

Will Stackpole

*composed for the New Juilliard Ensemble*

# Unbeing (for a time)

from *The Egg* by Andy Weir

*for sinfonietta with narrator*

2021



## Program Note :

I distinctly remember a night about ten years ago, sitting bored in my apartment browsing the internet for anything remotely interesting, when I found myself reading a short story that completely changed my outlook on life. At the same time it was full of ideas that were entirely familiar, almost mundane, and somehow lent a perspective on being human that I had never quite encountered before. This was *The Egg* by Andy Weir, which has since been shared all across social media, translated into thirty languages, adapted into youtube videos, and re-posted on reddit a countless number of times. For the next ten years this thousand word short story was glued to my brain, popping into my consciousness at least once a week. Something about living through 2020 and the seemingly global struggle to realize and remember the humanity of every single person around us finally sparked the idea to create a version of the story with music. At first I even thought of turning it into a single scene opera, but I felt that the gleefully frank and everyday tone of this cosmic and profound text would be lost. I won't say much more about the plot here, since I feel the piece is best experienced for the first time with as little expectation as possible, but I do hope that this work will help listeners reflect on the nature of their connection to each life around them, their place within the world, and their consciousness within reality.

Will Stackpole, New York, NY | 2021

## The Ensemble :

1 Flute  
~ doubling on piccolo  
1 Oboe  
~ doubling on cor anglais  
1 Clarinet in Bb  
~ doubling on bass clarinet  
1 Bassoon

1 Horn in F  
1 Trumpet in C  
1 Tenor Trombone  
1 Tuba

1 Percussionist  
~ Glockenspiel  
~ Crotales  
~ Vibraphone  
  
~ Suspended Crash cymbal  
~ Sizzle Ride cymbal  
~ Two Toms (high and low)  
~ Bass Drum

1 Piano

1 Harp

Narrator  
~ may be any gender or voice type

2 Violins  
1 Viola  
1 Cello  
1 Double Bass

**Duration:** ~20 minutes



For the narrator:

Slight alterations have been made to Weir's original text in order to unspecify the gender of the depicted characters. This not only allows for any member of the audience to see themselves in the role of "You" but also means that any actor or vocalist regardless of gender identity may be considered for this role.

The staff provided in the score is meant to provide a contour and rhythm for performance that aligns with contours and rhythms of the music. The pitches provided are meant to be general and should be adjusted at your discretion based on any performance decisions. The rhythms should be executed as accurately as possible while keeping the mode of speech natural.

Within this work the narrator portrays two distinct characters. Though it is not notated, it is recommended that some adjustment be made in vocalization or body language between these two roles.

On the players' text:

Throughout the piece, the players will find italicized text written above their part. These are lines to be spoken in a semi-vocalized tone, like a 'stage whisper'. These should be just loud enough to be heard above the music. They often occur in groups and lead up to a question spoken by the narrator. Each of these clusters should have a general crescendo effect so that they emerge from the texture and arrive at the narrator's line. The placement of these in the score are general and the rhythm and prosody are at the players' and conductor's discretion, though they should avoid occurring at the exact same moment to provide some degree of clarity. In general it should create a chattering effect that a curious listener can discern.

Special thanks to Andy Weir for his generosity in allowing for this setting of his short story *The Egg*.

# The Egg

by Andy Weir

not to be reprinted in programs or otherwise

You were on your way home when you died.

It was a car accident. Nothing particularly remarkable, but fatal nonetheless. You left behind a wife and two children. It was a painless death. The EMTs tried their best to save you, but to no avail. Your body was so utterly shattered you were better off, trust me.

And that's when you met me.

"What... what happened?" You asked. "Where am I?"  
"You died," I said, matter-of-factly. No point in mincing words.  
"There was a... a truck and it was skidding..."  
"Yup," I said.  
"I... I died?"  
"Yup. But don't feel bad about it. Everyone dies," I said.  
You looked around. There was nothingness. Just you and me. "What is this place?" You asked. "Is this the afterlife?"  
"More or less," I said.  
"Are you god?" You asked.  
"Yup," I replied. "I'm God."  
"My kids... my wife," you said.  
"What about them?"  
"Will they be all right?"  
"That's what I like to see," I said. "You just died and your main concern is for your family. That's good stuff right there."

You looked at me with fascination. To you, I didn't look like God. I just looked like some man. Or possibly a woman. Some vague authority figure, maybe. More of a grammar school teacher than the almighty.

"Don't worry," I said. "They'll be fine. Your kids will remember you as perfect in every way. They didn't have time to grow contempt for you. Your wife will cry on the outside, but will be secretly relieved. To be fair, your marriage was falling apart. If it's any consolation, she'll feel very guilty for feeling relieved."  
"Oh," you said. "So what happens now? Do I go to heaven or hell or something?"  
"Neither," I said. "You'll be reincarnated."  
"Ah," you said. "So the Hindus were right,"  
"All religions are right in their own way," I said. "Walk with me."  
You followed along as we strode through the void. "Where are we going?"  
"Nowhere in particular," I said. "It's just nice to walk while we talk."

"So what's the point, then?" You asked. "When I get reborn, I'll just be a blank slate, right? A baby. So all my experiences and everything I did in this life won't matter."  
"Not so!" I said. "You have within you all the knowledge and experiences of all your past lives. You just don't remember them right now."

I stopped walking and took you by the shoulders. "Your soul is more magnificent, beautiful, and gigantic than you can possibly imagine. A human mind can only contain a tiny fraction of what you are. It's like sticking your finger in a glass of water to see if it's hot or cold. You put a tiny part of yourself into the vessel, and when you bring it back out, you've gained all the experiences it had."

"You've been in a human for the last 48 years, so you haven't stretched out yet and felt the rest of your immense consciousness. If we hung out here for long enough, you'd start remembering everything. But there's no point to doing that between each life."  
"How many times have I been reincarnated, then?"  
"Oh lots. Lots and lots. An in to lots of different lives." I said. "This time around, you'll be a Chinese peasant girl in 540 AD."

"Wait, what?" You stammered. "You're sending me back in time?"  
"Well, I guess technically. Time, as you know it, only exists in your universe. Things are different where I come from."

"Where you come from?" You said.  
"Oh sure," I explained "I come from somewhere. Somewhere else. And there are others like me. I know you'll want to know what it's like there, but honestly you wouldn't understand."

"Oh," you said, a little let down. "But wait. If I get reincarnated to other places in time, I could have interacted with myself at some point."  
"Sure. Happens all the time. And with both lives only aware of their own lifespan you don't even know it's happening."

"So what's the point of it all?"  
"Seriously?" I asked. "Seriously? You're asking me for the meaning of life? Isn't that a little stereotypical?"  
"Well it's a reasonable question," you persisted.

I looked you in the eye. "The meaning of life, the reason I made this whole universe, is for you to mature."  
"You mean mankind? You want us to mature?"  
"No, just you. I made this whole universe for you. With each new life you grow and mature and become a larger and greater intellect."  
"Just me? What about everyone else?"

"There is no one else," I said. "In this universe, there's just you and me."  
You stared blankly at me. "But all the people on earth..."  
"All you. Different incarnations of you."  
"Wait. I'm everyone!?"  
"Now you're getting it," I said, with a congratulatory slap on the back.  
"I'm every human being who ever lived?"  
"Or who will ever live, yes."  
"I'm Abraham Lincoln?"  
"And you're John Wilkes Booth, too," I added.  
"I'm Hitler?" You said, appalled.  
"And you're the millions he killed."  
"I'm Jesus?"  
"And you're everyone who followed him."

You fell silent.

"Every time you victimized someone," I said, "you were victimizing yourself. Every act of kindness you've done, you've done to yourself. Every happy and sad moment ever experienced by any human was, or will be, experienced by you."

You thought for a long time.  
"Why?" You asked me. "Why do all this?"  
"Because someday, you will become like me. Because that's what you are. You're one of my kind. You're my child."  
"Whoa," you said, incredulous. "You mean I'm a god?"  
"No. Not yet. You're a fetus. You're still growing. Once you've lived every human life throughout all time, you will have grown enough to be born."

"So the whole universe," you said, "it's just..."  
"An egg." I answered. "Now it's time for you to move on to your next life."

And I sent you on your way.



5 To Picc. Picc. To Fl.

Fl.

Picc. *p*

Eng. Hn

Cl. in Bb *ppp* *f* *pp* *mf*

Bsn *ppp* *f* *pp*

Hn in F *ppp* *f* *pp* *mf*

Tpt in Bb *mf* *pp*

Tbn *mf* *pp*

Tba

Vib.  
(Ceo.)

Pno I

Hp *mf*

Narr. No - thing par - tic - u - lar - ly re - mark - a - ble, but...

Vln 1 *ppp* *f* *pp* *pp* *mf*

Vln 2 *p* *pp* *mf*

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

Ve. *ppp* *f* *pp*

D. B. *ppp* *f* *pp*





11 Fl. Fl. *p*

To Ob. Ob. *p* 3

Cl. in Bb *p*

Bsn

Hn in F

Tpt in Bb solo *p* *mf* senza sord.

Tbn *p* senza sord.

Tba

Vib. *p* (Ceo.)

Pno 1 *p* (Ceo.)

Hp *l.v.*

Narr. The E. M. T.'s tried their best to save you but to no avail.

Vln 1 *gliss.* *mf* 3

Vln 2 *gliss.* *mf* 3

Vla

Vc. *p*

D. B. *pizz.* *mf* *p*

15

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn *mf*

Hn in F *mf*

Tpt in Bb *mf*

Tbn

Tba

Vib.

Pno 1 *mf*

Hp *p*

Narr.

Your bod - y was so ut - ter - ly shat - tered, you were... bet - ter off... trust me.

Vln 1 *mf* *gliss.* *p sub.*

Vln 2 *mf* *gliss.* *p sub.*

Vla *mf* *gliss.* *p sub.*

Vc. *mf* *gliss.* *p sub.*

D. B.

19

Fl.

Ob.

Cl. in Bb

Bsn. *solo*  
*p*

Hn in F *solo*  
*p*

Tpt in Bb

Tbn

Tba

Vib.

Crot. *p*  
*2ed.*

Crot. *mf*

Pno 1 *f*

Hp *f*

Narr. *6*  
And that's when you met me.

Vln 1 *pp*

Vln 2 *pp*

Vla. *pizz.*  
*f*

Vc. *p*

D. B.

Unsettled, turbulent

The musical score is written for a symphony orchestra and includes the following parts:

- Fl.:** Flute, mostly silent.
- Ob.:** Oboe, mostly silent.
- Cl. in Bb:** Clarinet in B-flat, playing a melodic line with triplets and dynamics *p*, *mf*, *pp*, and *ff*.
- Bsn:** Bassoon, playing a melodic line with triplets and dynamics *mf*, *pp*, and *ff*.
- Hn in F:** Horn in F, mostly silent.
- Tpt in Bb:** Trumpet in B-flat, playing a melodic line with a sextuplet and dynamics *p*.
- Tbn:** Trombone, playing a melodic line with triplets and dynamics *p*, *mf*, *pp*, and *ff*.
- Tba:** Tuba, mostly silent.
- Vib.:** Vibraphone, playing a melodic line with dynamics *pp*.
- Pno 1:** Piano, playing a melodic line with triplets and dynamics *mf* and *ff*.
- Hp:** Harp, mostly silent.
- Narr.:** Narrator, mostly silent.
- Vln 1:** Violin 1, playing a melodic line with triplets and dynamics *pp* and *ff*.
- Vln 2:** Violin 2, playing a melodic line with triplets and dynamics *pp* and *ff*.
- Vla:** Viola, playing a melodic line with triplets and dynamics *p* and *f*.
- Vc.:** Violoncello, playing a melodic line with dynamics *p* and *f*.
- D. B.:** Double Bass, playing a melodic line with triplets and dynamics *mf*, *pp*, and *ff*.

The score is divided into four measures, with time signatures changing from 3/4 to 4/4. The tempo/mood is marked as "Unsettled, turbulent".

27

Fl. *p* *ff* *pp* *fff*

Ob. *mf* *ff* *pp* *fff*  
To B. Cl.

B. Cl.

Bsn

Hn in F *pp* *ff* *pp* *fff*

Tpt in Bb *pp* *ff* *pp* *fff* *mf*

Tbn

Tba *pp* *f* *pp* *fff*

Vib. *To Perc.*

Crot. *Crot.*

Perc. *f*

Pno I *p* *ff* *mf* *ff* *p* *ff*

Hp *p* *p* *f*

Narr.

Vln 1 *pp* *ff* *ff* *p*

Vln 2 *pp sub.* *ff* *ff* *p*

Vla *pp* *ff* *p* *f* *pp sub.* *fff*

Vc. *pp* *ff* *pp* *fff* *pizz.* *f* *f* *con arco sord.*

D. B. *pp* *ff* *p* *mf*

**B** Spacious, ethereal

32

Fl.

Ob.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

*mf*

*p*

*pp*

*mf*

*pp*

To Vib.

Vib. motor on

*p*

"What's going on?"

"How?"

"What?"

"What's going on?"

"What?..."

con sord.

*p*

con sord.

*p*

con sord.

*p*

*p*

*p*

pizz.

*pp*

36 *"What is this place?"*

Fl.

Ob. *"Why am I here?"*

To Cl. in Bb

Bsn *"Was I drugged?"*

Hn in F *"Was I sleeping?"* solo con sord. *p*

Tpt in Bb

Tbn

Tba *"How did I get here?"*

Vib.

Pno 1 *"Is this real?"* *p* 6 *Red.*

Hp *"Where is here?"*

Narr. *"What hap - pened?"* You asked. *"Where am I?"* "You died." I said, mat - ter of fact - ly.

Vln 1 senza sord.

Vln 2 senza sord.

Vla senza sord.

Vc. senza sord.

D. B.



39

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Glock.

Crot.

Pno I

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

Cl. in Bb

*p dolce*

*p dolce*

senza sord.

*p*

*p*

(Ped.)

*l.v.*

*pizz.*

*p*

*pizz.*

*p*

*p*

No point in min - cing words. "There... There was... There was a... a truck! and it was...

45 C

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *pp*

Hn in F

Tpt in Bb *pp* con sord.

Tbn. "Was I killed?"

Tba. "I passed away?"

Glock. *p*

Crot. *p*

Pno 1 *mp* 6 3

Hp. *p* l.v. 3

Narr. *mf*  
it was skid - ding... "Yup" I said.

Vln 1

Vln 2 "I'm not alive?"

Vla. *p*

Vc.

D. B.

D ♩ = 60

49

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp* *mf dolce*

Bsn *pp* *p*

Hn in F *pp* *mf*

Tpt in Bb *pp* *mf* senza sord.

Tbn

Tba

Perc. To Perc. "I didn't make it?" Perc. *p*

Pno 1 "I was killed?" *p* *mf* *pp* *p*  
tre corde Red.

Hp *p*

Narr. "I... I died?" "Yup. But don't feel bad a - bout it. Eve - ry - one dies." I said.

Vln 1 "I'm dead?" *mf* arco

Vln 2 *mf* arco

Vla *p* *mf*

Vc. *p* *mf*

D. B. *p* arco

54

Fl. *sfz*

Ob. *sfz*

Cl. in Bb

Bsn

Hn in F *mf*

Tpt in Bb *mf*

Tbn *mf*

Tba *mf*

Crot. To Crot.

Perc.

Pno 1

Hp

Narr. You looked a - round. There was... No - thing - ness. Just

Vln 1 *sfz* *pp*

Vln 2 *sfz* *pp*

Vla *sfz* *p*

Vc. *sfz* *p*

D. B. *mf* *gloss.* *pp sub.*

59

Fl. *pp* *mf* >

Ob.

Cl. in Bb *mf espress.* 6

Bsn *sfz* >

Hn in F "Where are we, then?" *sfz* >

Tpt in Bb

Tbn "Where have you brought me?"

Tba

Vib. Crot. To Vib. "So, where am I?" Vib. *mf*

Crot. *mf*

Pno 1 "How did I get here?"

Hp *mf*

Narr. You and Me. "What is this place?" You asked. "Is this

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p*

D. B. *p*

"Is this purgatory or something?"

"Is this heaven?"

"We're not on earth, then?"

rallentando poco a poco.....

63

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn "Are you dead too?"

Hn in F

Tpt in Bb "So, are you St. Peter or an angel? or something?"

Tbn *mf sfz* *gliss* 3

Tba "Are you my creator?"

Vib. "You must be Allah, then."

Pno 1 *mp*

Hp "Are you one of my ancestors?"

Narr. the af - ter life?" "More or less." I said. "Are you God?" You asked.

Vln 1 *mf* *pp* *gliss* *mf* *pp*

Vln 2 *mf* *pp* *gliss* *mf* *pp*

Vla *mf* *pp*

Vc. *mf* *pp*

D. B. *mf* *pp*



73 Picc. *mf* *p* *mf* *mf*

Ob. *mf* *mf*

Cl. in Bb *mf* *mf* *sfz*

Bsn *mf* *mf* *sfz*

Hn in F *mf* *f* *mf* *sfz*

Tpt in Bb *f* *f* *mf* *sfz*

Tbn *f* *f* *mf* *sfz*

Tba *mf* *sfz*

Glock. Glock. "Are they going to be ok?"

Pno I *mf* "How will they live?"

Hp "Will they be happy without me?"

Narr. my fa - mi - ly... You said. "What a - bout them?" "My fami - ly and my kids! Will

Vln 1 *mf* "How will they survive?"

Vln 2 *mf* "Will anyone care for them?"

Vla *mf* *mf*

Vc. *mf* "Will they manage somehow?"

D. B.



F Easing ♩ = 60

77

Picc. *p*

Ob. *p*

Cl. in Bb *mf* *mf* *p*

Bsn *mf* *mf* *p*

Hn in F

Tpt in Bb

Tbn

Tba

Vib. To Vib.

Glock. *p*

Pno 1 *p*

Hp *mf*

Narr. they be al - right?!" "That's what I like to see" I said. "You just died and your main con - cern is for your fami - ly.

Vln 1 *p*

Vln 2 *p*

Vla *mf* *p*

Vc. *mf* *p*

D. B. pizz. *p* arco



84

Fl.

Ob.

Eng. Hn

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Glock.

Pno I

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

To Eng. Hn

To Vib.

*pp*

*pp*

You, I did - n't look like God. I just looked like... some man. Some wo - man. Some vague au - thor - i - ty fi - gure,

G Ambling along ♩ = 72

88

Fl.

Eng. Hn

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

con sord.  
p

mf

con sord.

mf

con sord.

mf

Vib.  
motor off

mf

8va

sfz in mezzoforte

f

...may - be. More of a gram - mar school teach - er than the al - migh - ty. "Don't wor - ry" I said. "They'll be

gliss.

gliss.

gliss.

sul pont.  
V

f

pizz.

sfz

Detailed description: This is a page of a musical score for a symphony orchestra and narrator. The score is in 3/4 time and consists of 88 measures. The key signature has one flat (Bb). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, English Horn, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, and Tuba) play sustained notes with various dynamics and articulations. The strings (Violins 1 and 2, Viola, Violoncello, and Double Bass) play sustained notes with glissandos and pizzicato. The narrator has a vocal line with lyrics. The score includes various musical notations such as dynamics (p, mf, sfz), articulations (con sord., gliss., pizz.), and performance instructions (Vib. motor off).

92

Fl.

Ob. To Ob.

Cl. in Bb

Bsn

Hn in F senza sord.

Tpt in Bb

Tbn senza sord.

Tba

Vib. (Red.)

Pno 1 (Red.)

Hp

Narr.

Vln 1 au talon

Vln 2 au talon

Vla au talon

Vc.

D. B.

fine. Your kids will re - mem - ber You as per - fect in eve - ry way. They did - n't have

pizz. p

pizz. p



100

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. in Bb *p* *ppp*

Bsn *p* *ppp*  
*mf*

Hn in F *p* *ppp*

Tpt in Bb *p* *ppp*

Tbn *mf*

Tba *mf* *p* *ppp*

Vib. *p*

Crot. *mf*

To Crot.

Pno I *sfz* *pp*

Hp *sfz* *pp*

Narr. re - lieved. To be fair, your mar - riage was fall - ing a - part. If it's an - y con - sol - a - tion, they'll feel

Vln 1 *p* *pizz.*

Vln 2 *p* *pizz.*

Vla *p* *pizz.*

Vc. *p*

D. B. *sfz*

H ♩ = 120

104

Fl.

Ob.

To B. Cl.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Crot.

Pno 1

Hp

Narr.

ve - ry guil - ty for feel - ing re - lieved." "Oh..." You said.

Vln 1

Vln 2

Vla

Vc.

D. B.





116

Fl.

Ob.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

“Nei - ther.” I said. “You’ll be re - in - car - nat - ed.”

Floating ♩ = 112

121

Fl. *pp*

Ob.

B. Cl. *pp* *mf* *ppp*

Bsn. *pp*

Hn in F *pp* stopped

Tpt in Bb *pp* harmon mute

Tbn. *pp*

Tba.

Vib. Glock. To Vib.

Glock. *pp*

Pno 1 *mp*

Hp. *p*

Narr. *gliss.* "Ah" You said. "So the Hin - dus\_ were right..." "ehh..." *gliss.*

Vln 1

Vln 2 *pp* III

Vla. *pp* II

Vc. *p*

D. B. *p* sul pont.

126

Fl.

Ob.

Cl. in Bb

B. Cl.

Bsn

Hn in F (stopped)

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

To Cl. in Bb

"All re - lig - ions are right... in their own\_ way." I said.



138

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

*mf*

*fp*

*mf*

*pp*

*mf*

*f*

*mf*

*f*

*mf*

*f*

To Glock.

To Vib.

*mf*

*mf*

*f*

*mf*

You fol - lowed a - long as we strode through the void.

*mf*

*f*

*arco*

*f*

"Where are you leading me?"

"Is there somewhere we need to be?"

"Where are you taking me?"



**K** Waltzing again ♩ = 132

148

Fl. *f*

Ob. *mf* *gliss.*

Cl. in Bb *mf* *gliss.*

Bsn

Hn in F

Tpt in Bb *mf* 3

Tbn

Tba

Vib. *mf* *p.* *p.* *b<sub>2</sub>.*

Pno 1

Hp

Narr. 3 "It's just nice to walk while we talk." 3

Vln 1 *sfz*

Vln 2 *mf* 3

Vla *mf* 3

Vc. *mf* 3

D. B. *mf* *pizz.*





155

Fl. *pp* *"It was all for nothing, then?"*

Ob.

Cl. in Bb *pp* *"I won't have any memories?"*

Bsn.

Hn in F *"Why do this?"*

Tpt in Bb *"So I won't remember anything?"*

Tbn.

Tba.

Vib. *"So it was all meaningless?"*

Pno 1 *pp*

Hp.

Narr. *"So what's the point then?" You asked. "When I get re-born I'll just be a blank slate right?"*

Vln 1 *pp*

Vln 2 *pp*

Vla. *pp*

Vc. *pizz.* *pp* *"My last life doesn't change anything?"*

D. B. *pp* *"Why did I go through all that, then?"*

159

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

A ba - by. So all my ex - per - i - enc - es and eve - ry - thing I did in this life won't mat - ter."

162

Fl.

Ob.  
*mf*  
To B. Cl.

B. Cl.

Bsn.  
*mf*

Hn in F  
*mf*

Tpt in Bb  
con sord.  
*mf*

Tbn.  
con sord.  
*f*  
*mf*

Tba.  
*mp*

Vib.  
*mf*

Pno 1  
*mf*

Hp  
*mf*

Narr.  
"Not so!" I said. "You have with - in You all\_ the know - ledge and ex - per - i - en - ces of all your past lives.

Vln 1  
*mf*

Vln 2  
*mf*

Vla.  
*mf*

Vc.

D. B.  
*mf*

165  $\text{♩} = 50$  M

Fl. *f* *ppp*

Ob. *f* *ppp*

B. Cl.

Bsn. *mf* *pp*

Hn in F *f* *pp*

Tpt in Bb senza sord.

Tbn senza sord.

Tba

Vib. To Glock.

Glock. *f* *sed.*

Pno 1 *pp*

Hp

Narr. *p*  
 You just don't re - mem - ber them right now." I stopped walk - ing

Vln 1 sul pont. *f* *pp*

Vln 2 sul pont. *f* *pp*

Vla sul pont. *f* *pp*

Vc. sul pont. arco *f* *pp*

D. B. solo *sfz* *pp* *mf* *pp*

168

Fl. *mf*

Ob. *mf*

B. Cl. *f*

Bsn *pp* *mf*

Hn in F *mf*

Tpt in Bb *mf*

Tbn *mf*

Tba

Glock. *mf*

Pno I *mp* *mf*

Hp *mf*

Narr. *mf*

Vln 1 *f* ord.

Vln 2 *f* ord.

Vla *f* ord.

Vc. *pp* *f* *f*

D. B. *mf*

and took you by your shoul - ders. "Your soul is more mag - nif - i - cent, more beau - ti - ful\_

172

Fl. *mf*

Ob. *mf*

B. Cl.

Bsn

Hn in F *mf*

Tpt in Bb *mf*

Tbn

Tba

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

more gi - gan - tic than you can poss - i - bly i - ma - gine.





175

Fl.

Ob.

B. Cl.

Bsn.

Hn in F

Tpt in Bb

Tbn.

Tba.

Vib. To Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla.

Vc.

D. B.

It's like stick - ing your fin - ger in a glass of wa - ter to see if it's hot or cold.

176

Fl.

Ob.

Cl. in Bb  
To Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr. *p*

You put a tiny part of yourself into the vessel, and when you bring it back out, you've gained all the experiences it had.

Vln 1 *pp*

Vln 2 *pp*

Vla

Vc. *pp*

D. B.

177 N

Fl.

Ob. *fp sub.* *mf* *fp sub.* *mf* *simile*

Cl. in Bb *fp sub.* *mf* *fp sub.* *mf* *simile*

Bsn

Hn in F *fp sub.* *mf* *fp sub.* *mf* *simile*

Tpt in Bb *fp sub.* *mf* *fp sub.* *mf* *simile*

Tbn *fp sub.*

Tba *mf*

Vib.

Pno 1 *f* *Red.*

Hp *f*

Narr. *mf*  
 You've been in a hu - man for the last for - ty - eight years. You have - n't stretched out yet and felt the rest of your im -

Vln 1

Vln 2

Vla

Vc. *f*

D. B. *f*





O Airy, distant ♩ = 60

185

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn "Have I been many people?"

Hn in F "Was I reincarnated many times?"

Tpt in Bb *p* harmon mute no stem

Tbn "Has this happened a lot of times?"

Tba "How many lives have I been through?"

Vib. motor off *pp* *Red.*

Pno I "How many lifetimes have I lived?" *ppp* *una corda* *p*

Hp *p*

Narr. "Then how many times have I been re-in-car-nat-ed?" "Oh lots."

Vln 1 *ppp*

Vln 2 *ppp*

Vla *ppp*

Vc. *ppp*

D. B. *ppp* *8va*

190

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

*pp* < *mf*

con sord.

senza sord.

*p*

*pp*

ord.

*pp*

*f* < *pp*

(Red.)

(Red.)

(u.c.)

tre corde

Red.

una corda

Lots and lots and lots and lots and lots. And in - to lots of diffe - rent lives," I said.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

193

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

"That can't be"

senza sord.

"How?"

"Impossible"

*pp*

(*Red.*)  
(u.c.)

"This time a - round you'll be a Chi - nese peas - ant girl in Five - For - ty A. D." "Wait what?!"

"Are you serious?"

*pp* *f*

*pp* *f*



To Picc.

196

Picc. *pp*

Ob. *pp* "But that's before I lived"

Cl. in Bb *pp*

Bsn *pp*

Hn in F *pp*

Tpt in Bb *pp*

Tbn

Tba *pp* "I'm going to the past?"

Glock. *pp* "I can time travel?"

Pno I *pp*  
tre corde

Hp *p*

Narr. You stam - mered. "You're send - ing me back in time?" "Well I guess... tech - nical - ly."

Vln 1 *p*

Vln 2 *p*

Vla *p* "How could I go to the past?"

Vc. *p* "In a different time?"  
non vib.

D. B. *pp*

200

Picc.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Glock.

Pno I

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

(non vib.)

Time, as You know it, on - ly ex - ists in Your un - i - verse. Things are... diffe - rent where I come from."

III

III

II

204 P ♩ = 55

Picc. *p*

Ob. *p*

To B. Cl.

B. Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn in F *pp* *mf*

Tpt in Bb *pp* *mf* *p*

Tbn. *pp* *mf*

Tba. *mf*

Glock. *mf* *p*

Crot. *mf*

Perc. *p* *mf* *8va*

Pno I *mf* *p* *mf* *p*

una corda *ped.*

Hp. *mf* *l.v.*

Narr. *3*

Vln 1 *p* *p*

Vln 2 *p* *pp* non vib.

Vla. *p* *pp* non vib.

Vc. *p* *pp* non vib.

D. B. *pp* *mf* *pp* non vib.

ord. ord.

"Where else is there?"

"Is that where we are now?"

"You come from somewhere else?"

"Where you come from...?" You said.

"What do you mean?"

"Where is that?"

"A place with no time?"

To Fl.

207

Fl.

Picc.

Ob.

B. Cl.

Bsn.

Hn in F

Tpt in Bb

Tbn.

Tba.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

stopped

To Vib.

Vib.

Vib.

Pno 1

Hp

(u.c.)  
(*Red.*)

tre corde

*mf*  
*Red.*

Narr.

*mf*

*Red.*

3 3 3 3 5

"Oh sure." I ex - plained. "I come from some - where... Some - where else. And there are oth - ers like me. I know you'll want to

Vln 1

Vln 2

Vla

Vc.

D. B.

(non vib.)

*mf*

(non vib.)

*mf*

(non vib.)

*mf*

210

Fl.

Eng. Hn

To Eng. Hn

Cl. in B $\flat$

To Cl. in B $\flat$

B. Cl.

*p*

Bsn

*p*

Hn in F

(stopped)

*p*

Tpt in B $\flat$

Tbn

Tba

Perc.

To Perc.

Perc.

*pp*

Pno 1

\*plucked inside the piano

*mp*

*Red.*

Hp

Narr.

3 5 6

know what it's like there. but... hon - est - ly you would - n't un - der - stand." "Oh..." You said, a lit - tle let down.

Vln 1

Vln 2

Vla

Vc.

ord.

*p*

ord.

8<sup>va</sup>

D. B.

*p*

213 **Q** Illuminated, anticipating ♩ = 55

Fl.

Eng. Hn  
solo (w/ Tpt.)  
*p*

Cl. in Bb

Bsn

Hn in F

Tpt in Bb  
solo (w/ Cor. Ang.)  
*p*

Tbn

Tba

Glock.  
To Croc. To Glock.  
*pp* < *p*

Croc.

Pno 1  
*mp*  
(Led.)

Hp  
bish.  
*p*

Narr.  
"But wait... If I get re - in - car - nat - ed to oth - er plac - es in time... I could have in - ter - act - ed with..."

Vln 1

Vln 2

Vla

Vc.

D. B.

217

Fl.

Eng. Hn

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Glock.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

my - self' at some point." "Sure! Hap - pens all the time. And with both lives on - ly a - ware of their

220

Fl.

Eng. Hn

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Glock.

Crot.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Ve.

D. B.

To Crot.

*mf*

*p*

*mf*

*mf*

*mf*

*p*

own life-span you don't e-ven know that it's hap-pen-ing."



223

Fl.

Eng. Hn

Cl. in Bb  
*p* *mf*  
 Cl. in Bb To B. Cl. B. Cl. *espress.*  
*pp* *mf*

B. Cl.

Bsn  
*mp* *f* *pp* *n*

Hn in F

Tpt in Bb  
*p* *mf* "What are we here for?"

Tbn  
*mf* *f* "What does it all mean?"

Tba  
 "What is the reason for this?"

Vib.  
 To Vib. Vib.  
*f*

Crot.

Pno 1  
*8va*  
*3*  
 (Red.)

Hp  
 "What does it all mean?"

Narr.

Vln 1  
*n* "What does it all mean?"

Vln 2  
*n* "Then what is our purpose?"

Vla  
*n* *3* *p* *mf*

Vc.  
*p* *f* *pp*

D. B.

228 **R** Fl.

Fl. *pp*

Eng. Hn *pp*

Cl. in Bb To Cl. in Bb

B. Cl.

Bsn *pp*

Hn in F *pp*

Tpt in Bb con sord. *sfz p*

Tbn con sord. *sfz p*

Tba

Vib. *pp*

Pno I "Why are we here?" *p*

Hp *p*

Narr. "So what's the point of it all?" "Ser - i - ous - ly?" I asked. "Ser - i - ous - ly, you're ask - ing me for the

Vln 1 con sord. *pp*

Vln 2 con sord. *pp*

Vla con sord. *pp*

Vc. pizz. *pp* arco *sfz pp* pizz. *p*

D. B. flautando *pp*

231

Fl.

Ob.

Eng. Hn

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

To Ob.

Cl. in Bb  
*espress.*

*p*

*espress.*

*p*

*arco*  
*pp*

*senza sord.*

mean - ing of life? Is - n't that a lit - tle... ster - e - o - typ - i - cal?" "Well... it's a

S Hushed

234

Fl.

Ob.

Cl. in Bb

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

To B. Cl.

senza sord.

*pp*

*p*

*p*

*pp*

reas - on - a - ble ques - tion." You per - sis - ted. I looked you in the eye.

237

Fl.

Ob.

B. Cl.

Bsn.

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

Ob.

B. Cl.

*pp*

*pp*

"The mean - ing of life... The rea - son I made this whole un - i - verse"

241

Fl.

Ob.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

is for you... to ma - ture."

con sord. sul IV senza sord.

*p*

*p*

*ord.*

*p*







252

Fl. *mf* solo

Ob. *fp sub.* *mf*

Cl. in Bb *mf*

Bsn *mf*

Hn in F *mf* solo

Tpt in Bb *fp sub.* *mf*

Tbn *fp sub.* *mf*

Tba *mp*

Vib. To Vib. To Glock. To Vib. *ff* *Red.*

Glock. *mf*

Pno 1 *f* *8va*

Hp

Narr. -come a larg - er and great - er in - tel - lect." "Just me?... What a - bout eve - ry - one else?"

Vln 1

Vln 2 *mf*

Vla *mf*

Vcl. *mf*

D. B. *mf*



258

**U**

Fl. *ff*

Ob. *fff* To Eng. Hn

Eng. Hn

Cl. in Bb *ff* To B. Cl.

B. Cl.

Bsn *fff*

Hn in F *fff*

Tpt in Bb *fff*

Tbn *fff*

Tba *fff*

Glock. To Crot. Crot.

Crot.

Pno 1 *fff* *mf* *p*

(Ceo.)

Hp

Narr. *p*  
"There is no - one else." I said. "There's just You... and

Vln 1

Vln 2

Vla *mf*

Ve.

D. B.



269

Fl.

Ob.

B. Cl.  
*espress.*

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.  
(*Ad.*)

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

*p*

*mf*

3

3

3

5

You stared at me blank - ly.      "...But all the peo - ple on Earth..."      "All You.      Diffe - rent in - car - na - tions of You."

274

Fl. *ppp* *ff* *p*

Ob. *ppp* *ff* *p*

B. Cl. *ppp* *ff* *p*

Bsn. *ppp* *ff* *p*

Hn in F *ppp* *ff* *p*

Tpt in Bb *ppp* *ff* *p*

Tbn. *ppp* *ff* *p*

Tba. *ppp* *ff* *p*

Vib.

Pno I *pp*

Hp *pp*

Narr. "Wait. I'm eve - ry - one?!"

Vln 1 *ppp* *ff* *p*

Vln 2 *ppp* *ff* *p*

Vla. *ppp* *ff* *p*

Vc. *ppp* *ff* *p*

D. B. *ppp* *ff* *p*



V Turbulent, halting ♩ = 96

280 "How can I be everyone?"

Fl. *pp* *ffp sub.*

Eng. Hn *pp* *ff* *pp < mf*

B. Cl. *pp* *ff* "I'm Cleopatra?" *pp* *ff*

Bsn *pp* *ff* *pp* *ff* *pp* *ff*

Hn in F *pp* *ff* *pp* *ff*

Tpt in Bb *fp sub.* "I'm Ruth Bader Ginsburg?"

Tbn "I'm Biggie Smalls?"

Tba "I've lived 7 billion lives?" "I'm Tupac?"

Vib. *p*

Pno 1 *pp* *ff* *pp* *ff* "I'm Julius Caesar?"

Hp "I've been every person?" *ff*

Narr. *mf* "I'm eve - ry hu - man who ev - er lived?" "Or who will ev - er live... Yes." "I'm

Vln 1 *pp* *ff* "I'm Marie Curie?" *pp* *ff*

Vln 2 *pp* *ff* "I'm the Dalai Lama?" *pp* *ff*

Vla *pp* *ff* *pp* *ff* *pp* *ff*

Vc. *pp* *ff* *pp* *ff*

D. B. *pp* *ff* *pp* *ff* *pp* *ff*



284 "I'm Charlemagne?"

Fl.

Eng. Hn *pp* *ff* "I'm Beethoven?"

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

Bsn *pp* *ff* "I'm Picasso?" *pp* *ff*

Hn in F "I'm Gertrude Stein?" *pp* *ff*

Tpt in Bb "I'm Heile Selasse?" *pp* *ff*

Tbn

Tba

Vib. "I'm Ella Fitzgerald?"

Pno I *pp* *ff* *pp* *ff*

Hp "I'm the King of England?"

Narr. Ab - ra - ham Lin - coln?" "And You're John Wilkes Booth too." I add - ed. "I'm

Vln 1 "I'm the Queen of England?" *pp* *ff* sul IV

Vln 2 "I'm Genghis Khan?" *pp* *ff*

Vla *pp* *ff* pizz. "I'm Steve Stucky?"

Vc. *pp* *ff* pizz. "I'm (someone you know in the audience)?"

D. B. "I'm Frida Kahlo?" *pp* arco *p* *ff*

288

Fl. *pp* *ff* *pp* *ff*

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

B. Cl. *pp* *ff* "I'm Siddartha?"

Bsn *pp* *ff* *pp* *ff*

Hn in F *pp* *ff*

Tpt in Bb

Tbn

Tba

Vib. *pp* *ff* "I'm Julia Childe?"

Pno 1 *pp* *ff* "I'm Rupert Murdoch?"

Hp

Narr. Hit - ler?" You said, app - alled. "And You're the mil - lions he killed." "My own

Vln 1 *pp* *ff* "I'm Freddie Mercury?"

Vln 2 *pp* *ff* "I'm Galileo?"

Vla *pp* *ff* "I'm Marie Antoinette?"

Vc. *pp* *ff* "I'm Nat Turner?"

D. B. *pp* *p* *ff* *pp* *ff*



294

Fl. *ff*

Eng. Hn *ff*

Cl. in Bb To Cl. in Bb

B. Cl. *ff*

Bsn *ff*

Hn in F *ff*

Tpt in Bb *ff*

Tbn *ff*

Tba *ff*

Vib.

Pno 1

Hp

Narr. I'm Je - sus?" "And You're eve - ry - one who fol - lowed him."

Vln 1 *pp*

Vln 2 *pp*

Vla *pp*

Vc. *pp*

D. B. *pp*

W Spacious, falling away ♩ = 60

297

Fl. *p*

Eng. Hn *p*

Cl. in Bb *p*

Bsn

Hn in F *p*

Tpt in Bb *p*

Tbn *p*

Tba

Vib. *p*

Glock. *p*

Pno 1 *p*

Hp *p*

Narr. You fell si - lent.

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p*

D. B. *p*

X a tempo

ritardando.....

301

Fl. *p* *pp*  
To Ob.

Ob.

Eng. Hn *p dolce*

Cl. in Bb *p* *pp*

Bsn *p* *pp*

Hn in F *pp*

Tpt in Bb *pp*

Tbn *pp*

Tba *p*

Vib. To Vib. Vib.

Pno 1 *(Ped.)*

Hp *l.v.*

Narr. *mf*  
"Eve - ry time you vic - tim - ized some - one," I said, "You were

Vln 1 *pp*

Vln 2 *pp*

Vla *pp*

Vc. *pp*

D. B. *pp*

305

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

Ob. *p*

*p*

5

3

3

vic - tim - i - zing Your - self.      Eve - ry act of kind - ness You've done, You've done to \_\_\_ Your - self.      Eve - ry

Detailed description: This page of a musical score, numbered 81, covers measures 305 through 308. It features a large ensemble of instruments including Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tuba, Vibraphone, Piano 1, Harp, and a Narrator. The woodwinds and brasses play sustained notes with various articulations and dynamics, including a piano (*p*) marking for the Oboe and Tuba. The strings provide harmonic support with sustained chords and moving lines. The narrator's part includes a five-measure rest followed by a triplet of eighth notes and another triplet. The lyrics are: "vic - tim - i - zing Your - self. Eve - ry act of kind - ness You've done, You've done to \_\_\_ Your - self. Eve - ry".





312

Fl. *ppp* *p* *mf*

Ob. *mf*

Cl. in Bb *p* To B. Cl.

B. Cl.

Bsn *p* *mf*

Hn in F *pp* *mf*

Tpt in Bb *mf*

Tbn

Tba *p*

Vib. *mf*

Pno 1 *mf*

Hp *f*

Narr. You thought for a long time. "Why?" You asked me, "Why do all this?" "Be - cause"

Vln 1 *mf*

Vln 2 *mf*

Vla *sffz* pizz.

Ve. *mf* sul pont.

D. B. *sffz* pizz. *sffz* *sffz*

Y

317

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn *pp*

Hn in F *pp*

Tpt in Bb *pp*

Tbn *pp*

Tba *pp*

Vib. *p*  
*Red.*

Pno 1 *p*  
*Red.*

Hp *p*

Narr.  
some - day You will be - come like me. Be - cause that's what you are. You're one of my kind. You're my child."

Vln 1 *pp*

Vln 2 *pp*

Vla

Vc. *pp*  
ord.

D. B. *pp*  
arco

320



Fl.

Ob.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Vib.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

"huh..." You said, in - cred - u - lous. "You mean... I'm a god?" "No. Not yet. You're a fe - tus.

*sim.*  
(*red.*)

*red.*

rallentando.....

323

Fl. *pp*

Ob.

B. Cl.

Bsn.

Hn in F

Tpt in Bb

Tbn.

Tba.

Glock. To Glock. Glock. *p*

Pno 1

Hp

Narr. You're still grow - ing. Once You've lived eve - ry hu - man life through - out all time You will have grown e - nough to be born.

Vln 1

Vln 2

Vla. arco *pp* sul pont.

Vc. *pp* sul pont.

D. B.



330

Fl.

Ob.

B. Cl.

Bsn

Hn in F

Tpt in Bb

Tbn

Tba

Crot.

Pno 1

Hp

Narr.

Vln 1

Vln 2

Vla

Vc.

D. B.

*mf*

*mp*

*pp*

Crot.

3

6

"It's just..."

"An egg."

I an - swered.

And I sent You on Your way.

Detailed description: This page of a musical score, numbered 88, contains measures 330 through 332. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The brass section includes Horn in F (Hn in F), Trumpet in Bb (Tpt in Bb), Trombone (Tbn), and Tuba (Tba). The percussion section includes Crotonal (Crot.). The keyboard section includes Piano 1 (Pno 1) and Harp (Hp). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). A Narrator part is also present. The score features various musical notations such as rests, notes, slurs, and dynamic markings. The woodwinds and strings play sustained notes, while the bassoon and piano have melodic lines. The harp plays a sustained chord. The narrator has three lines of dialogue. The dynamic markings range from *mf* (mezzo-forte) to *pp* (pianissimo).