contains measures 162 through 165. The vocal line begins with a half note G4, followed by a half note A4, and then a whole note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a descending eighth-note melody in the right hand, with a '12' marking above the right hand in each measure. The lyrics 'with gifts of joy' are aligned under measures 162, 163, and 164.

164

en - dowed with pur - - -

12 12 12 12

This system contains measures 164 through 167. The vocal line continues with a half note C5, followed by a half note B4, and then a whole note A4. The piano accompaniment continues with the same eighth-note patterns and '12' markings. The lyrics 'en - dowed with pur - - -' are aligned under measures 164, 165, and 166.

166

- i - ty em - - -

12 12 12 12

This system contains measures 166 through 169. The vocal line begins with a half note G4, followed by a half note F4, and then a whole note E4. The piano accompaniment continues with the same eighth-note patterns and '12' markings. The lyrics '- i - ty em - - -' are aligned under measures 166, 167, and 168.

168

pa - thy pro - - -

The musical score for measures 168-171 features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic phrase starting on a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of two staves. The right hand plays a series of ascending and descending eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The number '12' is written above the right hand in each of the four measures.

170

tec - - tion from my - self

The musical score for measures 170-173 continues the vocal and piano parts. The vocal line has a melodic phrase starting on a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment features a series of ascending and descending eighth-note patterns in the right hand, with a steady eighth-note accompaniment in the left hand. The number '12' is written above the right hand in each of the four measures.

172

shield me from mo - ther

The musical score for measures 172-175 continues the vocal and piano parts. The vocal line has a melodic phrase starting on a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment features a series of ascending and descending eighth-note patterns in the right hand, with a steady eighth-note accompaniment in the left hand. The number '12' is written above the right hand in each of the four measures.

174

an - - xious ri - tu - als

This system contains measures 174 and 175. The vocal line is in the treble clef with a key signature of three flats. It features a half note 'an' followed by a whole note 'ri' and a half note 'als'. The piano accompaniment is in the bass clef, featuring a continuous sixteenth-note arpeggiated pattern. Measure 174 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '12'. Measure 175 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '12'.

176

a - - - void re - -

This system contains measures 176 and 177. The vocal line is in the treble clef with a key signature of three flats. It features a half note 'a' followed by a whole note 'void' and a half note 're'. The piano accompaniment is in the bass clef, featuring a continuous sixteenth-note arpeggiated pattern. Measure 176 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '6'. Measure 177 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '6'.

177

al - - i - - ty

This system contains measures 178 and 179. The vocal line is in the treble clef with a key signature of three flats. It features a half note 'al' followed by a whole note 'i' and a half note 'ty'. The piano accompaniment is in the bass clef, featuring a continuous sixteenth-note arpeggiated pattern. Measure 178 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '6'. Measure 179 includes a triplet of sixteenth notes marked with a '6' and a triplet of eighth notes marked with a '6'.

pro - tect my dreams

This system contains measures 178 through 181. The vocal line begins with a half note 'pro', followed by a half note 'tect' tied to the next measure, then a half note 'my', and finally a half note 'dreams' tied to the next measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 181 ends with a double bar line.

shield me from mo - ther

This system contains measures 182 through 185. The vocal line starts with a half note 'shield', followed by a half note 'me' tied to the next measure, then a half note 'from', and finally a half note 'mo - ther' tied to the next measure. The piano accompaniment continues with the eighth-note bass line and chords. Measure 185 ends with a double bar line.

an - - - - xious

This system contains measures 186 through 189. The vocal line begins with a half note 'an', followed by four measures of whole rests, and then a half note 'xious' tied to the next measure. The piano accompaniment features the eighth-note bass line and chords. Measure 189 ends with a double bar line.

184

185

187

*Slower*  
*mp*


give me what I



191

Talia begins to weep, scream, and babble...

want



196

*f*

no dacapo please no dacapo please da-ca -

*pp*



201 Talia begins to laugh...

po no no

*pp*

207

*p*

come back to me my psy-cho man you must come back to me come back to

*ppp*

15ma-----  
8va-----  
8vb-----

215

*mf* *ff*

me come back to me me come back to

*mf* *f*

8va-----  
Very Fast, Rapid (♩ = 160)

223

me to me in - san - i -

This system contains measures 223 through 228. The vocal line begins with a half note 'me' (Bb), followed by a quarter rest, then a half note 'to' (Bb), a quarter rest, and a half note 'me' (Bb). A fermata is placed over the final 'me'. The vocal line then continues with a half note 'in' (Bb), a quarter rest, and a half note 'san' (Bb). The system concludes with a half note 'i' (Bb) and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures. The key signature has three flats (Bb, Eb, Ab).

229

ty trapped in - side my mind

This system contains measures 229 through 234. The vocal line starts with a half note 'ty' (Bb), followed by a quarter rest, then a half note 'trapped' (Bb), a quarter rest, and a half note 'in - side' (Bb). The vocal line then continues with a half note 'my' (Bb), a quarter rest, and a half note 'mind' (Bb). A fermata is placed over the final 'mind'. The piano accompaniment continues with the eighth-note pattern, with some harmonic changes in the right hand. The key signature remains three flats.

235

my mind trapped in - side my

This system contains measures 235 through 240. The vocal line begins with a half note 'my' (Bb), followed by a quarter rest, then a half note 'mind' (Bb), a quarter rest, and a half note 'trapped' (Bb). The vocal line then continues with a half note 'in - side' (Bb), a quarter rest, and a half note 'my' (Bb). A fermata is placed over the final 'my'. The piano accompaniment continues with the eighth-note pattern, with some harmonic changes in the right hand. The key signature remains three flats.



241

brain

246

swel-ling

251

swel-ling

brain

90  
256

90

256

261

8va

261

266

Harold passes out on floor from exhaustion, see libretto....

8va

266

Harold passes out on floor from exhaustion, see libretto....

# The Sun and Moon Collide

Harold Unconscious

*Talia becomes panicked uncontrolled, screaming, and very loud.*

*She neals besides him and holds him.*

He's out, his spirit is gone

He's traveling to another world

Come back, come back to me

you shall return to me

you cannot leave without me...

*Talia mounts Harold's hips as if to have intercourse with him.*

*Talia slaps his face, bangs his chest, and pumps his arms.*

*She flails her arms wildly, groans, and spits*

*She performs mouth to mouth resuscitation.*

Spirits awake, meet me here, now

demon, devil, shadow phantom, give back this soul to me.

*Harold remains still as if dead.*

*Talia stands and back slowly away.*

*After a silent pause Harold resuscitates.*

Spirit, you have come back to me.

Spirit, you have returned to my world.

Tell me of your journey into death and birth.

Where was death, give me the map.

*Harold:*

What did you do to me?

*Talia:*

What did you see? Where were you? Darkness? Light?

*Harold:*

We need to rehearse for the concert.

*They both rise to assume their roles as musicians.*

*Song of Resurrection...*

# Song of Resurrection

## Aria

Slow (♩ = 42)

**Talia**

**Piano**

*f* *p* *mf*

Re-sur - rec-ted soul touched by the a-

3 *f* *mp* *f*

byss no mind can i - magin the sha - dow Resurrected soul

5

6 *p* *cresc.*

trans - formed, re - born your true self

*cresc.*

8 *ff*

has been re - turned \_\_\_\_\_ Come again, guest of great -

10 *mf*

ness Sun and Moon is the sto - ry of life

12 *ff*

I may rest now like eat - ing food together Come again, pa - trons of

14 *mf*

love Sun and Moon un - con - cious in us all

*p*

16 *mf*

e - tern - al love flows warm

*p*

18

e - tern - al love glows long can I re -

20

make my - self to be clean re - new to be a

22

*f*  
child pure in my in - - fan - cy

24

um - - bil - i - cal, om - phal -

## Very Slow

26 *p*

lic calm clear and feel my heart beat, feel my blood move-ment,

*pp*



29

fo - cus on my breath - ing and be no - thing



31

calm clear and be no - thing calm be no - thing.

