

minn(i)e

a chamber opera

tze yeung ho (2020)

librettists: Maarja Kangro, Linda Gabrielsen, Chapman Chen



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a chamber opera

(2020)

Music: Tze Yeung Ho
Libretto: Maarja Kangro, Chapman Chen & Linda Gabrielsen

Premiere Stage Director: Anselmi Hirvonen
Premiere Stage Designer: Magnus Pind
Premiere Producer: Margit Kajak

Duration: ca. 75'

Cast:

MINNIE - Mezzo-soprano voice & improviser **amplified with microphone*
ISIK A - Coloratura Mezzo-soprano, Estonian-speaking
ISIK B - Alto, Estonian-speaking
READER I - Countertenor, Cantonese & Estonian-speaking
READER II - Baritone, Norwegian-speaking

Instrumentation:

Electric Guitar, improviser
Accordion I - Chromatic Button Accordion
Accordion II - Keyboard Accordion
Accordion III - Chromatic Button Accordion
Accordion IV - Keyboard Accordion
Accordion V - Chromatic Button Accordion, Norwegian-speaking **has spoken parts*

Envelopes:

In Scenes III and VII, the score specifies that the audience should open a corresponding envelope which contains part of the libretto. These envelopes should be prepared with a printed slip of paper (with proper translation to the audience's language) and placed under the audience's seats in advance (see corresponding page of libretto for texts).

Technical Specifications for Performers:

- > Only MINNIE's role is to be amplified. The amplification may be channeled to the Electric Guitarist's speaker or to a speaker placed amid the guitarist's working space.
- > MINNIE should lay on stage, as still as possible with moments of heaving and breaths at the direction of the director, when she is not active in the other scenes
- > Accordionists I (left), III (centre) and V (right) are seated on stage at the back. They are to be blindfolded by a translucent black fabric which allows them to read their score.
- > Accordionists II and IV are seated off-stage to the side (II stage right, IV stage left).
- > Accordionist V has some spoken theatrical elements which should be audibly performed.
- > All accordionists will sing in a choral manner at some point.
- > Gears for electric guitar could be visible on stage. One speaker should be placed in the guitarist's workstation or nearby and another should be placed behind the audience. MINNIE's amplification should be channeled to these two speakers where possible.

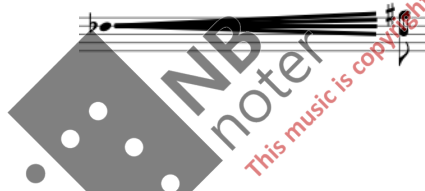
Notational Specifications for Performers:

Electric Guitar & Minnie:

- > All markings serve as a guideline to the improvised passages indicated. Repeated figures and ideas should follow the flow of the music's progression rather than followed strictly in time. Maintain the phonemes at all times, however.
- > Electric guitarist may determine equipments, gears and effects suitable for the performance.

Accordions:

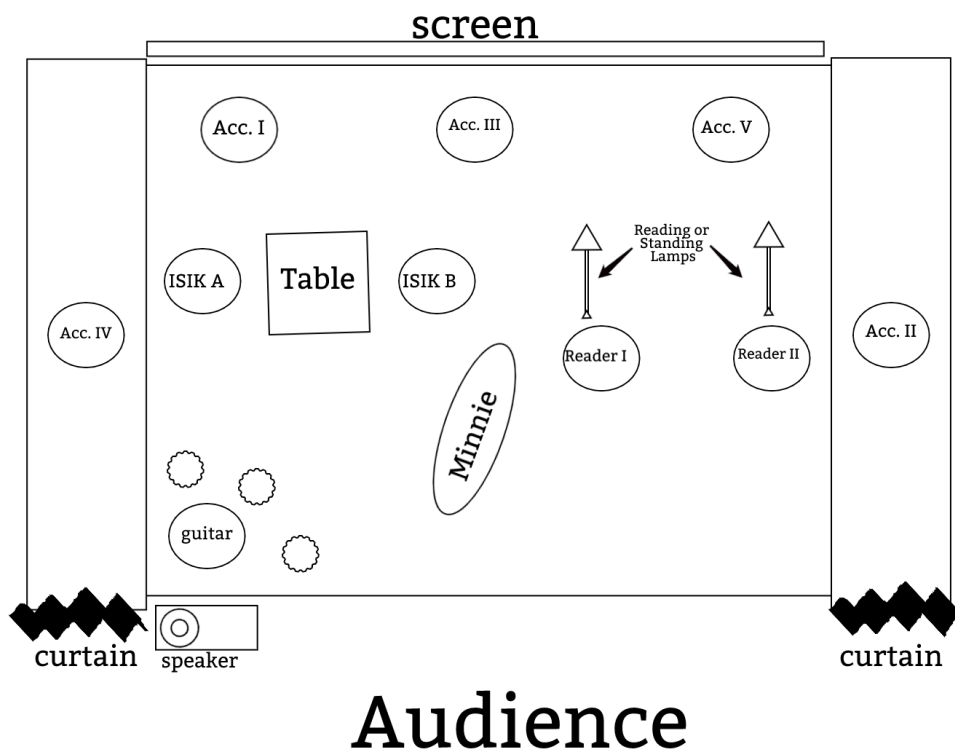
- > Air button is notated with an inverted triangle notehead at all times.
- > Spoken passages are notated with 'x' noteheads and sung passages are notated with diamond noteheads.
- > During the Envelope scenes, the accordionists should play off the score, as there is no tempo indicated. The sequence of events as indicated on the score are to be followed, but the time of each appearing note, chord or cluster are made at the discretion of the director and the performers.
- > Thick black lines across bars/passages denote the same pitches as before. It is to be rearticulated accordingly if stated on the music.
- > The sung [ɒ] denotes the /a/ sound in the word 'amen'.
- > In sections with the instructions to 'mickey mouse' a singer, this means that the accordionist should follow the speech rhythm of the singer utilising the notes indicated on the score.
- > Gliss. lines which grow from a single note to several denotes the increasing size of a cluster or a chord:



Voices:

- > All phonemic markings are written according to the International Phonetic Alphabets. The more unfamiliar ones, for example [ɒ] is a back rounded open vowel, as in the /a/ in the word 'amen'; and the schwa [ə] is the /e/ sound in 'amen'.
- > Texts with 'x' noteheads or without noteheads are to be spoken. With 'x', the rhythm is defined while the passages with no noteheads denote a conversational spoken pace.
- > Some stage instructions are written with * before an italics text or in bold on the staff line.

A Rough Sketch of the Staging:



Audience

speaker, behind audience

Composer's Notes:

How do we process a trauma which does not belong to us? *minn(i)e* is not an opera which attempts to recreate scenes of Minnie Vautrin's life nor to pay homage to the act of altruism. The collaborators, from offstage to onstage, are interpreters of her diary entries during her time in Nanking. In this period, Vautrin attempted to make her workspace, Ginling College, a safe haven for refugees fleeing the horrors of war. Each of the three librettists takes on a different approach in trying to delve into the psyche of a woman who gave her own life for thousands of nameless Chinese women lost to the war. Today, we can only experience Minnie's pains, hopes and prayers through the writings she left behind. The collaboration has shown that each artist, as individuals, mourn a distant loss in different ways. Some of us in the team found parallel stories of their own to tell, while others were rendered speechless at the tragic life of a hopeful, devout Christian woman in one of history's most gruesome war zones. These reactions, some more personal than others, create the fragile core of the work: we are all drawn together by a subject but remain divided by our separate histories and lives. The music serves as a thread tying these different perspectives onto the theatre stage, regardless of the physical, emotional and social distances each collaborator has with Minnie. Sometimes, the texts have little but just some phonemes in common. Other times, imageries in each of the writer's own language inspired by Minnie's writings meet in strange coincidences.

The work begins with the Norwegian word for humans — *mennesker* — and builds up to an 'amen' for Minnie prayed often to her god for humanity.

The title *minn(i)e* assumes Minnie's name, removes the 'I' and leaves behind the word '*minne*' (or memory, in Norwegian).

Libretto:

- Linda Gabrielsen: “*Minnie mot verden*”
- Marjaa Kangro: “*Portraying Minnie*”
- Chapman Chen: “*華群日記之光復南京*” or “*Vautrin’s Diary: Glory to Nanking*”

– Scenes & Pages in Score –

Prelude: Minnie Lays on the Ground, Suffocating I – pg. 2

I. Two Men Read in the Dark – pg. 7

II. Quartet // 19th December, 1937 – pg. 29

III. Audience Invited to Open Envelope A – pg. 75

IV. Dialogue: January 11, 1938 – pg. 78

V. Dialogue: Entries in 1937 – pg. 85

VI. Quartet: Entries in 1938 – pg. 99

VII. Audience Invited to Open Envelope 'B' – pg. 145

VIII. Amen I – pg. 148

IX. Between 1938 - 1940 || Amen II – pg. 153

Postlude: Minnie Lays on the Ground, Suffocating II – pg. 176

Prelude: Minnie Lays on the Ground, Suffocating I

—excerpts from Linda Gabrielsen’s “*Minnie mot verden – del 1*”

“1.

Me

Me

Ee

Eee

Eeee

Nnnnnnnn.Eeeee

S

Sss

Sk

Skkk

Ee

O

Arme

O

M-e-n-n-e-s-k-e

Se

Bort

Se, jeg løfter

Din klokke



På min arm
Ditt lår
Skyves til sidene
Et forheng forsvinner.”

I. Two Men Read in the Dark

—*excerpts from Linda Gabrielsen's "Minnie mot verden — del 2"*

“2. Alle kropper kommer deg i møte

...

Jeg

Er

Her

Du er

Der

Løper

Hikker

Stammer...”

II. Quartet // 19th December, 1937

excerpts from Linda Gabrielsen's "Minnie mot verden — del 2", Maarja Kangro's "Portraying Minnie" and Chapman Chen's "華群日記之光復南京"

“2. Jeg

Er

Her

Du er

Der

Løper

Hikker

Stammer

Se

Bort.

Forsvinner.”

“Millist häbi tunneksid Jaapani naised, kui nad neid õuduslugusid kuuleksid.”

“一九三七年十二月十九號晚

皇軍全方位入侵我校，跨欄爬牆，乜都齊，我跑勻成個校園去攔截佢地。趕到舊教職員室時，有人話經已有幾個黑警上咗樓，我即刻仆倒上去，一打開門，只見班友經已輪緊個細孖女。本來我信耶穌，唔咒人，但此刻真係忍無可忍，心中大鬧：「蝗軍正仆街，黑警死全家！」”

III. Audience Invited to Open Envelope A

excerpts from Chapman Chen's "華群日記之光復南京"

Written in Envelope A (with translations):

“一九三十七月廿三號

最近三日，日日都有中央大學女學生投靠我校，佢地話三日前，日本皇軍聲稱中大有甲由暴徒游擊隊，開始日夜圍攻，出動水砲車、裝甲車，共射毒氣彈三千枚、木彈實彈三千發。校內幾百位學生，拼死用中世紀武器抵抗，包括投石機、弓箭、汽油彈，死傷枕藉。其後糧水短缺，身心疲憊，盡量爬坑渠鐵軌出走、又或由天橋遊繩落公路逃生。有啲一浮頭，就被黑兵當場打死，又或送去集中營做苦工。劫後餘生者，或遠走大後方，或投奔我校。”

IV. Dialogue: January 11, 1938

excerpts from Chapman Chen's "華群日記之光復南京" and Linda Gabrielsen's "Minnie mot verden – del 3"

“三八年一月十一號

今朝去南京安全區國際委員會總部開會。主席兼德國西門子大班約翰·羅培John Rabe同我講咗個秘密，原來日本皇軍正暗中從南京綁架後生仔女，當逃犯送去哈爾濱黑太陽部隊，做人體實驗、活摘器官之類。我於是乎記返起尋日行過中華女中門口，見到成班軍警，用槍指命幾廿個後生跪地，雙手舉高拍埋牆，搜身之後，成排押上去哈爾濱的火車，睇怕兇多吉少囉。”

“3. Se

Bort

Forsvinner

Bare et lite

Øyeblikk

Bare et lite

Barn

Øyeblikket

Etter. Et dyr

En mus

Katt

Revevokse

Ulvevokse

Bjørnevokse

Ooo

Arme
Bjørn
Ulv
Tiger
Gjennomsnitt
Sss
Alder
11 år
12
8
9
10
11.”

V. Dialogue: Entries in 1937

excerpts from Linda Gabrielsen's "Minnie mot verden – del 2" and Maarja Kangro's "Portraying Minnie"

“2. ...

Se bort!”

“**Minnie:**

...Täna tuli saatkonnalt viimane üleskutse. Pidime valima kolme võimaluse vahel ja oma nime alla kirjutama: 1) lähen praegu; 2) kavatsen minna hiljem; 3) ei lahku mingil juhul. Kirjutasin alla number kolmele. [3. detsember 3, 1937]: *these dates could be projected on a screen on stage*

Isik B: Plakat tuleb ilus! Voldik, album! 10 000 põgenikku. Noored Hiina naised.

Isik A: Kuidas sa iseendale paistsid? Kuidas sa ennast joonistaksid?

Minnie:

... Täna õhtul võtame vastu esimesed põgenikud – ja südantlõhestavad lood, mis nad räägivad. Hiina armee käskis neil viivitamatult kodunt lahkuda, kui nad ei taha, et nad reeturitena maha lastaks. Vahel põletatakse nende majad maha, kui need sõjaväe plaane segavad. Täna õhtul näen välja kuuekümnene ja tunnen end kaheksakümneselt. Ma ei läinud pressikonverentsile, sest tahan aidata põgenikke. [8. detsember 1937]

Isik B: Pronksist kujud. Prillidega ja ilma. Kui palju üldse on Hiinas misjonärimonumente?

Isik A: Aitaja identiteet, muidugi. Aidata tuhandeid. Ja siis ennast gaasiga tappa. Mida see tähendab?

Minnie: ... Tänavad, mis on tihkelt täis põgenikke ja nende kompe, meenutavad mulle külasid, kus toimub “suur turupäev”. [10. detsember 1937]

Isik B: *Hwa gu niang* – “noored tüdrukud”. Jaapani sõdurid nõudsid neid. Minnie ei andnud.

Minnie: Sel pärastlõunal läksin ma koos Cheniga me läänepiirile, et panna välja Turvatsooni lipud... Kui me väljas olime, algas raske õhurünnak ja mitu pommi visati seminarist läände. Esimest korda kuulsin ma langevate pommeide undamist ja nägin õhutõrjeraketide sähvatusi. Peitsime end hauaküngaste vahele, kui pommid langesid.
[10. detsember 1937]

Isik A: Pressikonverentsid, läbirääkimised, lõunasöögid. Lihavõttemunad oma töötajate lastele.

Minnie: Oma raevus tahaksin ma nad selle põlastusväärse töö eest läbi kolkida. Millist häbi tunneksid Jaapani naised, kui nad neid õuduslugusid kuuleksid.
[19. detsember 1937]

Isik B: Me näeme emotsioone!

Isik A: Me näeme emotsioone..."

VI. Quartet: Entries in 1938

excerpts from Linda Gabrielsen's "Minnie mot verden – del 2 og 3", Maarja Kangro's "Portraying Minnie" and Chapman Chen's "華群日記之光復南京"

"Minnie: Miks on see nii, et maailma terve mõistusega inimesed lasevad hulludel oma maad sõtta uputada?
[15. september 1938]

Isik A: Aga mida sa ihaldasid? Ainult enda jaoks, kui aega oli?

Minnie:

Suurepärase kevadilm jätkub. Sirelid õitsevad, punased pungad ja magnooliad. ... Võeti vastu otsus sulgeda kõik põgenikelaagrid 31. mail.
[6. aprill 1938]

Isik A: Uhkus – näiteks uhkus. Kas see tähendas sulle midagi? Kas te oskasite seda Turvatsoonis – tunda uhkust, näha end läbi teiste silmade?

Minnie:

Ikka veel sajab, nii et lennukeid pole.
[8. juuni 1938]

Isik A: Või hirm – sa räägid sellest nii harva. Oskad sa üldse hirmu tunda?

Minnie:

Täna on kuum, vihmatormidega vaheldumisi, ja kuna taevast on pilvine, on pea kohal vähe pommitajaid.
[26. august 1938]

Isik A: Aga edevus? Uudishimu? Mis sind käivitas?

Minnie:

Kui ma seda kirjutatan, on ilus kuuvalge öö, aga kahjuks on selgelt kuulda pommitajate madalat põrinat.
[5. september 1938]

Isik A: Ja jumala-kontseptsioon? Korra pöördud sa palves Jumala poole, tõsi. Aga sa peaaegu ei kirjutagi temast, ta on erodeerunud? Ebavajalik enesestmõistetavus?

Minnie:

Naine, keda ma tundsin, küsis, kas ma tean, et Yangi oru tiigis on terve hulk laipu. Ütlesin, et olin seda kuulnud ja tahaksin minna vaatama, ja tema pakkus, et tuleb kaasa. Varsti kohtusime ta abikaasaga, kes tuli koos minu ja mu teenijaga. leidsime tiigi üles. Selle serval olid põlenud kehad ja nende keskel kaks petrooleumi- või bensiinikanistrit. Meeste käed olid traadiga selja taha seotud. Kui palju laipu oli ja kas nad olid enne automaadiga maha lastud, seda ma ei tea, aga loodan, et nii see oli. Väiksemas tiigis läänes oli veel võib-olla 20-40 laipu. Kingad, mida ma paljudel meestel jalas nägin, olid tsiviilisikute ja mitte sõdurite omad. Mäed on üleni täis põletamata laipu.
[26. jaanuar 1938]"

“2. Alle kropper kommer deg i møte

Se bort, lille venn

Lille vaaaaaakre

Venn. Gråten din

Ser ikke ut

Ikke verden heller (*Ekko*: Ikke verden heller. Ikke verden heller)

Ser ikke

Ut

3. Kneppe

Knappe

Hull

Hvordan man legger merke til alt som en slags trøst når mennesker plutselig er skjøvet ut av det levende, som om bare klærne er forlatte. Kneppe. Knappe. Hull som ikke er sydd. Hull overalt. Jeg ser. Og ser ikke. Hender snakker. I munnen. På hverandre.

Hender

Hendelser snakker i munnen på hverandre

Hender

Hender overalt

Se sjalet. Se moren. Se skoen. Se himmelen, himmelen. Se barnet. Se rosa.

Navn, navn, overalt.

Se rød. Se blå. Så lenge lårene slår igjen.

Se opprevet tøystykke, eller en fugleflokk kommer flyvende?

Hjem”

“三八年一月廿六日

今午去金陵女校西面行下附近鬼魔山，莫愁湖佈滿浮屍，大部分女性，全身赤裸，下體腫脹，有啲甚至斷成兩橛，非常恐怖。清涼山谷底，屍疊屍，多數後生仔，滿身瘀痕，刀傷彈窿，有啲甚至剩返半個頭。美國以至德國傳媒也曾詢問憲兵部此事，憲兵部堅持死者全部自殺，雖無遺書，但死因並無可疑云云。”

VII. Audience Invited to Open Envelope 'B'

excerpt from Chapman Chen's "華群日記之光復南京"

Written in Envelope B (with translations):

三八年一月三十一號

有位爆眼少女來搵我地求救，經醫生診斷，佢左眼被子彈射爆，永久失明。原來佢係國際紅十字會護士。向前線搶救傷者，點知被皇軍開槍射中。憲兵部答美國記者提問時表示：該名護士，當時阻住皇軍執行職務，拘捕疑犯，故此將佢掙開，撞啱被甲由暴徒流彈所傷，與皇軍無關。

VIII. Amen I

excerpts from Chapman Chen's "華群日記之光復南京" and Maarja Kangro's "Portraying Minnie"

"Amen."

"Isik A: Aahh, aga nüüd ma näen..."

IX. Between 1938 - 1940 || Amen II

excerpts from Chapman Chen's "華群日記之光復南京" and Maarja Kangro's "Portraying Minnie"

“三八年五月二號

日本皇軍入城近半年，共射毒氣彈萬六枚，全城中毒，多人皮膚糜爛，出疹含膿，狂咳嘔吐黑屎。即使足不出戶，都會中招，幼兒貓狗尤其嚴重。原來毒氣彈含山埃，高度致癌；二噁英更加粒子沉重，風吹不走，墜入泥土，溶油不溶水，歷久不散，禍延後世。”

"Minnie:

...kõik mu riided ja kingad hakkavad lagunema. Üks põhikohaga rätsep evakueerus eelmisel sügisel, rätsep Wu tapsid bandiidid. Onneks on Mei Hwa tagasi, nii et ma lasen tal oma kevadriided korda teha. Aga kust ma leian moealbumi? Mu "Vogue Quarterly" enam käi, nii et mul pole ähmasematki aimu, mis stiili uue kleidi juures järgida. Arvan, et laenan Mr Allisonilt New York Timesi pühapäevalisa, et vaadata, kas sealt leiab mõne sobiva kleidilõike.

[13. aprill 1938]

Isik B: Kõige kenam oli ta ülespandud juustega.

Isik A: Vajadus moodne olla võib manifesteerida kohusetunnet.

Minnie:

Mr Ma Wan-Hwang kinnitas väidet, et veel palju-palju matmata laipu vedeleb jõekallastel jubedas seisus, ja paljud laibad triivivad jõe mööda allapoole.

[22. aprill 1938]

Isik B: Kes tööd teeb, peab oma päevikus olema asjalik ja kiire.

Minnie: Mu energia hakkab otsa saama. Ma ei suuda enam sihte seada ega tööplaan teha, sest igast kandist paistavad takistused.

... Täna pole ühtegi ajalehte – põhjust ei tea. Euroopast pole ka uudiseid.

[14. aprill 1940, pühapäev]

Isik B: 28 aastat Hiinas. 28 pühendumust ja närvivapustus.

Isik A: Milline oli su kodu Indianapolises? Millised laed, millised aknad, millised toolid seal olid?

Minnie: Mmm... (*Humming*)

Isik A: See pidi olema veider. Võõraks saanud keskkond.

Isik B: Pronkskujud Hiinas! Tüdrukute haridus, maalige suurelt! Võib-olla ainus misjonär, kellele...

Minnie: Mmm...

Isik A: Ameerika. Indiana. Inimesed, kellest ei teagi, mida neile vaja on. Kas just sind. Kas üldse.

Isik B: Ajalooline sissekanne enne surma: "Oleks mul kümme täiuslikku elu, annaksin need kõik Hiinale!"

Isik A: Kas sa tundsid, et oled vales kohas? Või et tsükkel on lõpetatud?

Minnie: Mmm...

Isik A: Gaas. Enesetapjate meelekindlus oma kodus. Lauanõud, vaibad ja surm. Mis eset sa viimasena nägid?

Isik B: Pronksist monument...

Isik A: Kelle suhtes sa lootuse kaotasid? Kas iseenda või inimeste? Inimkonna, inimlooma?”

Postlude: Minnie Lays on the Ground, Suffocating II

excerpts from Linda Gabrielsen's "Minnie mot verden – del 1 og 4"

“1. Me

Me

Ee

Eee

Eeee

Nnnnnnnn.Eeeee

S

Sss

Sk

Skkk

Ee”

“4. Hvorfor er det så stille, når alt beveger seg i flymodus over himna? Når den revner regner det gråt, latter, kramper, krig.

Munner åpne, som om de er midt i en annen fortelling. Hikke. Hikke. Hikke. Hikke. Vakle. Vakle. Vakle. Vakle. Kakle. Kakle. Kakle. Knele. Knele. Knele. Knuffe. Knuffe. Knive. Kave. Kave. Kreve. Kreve. Kreve. Kreve

Se! Noe velter.

Se, noen vender.


Hva er et hjem?”


minn(i)e

a chamber opera in one act

Tze Yeung Ho
(2020)

Prelude: Minnie Lays on the Ground, Suffocating I

lights slowly focus on Minnie 

dim light from stage left casts a shadow of guitarist 

ca. 20"

ca. 20"

Freely

p breathe, at a reg. pulse

p inhale

exhale

**amplified*

MINNIE (Mezzo)

ISIK A (Mezzo)

ISIK B (Alto)

READER I (Countertenor)

READER II (Baritone)

Accordion I (Button)

Accordion II (Keyboard or Button)

Accordion III (Button)

Accordion IV (Keyboard or Button)

Accordion V (Button)

Electric Guitar (Improviser)

**stationary on stage (left), blindfolded by a see-through black fabric; instrument closed, mouth slightly open, visibly breathing*

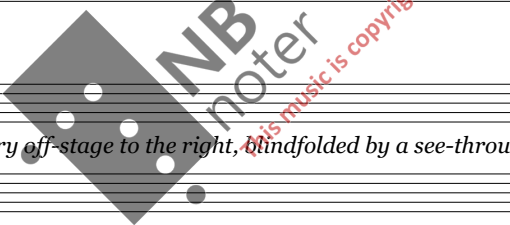
**stationary off-stage to the right, blindfolded by a see-through black fabric*

**stationary on stage (centre), blindfolded by a see-through black fabric; instrument closed, mouth slightly open, visibly breathing*

**stationary off-stage to the left, blindfolded by a see-through black fabric*

**stationary on stage (right), blindfolded by a see-through black fabric; instrument closed, mouth slightly open, visibly breathing*

slowly walk on stage and take position, facing Minnie, back towards the audience



A

sf cough 3" **pp** repeat in sim. style until cresc. impossible, not too rigid 40" **ff** tug at scarf to halt guitarist

MIN. *inh.* [m] *exh.* [m]

E. Gtr. **ppp** sempre on [m] muffled, dampened, choked cut off abruptly when Minnie tugs at scarf

B

MIN. **pp** gliss. [m] [ə] 40"

E. Gtr. remain still

C

sf cough 3" repeated, not rigid **p** 30" tug at scarf to halt guitarist

MIN. *inh.* *exh.* [m] [ə]

E. Gtr. **ppp** slight cresc. over time, one pitch at a time, not in order of notation on [ə] trickling, grainy, muffled cut off abruptly when Minnie tugs at scarf

D

mf vocal fry, much vib. 3 pure tone **p** breathy, repeated, accel. 10"

MIN. [ə] [ə] [ə] [ə]

E. Gtr. remain still

E

sf cough 3" **p** repeated, not rigid **mf** **pp** 30" tug at scarf to halt guitarist

MIN. gliss. [ə]

E. Gtr. **fp** slight cresc. on [ə] → [n] grating, sluggish, stifling cut off abruptly when Minnie tugs at scarf

F ca. 20"

MIN.

E. Gtr. **remain still**

G accel. 30"

MIN. *sf cough* *p* *p* *gliss.*

E. Gtr. *mp cresc. over time* *on [ə]* *urgently, breathy, struggling*

H 40"

MIN. *fp repeated, not rigid* *[s]*

E. Gtr. *arbitrary scratch/pitchless interruptions* *on [s] -> [k]*

I 30"

MIN. *mf struggling to tuck at scarf, choking, vocal fry* *[kə]* *sf* *repeated, not rigid* *ff tug at scarf to halt guitarist*

E. Gtr. **cut off abruptly when Minnie tugs at scarf**

J

Steadily ♩ = 60

MIN. *p*

R. II *pp* *gliss.*

E. Gtr. remain still *pp*

READER II [u] norsk 'o'

MIN. *pp* vocal fry

R. II *gliss.*

E. Gtr. *p*

p uneven, not rigid
on [r]
dry, pitchless, grating

K

MIN. *ppp* *pp* *p*

R. II *gliss.* [m] [ə] [m] [ə] [m] [ə]

E. Gtr. *p* *pp*

MIN. *pp* *p* *pp* vocal fry

R. II *gliss.* [m] [ə] [m] [ə] [b]

E. Gtr. *mf* *pp* *ff*

tug at scarf to halt guitarist

cut off abruptly when Minnie tugs at scarf

L

Freely

breathe whenever necessary, improv.
on dynamics and colouring of vowel;
maintain fluidity and **exchange with guitarist**

lights on MINNIE and
guitarist fade over time

MIN. *dramatic* 120" *ff*

R. II *whispered mp* repeated 3 times in total, quieter each time 120" *s e bort.*

E. Gtr. remain still *pp* exchange with MINNIE 120" *ff*

M

Steadily ♩ = 60

stage lights almost
completely dimmed; lamp
behind READER II on

MIN. *ffpp* continue groaning

R. II *p* switch on lamp, reading book
S e, jeg løft - er din klokk - e på

E. Gtr. cut off abruptly when
lamp of READER II on



MIN.

R. II *pp* turn page *p* *mf* *gliss.* *pp*
min arm. Ditt lær /sj/ - sky - ves til si - de - ne.

stage lights on MINNIE
returns; lamp behind
READER II off

N

MIN. *fff* hacking/coughing violently 5 *ff* continue as before, grunting 120" exchange with GUITARIST

R. II *p* whispered audibly, switch off lamp
Et forheng forsvinner.

E. Gtr. *ff* aggressively 120" exchange with MINNIE

O

lights on MINNIE and guitarist off; lights behind each accordionist on, silhouette of group

I. Two Men Read in the Dark

1 Moderately ♩ = 76

MIN.

cut off abruptly when lights behind acc. on

remain still, breathe lightly throughout. may heave or breathe heavily at some points

R. II

Acc. I

air button, as synchronised with all accordionists as possible

air button

ppp

ppp

Acc. II

air button, as synchronised with all accordionists as possible

Acc. III

air button, as synchronised with all accordionists as possible

ppp

8^{va}

5

3

Acc. IV

air button, as synchronised with all accordionists as possible

Acc. V

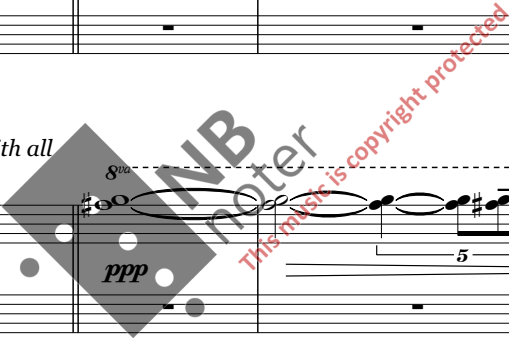
air button, as synchronised with all accordionists as possible

ppp

E. Gtr.

cut off abruptly when lights behind acc. on

unplug noise, then power off, leave stage quietly



R. II

Acc. I *mf* *ppp* *8va* 5

Acc. III *pp* 3 V

Acc. V *ppp* *< ff* *ppp* *8va*

lights on accordionists
fade slowly as dim lights
on READERS come to focus

R. II *p* *mp* *gliss.*
All - e kropp - er All - e kropp - er kom[m] -

Acc. I *ppp* *8va* 3

Acc. III *ppp*

Acc. V *mp* *p* *ff* *ppp* *air button* 3 5 3

R. II *mf* *p* *f* *p*
- er deg i mø - te. i [m] [m]

Acc. I *ppp* *ff* *ppp* *ppp* *ff*

Acc. III *air button* *mp* *pp* *ff*

Acc. V *ppp* *p* *mp*

R. II *f* *p* *mf* *p* *f* *p*
i [m] [m] - øt i mø

Acc. I *ppp* *ff*

Acc. III *air button* *p* *mf* *ppp* *pp*

Acc. V *ppp* *ff* *air button* *p* *mp*

24 **READER I**

R. I *pp* [m] *p* no dim. *pp* [m]

R. II *gliss.* *pp* *gliss.* *f* *gliss.* *mp* *f* *gliss.* [m] - øt [m] [m]

Acc. I *pp* *pp* *mp* air button

Acc. III *ppp* *ppp* *mp* *ppp* *ff* air button

Acc. V *ppp* *ff* *pp*

29

R. I *p* *pp* allow voice to crack and waver, breathe as needed [m]

R. II *p* *f* anguished *gliss.* i mø - te

Acc. I *ppp* *ff* *pp* *mp* *ppp* air button

Acc. III *pp* air button

Acc. V *pp* *mp* air button

This page contains a musical score for six parts: R. I, R. II, Acc. I, Acc. II, Acc. III, and Acc. V. The score is written for a keyboard instrument, likely a harpsichord or spinet, with a treble and bass clef for each part. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 34. R. I and R. II are melodic lines with various ornaments and glissandi. Acc. I, Acc. II, Acc. III, and Acc. V provide harmonic accompaniment with chords, arpeggios, and triplets. A large watermark 'NB noter' is visible in the center of the page, with the text 'This music is copyright protected' written below it.

R. I
38 [m] [m] [m] [m] [m] [m] *f* *pp*

R. II
i [m] [ø] te [e] *pp* *p* *ppp*
gliss. *gliss.* *gliss.*

Acc. I
pp *ff* *mp* *pp*
air button

Acc. II
ff

Acc. III
f *pp*
air button

Acc. IV
ff

Acc. V
pp *ff* *mp* *pp*
air button

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42

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

creaky *mp* *p* *p*

[m]

i [m] - ø - te

PPP *PPP*

PPP

PPP *loco* *8vb*

8va *PPP*

PPP *8vb* *pp* *8vb*

NB noter
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47

R. I

ppp *p* *pp*

[m] [m] [m] [m]

R. II

pp *aspired* *mp* *gliss.*

Jeg er [h] - er. Du er der.

Acc. I

Acc. II

8va *ppp*

air button

mp *pp* *ppp*

Acc. III

Acc. IV

ppp

Acc. V

ppp *8va* *ppp*

52 *mf* *mp lulling* *mf*

R. I [m] [m] [m] [m] [m] *gliss.* [m] [m] [m] [m]

R. II *mp* 3 7 *mf*
Jeg_ er her. Du_ er der.

Acc. I *ppp*

Acc. II

Acc. III *ppp* *mp* *ppp*

Acc. IV *p*

Acc. V *ppp* *mf > pp*

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Detailed description: This is a page of a musical score, page 15. It features five systems of staves. The first system, labeled 'R. I', is a vocal line in treble clef with lyrics '[m] [m] [m] [m] [m] [m] [m] [m] [m] [m]'. It includes dynamic markings *mf*, *mp lulling*, and *mf*, along with a glissando marking. The second system, 'R. II', is a vocal line in bass clef with lyrics 'Jeg_ er her. Du_ er der.' and dynamic markings *mp* and *mf*. The third system, 'Acc. I', consists of two bass clef staves with *ppp* dynamics and wavy hairpins. The fourth system, 'Acc. II', consists of two treble clef staves. The fifth system, 'Acc. III', consists of two bass clef staves with *ppp*, *mp*, and *ppp* dynamics. The sixth system, 'Acc. IV', consists of two treble clef staves with a *p* dynamic. The seventh system, 'Acc. V', consists of two bass clef staves with *ppp* and *mf > pp* dynamics. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

57 *pp* *p* *pp* *mp* *pp*

R. I
[m] [m] [m] [m] [m] [m] [m] [m] [m] [m]

R. II
gliss. *ppp* [3] [3] [3] [3]

Jeg er her. Du er der. Løp-er. Hikk-er.

Acc. I
ppp *mp* *ppp* *ppp* *mf*

Acc. II
ppp [3] [3]

Acc. III
mf

Acc. IV
ppp *8va*

Acc. V
pp

62

R. I *p* [m] *pp* *gliss.* *mf*

R. II *sim.* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]*
Jeg er her. Du er der. Løp-er. Hikk-er. Jeg er her. Du er der. Løp-er. Hikk-er. Løp-er.

Acc. I *p* *ppp*

Acc. II *mf*

Acc. III *ppp* *ff* *ppp* *air button*

Acc. IV *ppp* *8va*

Acc. V *mp* *ppp* *ff* *ppp* *air button*

66 *pp* *mp* *p* *mp*

R. I

[m] [m] [m] [m] [m] [m] [m]

R. II

mf *ppp* *mp*

Hikk-er. Jeg er her. All-e kropp-er

air button

Acc. I

ff *ppp* *ff*

air button

Acc. II

mf

Acc. III

pp *ff* *ppp*

8^{vb}

Acc. IV

*p*³ *ppp* *ff*

Acc. V

pp *mp* *ppp*

8^{vb}

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71

R. I *pp* *gliss.* [m] [m] [m]

R. II *p* *breathy* *mf* *mp* *f* *clear*
All - e kropp-er komm - - - er deg i [m] -

Acc. I *ppp* V

Acc. II *ppp* *5* *5* *5* *mp* *6* *3* *ppp* *tr* *8va*

Acc. III *pp* (8).....

Acc. IV *ppp* *mp* *ppp* *5* *5* *5* *8va*

Acc. V *pp* V (8)..... *8vb*

76 *f* *mp* *stagger breathe as needed*

R. I [m] [ə] [m] [ə] [m] [ə] [m] [ə] [m] [ə]

R. II - [ø] - te. *mp* *stagger breathe as needed* [m] [ə] [m] [ə] [m] [ə] [m]

Acc. I *ppp* *8va*

Acc. II *pp* 5 5 5 5 5

Acc. III *ff* 6 6 6

Acc. IV *pp* *f* 5 5 *pp* 5 6 6 6

Acc. V *mp* *fp* (8) 8^{ub}

79 *f* intonation does not have to be exact

R. I [m] [ə] [m] [ə] [m] [ə] [m] [ə] [m] [ə]

R. II [ə] [m] [ə] [m] [ə] [m] [ə] [m]

Acc. I *ff* *ppp* *gliss.* 3 3

Acc. II 5 5 5 5 5 5 5 5 5

Acc. III *ppp* *ff* 5 6

Acc. IV 6 6 6 6 6 6 6 6

Acc. V *pp*

The image shows a musical score for five staves. The top two staves, R. I and R. II, contain vocal lines with lyrics and phonetic symbols. The next three staves, Acc. I, Acc. II, and Acc. III, contain piano accompaniment with various dynamics and techniques like glissando and triplets. The bottom two staves, Acc. IV and Acc. V, contain further piano accompaniment with sustained notes and dynamics. A large watermark 'NB noter' is overlaid on the center of the page.

81

R. I

[m] [ə] [m] [ə] [m] [ə]

gliss.

R. II

[ə] [m] [ə] [m] [ə]

gliss.

Acc. I

f *pp* *f*

8^{va}

Acc. II

5 5 5 5 5 5 5 5

Acc. III

pp *mf* *ff*

Acc. IV

6 6 6 6 6 6 6 6


Acc. V

ff *mf*

8^{vb}

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Detailed description: This is a page of a musical score for a contemporary piece. It features seven staves. The top two staves, R. I and R. II, are vocal parts with lyrics in phonetic brackets. R. I has lyrics [m] [ə] [m] [ə] [m] [ə] and R. II has [ə] [m] [ə] [m] [ə]. Both vocal parts end with a glissando. The accompaniment consists of five staves. Acc. I is a piano part with dynamics *f*, *pp*, and *f*. Acc. II is a piano part with a continuous eighth-note pattern, marked with '5' in the bass clef. Acc. III is a piano part with dynamics *pp*, *mf*, and *ff*. Acc. IV is a piano part with a continuous eighth-note pattern, marked with '6' in the bass clef. Acc. V is a piano part with dynamics *ff* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings. A watermark 'NB noter' and 'This music is copyright protected' is visible across the middle of the page.

lights begin to flicker with focus on different parts of stage 

R. I *gliss.*

R. II *gliss.*

Acc. I (8) *ff* 5 5 5 5

Acc. II *f*

Acc. III *ppp* *ff*

Acc. IV *f* 3 3

Acc. V *ff* 5 5 5 5

(8).....]

85 *fp* frustrated

R. I

R. II *fp* *fp*
stam[m] - - - - - er

Acc. I (8) *pp* *ff*

Acc. II *mf* 3 5 6

Acc. III *ppp* *ff*

Acc. IV *mf* 3 6 5

Acc. V 5 5 *ppp* *ppp* *8^{vb}*

The image shows a musical score for five staves. The top staff (R. I) has a treble clef and a key signature of one sharp (F#). It starts with a measure containing a half note G4 with a fermata and a dynamic marking of *fp* and the word "frustrated". The second staff (R. II) has a bass clef and contains the lyrics "stam[m]" and "er" under a series of dashes. The third staff (Acc. I) has a treble clef and contains a sixteenth-note triplet with a dynamic of *pp*, followed by a sixteenth-note triplet with a dynamic of *ff*. The fourth staff (Acc. II) has a treble clef and contains a sixteenth-note triplet with a dynamic of *mf*, followed by a sixteenth-note triplet with a dynamic of *mf*. The fifth staff (Acc. III) has a bass clef and contains a sixteenth-note triplet with a dynamic of *ppp*, followed by a sixteenth-note triplet with a dynamic of *ff*. The sixth staff (Acc. IV) has a treble clef and contains a sixteenth-note triplet with a dynamic of *mf*, followed by a sixteenth-note triplet with a dynamic of *mf*. The seventh staff (Acc. V) has a bass clef and contains a sixteenth-note triplet with a dynamic of *ppp*, followed by a sixteenth-note triplet with a dynamic of *ppp*. A watermark "NB noter" and "This music is copyright protected" is visible across the middle of the score.

87

R. I *fp* *ff* *fp*

R. II *fp* *fp* *fp*

stam[m] - - - er stam[m] - - -

Acc. I *ppp* *ff*

Acc. II *ff*

Acc. III *ppp* *ff*

Acc. IV *ff*

Acc. V *ff* *mp*

(8).....] 8^{vb}.....]

89

R. I *ff* *fp* *ff*
[m]

R. II *fp* *fp* *fp*
er stam[m] er

Acc. I *mp* *ff*
8^{va}

Acc. II *mf* *ff*
5 5 5 5 5 5

Acc. III *mp* *f* *ppp*
7 7

Acc. IV *mf* *ff*
6 6 6 6 6 6

Acc. V *ppp* *ff*
(8)

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91

R. I *ffp* *f* *ffp* *f* *ffp*

R. II *fp* *fp* *fp* *fp*

stam[m] - - - er stam[m] - - - er

Acc. I *f* 5 5 5 5

Acc. II *mf* 5 5 5 5

Acc. III *ff* *ppp*

Acc. IV *mf* 6 6 6 6

Acc. V *p* *mf*

R. I *f* *ff*

R. II *fp* *fp* *fp* *fp*

stam[m] - - - er stam[m] - er.

Acc. I

pp

Acc. II

ff

Acc. III

ff *ppp*

Acc. IV

ff

Acc. V

ppp



II. Quartet // 19th December, 1937

stage lights focusing on the two READERS; lamp behind READER I on

Quicker ♩ = 80

ISIK A (Mezzo)

ISIK B (Alto)

READER I (Countertenor) *fff* angrily, switch on lamp stand up, throw book down on chair *ff*

READER II (Baritone) *fp* gliss. *fp*

Accordion I (Button) *ff mp*

Accordion II (Keyboard or Button) *fp*

Accordion III (Button) *ff*

Accordion IV (Keyboard or Button) *fp*

Accordion V (Button)

The musical score is written for a quartet and five accordions. It features vocal parts for ISIK A (Mezzo), ISIK B (Alto), READER I (Countertenor), and READER II (Baritone). READER I has lyrics in Chinese: '唔 咒 人? 唔'. READER II has '[m]' under their part. The score includes dynamic markings such as *fff*, *ff*, *fp*, and *mp*, along with performance instructions like 'angrily, switch on lamp' and 'stand up, throw book down on chair'. There are also technical markings like 'gliss.' and '8va'. The tempo is marked 'Quicker ♩ = 80'. A watermark 'NB not This music is copyright protected' is overlaid on the score.

99

I. A

I. B

R. I
咒 人? 唔 咒 人?

R. II
gliss. fp gliss. [m]

Acc. I
ppp

Acc. II
fp ff mf

Acc. III
ppp ff

Acc. IV
fp

Acc. V
mp

103

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

**pick up book again, thumbing to a page*

mp lyrically

fp

Stam[m] - - - er og hikk - er

mp

p

ppp

p

f

mf

gliss.

107

I. A

I. B

R. I

R. II *mf* *f* *ff*

f reading from the book

皇軍全方位入侵我 校, 跨欄爬

hikk - er hikk - e - [r].

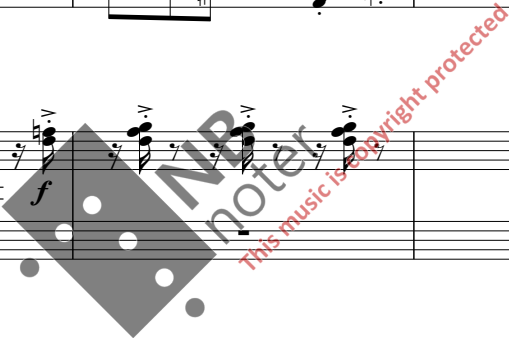
Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V



111

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

牆, 也 都 齊,

Jeg er her.

sf *sf* *sf* *mp*

mf *echo*

mp

pp

pp *mp*

gliss. *gliss.* *fpp* *ff*

ppp *ff*

115

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

f pitches do not have to be precise

sf sf sf

我 跑 勻 成 個 校 園 去 攔 截 佢 地。

mp

mp

sf sf pp

f

2

NB noter

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stage lights suddenly focusing on ISIK A&B

119

I. A *f*
O - ma rae - vus ta - hak - sin ma nad

I. B *f*
O - ma rae - vus ta - hak - sin ma nad

R. I breathe as needed *pp*
gliss. gliss.
[i]

R. II *gliss.*
Du er der.

Acc. I *ff*

Acc. II *ppp ff pp*
8va

Acc. III *ff*

Acc. IV *ppp*
8va

Acc. V *ff* *ricochet* 5:4 5:4

122

I. A
 sell - e pō - las - tus - väär - - se töö eest lä - bi kol - ki - da.

I. B
 sell - e pō - las - tus - väär - - se töö eest lä - bi kol - ki - da.

R. I
gliss. *gliss.* *f sf*
 lä - bi kol - ki - da.

R. II
gliss.

Acc. I

Empty staves for Acc. I.

Acc. II

Acc. II part with piano accompaniment and a large slur over the final measure.

Acc. III

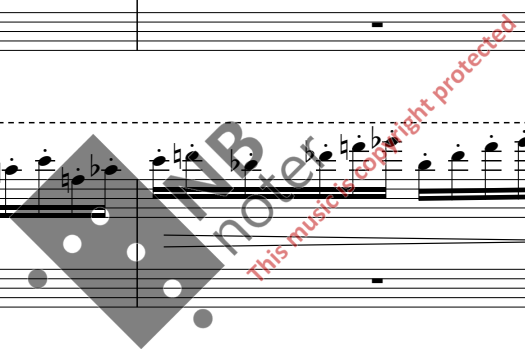
Empty staves for Acc. III.

Acc. IV

Acc. IV part with piano accompaniment, including a tremolo section and a repeat instruction: *repeat out of time, quickly*. Dynamics *sf* and *ppp* are indicated.

Acc. V

Empty staves for Acc. V.



125

I. A *mp* *f*
[M] - - - - - ill - ist hä - bi

I. B *mp* *f*
[M] - - - - - ill - ist hä - bi

R. I *pp* *f*
'ist hä - bi

R. II *mp*
[j]

Acc. I *sf*
in sync with III and V

Acc. II *ppp*

Acc. III *f*
in sync with I and V

Acc. IV (8)

Acc. V *f*
in sync with I and III

128

I. A *p* whispered *f* protesting *pp*
mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - i[s]

I. B *p* whispered *f* protesting *pp*
mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - i[s]

R. I *p* whispered *f* protesting *pp*
mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - i[s]

R. II *f* *gliss.* *pp* *f*
j e g e r h e - - - [r].

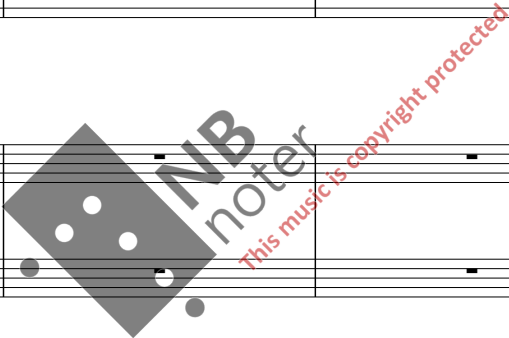
Acc. I

Acc. II *ppp*

Acc. III

Acc. IV

Acc. V



132 *f* *pp* *f* *ppp*

I. A mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi

I. B mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi

R. I mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi

R. II *f* *gliss.*
Du er___

Acc. I

Acc. II *ppp*

Acc. III *ppp*

Acc. IV *ppp* *f* *ppp*

Acc. V

This music is copyright-protected

stage lights suddenly focusing on dying MINNIE

Solemnly ♩ = 56

136

whispering

I. A
Mill-ist hä-bi

whispering

I. B
Mill-ist hä-bi

whispering

R. I
Mill-ist hä-bi

R. II
der. Jeg er her. Du er der. Jeg

mp *ppp* *pp* *mp* *pp* *mp* *p*

gliss. *gliss.*

air button

Acc. I
f *p*

Acc. II
ff

Acc. III
ff

Acc. IV
ff

Acc. V
p

8^{vb}



142

I. A *mp* *ppp* *mp* *ppp*

I. B *mp* *ppp* *mp* *ppp*

R. I *mp* *ppp* *mp* *ppp*

R. II *mp* *p* *pp* *ppp*
er her her her

Acc. I

Acc. II

Acc. III *p*

Acc. IV

Acc. V *p*

gliss

8^{va}

Quicker $\text{♩} = 80$

148

I. A *fpp* [m]

I. B *fpp* [m]

R. I *fpp* 唔

R. II *p* Se *f* bort.

Acc. I *ff*

Acc. II *pp* *mf* *p* *8va*

Acc. III *ff* *mp*

Acc. IV *mp* *pp*

Acc. V *ff* *mp*

stage lights resumes focus on ISIK A/B and READERS

152

p whispered

I. A mill-ist hä bi mill-ist hä bi mill - ist hä bi mill - ist [m]

p whispered

I. B mill-ist hä bi mill-ist hä bi mill - ist hä bi [m]

ff

R. I - 咒 - 人? 趕到 舊校職員室時

p *ff*

R. II Se_ bort. Se bort! Se bort!

Acc. I *pp* *ff*

Acc. II

Acc. III *pp* *ff*

Acc. IV

Acc. V *mf*

NB noter
This music is copyright protected

156

I. A *ff censoring Reader I*
[m] mill - ist hä - bi

I. B *ff censoring Reader I*
[m] [m] mill - ist hä - bi

R. I *fp cover mouth f*
— 有人話 經已有 幾個黑 警 — 上

R. II

Acc. I *ff* 4

Acc. II *pp ff* *pp ff*

Acc. III *ff* 4

Acc. IV *ppp f* tr

Acc. V *pp*

160 *pp* *whispering*

I. A
mill-ist hä bi mill-ist hä bi mill-ist hä bi mill - ist hä bi mill - ist

I. B
mill-ist hä bi mill-ist hä bi mill-ist hä bi mill - ist hä bi mill - ist

R. I
一 啞 樓

R. II

Acc. I
fp

Acc. II
p *ff*

Acc. III
fp *fp* *fp* *ff* etc.

Acc. IV
sff

Acc. V
fp

164

I. A *pp* whispering
 mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

I. B *pp* whispering
 mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

R. I *mf* spoken, reading from book
 我 即 刻

R. II *pp* whispering
 [s] - - - - -

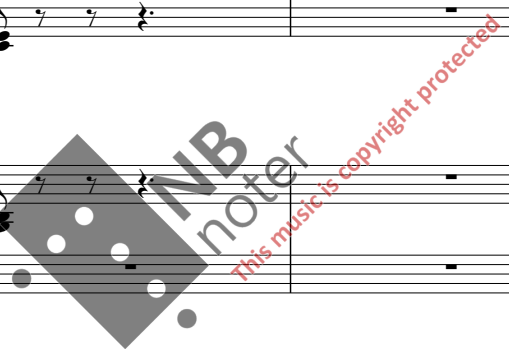
Acc. I *fp* *ff* *p*

Acc. II *gliss.*

Acc. III *pp*

Acc. IV *gliss.*

Acc. V *f* *p*



168

I. A
hä bi mill-ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

I. B
hä bi mill-ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

R. I
仆 倒 上 去,

R. II
p sung ————— *ff*
- - - se bort!

Acc. I
mp 4 4 4 4 4 4 4 4

Acc. II
mf ————— *ff* 4 5:4 *pp*

Acc. III
mp

Acc. IV
pp 8va

Acc. V

172 *fpp* *ff*

I. A *fpp* *ff*

hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill ist hä bi

I. B *fpp* *ff*

hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill ist hä bi

R. I *f coarsely* *f* 2

一 打 開 門, 只 見

R. II

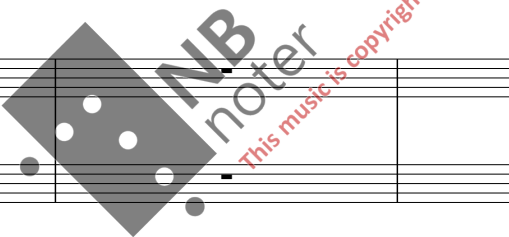
Acc. I *fpp* 4 4 4 4 *ff* 4

Acc. II

Acc. III *fpp* *ff*

Acc. IV *fpp* 7:4 7:4 8 8 8 8 *ff* *stacc.*

Acc. V *pp* *ff*



176

I. A *pp*
mill - ist hä bi mill - i[s] - - - - - st hä bi mill - ist hä bi mill - ist hä bi

I. B *pp*
mill - ist hä bi mill - ist hä bi mill - i[s] - - - - - st hä bi mill - ist hä bi

R. I
班 友 一 經 已 輪 緊 個 細 孖 女。

R. II *p* *ff*
Se bort! Se bort! Se bort! Se bort! Se bort!

Acc. I

Acc. II

Acc. III *pp*

Acc. IV *f*

Acc. V *pp*

This music is copyright protected

180

I. A
mill i[s] - - hä - - st hä bi mill - isthä bi mill - i[s]

I. B
millist hä bimilli[s] - - - - sthä bi mill - ist hä bi mill - i[s]

R. I
mp *f*

R. II

Acc. I
pp *pp*

Acc. II
p *mf*

Acc. III

Acc. IV
p *mf*

Acc. V
p

This musical score page contains the following elements:

- Measures 180-182:** The score is divided into measures 180, 181, and 182.
- Vocal Parts:**
 - I. A:** Treble clef, lyrics: "mill i[s] - - hä - - st hä bi mill - isthä bi mill - i[s]"
 - I. B:** Treble clef, lyrics: "millist hä bimilli[s] - - - - sthä bi mill - ist hä bi mill - i[s]"
- Piano Accompaniment:**
 - R. I:** Treble clef, dynamics *mp* and *f*.
 - R. II:** Bass clef, mostly rests.
 - Acc. I:** Grand staff (bass and treble clefs), dynamics *pp*.
 - Acc. II:** Grand staff, dynamics *p* and *mf*.
 - Acc. III:** Grand staff, mostly rests.
 - Acc. IV:** Grand staff, dynamics *p* and *mf*.
 - Acc. V:** Grand staff, dynamics *p*.
- Watermark:** "NB noter" with "this music is copyright protected" written diagonally across the center.

184

I. A *f* *p* *whispered*
 - st hä bi mill-ist hä bi mill- i[s] - - - - - [t] mill-ist hä

I. B *f* *p* *whispered*
 - - - - - st hä bi mill-ist hä bi mill-ist hä bi mill- i[s] - - - - - st mill-ist hä

R. I *pp* *p*
gliss. *gliss.*

R. II *pp* *whispering* *mf* *ff*
 Se bort. Se bort. Se bort.

Acc. I *pp* *fp*

Acc. II *ppp*

Acc. III *pp* *fp*

Acc. IV *ppp*

Acc. V *pp*

stage lights only focuses on ISIK A & B

189

f angrily

bi mill-ist hä bi mill-ist hä bi tunn-ek-sid Jaa-pa - ni nai-sed, kui nad neid. õu-dus-lu-gu-sid

f angrily

bi mill-ist hä bi mill-ist hä bi tunn-ek-sid Jaa-pa - ni nai-sed, kui nad neid. õu-dus-lu-gu-sid

f reading, spoken in speech rhythm

R. I 只見班友經已輪緊個細孖女。

R. II

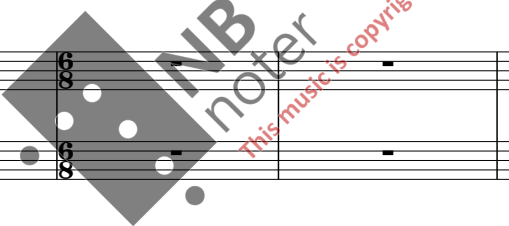
Acc. I *fp* *ff*

Acc. II *ppp*

Acc. III *ff* *sffz*

Acc. IV *ppp*

Acc. V *ff* *sffz*



Much Slower ♩ = 60

stage lights suddenly focusing on dying MINNIE, in cold blue and white

194

I. A *sfz sfz sfz*
kuu - lek - sid.

I. B *sfz sfz sfz*
kuu - lek - sid.

R. I *pp blend into R.II*
Öu - dus -

R. II *p without vibrato*
Du er der.

Acc. I *f* *p*
button clicks

Acc. II *ppp*

Acc. III *sfz sfz* *f*
button clicks

Acc. IV

Acc. V *sfz sfz*

198 *ppp* blend into R. II *whispered* *ppp* 5

I. A *ppp* blend into R. II *whispered*
Ôu-dus - lu-gu- sid... lu-gu- sid... Ôu-dus-lu-gu- sid...

I. B *ppp* blend into R. II *whispered*
Ôu - dus - lu - gu - [s]

R. I *gliss.* *pp*
lu - gu - sid... Ôu -

R. II *gliss.* *p*
Du er der.

Acc. I *f* *pp*

Acc. II

Acc. III *f*

Acc. IV *ppp*

Acc. V

202

I. A *pp* whispering

Ôu-dus-lu-gu- [s] - - - id... Ôu-dus

I. B

- id... Ôu - dus - lu-gu- [s] - - - id..

R. I

- dus - lu - gu- sid... lu-gu- sid... lu - gu - sid...

R. II

gliss. *p* Jeg er__

Acc. I *f* *pp*

Acc. II *pp*

Acc. III *f* *f*

Acc. IV *mp* repeated irregularly

Acc. V *f*

206

I. A

lugusid... Ôu - dus - lu - gusid... lu - gu [s]

I. B

pp whispering
5
Ôu dus - lu - gu - sid.. [u]

R. I

pp whispered
Ôu - - - dus - - - - lu - gu - sid...

R. II

mf slight vibrato
her. gliss.

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

209 *no dim.*

I. A

I. B *gliss.*

R. I *pp*
Ôu - dus - lu - gu - sid...

R. II *pp* *gliss.* *gliss.* *gliss.*
Jeg er her.

Acc. I *mp* *ppp* *mp* *ppp*

Acc. II *mp* *air button*

Acc. III *p* *mp*

Acc. IV *ppp*

Acc. V *ppp*

stage lights only focuses on ISIK A & B

214 Quicker ♩ = 80

pp

[m]

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

The musical score is written for multiple instruments. I. A and I. B are in treble clef with a 6/8 time signature. R. I and R. II are in treble and bass clef respectively, also in 6/8. Acc. I consists of two bass clef staves with a 6/8 time signature, featuring a complex rhythmic pattern with many notes and rests, marked with a forte *f* dynamic. Acc. II consists of two bass clef staves with a 6/8 time signature, featuring a long, sustained note with a *pp* dynamic and a *ord.* marking. Acc. III consists of two bass clef staves with a 6/8 time signature, featuring a rhythmic pattern of eighth notes with a *pp* dynamic. Acc. IV consists of two bass clef staves with a 6/8 time signature, featuring a long, sustained note with a *f* dynamic. Acc. V consists of two bass clef staves with a 6/8 time signature, featuring a long, sustained note with a *mp* dynamic. A large watermark 'NB noter' and 'this music is copyright protected' is overlaid on the score.

219

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

pp

[m]

pp

[m]

f

mf

pp

pp

mp

pp

pp

[m]

pp

[m]

f

mf

pp

pp

mp

pp

224

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

mp

mp

mp

pp

f

pp

pp

f

pp

f

f

pp

f

Me năe - me e-mo-tsi-oo -

[m]

229

I. A *f* Me nãe - me e - mo - tsi -

I. B *f* gliss. gliss. ne!

R. I *mp* *mf* [m]

R. II

Acc. I *pp* *f* *pp*

Acc. II *f* *pp* gliss.

Acc. III *p*

Acc. IV *mp*

Acc. V *p*

Even quicker ♩ = 96

233

I. A *mp* *f* *mp*
oo - ne... [m]

I. B *f*
Ôu - - - dus - lu - gu - sid...

R. I *mp* *ff*
唔 唔 唔 唔 唔 唔 咒 人?

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V



237

I. A *f* *gliss.* *mp* [m]

I. B *f* *pp*
Ôu - - - - - dus - lu - gu - sid...

R. I 本 來 我 信 耶 蘇， -

R. II *fp* *f*
Jeg er

Acc. I *pp* *3 mp*

Acc. II *ff* *f*

Acc. III

Acc. IV

Acc. V *f* *pp* *f* 5 5 5 5

240

I. A *f* *gliss.* *p*
Me

I. B *mf* 5 5 5 5 5 5
Ôu dus lu gu sid, ôu dus lu gu sid, ôu dus lu gu sid, ôu dus lu gu sid, ôu dus lu gu sid, ôu dus lu gu sid,

R. I *mp* *ff* *gliss.* *mf*
唔 咒 人 但

R. II her... *f* Du er

Acc. I (8) *pp* 3 *mp*

Acc. II

Acc. III *pp* 5 5 5 *f*

Acc. IV *ff* *mf* *sffz* *gliss.* *sffz* *gliss.*

Acc. V 5 5 *pp* *f*

242

I. A *f* *p*
 näe - - me e - mo - tsi - oo -

I. B *f*
 òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu sid, òu dus lu gu -[s]

R. I *ff*
 此 刻 真 係 忍 無 可 忍

R. II *gliss.* *f*
 der... Du er

Acc. I *ff*

Acc. II *gliss.* *sffz*

Acc. III *sffz* *pp* *ff*

Acc. IV *gliss.* *sffz* *sffz*

Acc. V *cresc.* *ff* 3 3

MP noter
 This music is copyright protected

244

I. A *ff* *gliss.* ne! *ff* E - - mo - - tsi - - oo - -

I. B *ff* *mp* *ff* [s] [s] [s] [s] [s] [s]

R. I *sffz yelling* 心中大鬧: *sffz yelling* 心中大鬧:

R. II *gliss.* *ff* *gliss.* der...

Acc. I *gliss.* *ff* 8th 5 5

Acc. II *ff ricochet* *ff* 5 5 5 5

Acc. III *p* *fff* *p* *fff* 8^{va}

Acc. IV *ff ricochet* 5 5

Acc. V *p* *fff*

248

I. A *gliss.*

I. B *pp*

R. I *sfz yelling*
心中大鬧: -

R. II *ff echoing Reader I*
Fors - vinn - er! Fors-vinn - er! Fors - vinn -

Acc. I *p ff p ff*

Acc. II *ff 3 6 f*

Acc. III *p ff 8^{vb} p ff 8^{vb}*

Acc. IV *ppp*

Acc. V *p fff p ff*

252

I. A *f*echoing Isik B
Mill-ist hä- bi..Mill-ist hä bi..

I. B *f*'shout whisper'
Mill - ist hä - bi!

R. I

R. II
er!

Acc. I
pp *ff* *pp* *ff* *pp*

Acc. II
ff

Acc. III
p *ff* *pp* *ff*

Acc. IV
ff

Acc. V
p *ff* *ff* *pp*

8^{vb} 8^{vb}

5 5 5 5 5

6 6 6 6 6

This music is copyright protected

255

I. A
Mill-ist hä- bi...

I. B

R. I
ff forcefully
心 中 大 鬧:

R. II
ff forcefully
Fors - vinn - - - er!

Acc. I
ff *pp*

Acc. II
mp *ff*

Acc. III
pp *p*

Acc. IV
pp *f*

Acc. V
ff

257

I. A

I. B *f* 'shout whisper'

Mill - ist hä - bi!

R. I

R. II

Acc. I *f* *pp* *ff*

Acc. II *f* solo 5 5 5 5

Acc. III *ff* *pp* *ff* *pp*

Acc. IV *ppp* 8^{va}

Acc. V *ff* 6 6 6

259 *f* *echoing Isik B*

I. A
 Mill - ist hä - bi... Mill - ist hä - bi... Mill - ist hä - bi...

I. B

R. I

R. II
 ba - re et li - - - te

Acc. I
pp *ff*

Acc. II
 5 5 6 6 7 7 *ff*

Acc. III
p

Acc. IV
ff 5

Acc. V
p *fff*

This music is copyright protected

261

I. A

I. B

R. I

R. II

øy - - e - blikk.

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V



264

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

p *fff* *p* *8vb*

ff *pp* *ff*

fff *p* *fff*

p *ff* *3*

p *fff* *8vb*

ALL LIGHTS SUDDENLY OFF 

267

I. A

I. B

R. I *ff* screaming furiously
「蝗軍正仆街，黑警死全家！」

R. II

Acc. I

fff *f* *fff* *p*

ric.

button clicks, rit., like scattering insects

Acc. II

b.s.

button clicks, rit., like scattering insects

ff

Acc. III

p *fff* *p*

ric.

button clicks, rit., like scattering insects

fff

Acc. IV

p *fff*

fff

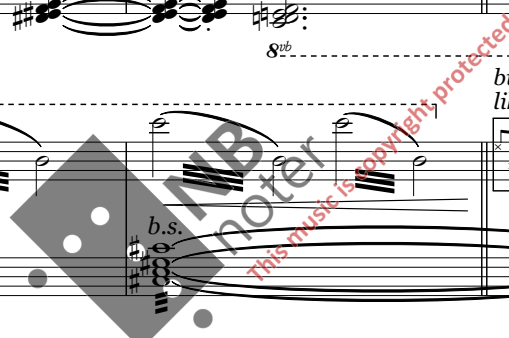
Acc. V

p *fff*

ric.

button clicks, rit., like scattering insects

fff



III. Audience Invited to Open Envelope 'A'

AUDIENCE LIGHTS ON, FOR READING

Projection: "Please Open and Read Envelope A"

Freely, no dynamic changes until end



Accordion II
(Keyboard
or Button)

Accordion III
(Button)

Accordion IV
(Keyboard
or Button)

Accordion V
(Button)



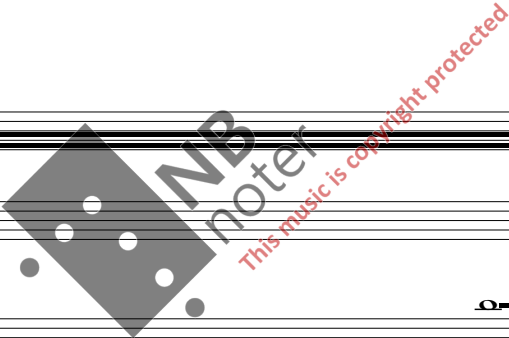
Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V



Acc. I

Acc. II

Acc. III

Acc. IV

Detailed description: This block contains four systems of musical notation, each labeled 'Acc. I' through 'Acc. IV'. Each system consists of a treble and bass clef staff. Acc. I features a treble staff with a series of beamed eighth notes, a sharp sign, and a final quarter note. Acc. II has a treble staff with a solid black bar and a bass staff with a single quarter note. Acc. III has a bass staff with a single quarter note. Acc. IV has a treble staff with a sharp sign, a series of beamed eighth notes, and a final quarter note. The bass staff for Acc. IV is empty.

==

Acc. I

Acc. II

Acc. III

Acc. IV

8va

air button

Detailed description: This block contains four systems of musical notation, each labeled 'Acc. I' through 'Acc. IV'. Each system consists of a treble and bass clef staff. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the page. Acc. I: Treble staff has a treble clef, a sharp sign, and a series of beamed eighth notes. A dashed line labeled '8va' is above the staff, and a bracket labeled 'air button' spans the end. Bass staff is empty. Acc. II: Treble staff has a treble clef and a series of beamed eighth notes. A dashed line labeled '8va' is above the staff, and a bracket labeled 'air button' spans the end. Bass staff is empty. Acc. III: Both treble and bass staves are empty. Acc. IV: Treble staff has a treble clef, a sharp sign, and a series of beamed eighth notes. A dashed line labeled '8va' is above the staff, and a bracket labeled 'air button' spans the end. Bass staff is empty.

Musical score for five Accordion parts (Acc. I to Acc. V). The score is written in bass clef for all parts. It features various musical notations including notes, rests, and dynamic markings. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it. The watermark also includes a graphic of a button with three dots.

Musical score for three Accordion parts (Acc. I, Acc. II, and Acc. V). The score includes a tempo instruction: 'Prepare tempo for next section' with a vertical line pointing to a specific measure. Below this instruction, the dynamic markings *pp* and *ppp* are indicated. The score also includes musical notations such as notes, rests, and an 'air button' marking. A double bar line is present at the end of the section.

IV. Dialogue: January 11, 1938

AUDIENCE LIGHTS DIM, Stage Right
Lights on blue and white, focusing
on READERS & Accordion V; READERS
switch on
lamps

Slowly ♩ = 50

READER I (Countertenor) *pp* plainly, little vibrato *p* *pp*

今 朝 去 南 京 安 全 一 區 國 際

READER II (Baritone) *pp* plainly, little vibrato

Se bort. Fors - vinn - - - er.

Accordion V (Button) *ppp*

R. I 4 *ppp* gliss.

委 員 會 總 部 開 會

R. II *ppp*

Ba - re et hi re øy - - e - -

Acc. V *air button*

R. I 9 *fpp* *p*

主 席 兼 德 國 西 門 一 子 一

[te k]

R. II *pp* *mf*

blikk. [k] [k] [k] [k]

Acc. V

13

R. I *pp* 大 *mp* 班 *p* 約翰

R. II *mp* Barn. *p* Øy - - e - -

Acc. V *b.s.* *ord.* *pp* *ppp* *pp*

17

R. I *mp* 羅培 *p* 同我一講一啗 個秘密

R. II *p* blikk - et. *p* Ett-er. *p* Et dyr

Acc. V *ppp* *mp* *ppp* spoken: et dyr

21

R. I *mp* 原來日本一皇軍 *p* 正暗中

R. II En mus *mp* Katt.

Acc. V *air button* *spoken: En* *mu[s]* *pp* *ppp*

25

R. I *mp* 從 南 一 京 一 綁 架 後 生 仔 女

R. II *pp* Re - ve - vok - se.

Acc. V *pp* *p* spoken: [s]

29

R. I *p* 當 逃 犯 送 去 哈 爾 濱 黑 太

R. II *p* Ul - ve - vok - se. Bjørn - e -

Acc. V *pp* *mp* *ppp*

33

R. I *mp* 陽 部 隊 做 人 體 一 實 一 驗 活 摘 一 器 官 之

R. II vok - se.

Acc. V *mp* *fpp* *ppp*

37

R. I *gliss.*
類

R. II *mp* *f* *pp*
[u] inh.

Acc. V *p* *ppp* *p* *pp*
8^{va} *gliss.* 5 3 3 3

40

R. I

R. II *mf* *ff* *gliss.*
exh. [u] Ba-re et li-te ø-ye bl[i]

Acc. V *ff* *mp* *f*
(8) 5 3 3 3

43

R. I

R. II *hacking, cough-like*
kk [k] [k] [k] [k] [k] [k] [k] [k]

Acc. V *mp* *f*
5 3 5 3 5 3 5 3

45

R. I

R. II

Acc. V

[k] [k] [k] [k] [k] *exh.*

air button

tr

pp *ppp* *mf* *pp* *f*

48

R. I

R. II

Acc. V

p *f*

[u]

gliss.

50

R. II

Acc. I

Acc. V

[u] [u]

mp *f* *mp*

b.s.

53

R. I *p* 我 於 是 乎

R. II *f* *mp* *p*
Arm - - - e inh. Bjørn.

Acc. I *ppp* *f*

Acc. III *ppp* *f*

Acc. V *ppp* *f* *pp* *pp* air button



57

R. I *mp* *p* 記 返 一 起 尋 日 行 過

R. II *mp* *gliss.*
- exh. inh. U[v] - [v] - [v] exh.

spoken:
Bjørn.

air button *pp*

60

R. I *f* *gliss.*
 中 華 - 女 - 中 門 口

R. II *p*
 Ti - ger. [r]

Acc. V *air button* *pp* *f* *bellow shake*
 (8)-----1



64

R. I *mf* *3* *f* *p* *mp*
 見 到 成 班 軍 警, 用 槍 指 命 幾 廿 一 個

R. II *p*
 Gjen - non - snitt.

Acc. V *air button* *mp* *f* *mp* *air button*
 8^{sub}-----1



68

R. I *f* *yelling*
 一 後 生 跪 - 地, 雙 手 舉 高 拍 埋 牆 !

R. II *pp* *ff* *pp*
 [s] [s]

Acc. V *pp* *ff* *pp*

ALL LIGHTS OFF, DARKNESS

STAGE RIGHT LIGHTS slowly return, mid-low intensity

72 *p* plainly

R. I 搜 身 之 後 成 排 一 押 一 上 去 哈 爾 濱 的 火 車

R. II *ff* *mf* Al - der.

Acc. V *no cresc.*

76

READER II switch on lamp on and off per count

STAGE RIGHT lights dim.

R. I *pp* spoken, in a cadential manner 睇 怕 兜 多 吉 少 囉。

R. II *spoken, switch lamp on and off:* Elleve. Tolv. Ätte. Ni. Ti. Elleve. *switch lamp off*

Acc. V *spoken, echoing READER II:* Elleve. Tolv. Ätte. Ti. Ti. Ti.

V. Dialogue: Entries in 1937

Stage Left Lights on yellow and white, focusing on ISIKUD & Accordion I

PROJECTION #1: 3. detsember, 1937

Freely until indicated, conversational

ISIK A (Mezzo) **browsing through pages of diary and photographs on table*

ISIK B (Alto) *spoken:* Plakat tuleb ilus! Voldik, album! 10 000 põgeniku. *p sung* Noo - red

Accordion I (Button) *button clicks* *gradually adding over time:* *mp audibly, like typing* *pp*

2

I. A *p sung* Kuidas sa iseendale paistsid? Kui - das sa enn - ast joo - nis - tak - sid?

I. B Hii - na nai - sed.

Acc. I *mp* audibly, like typing *gradually adding over time:* *pp*



PROJECTION #2: 8. detsember, 1937

3 reading from a diary entry: Täna õhtul võtame vastu esimesed põgenikud - südantlõhestavad lood, mis nad räägivad. Hii -

I. A

I. B

Acc. I *pp* mickey-mousing Isik A's speech as she is speaking *mf* *pp*



5 *f* spoken on the pitch indicated: armee käskis neil viivitamatult kodunt lahkuda, kui nad ei taha, et nad reeturitena maha lastaks.

I. A *gliss.*

I. B

Acc. I *mf* *pp* mickey-mousing Isik A's speech as she is speaking *etc...*

6

I. A *p* sung, continue from Isik B's flow:
Tä - na õh - tul

I. B reading paper, continuing from Isik A's flow:
põletatakse nende majad maha, kui need sõjaväe plaane
Va - hel se - ga - vad.

Acc. I etc... *mp* *pp*

Acc. IV *pppp* irregular repetitions of figure:
8^{va}

7

I. A spoken on the pitch indicated: *mp* sung
näen välja kuuekümnene ja tunnen end kaheksakümneselt. Ma ei läi - nud, sest tahan aidata põgenikke.

I. B

Acc. I *pp*

Acc. IV (8)

8

I. A

I. B *mf*
Pronksist kujud. Prill - i - de - ga ja il - ma. Kui palju üldse on Hiinas misjonärimonumente?

Acc. I *pp* mickey-mousing Isik A's speech

9

I. A Aitaja identiteet, mui - du - gi. Aidata tu - han - deid. Ja siis ennast gaasiga tappa.

I. B

Acc. I

10

PROJECTION #3: 10. detsember, 1937

I. A Mi - da see tä - hen - dab?

I. B ...Tänavad, mis on tihkelt täis põgenikke ja nende kompe, meenutavad mulle külasiid, kus toimub "Suur tu - ru - päev".

sub. *f*

gliss.

Acc. I

Acc. IV

ppp *f*

11

I. A *p* Hwa gu niang - (Hwa - gu - niang) (Hwa - gu - niang) (Hwa - gu... *pp* mumbling, as if trying to figure out the pronunciation

I. B *p* "noored tüdrukud". Jaapani sõdurid nõusid neid. Minnie ei andud.

Hwa gu niang -

Acc. I *ppp*

12

I. A

I. B

Acc. I

mp sung

spoken:

Sel pärastlõunal läksin ma koos Cheniga me
 lää - ne - pii - ri - le,

et panna välja
 Turvatsooni lipud...

pp mickey-mousing Isik B's speech *held* *mickey-mousing Isik B*

etc... *etc...*

13

I. A

I. B

Acc. I

p echoing Isik B

spoken:

Tur - va - tsoo - ni li - pud...

Kui me väljas olime, algas raske õhurünnak ja mitu pommi visati seminarist

held *mickey-mousing Isik B*

etc... *etc...*

14

I. A

I. B

Acc. I

spoken:

mp sung

gliss.

Esimest korda kuulsin ma langevate pommide undamist ja nägin

lään - - - de.

button clicks

held *p* *mp* *pp* *mp* *pp* *mp*

15 *mf*

I. A
 ö - hu - tör - je - ra - kett - i - de säh - va - tu - [s] i.

I. B

Acc. I
f intense, frequent tapping *ppp*

Acc. IV
 Accordion IV
ppp echoing Isik A *gliss.* *ppp*

16

I. A
 spoken:
 Peitsime end hauaküngaste vahele,

I. B

Acc. I
ppp *ff* *pp* *ff* *pp*
 ric. → ord. → ric. → ord., etc...

Acc. IV
 (8) *p* *gliss.*

17 *mf* ominously

I. A
 kui pomm - id lang - e - sid.

I. B
mf ominously
 kui pomm - id lang - e - sid. *air button*

Acc. I
ppp *p* *ppp* *mp*

Acc. IV
 (8^{bb})

18 *spoken:*

I. A Pressikonverentsid, läbirääkimised, lõunasöögid. Lihavõttemunad oma töötajate lastele.

I. B

Acc. I *pp* mickey-mousing Isik A *held*

In time ♩ = 76

PROJECTION #4: 19. detsember, 1937

19

I. A *mf* O - ma rae - vus ta - hak - sin ma nad

I. B *mf* O - ma rae - vus ta - hak - sin ma nad

Acc. I *p* *fp*

22

I. A *f* sell - e põ las tus - väär - se töö eest

I. B *f* sell - e põ las tus - väär - se töö eest

Acc. I *fp* *cresc.*

25

I. A

I. B

Acc. I

lä - bi kol - ki - da.

lä - bi kol - ki - da.

ff

sub. ppp

3

3

8^{vb}

28

pp whispering

Slight light on ACC. III

I. A

I. B

Acc. I

Acc. III

Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - i[s]

Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - ist hä - bi Mill - i[s]

fpp

ff

ppp

fpp

ff

mf

button clicks

8^{vb}

31

I. A

I. B

Acc. I

Acc. III

pp unvoiced

[t]

[hæ]

pp unvoiced

[t]

[hæ]

air button

ff

button clicks, rit. over time

mf

Suddenly as before ♩. = 76

stage lights suddenly focusing on dying MINNIE

PROJECTION #4: 19. detsember, 1937 flickering, error message

34

I. A *f* *mf*
bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

I. B *f* *mf*
bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist

R. II *p sung* *ff*
Se bort!

Acc. I *pp* *mp*

Acc. II *mf* *ff*

Acc. III *mp*

Acc. IV *pp* *8va*

Acc. V *f*

38 *fpp* *ff*

I. A
hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill ist hä bi

I. B
fpp *ff* *f*
hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill - ist hä bi mill ist hä bi tunn-

Acc. I
fpp *no cresc.*

Acc. II
5:4 5:4 5:4 5:4 5:4 5:4 *f*

Acc. III
fpp *no cresc.*

Acc. IV
fpp 7:4 7:4 8 8 8 8 *ff*

Acc. V
pp *ff*

42

I. A *f* tunn - ek - sid Jaa - pa - ni nai - sed *ff* kui

I. B - ek - - sid Jaa - pa - ni nai - sed *mf* *gliss.*

R. II *p* Se bort! Se bort! Se bort! Se bort! *ff* Se bort! For - svinn - er! Se

Acc. I *pp*

Acc. II *p*

Acc. III *pp*

Acc. IV *f* *p*

Acc. V *pp*

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47

I. A
nad neid õu - dus lu gu - sid kuu - lek - sid,

I. B
ff
kui nad neid õu - dus - lu - gu - sid kuu - lek -

R. II
bort!

Acc. I
pp

Acc. II
mf

Acc. III

Acc. IV
mf

Acc. V

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PROJECTION OFF

ALL LIGHTS OFF

51

I. A
kuu - lek - sid, kuu - lek - sid, kuu - lek - sid. *gliss.* *ppp*

I. B
sid, kuu - lek - sid, kuu - lek - sid, kuu - lek - sid. *ppp*

Acc. I
pp *fp* *ff*

Acc. II
ppp *p* *ff*

Acc. III
pp *fp* *ff*

Acc. IV
ppp *p* *ff*

Acc. V
pp *ff*

PROJECTION #4: 19. detsember, 1937 resume, flickering, error message

Steadily ♩ = 76

ACCORDION I

57

ppp

air button

PROJECTION: Flickering footages #1

60

5"

air button

pp *f* *ppp*

PROJECTION:
Flickering footages #2

65

Acc. I

PROJECTION:
Flickering footages #3

PROJECTION:
Flickering footages #4

70

Acc. I

PROJECTION:
Flickering footages #5

75

Acc. I

81

I. A

I. B

Acc. I

PROJECTION #5: "Me näeme emotsioone! // Me näeme emotsioone..." scrolling slowly across screen

attacca

85

I. A

I. B

Acc. I

VI. Quartet: Entries in 1938

lights on behind ACC. I, III, V;
slowly focusing on ISIKUD & READERS

Moderately ♩ = 68

ISIK A (Mezzo)

ISIK B (Alto)

READER I (Countertenor)

READER II (Baritone)

Accordion I (Button)

Accordion II (Keyboard or Button)

Accordion III (Button)

Accordion IV (Keyboard or Button)

Accordion V (Button)

Projection: 15. september 1938
mp reading from texts, lyrically

I. A

I. B

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

5

Miks on see

[m]

pp

pp

mp > *ppp* *p*

pp

3

3

5

3

5

3

9

I. A *f* 3
nii, et maail - ma ter - ve mõis - tu - se - ga i - ni - me - sed

I. B *pp*
[m] [m]

Acc. I 3 *ppp*

Acc. II *ppp*

Acc. III 3 *p*

Acc. IV *pp* *pp*

Acc. V *ppp* *mp*

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13

I. A *pp* < *mf* *gliss.*

la-se- vad hull-u del o ma maad sõtt - a u-pu-tu- da?

I. B *p gently* [m]

R. I *p gently* [m]

R. II

Acc. I *p* *ppp* *p*

Acc. II *ppp* *ppp* *p*

Acc. III *pp*

Acc. IV *p* *tr*

Acc. V *p*

18

I. A *p* A - ga... *mp* A - ga...

I. B [m] [m]

R. I [m]

R. II *mp* lyrically All -

Acc. I *pp* *pp*

Acc. II

Acc. III

Acc. IV

Acc. V

22

I. A *mf* spoken
Aga mida sa ihaldasid? Ainult enda jaoks, kui aega oli?

R. II *f* *mp*
- e kropp - er komm - er deg i mø - te, se

Acc. I *ppp* *ff*

Acc. II *tr* *ppp* *ff*

Acc. III *mp* *ff*

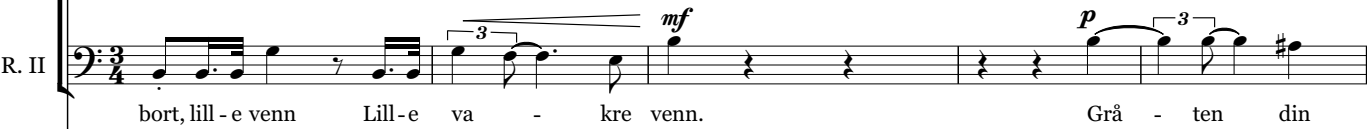
Acc. IV *tr* *ppp*

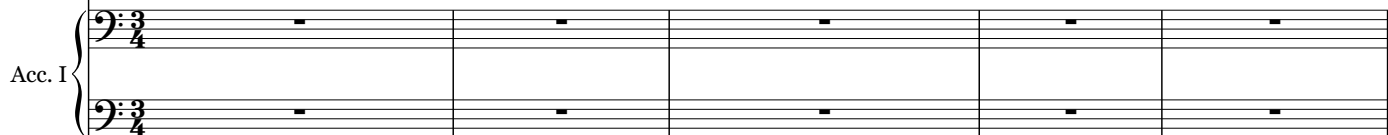
Acc. V *ppp* *ff*

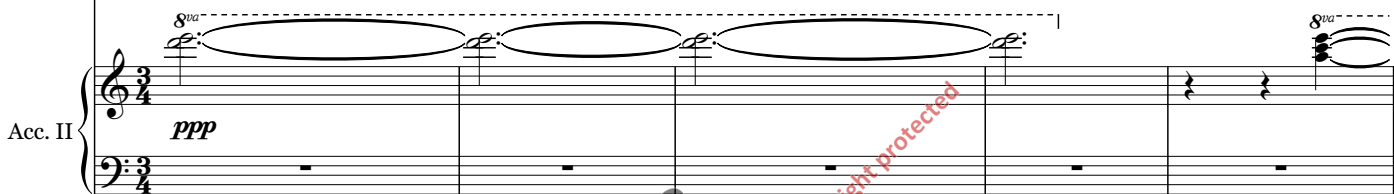
Projection: 6. aprill 1938

mp reading from papers

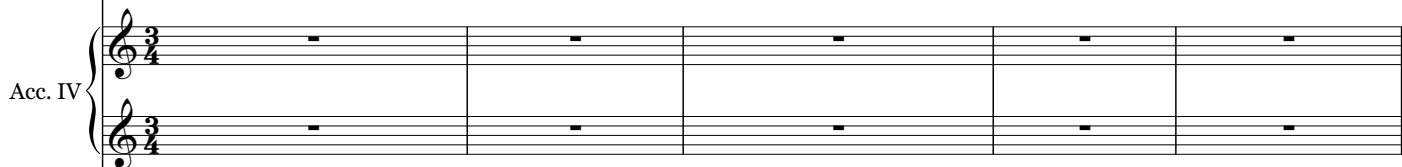
I. A 

R. II 

Acc. I 

Acc. II 

Acc. III 

Acc. IV 

Acc. V 



32

I. A *mf* 3 Si-re - lid õit - se-vad, pu-na-sed pun - gad ja mag-noo - li - ad...

I. B

R. I

R. II *pp* *mf* *pp* [s] [s]

Acc. I *pp*

Acc. II *mf* (8)

Acc. III *ppp* *p*

Acc. IV *ppp* *mf* *8va*

Acc. V *pp*

37

I. A *Võe-ti vas-tu ot-sus sul-ge-da kõik põ-ge-ni-ke - laa-grid kol-ma-küm-ne-e-si me-sel mail.*

I. B *pp*
[m]

R. I *pp*
[m]

R. II *mf* *pp*
[s] [s]

Acc. I

Acc. II

Acc. III *ppp* *mf*

Acc. IV *ppp*

Acc. V

41

I. A *p* Uhk us__

I. B

R. I

R. II *mf* *pp* *f* *pp* *mf* [s] - er ik-ke ut__ Ik-ke ver - den__

Acc. I *ppp*

Acc. II *pp* *p*

Acc. III *air button* *ppp*

Acc. IV *p*

Acc. V *pp* *mp* *pp*

46 *mf*

I. A *näteks uhkus.. Kas seetähendassulle mi - da gi? Kaste oskasite seda*

I. B

R. I

R. II *heller.*

Acc. I *ppp*

Acc. II *ppp pp ppp*

Acc. III *ppp pp*

Acc. IV *ppp*

Acc. V *pp*

51

I. A *f* *mf*

Tur - va - tsoon - is tun - da uh - kust, nä - ha end lä bi tei - ste sil - ma de? _

I. B *pp* [m]

R. I *pp* [m]

R. II

Acc. I *p* *ppp*

Acc. II *pp* *ppp*

Acc. III *ppp*

Acc. IV *p* *ppp*

Acc. V *ppp*

Projection: 8. aprill 1938
p spoken, reading from paper

55

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

Ikka veel sajab, nii et lennukeid pole.

Ikk - e ver - den hell-er.

mp echoing Isik A

pp *b.s.* *p* *ppp*

fp *pp* *p*

ppp

fp

59 *f* sung, reacting

I. A
Või hirm - sa rää - gid sell-est nii har - va. Os-kad sa üld-se hir-mu

I. B

R. I

R. II

Acc. I
p *ppp*

Acc. II
ppp

Acc. III

Acc. IV
ppp

Acc. V
pp

mf spoken, reading from paper

63

I. A
tun - - - da? Tåna on kuum,

I. B
ppp [o] [m] *p*

R. I
p [m]

R. II

Acc. I
3 3 3

Acc. II
p *ppp*

Acc. III
pp

Acc. IV
mp *ppp* *mp*

Acc. V
5 *ppp* *pp*

67

I. A

vihmatormidega vaheldumisi, ja kuna taevas on pilvine,

I. B

pp *mp*

[m]

R. I

pp *mp*

[m]

R. II

Acc. I

5 3 3 3

Acc. II

Acc. III

pp

Acc. IV

3

Acc. V

ppp *mp*

71

I. A *mf* sung, reacting
on pea kohal vähe pommitajaid. A - ga

I. B *pp* *mp* *pp* *mp*
[m]

R. I *pp* *mp* *pp* *mp*
[m]

R. II

Acc. I *ppp* *mf*

Acc. II

Acc. III *pp*

Acc. IV *ppp* *8va*

Acc. V *ppp* *mp*

This musical score is for a vocal piece with piano accompaniment. It consists of seven staves. The first four staves are for the vocalists: I. A (Soprano), I. B (Soprano), R. I (Soprano), and R. II (Bass). The vocal lines include lyrics in Estonian. The next three staves are for the piano accompaniment: Acc. I (Piano), Acc. II (Piano), and Acc. III (Piano). The final two staves are for the piano accompaniment: Acc. IV (Piano) and Acc. V (Piano). The score includes various musical notations such as notes, rests, dynamics (pp, mp, ppp, mf), and articulation marks. A watermark 'NB noter' and 'This music copyright protected' is overlaid on the score.

75 **Slower**

I. A *e - de - vus? Uu - dis - hi - mu? Mis sind käi - - vi - tas?*

I. B *pp*
[s]

R. I

R. II *pp*
[s]

Acc. I *ppp*

Acc. II *ppp*

Acc. III *pp* *ppp*

Acc. IV *ppp*

Acc. V *ppp* *p* *ppp*

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79 Projection: 5. september 1938

mf spoken, reading from paper

Faster ♩ = 68

I. A

Kui ma seda kirjutan, on ilus kuuvalge öö,

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

84 *mf*

I. A

aga kahjuks on selgelt kuulda pommitajate madalat põrinat.

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

89 *mf*

I. A

Ja ju - ma - la - kon - sep - tsioon?

Acc. II

Acc. III

Acc. IV

ppp

92

I. A *mf* *f*

gliss.

Korr-a pöör - dud sa pal - ves Ju - ma - la poo - le,

Acc. II *ppp* *pp*

Acc. IV

96

I. A *mp* *f* *expressivo*

tõ - si. A - ga sa pea - ae - gu ei kir - ju - ta - gi te mast, ta on e - ro - dee - ru -

Acc. II *mp*

Acc. III *pp* *mp* *pp*

8^{vb}

100

I. A

nud? E - ba - va - ja - lik e - ne - sest - mõis - te - ta - vus?

lights on ISIKUD off, ACC. I, III & V lights remain

air button

Acc. III *pp*

Acc. V *ppp* no dim.

105 Flickering footages until the end of section

R. II *p* spoken [k]

Acc. I *pp*

Acc. III *pp*

Acc. V *pp* no dim.

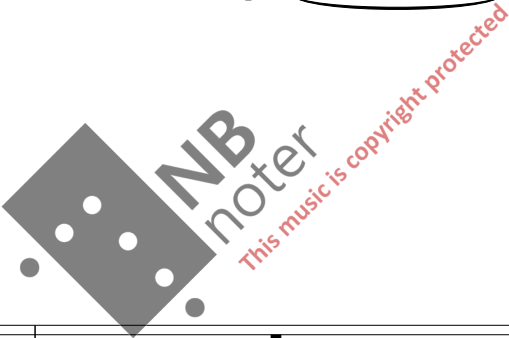
108

R. II [k] [k] [k] [k] [k]

Acc. I *p*

Acc. III *p*

Acc. V *pp* no dim.



111

p *whispered*

I. A Nai - ne, ke-da ma tund- [s]

p *whispered*

I. B Nai - ne, ke-da ma tund-sin, kü-sis,

p *whispered* *fp* *shout-whisper*

R. I 今 午 去 金 陵 女 校 - 西 面 行 下 附 - 近 鬼

R. II [k] [k] [k] [k] [k] [k]

Acc. I *pp*

Acc. II

Acc. III *ppp* *p* *ppp*

Acc. IV

Acc. V *pp*

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115

I. A kasma tean, et Yang i o ru tii-gis on ter-ve hulk lai pu.

I. B kasma tean, et Yang - i o ru tii-gis on ter - ve hulk lai pu. Üt le sin,

R. I 魔 山, 莫愁湖佈 滿一 浮一屍,

R. II [k] [k] [k] [k] [k] [k] knepp e

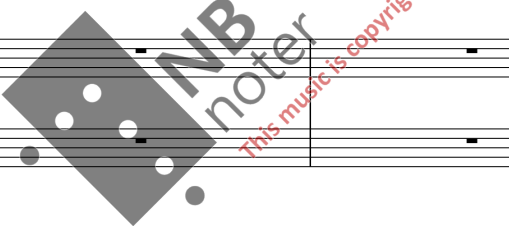
Acc. I

Acc. II

Acc. III *ppp* *f* *pp*

Acc. IV

Acc. V *ppp*



119

I. A *ppp* *echo* 3 Üt - le - sin, et o - lin [k] [k] [k] *ppp*

I. B *ppp* *echo* 3 3 Üt - le - sin, o - lin se - da

R. I *ppp* *echo* 3 *p* 3 Üt - le - sin, 大部份 女 性

R. II knapp - e [s] Hull. *f* 3

Acc. I *p* 5 *ppp* 5

Acc. II

Acc. III 3 3 *ppp*

Acc. IV

Acc. V

122

I. A *p* [k] kuul - nud ja ta-hak-sin minn-a vaa-ta-ma,

I. B *p* kuul - nud ja te ma pakk-us, et

R. I 全 一 身 赤 裸,

R. II *mp* Hvor-dan man legg-er merk - e til alt

Acc. I *pp* *ppp*

Acc. II *ppp*

Acc. III *ppp*

Acc. IV *ppp*

Acc. V *pp* *ppp*

125

I. A
kaa - sa.

I. B
tu-leb [k] [k] [k] [k] Vars-ti koh-tu-si-me ta

R. I
kaa - [sa] [sa] [sa] [sa] [sa] 下體腫脹。

R. II
som en slags trøst

Acc. I
pp
tr

Acc. II
pp
tr

Acc. III
ppp
8^{va}

Acc. IV
ppp

Acc. V
ppp
p
5
5
air button

128

I. A
kes tu-li koos mi nu ja mu tee - ni ja ga, leid-si me tii -

I. B
a bi kaa sa ga, leid-si me tii -

R. I
mu tee - ni-ja-ga,

R. II
p spoken
når menn- e sker plut se lig er skjø vet

Acc. I
pp *p*
figure repeated irregularly

Acc. II
(tr)

Acc. III
ppp
(8)

Acc. IV
ppp
8^{bb}

Acc. V
pp
6
8^{bb}

131

I. A *mf* spoken
- gis ü-le. Sell-e ser - val

I. B *mp* whispered
- gis ü-le. Sell-e ser - val

R. I *mf* spoken *p* whispered
有 响 甚 至 斷 成 兩 概, 非 常

R. II
ut av det le-ven-de, [s] som om ba - re klær - ne

Acc. I
button clicks
p

Acc. II
ppp *f* *ppp*

Acc. III
mf

Acc. IV
ppp *f* *ppp*

Acc. V
pp

8va

8^{va}

8^{vb}

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134

I. A *mp* whispered
o - lid pō-le-nud ke - had ja nen-de kes-kel kaks pe-troo - le -

I. B
o - lid pō-le-nud ke - had ja nen-de kes-kel kaks

R. I *p* whispered
恐 悔。 Sell-e ser - val o - lid

R. II *whispering*
er for - latt - - - e. [k]

Acc. I *pp*

Acc. II *ppp* *f* *ppp* *8va*

Acc. III *pp* *3* *3* *3* *3* *8vb*

Acc. IV *ppp* *f* *ppp* *8va*

Acc. V *ppp* *8*

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137

I. A
u - mi - vöi ben - siin - i - ka-ni strit... [m]

I. B
pe - troo - le - u - mi - vöi ben-siin - i - ka-ni strit... [m]

R. I
ke - had ja nen - de kes - kel kaks [ka] [ka] [ka] [ka] *mp spoken*

R. II
[k] [k] [k] [k] [k] knepp - e knapp - e Hull som ikk - e er *p spoken* *whispered, gradual cresc.*

Acc. I
air button *mp*

Acc. II
air button *mp* *ppp*

Acc. III
air button *mp*

Acc. IV
air button *mp*

Acc. V
pp *mp* *air button*

(8).....

140 *mp* *pp* *mp*

I. A ee [s] te,

I. B ee [s] te,

R. I *mp* spoken *p* whispered
清涼山 谷底 [s]

R. II sydd. Hull o-ver - alt. Jeg ser. Jeg ser. Jeg ser. Og

Acc. I *ppp*

Acc. II *pp*

Acc. III *ppp* *mp* *ppp*

Acc. IV *ppp*

Acc. V *ppp* *mp* *pp*

143

I. A
käes o - lid traa - di - ga sel - ja

I. B
pp [s] *mp* [s] *pp* *mf*

R. I
mp spoken 屍 疊 屍 *p* whispered 多 數 後 生

R. II
ser ikk-e. Jeg ser. Og ser ikk-e. Jeg ser. Og

Acc. I
pp 5 5 5

Acc. II
ppp 3 8va

Acc. III
ppp 5 *pp* 5

Acc. IV
ppp 8va

Acc. V
ppp 8va

146

I. A ta-ha seo - tud.

I. B [k] [k] [k] [k] [k] Kui pal-ju lai - pu

R. I 仨 滿身瘀痕, 刀傷彈斃, 有响

R. II ser ikk-e. Jeg ser. Og ser ikk-e. Jeg ser. Jeg ser. Jeg ser. Og

Acc. I *ppp* *pp*

Acc. II *pp*

Acc. III *pp*

Acc. IV *pp*

Acc. V *pp*

149 *mp* spoken *pp* whispered

I. A Kui pal - ju lai - pu... [s]

I. B *p* whispered *mp* spoken
o - li jakasnad o - lid enn - e au - to - maa - di - ga ma ha las tud, se - da ma ei tea, a ga

R. I 甚 至 剩 返 半 個 頭。 *f* sigh

R. II ser ikk - e. Jeg ser. Og ser ikk - e. Jeg ser. Og ser ikk - e. Jeg ser.

Acc. I *p* *ppp* *mp* air button

Acc. II *pp* *p* *pp* *mp*

Acc. III *mp* *pp*

Acc. IV *p*

Acc. V *p* button clicks

152

I. A *mf*

I. B *p* spoken softly at a regular pace
loo - dan, et nii see o - li. Väiksemas tiigis läänes oli

R. I *mf* spoken
傳媒也曾詢問

R. II *f* spoken clearly
Jeg ser. Jeg... Hen - der snakk-er. I munn-en. [n] *pp* sung

Acc. I

Acc. II *pp*

Acc. III *ppp* *pp*

Acc. IV *ppp* *mp* *ppp*

Acc. V *ppp* *pp*

155

I. A *p* [k] [k] [k] [k] [k] Kingad, mida ma paljudel

I. B 20 - 40 laipa.

R. I *mp sung* 3 3 3
 憲 兵 部 此 事, 憲 兵 部 堅 持

R. II *f* Hen - - - der

Acc. I *p* air button button clicks

Acc. II *ppp* 3 3

Acc. III *ppp* 5 5 *p* 5 5

Acc. IV *p* button clicks

Acc. V *pp* 3 3 *p* *pp*

158

I. A

meestel jalas nägin, olid tsiivilisikute

I. B

pp *gliss.* *mp* *pp* *gliss.*

[m] [m]

R. I

f *f*

死者全部自殺, 雖無遺書,

R. II

pp *f* *gliss.*

Hen - del - ser snakk - er i munn-en på hver-an - dre

Acc. I

Acc. II

ppp *mp* *p*

button clicks

Acc. III

pp

Acc. IV

Acc. V

ppp *p*

161

I. A *pp* *accel.*
ja mitte sõdurite omad. [m]

I. B *mp* *pp* *mp*
[m]

R. I *p* *gliss.* *fp*
但 死 因 一 並 無

R. II *mp*
Hend-er Hend-er o-ver-alt Se sja - let. Se mo - ren. Se sko - en. Se

Acc. I

Acc. II *ppp*

Acc. III *ppp*

Acc. IV *ppp*

Acc. V *ppp* *fp* figure repeated quickly, but unevenly

164

I. A *mf* 3
Mäed on ü - le - ni täis põ - le - ma - ta lai - pu. [m]

I. B *ppp* *mp*
[s] [m]

R. I *fp* *fp* *fp*
mf 可 - *f* 疑 云 -

R. II
him' - len, himm - e - len Se barn - et.

Acc. I *ppp* 3 *mp* *pp*

Acc. II *pp* *ppp* 3

Acc. III 3 *pp*

Acc. IV 3

Acc. V *ppp* 3 *p* 3 3

167

I. A

I. B

R. I

R. II

Se ro - sa. Navn, navn, o - ver -

gliss. gliss. *fp* gliss.

mf espr.

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

ppp *fpp* *fpp* *fpp* *fpp*

5 6 6 5

170 **Rather Slowly** ♩ = 90

f

I. A

[b]

f

I. B

[b]

f

R. I

[b]

f

R. II

alt. Se rød. Se blå. Så leng - e lå-re-ne slår i - gjen.

Acc. I

ff *ppp*

Acc. II

ff *ppp*

Acc. III

ff *ppp*

Acc. IV

ff *ppp*

Acc. V

ff *pp* *ppp*

174

I. A *fp* [m]

I. B

R. I

R. II *mf* spoken [k]
Se opp re-ve-t tøy stykk-e ell-er en fugl - e- flokk

Acc. I

Acc. II *ppp* *tr*

Acc. III *ppp* *mf* button clicks

Acc. IV *ppp*

Acc. V *pp* *ppp*

178

I. A

I. B *fp*

R. I *fp* *f*

R. II *f* 2

[k] [k] [k] komm - er fly - - - vend

Acc. I *pp* *tr* *ppp*

Acc. II

Acc. III *pp* *tr* *mf* button clicks

Acc. IV *f*

Acc. V *mf* button clicks *ppp*

181 *ppp* blend *pp*

I. A [ə]

I. B [ə]

R. I [ə]

R. II *pp* blend *ppp*
e. hj/e/ m.

Acc. I *p* *ppp*

Acc. II *pp*

Acc. III *tr* *ppp*

Acc. IV *ppp* *p* *p* 3 *p*

Acc. V

Flickering footages stop

attacca

185

I. A *ppp* *p* *ppp* [n]

I. B *ppp* *p* *ppp* [n]

R. I *ppp* *p* *ppp* [n]

R. II *p* *gliss.* *ppp* [n]

Acc. I *mf* *f*

Acc. II *ppp*

Acc. III *f*

Acc. IV *ppp* 3 *ppp* 3

Acc. V *f* *ppp*

VII. Audience Invited to Open Envelope 'B'

AUDIENCE LIGHTS ON, FOR READING

Projection: "Please Open and Read Envelope B"

Freely, no crescendo until the end of section

8^{va} 7

Accordions I, III, and V musical staves with dynamics *pppp*.

Second system of musical staves for Acc. I, III, and V.

Third system of musical staves for Acc. I, III, and V.

Acc. I

Acc. III

Acc. V

Acc. I

Acc. III

Acc. V

gliss.

Acc. I

Acc. III

Acc. V

gliss.

8va

Acc. I

Acc. III

Acc. V

gliss.

gliss.

Acc. I

Acc. III

Acc. V

gliss.

Acc. I

Acc. III

Acc. V

molto cresc.

ff

attacca

VIII. Amen I

Slowly ♩ = 52

stage lights suddenly focusing on dying MINNIE

ISIK A (Mezzo)

ISIK B (Alto)

READER I (Countertenor)

READER II (Baritone)

Accordion I (Button)

gliss.

ppp

Accordion II (Keyboard or Button)

p sung, breathe as necessary

[o]

Accordion III (Button)

gliss.

ppp

Accordion IV (Keyboard or Button)

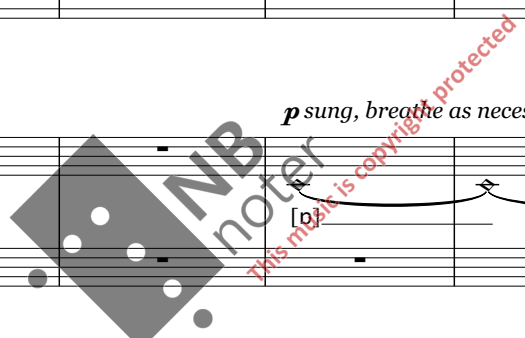
p sung, breathe as necessary*

[o]

Accordion V (Button)

gliss.

ppp



stage lights slowly shifting
focus to ISIKUD A & B

p hummed, breathe
as necessary

6

I. A

I. B

R. I

R. II

[m]

[m]

p sung, mouth visibly open, breathe as necessary

Acc. I

[o]

[o]

[o]

play:

ppp

Acc. II

play:

ppp

p sung, mouth visibly open, breathe as necessary

Acc. III

[o]

Acc. IV

play:

ppp

p sung, mouth visibly open, breathe as necessary

Acc. V

[o]

11

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

gliss.

[m]

mp

p

[m] [m]

p sung, breathe as necessary

[ə]

[ə]

[ə]

p sung, breathe as necessary

[n]

[n]

ppp

gliss.

gliss.

ppp

[o]

gliss.

ppp

play:

ppp

gliss.

[o]

ppp

gliss.

[o]

ppp

17 *f* *fp* *mp* reading papers

I. A *f* *fp* *gliss.* Ah... *pp*

I. B *f* *fp* *gliss.* *pp*

R. I *f* *fp* *gliss.* *pp*

R. II *f* *fp* *pp*

Acc. I *mp* *fp* *pp*

Acc. II *mp* *fp*

Acc. III *mp* *fp* *pp*

Acc. IV *mp* *fp*

Acc. V *mp* *p*

[m] [m] [m] [m]

[ə] [ə] [ə] [ə]

[n] [n]

[b] [b]

[b]

[b]

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24

I. A

a - ga nüüd a - ga ma näen...

I. B

[m] [m] [m]

R. I

[ə] [ə]

R. II

[n] [n] [n]

mp

pp

mf

gliss.

3

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

ppp

Detailed description of the musical score: The score is for a vocal piece with piano accompaniment. It starts at measure 24. The vocal line I. A has lyrics 'a - ga nüüd a - ga ma näen...' with phonetic notations [m] and [ə] in I. B and R. I. The piano accompaniment includes a glissando in the right hand of the first piano part (Acc. I) and a triplet in the right hand of the second piano part (Acc. II). Dynamics range from pianissimo (pp) to mezzo-forte (mf) and pianississimo (ppp). A watermark 'NB noter' and 'this music is copyright protected' is overlaid on the piano part.

IX. Between 1938 - 1940 || Amen II

stage lights shifting focus to the two READERS; lamp behind READER I on

Projection: 1938, flashing

Moderately ♩ = 76

mf reading from paper

ISIK A (Mezzo)

... kõik mu riided ja kingad hakkavad lagunema.

ISIK B (Alto)

Empty musical staff for ISIK B (Alto).

READER I (Countertenor)

mf switch on lamp, calmly reading from book
日本皇軍入城近半年,

READER II (Baritone)

gliss. [n] *gliss.*

Accordion I (Button)

Empty musical staff for Accordion I (Button).

Accordion II (Keyboard or Button)

Empty musical staff for Accordion II (Keyboard or Button).

Accordion III (Button)

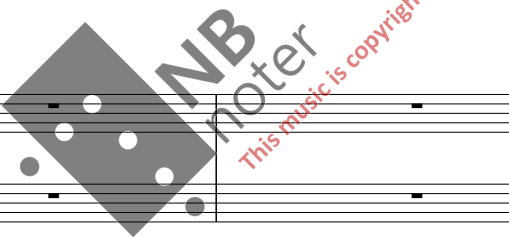
Empty musical staff for Accordion III (Button).

Accordion IV (Keyboard or Button)

ppp

Accordion V (Button)

pp *ppp*



4

I. A

Üks põhikohaga rätsep evakueerus eelmisel sügisel, rätsep Wu tapsid bandiidid.

I. B

R. I

mp hummed *mf* spoken, reading from book

共 射 毒 氣 彈 [m] 萬 六 枚,

Acc. I

Acc. II

ppp

Acc. III

Acc. IV

ppp

Acc. V

pp *ppp* *pp* *ppp*

7

I. A

Õnn-eks on Mei Hwa ta - ga - si, nii et ma lasen tal oma kevadriided korda teha.

I. B

R. I

全 城 中 毒

Acc. I

Acc. II

Acc. III

ppp *pp* *ppp* *pp*


Acc. IV

Acc. V

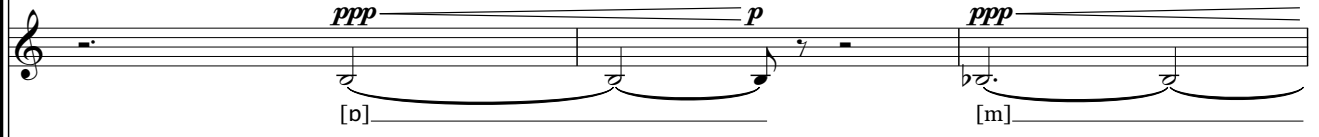
pp *ppp*

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10

I. A 

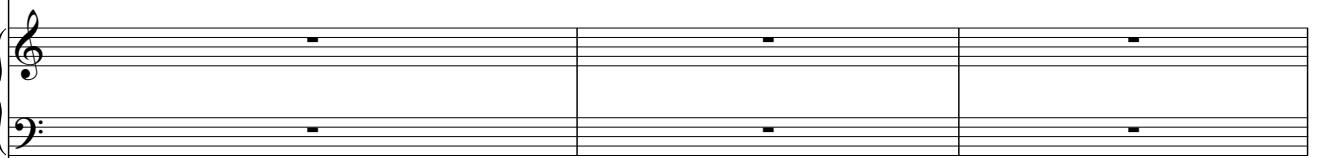
Aga kust ma leian moealbumi?

I. B 

R. I 

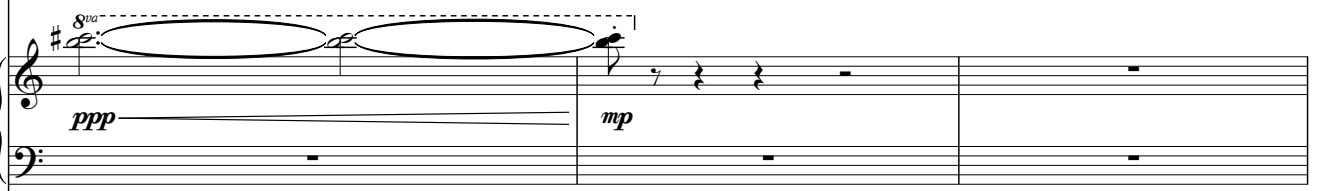
mf spoken, at a conversational pace

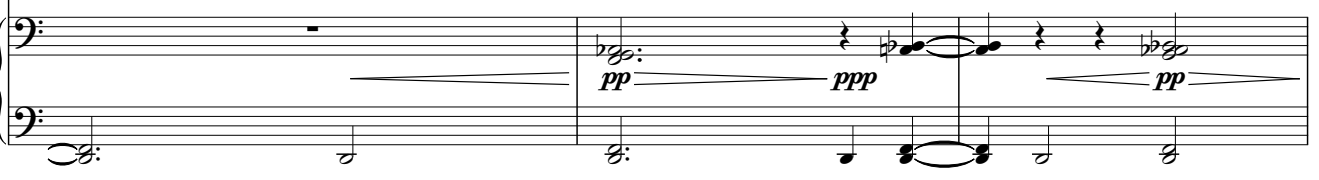
多人皮膚糜爛, 出疹含膿,

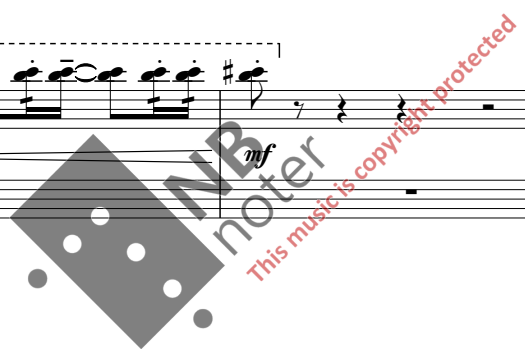
Acc. I 

Acc. II 

Acc. III 

Acc. IV 

Acc. V 



13

I. A
Mu "Vogue Quarterly" enam ei käi
nii et mul pole ähmasematki aimu,

I. B
p *ppp* *p*
[ə] [n]

R. I
狂 咳 嘔吐 屙黑屎。

Acc. I
ppp

Acc. II
ppp

Acc. III
mp *ppp* *pp* *ppp*

Acc. IV
ppp ^{8va} *ppp* ⁵

Acc. V
ppp *mp* *ppp* *pp*

16

I. A

mis stiili uue kleidi juures järgida.

I. B

ppp *p*

[m]

R. I

f *sung*

即使足不出戶， 都會中

Acc. I

pp *ppp*

Acc. II

ppp *mp* *ppp*

8va 15va

Acc. III

pp *ppp*

3

Acc. IV

ppp *mp*

8va 3

Acc. V

ppp *p* *ppp*

3

19

I. A

I. B

R. I

mf spoken

招

Arvan, et laenan Mr Allisonilt New York Timesi pühapäevalisa, et vaadata, kas sealt leiab mõne sobiva kleidilõike.

Acc. I

ff

ppp

tr

Acc. II

(15)

ff

ppp

3

3

Acc. III

ff

Acc. IV

ppp

pp

ppp

Acc. V

ff

22

I. A *fpp*

I. B *fpp*

R. I *mf* spoken *p* sung *mf*

幼兒貓狗尤其 嚴 重。

Acc. I *gliss.* *ppp* *mp*

Acc. II *gliss.* *ff*

Acc. III *gliss.* *mf* *ff*

Acc. IV *pp* *ppp* *ff* *gliss.*

Acc. V *gliss.* *mf*

25 *accel.*

I. A *fpp* *f*

I. B *fpp* *f*

R. I *mf - f* spoken, or yelled, to compete with Acc.'s if necessary

原來毒氣彈含山埃，高度致癌；

Acc. I *pp* *ff* *pp*

Acc. II *gradually, cluster gliss.* *gliss.* *pp*

Acc. III

Acc. IV *gradually, cluster gliss.* *gliss.* *pp*

Acc. V *gliss.* *ff* *8^{va}]*

28 Moderately ♩ = 76

accel.

I. A *fpp* [i]

I. B *fpp* [i]

R. I *mf* spoken in a conversational pace

二噠英更加粒子沉重， 風吹不走，

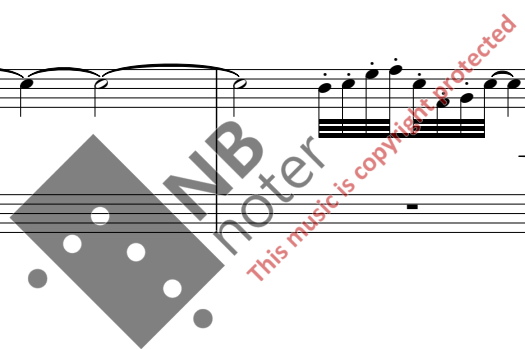
Acc. I *ff* 3

Acc. II *gliss.* *ff*

Acc. III *mf* *gliss.* *ff*

Acc. IV *tr* *ff* *gliss.* *gradually, cluster gliss.*

Acc. V *mf* *ff* *gliss.* 8^{vb}



31 A Tempo ♩ = 76

I. A

I. B

R. I

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

mf

ppp

ppp

gliss.

fp

pp

fp

pp

8^{va}

8^{va}

8^{va}

墜入泥土，溶油不溶水，歷久不散，禍延後世。

35 stage lights shifting focus to ISIKUD A & B

I. A

I. B *mf* lyrically

R. I *switch lamp off

Acc. I *mf* *pp* *p* *pp*

Acc. II

Acc. III *mp*

Acc. IV *mp*

Acc. V

Kõi ge ke-nam o - li ta ü-les-pan-dud juus-te-ga.

NB noter
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38 *mf* lyrically

I. A

Acc. I

Va - ja - dus mood - ne oll - a võib ma - ni - fes - tee - ri - da ko - hu - se - tunn - et.

41 *mf* reading from book, do not coincide with Reader I

I. A
Herr Ma Wan-Hwang kinnitas väidet, et veel palju-palju matmata laipu vedeleb jõekallastel jubedas seisus,

I. B

R. I *mf* reading from book in the dark, do not coincide with Isik A

R. II
Herr Ma Wan-Hwang kinnitas väidet, et veel palju-palju matmata laipu vedeleb jõekallastel jubedas seisus,

Acc. I

Acc. II *ppp*

Acc. III *mp* *ppp*³

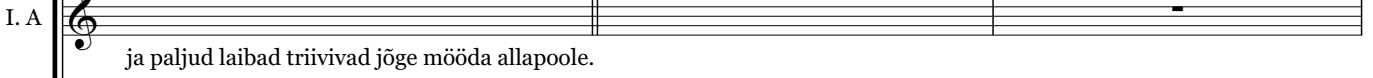
Acc. IV *ppp*

Acc. V *ppp*

Slower ♩ = c. 60

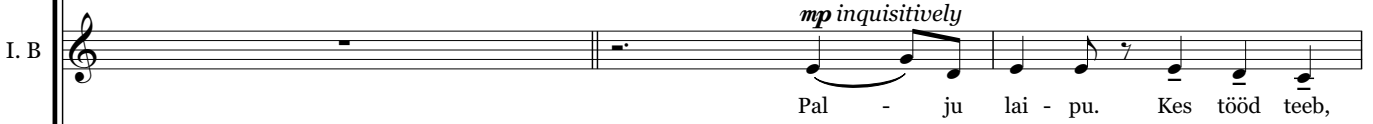
44

I. A



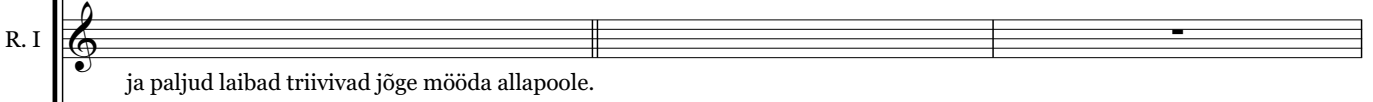
ja paljud laibad triivivad jõge mööda allapoole.

I. B



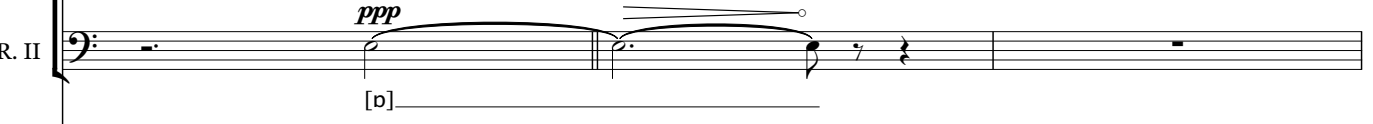
mp inquisitively
Pal - ju lai - pu. Kes tööd teeb,

R. I



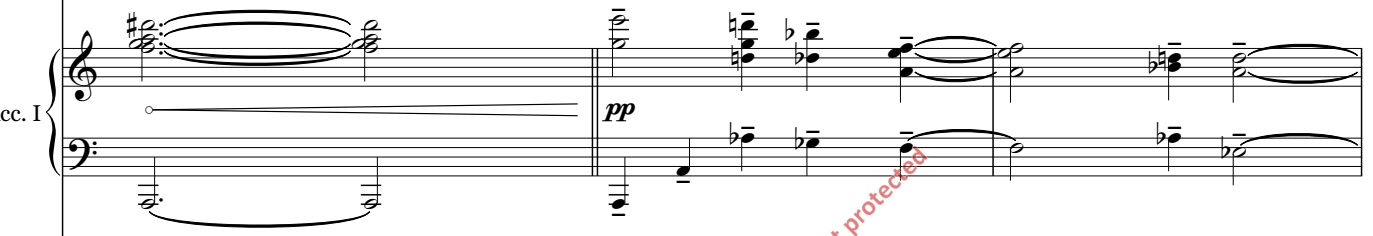
ja paljud laibad triivivad jõge mööda allapoole.

R. II



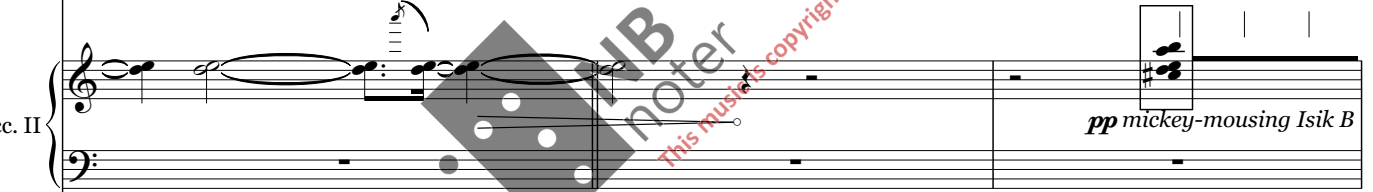
ppp
[o]

Acc. I



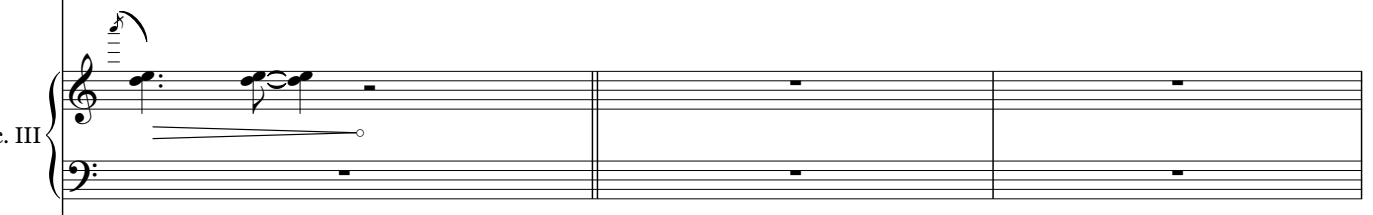
pp

Acc. II

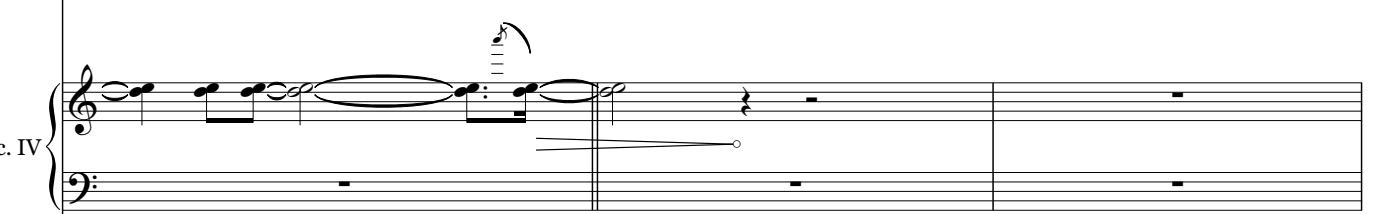


pp mickey-mousing Isik B

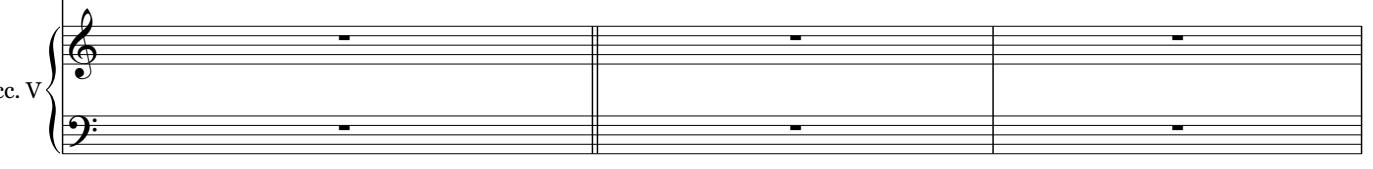
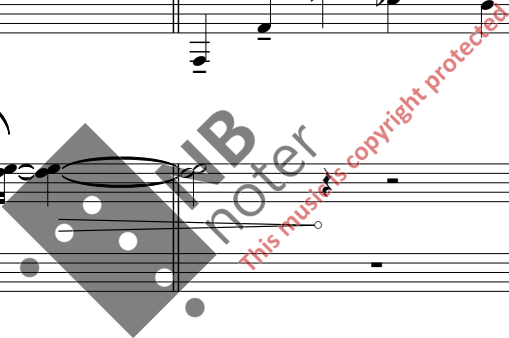
Acc. III



Acc. IV



Acc. V

47

I. A

I. B

R. I

R. II

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

peab o-ma päe-vi-kus o-le-ma as-ja-lik ja kii - re.

[m]

[m]

f

ppp

gliss.

mf

gliss.

ppp

pp

51 *mf* reading from papers

I. A
Mu energia hakkab otsa saama. Ma ei suuda enam sihte seada ega tööplaan teha, sest igast kandist paistavad takistused.

I. B

R. I *mf* reading from book
Mu energia hakkab otsa saama. Ma ei suuda enam sihte seada ega tööplaan teha, sest igast kandist paistavad takistused.

R. II

Acc. I *pp*

Acc. II

Acc. III

Acc. IV

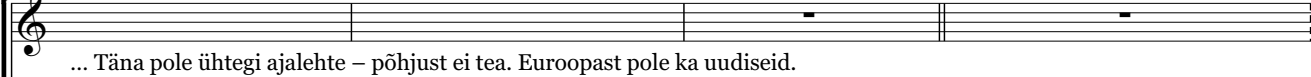
Acc. V *pp*

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Freely

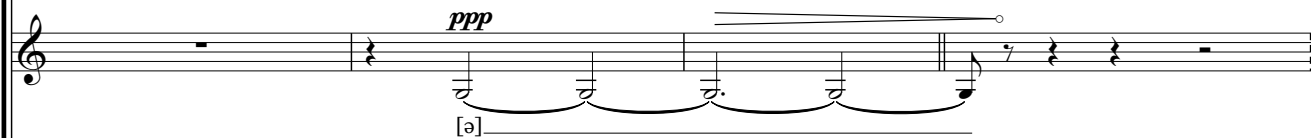
54

I. A



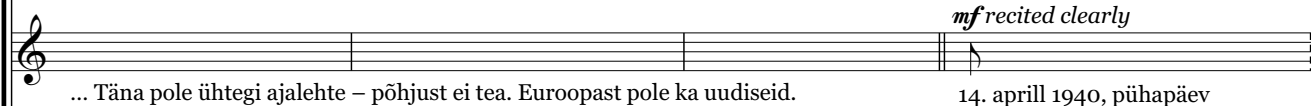
... Täna pole ühtegi ajalehte – põhjust ei tea. Euroopast pole ka uudiseid.

I. B



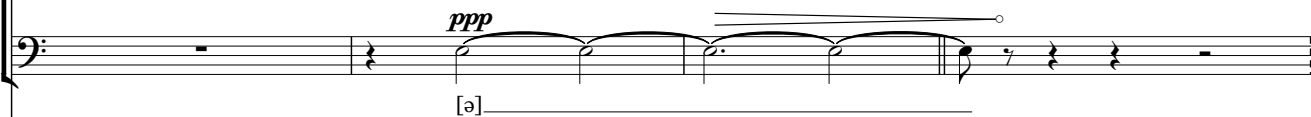
ppp
[ə]

R. I



... Täna pole ühtegi ajalehte – põhjust ei tea. Euroopast pole ka uudiseid. 14. aprill 1940, pühapäev
mf recited clearly

R. II



ppp
[ə]

Acc. I



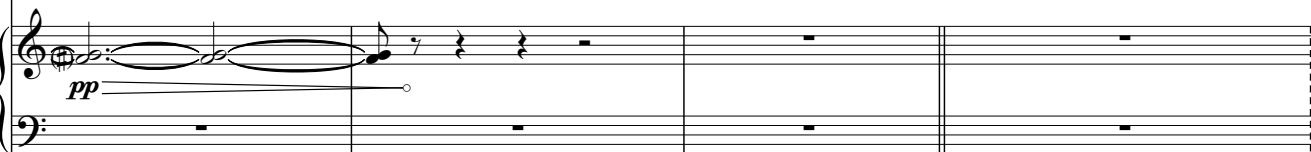
pp

Acc. II



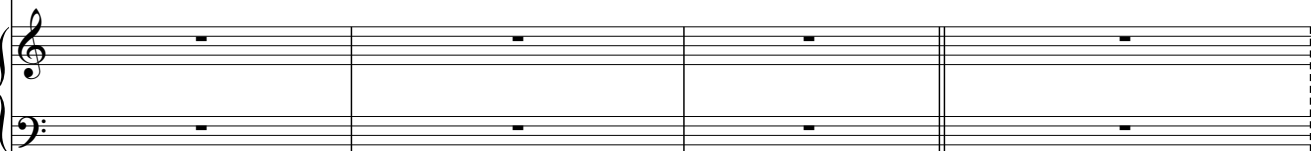
mp air button

Acc. III

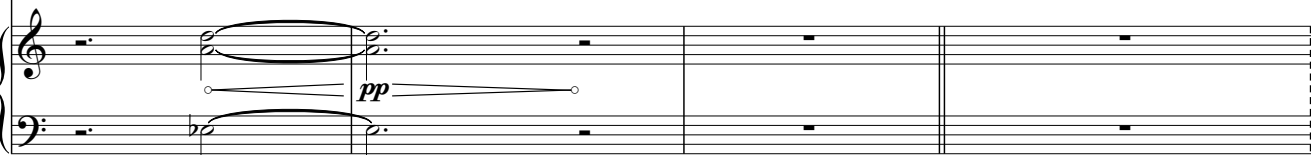


pp

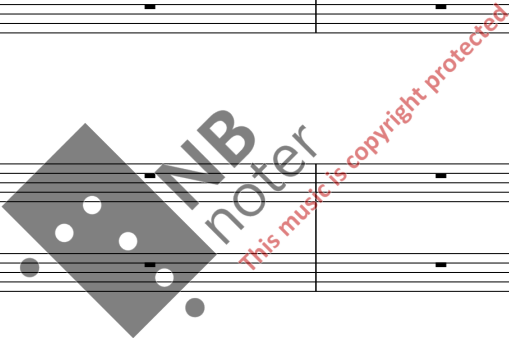
Acc. IV



Acc. V



pp



58 **Projection: INDIANAPOLIS** *p* spoken, casually

I. A Milline oli su kodu Indianapolises?

I. B *p* spoken, casually
28 aastat pühendumust ja nÄrvivapustus

R. I 自從今年四月，身心面臨崩潰... [m] *ppp*

R. II [n] *ppp*

Acc. IV *mp* air button

61

I. A Millised laed, millised aknad, millised toolid seal olid?

I. B *gliss.* [m] *pp* [e]

R. I *pp* [s] *f*

R. II *ppp* [m] *p* *pp* [e]

Acc. II *mp* air button



MINNIE

64

MIN. *ppp* strained, amplified *p* *pp*

[m] [m]

I. A *mf* spoken casually *gliss.*

See pidi olema veider. Võõraks saanud keskk - [nd]

I. B *pp* *ppp*

[n] [s]

R. I *ppp* *mf* *ppp* *gliss.*

[s] [n]

R. II [n] [m] [o]



67

MIN. *gliss.* *pp*

[m]

I. A *p* *gliss.* *pp*

[ə] [ə]

I. B Pronkskujud Hiinas! Tüdrukute haridus, maalige suurelt! Võib-olla ainus misjonär, kellele... *pp*

[n]

R. I *p*

[o]

R. II *ppp* *p*

[n] [ə]

70

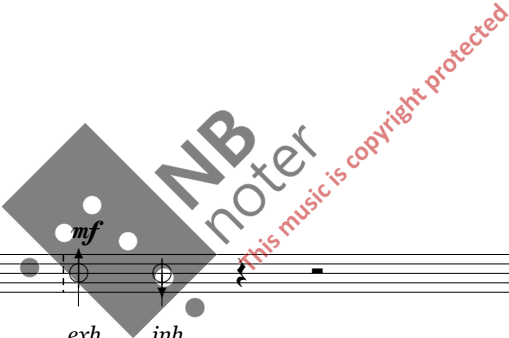
MIN. *gliss.* *p* *ppp* *p* *pp*
[m] [m]

I. A *gliss.* *p* *pp* *mp spoken*
A - - mee - ri - ka Indiana. Inimesed, kellest ei teagi,

I. B *gliss.* *p* *pp*
[ə]

R. I *ppp* *gliss.* *pp*
[v] [v]

R. II *gliss.* *p* *pp*
[n]



73

MIN. *gliss.* *mf* *exh.* *inh.* **Unmetered, freely** *pp*
[m] [m]

I. A mida neile vaja on. Kas just sind. Kas üldse.
[m]

I. B *mp* *mf espr., molto rubato*
[s] [k] [k] [k] Ajalooline sissekanne. "O-leks mul kümme

R. I *gliss.* *pp*
[m]

R. II *gliss.* *pp*
[m]

Acc. IV *air button* *p*

76

MIN. *fp* *pp*
gliss. [m]

I. A *fp* *pp*
gliss. [m]

I. B *fp* *pp*
5 3 gliss. tai - us - likk - u e - lu, ann - ak - sin need kõik Hii - na - le!"

R. I *fp* *pp*
gliss. [m] [ə]

R. II *fp* *pp*
gliss. [m] [ə]

79

MIN. *pp* *mf* *mf* *ppp*
gliss. [m] Projection: INDIANAPOLIS
blinking, then off

I. A *mf espr., molto rubato* 5 *pp whispered*
Kas sa tund-sid, et o-led va-les ko- has? Või et tsikk - el on lõ-pe-ta- tud? Gaa[s]

I. B [n]

R. I [n]

R. II [n]

Acc. I *p* air button

Acc. III *p* air button

Acc. V *p* air button

lights suddenly focusing on Accordionists I, III, V; everywhere else, darkened. One by one, the lights shut off behind the three visible accordionists

82

MIN.

I. A

Acc. I
air button, as synchronised with all accordionists as possible *head down, 'fade out' on stage*

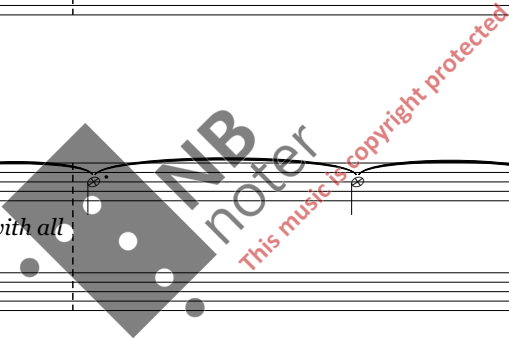
Acc. II
air button, as synchronised with all accordionists as possible

Acc. III
air button, as synchronised with all accordionists as possible *head down, 'fade out' on stage*

Acc. IV
air button, as synchronised with all accordionists as possible

Acc. V
air button, as synchronised with all accordionists as possible *head down, 'fade out' on stage*

E. Gtr.
 Electric Guitar **returning on stage, casually and quietly, plug in necessary equipments**



MIN. *ppp* *quick breaths*

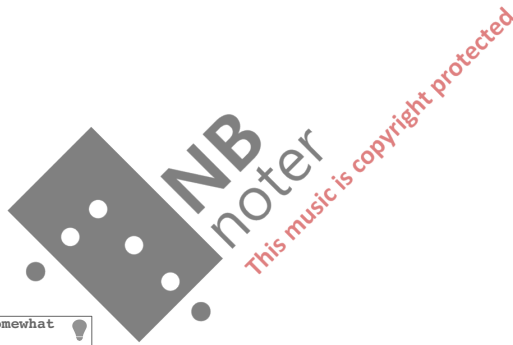
I. A *p* *ppp* *whispered in a conversational pace*
 Enesetapjate meelekindlus oma kodus. Lauanõud, vaibad ja surm. Mis eset sa viimasena nägid?

I. B *pppp* *as gently as possible, alternate between tones freely, breathe as necessary*
 [n]

R. I *pppp* *as gently as possible, breathe as necessary*
 [o]

R. II *pppp* *as gently as possible, alternate between tones freely, breathe as necessary*
 [ə]

E. Gtr.



MIN. *lights shifting to MINNIE again, somewhat reacting to her breath*

I. A *ppp* *mp* *whispered, in a conversational pace*
 [m] Kelle suhtes sa lootuse kaotasid? Kas iseenda või inimeste? Inimkonna, inimlooma?

I. B *p* *whispered* *pppp* *as before*
 Pronksist monume - [nt]

R. I *very gradual gliss, still on the same phoneme* *gliss.*
 [o]

R. II

E. Gtr.

Postlude: Minnie Lays on the Ground, Suffocating II

Freely improvised as in the beginning

dim light from stage left casts a shadow of guitarist; lights focusing on MINNIE

Projection: Soft flickering Footages?

pp repeat in sim. style not too rigid

P

MINNIE (Mezzo) *sf* cough 3" *ff* tug at scarf to halt guitarist 40"

Electric Guitar (Improviser) *pp* much reverb, loco; repeated irregularly, improvise on timbre on single note cut off abruptly when Minnie tugs at scarf

muffled, dampened, choked *pp* etc.

P

MIN. *pp* gliss. 40"

E. Gtr. gradually interrupting Minnie more frequently

disruptive, threatening, scratchy

Q

MIN. *pp* gliss. [n] *mf* cough 3" 25" *ff* tug at scarf to halt guitarist

E. Gtr. cut off abruptly when Minnie tugs at scarf, but (!) resume shortly after this time

R

MIN. *mf* heaving, struggling for breath, repeated irregularly 25" *ff* tug at scarf to halt guitarist

E. Gtr. *ff* do not stop

distorted, noisy, grainy

S

MIN. *ff* violently, trying to halt guitarist 15" add cough in figure 15"

E. Gtr. progressively adding more pitches and complex rhythms

T

ff asphyxiating, repeated without breaks, but may remain uneven, continue to tug at scarf

MIN. *gliss.* [ə] [s] cough 3 60"

E. Gtr.



U

ff heavy breathing as quickly as possible

40" gradually lose grip of the scarf

MIN.

incorporate figure in noise

vary figure

increase reverberation, pitches gliding upwards
gliss.

E. Gtr.



V

struggling to grasp on the scarf one last time, without heavy breathing

30"

MIN.

fff very high squeaks and noises, evenly or unevenly

loosen scarf from instrument

E. Gtr.



W

draw scarf to close to body, weep gently

3"

ppp very frail

MIN. [s] [s] [s]

E. Gtr. cut off abruptly and let scarf go



X

pppp repeat figure in time until accordions' clicks are audible

20"
Projection: Hvorfor er det så stille, når alt beveger seg i flymodus over hinna? Når den revner regner det gråt, latter, kramper, krig. (plus corresponding translations)

MIN. [s] - [k] [s] - [k] [s] - [k] [s] - [k]

E. Gtr.

p let ring as long as possible, pure tone

Y

Projections off

lights slowly focus dimly on
READER II as he stands in
stage centre

MIN.

fall silent

R. II

READER II

walk towards MINNIE (stage centre), stand by the body

Acc. I

quick irregular key, button clicks
ppp

Acc. II

quick irregular key, button clicks
ppp

Acc. III

quick irregular key, button clicks
ppp

Acc. IV

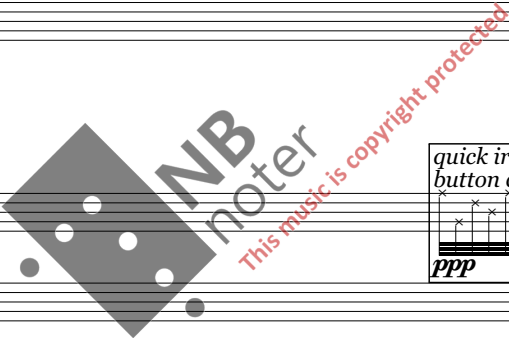
quick irregular key, button clicks
ppp

Acc. V

quick irregular key, button clicks
ppp

E. Gtr.

unplug, leave stage quietly



Free tempo, but in time

p serious, expressive

R. II

Munn - er åp - ne, _____ Munn - er åp - ne, _____ som om de er

Acc. I

Acc. II

Acc. III

Acc. IV

Acc. V

mf *pp* *ppp* *pp* *fpp* *air button*

rit.

R. II

8

3

gliss.

midt i en annen _____ for - tell - - - - ing. _____

Acc. I

stop clicks abruptly

Acc. II

air button

Acc. III

Acc. V

11 *p scherzando*

R. II *ppp p ppp p*

Hikk-e. Hikk e. Hikk-e. Hikk e. Va-kle. Va-kle. Va-kle. Kak - le.

Acc. III

16 *ppp p mp pp ppp*

R. II

Kak - le. Ka-kle. Kne-le. Kne - le. Kne-le. Kne-le. Kne-le. Knuff-e. Knuff-e.

Acc. III

Acc. V *stop clicks abruptly*

21 *mp ppp*

R. II

Kni - ve. Ka-ve. Ka-ve. Kre - ve. Kre - ve. Kre-ve. Se! Noe velter!


point at MINNIE in the darkness, then spoken

Acc. III *stop clicks abruptly*

26 *take a step away and turn to face stage left*

R. II

Se, noen vender. Hva... er et hjem?

ALL LIGHTS OFF. 

Acc. III