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Do what you love, an opera in one act.

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DO WHAT YOU LOVE
AN OPERA IN ONE ACT

By

Kamil Józef Pędziwiatr

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

Master of Music in Music Composition

Music Composition
University of Louisville,
Louisville, Kentucky

May 2024

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A Thesis Approved on

1st of May 2024

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PROGRAM NOTES

Do What You Love is an opera in one act, based on the American culture idea of doing what you love in life, following your passions or living the American dream. The libretto, which was generated by AI, presents the story of four main characters and one episodic character, each representing the worst outcome or highlighting vicious drives of following the motto *Do What You Love*. The opera is also a cliché version of historic opera, uniting typical baroque opera characters and styles with quasi AI Generated, cliché, stereotypical music.

Synopsis:

The Artist is preparing for a huge audition that he wants to participate in. It's a huge chance for his career. The accompanist helps him to prepare for it, even though he doesn't believe in the Artist's talent. He himself was pursuing a goal of being a great virtuoso, but failed to do so and he is an accompanist for untalented, rich, spoiled kids. During rehearsal, the vicious Servant comes to the chamber, she throws some sarcastic comments around about the Artist's performance. The Richman, father of the Artist and a man who has achieved everything in life and feels quite lost about what to do next, enters the chamber. During his contemplation he comes to the conclusion that what he wants from life is satisfying his lust. At last to the chamber comes Manipulator, who is supposed to be judge in the Artist's audition. He is treacherous person, seeking to know desires of each character to use and exploit them. He applauds the Artist and offers great career. For Servant he offer a lot of wealth and gold, for the Richman he propose ways to satisfy his lust. In exchange he asks each character for their souls, that they will sell in the Grand Waltz.

INSTRUMENTATION:

1 Flute / Bass Flute
1 Clarinet in Bb / Bass Clarinet in Bb
1 Bassoon
1 Horn in F
1 Trombone
Harpichord
1 Violin I
1 Violin II
1 Viola
1 Cello
1 Contrabass
+
Live Electronics

Singers:

Servant – Dramatic Soprano
The Artist – Contratenor
Manipulator – Tenor
Accompanist - Baritone
Richman – Bass

Duration: ca. 30 min.

Score in C

SCENES

Prelude

Recitative

Aria “Do what I love”

Recitative II

Duet “What do I love?”

Recitative III

Aria “Do what I love”

Recitative IV

Finale “Do what I want”

Epilogue

The Artist and Accompanist

The Artist

Servant, The Artist, Accompanist, Richman

Servant, Richman

Servant, The Artist, Manipulator, Richman

The Artist, Manipulator

Servant, The Artist, Manipulator, Richman

Servant, The Artist, Manipulator, Richman

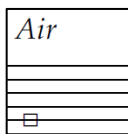
PERFORMANCE NOTES

Flute/Bass Flute

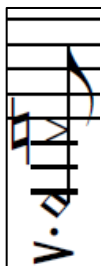
Bass flute part is written 8va higher than sounding pitch.



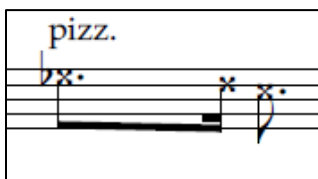
Key clicks, suggested pitches, the loudest are preferred



Air sound



Tongue ram



Pizzicato

Clarinet in Bb/Bass Clarinet in Bb

Bass Clarinet Part is written in Bass Clef and is uses German Notation.

A musical staff in bass clef showing two groups of three notes, each marked with a '3' and a '3'. The notes are marked with 'x' and '*' symbols. The dynamic marking **ff** is written below the staff.

Key clicks, suggested pitches, the loudest are preferred

A musical staff in bass clef with the word *Air* written above it. A small square symbol is at the bottom of the staff.

Air sound

A musical staff in bass clef with a single note marked with a 'V' and a downward-pointing arrow.

Slap tongue

Horn in F

A musical staff in bass clef showing a sequence of notes with a jagged line underneath. The dynamic marking **p** is written below the staff.

Improvise airy (half valve) sounds following the drawn outline

A musical staff in bass clef with the word *Air* written above it. A small square symbol is at the bottom of the staff.

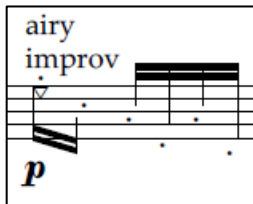
Air sound

A musical staff in bass clef showing a sequence of notes with a jagged line underneath. A small square symbol is at the bottom of the staff.

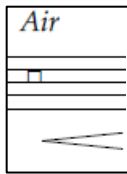
Breath accent

Trombone

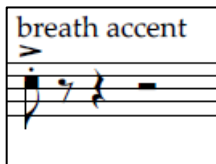
+ Harmon Mute



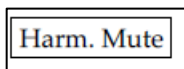
Improvise airy sounds on given pitches



Air sound



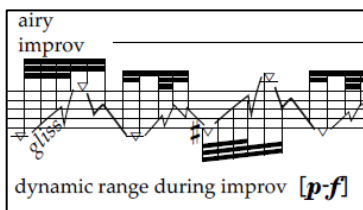
Breath Accent



Indication of the mutes




When Harmon mute is used, cover it with hand (open/close indication)



Improvise glissando on pitches and dynamics on given shape, change breath freely.

Strings

muted pizz.

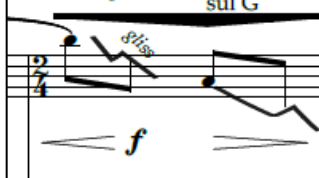


f

The image shows a musical staff with a treble clef and a 7/4 time signature. A single note is written on the staff, with a vertical line through it and a small 'x' above it, indicating a muted pizzicato. Below the staff is a dynamic marking of *f*.

Mute strings with palm and play pizzicato.

Bow pressure sul G

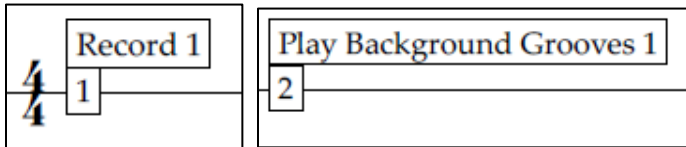


f

The image shows a musical staff with a treble clef and a 2/4 time signature. A single note is written on the staff, with a wavy line above it indicating bow pressure. Above the staff is the text "Bow pressure" and "sul G". Below the staff is a dynamic marking of *f*.

Bow pressure

Live Electronics



Connection:

- Connect one Omni Mic that catches audio from whole orchestra
- Signal from Max, sent through audio interface to mixer

Manual

Each cue is triggered by hitting the spacebar. There are two main modules, the first of which randomly records fragments of music played by the orchestra during the Arias and Duets (classical, cliché movements of the opera) and the second that transforms sounds recorded to the buffers through [degrade], [detune] objects, peak notch filters and plays them as background, reminiscences of the classical an opera.

Electronic parts correspond to idea of playing with schematic opera idioms. Live recorded material is being processed and is corresponding to acoustic music material. In arias material I often glitched, detuned or defragmented. Electronic is doing the same thing but through signal processing. While electronic is being played during recitative, acoustic music material is being played not in time, with abstract aesthetics.

Do What You Love

An opera in one Act

1

Prelude

In a large, decorated chamber with a harpsichord,
which is stylistically designed as a mix of baroque and modernism

The musical score is for a prelude in 4/4 time, starting at a tempo of 90. The score is divided into two systems. The first system includes the Bass Flute, Bass Clarinet in Bb, Bassoon, Horn in F, and Trombone. The second system includes the Servant, Artist, Manipulator, Accompanist, Rich Man, Harpsichord, Live Electronics, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various performance instructions such as *molto vb.*, *ff*, *fp*, *p*, *gliss*, *key clicks*, *half valve improv*, *airy improv*, *Air*, *tongue ram*, *slap tongue*, and *breath accent*. The Harpsichord part includes a *Record 1* instruction. The Live Electronics part includes a *Record 1* instruction. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts include a *f* instruction.

8

B. Fl. *sfp* *sfp*

B. Cl. *sfp*

Bsn. *sfp*

Hn. half valve improv *p* *sfz* *p* *p* *sfz*

Tbn. *p* *sfz* *sfz* *sfz* *sfz* *p* *sfz*

Serv.

Art.

Mp.

Acc.

RM.

Hpsd. ³ ₃

L.E.

Vln. I molto s.t. sul A sautillé *ppp* e lontano

Vln. II molto s.t. sul D sautillé *ppp* e lontano

Vla. molto s.t. sul D sautillé *ppp* e lontano

Vc.

Cb.

14

B. Fl. *mf sfp sfp sfp sfp*

B. Cl. *mf sfp sfp sfp sfp*

Bsn. *mf sfp sfp sfp sfp*

Hn. half valve ord. simile *p sfz sfz sfz sfz*

Tbn. airy ord. simile *p sfz sfz sfz sfz*

Serv.

Art.

Mp.

Acc.

RM.

Hpsd.

L.E. $\frac{2}{4} \frac{1}{4}$

Vln. I *sautillé p > ppp p > ppp p > pp pp*

Vln. II *sautillé p > ppp p > ppp pp*

Vla. *sautillé p > ppp p > ppp p > pp pp*

Vc.

Cb.

20

B. Fl. *tongue ram*
fff *sfp* *fp* *f*

B. Cl. *slap tongue*
fff *sfp* *f* *sfp* *f* *sfp* *f*

Bsn. *fff* *sfp* *p* *sfz* *sfz* *simile*

Hn. *sfz* *p* *sfz* *p*

Tbn. *sfz* *p sfz* *sfz* *sfz* *sfz*

Serv.

Art.

Mp.

Acc.

RM.

Hpsd.

L.E.

Vln. I *sfz* *sautillé* *p > ppp* *p > ppp*

Vln. II *sfz* *pp*

Vla. *sfz*

Vc. *sfp* *ppp* *s.p. → molto s.t.*

Cb. *sfp* *ppp* *s.p. → molto s.t.*

31

B. Fl. *f* *f* *pizz.* *f*

B. Cl. *f* *f*

Bsn.

Hn. *pp* *p* *pp* *p* *p*

Tbn. *p* *p*

Serv.

Art.

Mp.

Acc.

RM.

Hpsd.

L.E.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f* *I* *II* *mp* *I* *II* *mp*

Cb. *f* *f* *ppp* *I* *II* *loco* *mp*

36

key clicks

f

f

f

pizz.

f

slap tongue

f

ppp

ppp

pp

p

ppp

p

p

Serv.

Art.

Mp.

Acc.

RM.

Hpsd.

L.E.

Vln. I

f

muted pizz.

f

Vln. II

muted pizz.

f

Vla.

muted pizz.

f

Vc.

I

II

mp

f

muted pizz.

f

Cb.

f

f

41

B. Fl. *pizz.* *f* *sfp* *sfp* *sfp* *f* *p*

B. Cl. *f* *sfp* *sfp* *sfp* *f* *p*

Bsn. *sfp* *sfp* *f* *p*

Hn. *p* *mp* *p* *mp* *p* *f* *p*

Tbn. *p* *mp* *p* *f* *p*

Serv. -

Art. -

Mp. -

Acc. *Open the door and enter the Chamber close the door*

RM. -

Hpsd. -

L.E. $\# \frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I *f* *sfp* *sfp* *sfp* *f*

Vln. II *f* *sfp* *sfp* *sfp* *f*

Vla. *sfp* *sfp* *sfp* *f*

Vc. *f* *sfp* *sfp* *sfp* *f*

Cb. *f* *sfp* *sfp* *sfp* *f*

molto vb. *molto vb.* *molto vb.* *molto vb.*

molto s.t. arco. *molto s.t. arco.* *molto s.t. arco.* *molto s.t. arco.* *molto s.t. arco.*

slap tongue *sing and play* *sing and play*

3 *3* *3* *3* *5*

Recitative I

In an chamber with a harpsichord,
the Accompanist enters and finds the Artist at the harpsichord.

Play each segment, synchronise with the text if possible. Conductor, when every player finishes their part gives the cues for next segment.

If you finish your part before other players, wait for conductor's cues. (tempo ca. ♩=100).

1

B. Fl. *sf*

B. Cl. *sf*

Art.

Acc. Ah, greetings, purveyor of sonic uniqueness. Another day, another melodic adventure, I presume?

Hpsd.

L.E. Play Background Grooves 1



2

B. Fl. *slap tongue*

B. Cl. *p cheerfully*

Art. Ab - so - lute - ly I can't wait to daz - zle you with my vo - cal pro-wess to - day It's a gift, rea - lly

Acc.

Hpsd.

L.E.

10

3

key clicks

slap tongue

longue ram

B. Fl.

key clicks

slap tongue

slap tongue

B. Cl.

Art.

ha, ha... So, how was your day my mu - si - cal mae - stro?

The Pianist forces a laugh, eyeing the sheet music with skepticism. mumbling to himself

Indeed, a gift...

Acc.

Hpsd.

L.E.



5

B. Fl.

B. Cl.

Art.

sarcastically

Oh, splendid. Nothing I'd rather be doing than accompanying the next... operatic sensation.

Acc.

Hpsd.

L.E.

6

B. Fl. *ppp ppp ppp*

B. Cl. *ppp ppp ppp*

Art. *smiling*
 Shall we start out mu-si-cal jour ney? I have this au di tion com - ing up and I need to be perfect The pressure is o ver whelming

Acc.

Hpsd.

L.E.



7

B. Fl. *key clicks* *tongue ram* *key clicks*

B. Cl. *slap tongue* *To Cl.*

Art. *(standing dramatically)*
 Brace your-self for so - nic re - ve - la - tion of my soul!

Acc. *The Pianist sits at the piano, visibly reluctant enunciating*
 Of course. Let's dive into the enchanting world of... sound.

Hpsd.

L.E.

12

9

B. Fl.

B. Cl.

Art.

Acc.

Hpsd.

L.E.

(The Pianist starts a simple scale, and the Artist, oblivious to their lack of skill, launches into a discordant medley of off-key notes.)

Play freely, improvise tempo and grouping based on F-major scale and triad

1. 2.



10

B. Fl.

B. Cl.

Art.

Acc.

Hpsd.

L.E.

Warm up before aria, singing a melody Aria

Do what you love... Let the world adore...

The Pianist winces, desperately trying to find order within the chaos.

grimacing

Resounding echoes, indeed.

Background Groove 1 Fadeout

3

Aria

"Do what you love"

$\text{♩} = 100$

1

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

Acc.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

soft *mf*

Do what you love — Let the world a -

Play or pretend to play harpsichord part.

Record 2

arco

mf

arco

mf

pizz

mf *p* *mf* *p* *mf*

pizz

mf *mf* *mf*

pizz

mf *mf*

10

Fl. *mp* *f* *mf*

Cl. *mp* *f* *mf*

Bsn. *mp* *pp* *mp* *pp*

Hn. *p* *p*

Tbn. *p* [No Mute]

Art. *f* *mf* *f* *mp*
nasal singing *nasal singing*
 dore__ In the pa-lace of self I'll ex - plore.

Acc.

Hpsd.

L.E.

Vln. I *mp* *p* *ppp*

Vln. II *mp* *p* *ppp*

Vla. *mp* *p* *ppp*
arco

Vc. *mp* *ppp*
arco

Cb. *p*
arco

16

Fl. *p pp* *p p* *tr*

Cl. *p pp* *p p* *tr*

Bsn. *p p*

Hn. *accel. o+* *smoothly to half valve, airy tremolo o+* *ppp* *p* *Harm. Mute* *No Mute*

Tbn. *p ppp* *p*

Art.

Acc.

Hpsd.

L.E.

Vln. I *p mp p ppp* *mf mf*

Vln. II *p p ppp* *mf mf*

Vla. *mp p* *mf mf*

Vc. *mp ppp* *p* *pizz. mf p mf*

Cb. *p* *pizz. mf p mf*

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tbn. *p* Harm. Mute

Art. *mf*
I'll paint my dreams

Acc.

Hpsd.

L.E.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p* *mf* pizz. *mf*

Cb. *p* *mf* pizz. *mf*

27

Fl. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Bsn. *f* *p*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Tbn. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Art. *f* *f* *f* *f* *f* *mp*
 Though co - lours my lie _____ In my mas - ter - piece truth will com

Hpsd. *molto legato*

L.E. $\frac{5}{8}$ $\frac{4}{4}$

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Vln. II *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Vla. *pizz* *p*

Vc. *arco* *p*

Cb. *arco* *p*

33

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sfz

pp

mp

f

arco

Sul A

Bow pressure sul G

ply truth wil com - - ply

40

Fl. *p* > *pp* *p* > *pp*

Cl. *p* > *pp* *p* > *pp*

Bsn. *p* > *pp* *p* > *pp*

Hn. *pp* < *f* *pp* < *f*

Tbn. *pp* < *f* *pp* < *f*

Art.

Hpsd. *tr*

L.E.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. pizz *p* *pp* *p* *pp*

Vc. pizz *p* *p*

Cb. pizz *p* *p*

Detailed description: This page of a musical score, numbered 40, contains measures 40 through 42. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Artistic Percussion (Art.), Harpsichord (Hpsd.), Lyra (L.E.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The woodwinds (Fl., Cl., Bsn.) play staccato eighth-note patterns with dynamic markings of *p* > *pp*. The brass (Hn., Tbn.) plays sustained notes with dynamic markings of *pp* < *f*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play pizzicato patterns with dynamic markings of *p* and *pp*. The Harpsichord part features trills (*tr*) in measures 40 and 41. The Lyra (L.E.) part is silent.

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

mf nasal singing → ord.

Ac-ting my pas-sion a grand mas-que-rade_ though woo-den my per-for-mance won't fade_____

Hpsd.

L.E.

Vln. I

p *mf*

Vln. II

p *mf*

Vla.

arco *p*

Vc.

arco *p*

Cb.

arco *p*

59

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tbn. *p*

Art.
I'll play the role e - mo - tion a - stray In my self - scri - pted dra - ma wi - sdom will sway_____

Hpsd.

L.E. $\frac{4}{4}$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl.

Cl.

Bsn.

Hn.

Tbn.

half valve impro

half valve

Harm Mute Stem Out

airy impro

airy impro

airy impro

Air

gliss

p

Art.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

ppp

mf

pp

75

Fl.

Cl.

Bsn.

Hrn.

Tbn.

half valve improv

gliss

p *ppp*

dynamic range during improv [*p*:*f*]

airy improv

dynamic range during improv [*p*:*f*]

Art.

Hpsd.

L.E.

Vln. I

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

Vln. II

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

Vla.

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

Vc.

ppp *mf p* *p*

Cb.

Fl. *p* *p* *p* *p* *pp*

Cl. *p* *p* *p* *p* *pp*

Bsn. *p* *pp*

Hn. *mp* *ppp* *mp* *ppp*

Tbn. *mp* *ppp* *mp* *ppp* (No mute)

Art. Do what you love _____ my an-then so bright In the e - cho cham - ber

Hpsd.

L.E.

Vln. I *p* *p* *ppp* *p* *ppp*

Vln. II *p* *p* *ppp* *p* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vc.

Cb.

86

Fl. *p*

Cl. *p*

Bsn.

Hn.

Tbn.

Art.

I'll bask in the light _____ I'll live my truth a self-cen-tric de - cree In-the o - pe - ra _____

Hpsd.

L.E.

Vln. I *p*

Vln. II *p*

Vla. *p* pizz. arco *p*

Vc. *p* pizz. arco *p*

Cb. *p* pizz. arco *p*

102

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *gliss* *half valve improv* *dynamic range during improv [p:f]*

Tbn. *p* *gliss* *Harm Mute No Stem* *airy improv* *dynamic range during improv [p:f]*

Art.

Hpsd.

L.E. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

Vln. I *p*

Vln. II *p* *pp* *p* *pp*

Vla. *p* *pp* *p*

Vc. *p*

Cb. *p*

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *pp* *ppp*

p *pizz.*

p *pizz.*

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

p *pp* *p* *pp*

pizz. *p*

pizz. *p*

Recitative II

In the chamber, the Accompanist finishes playing, packs up and tries to leave as fast as possible.
 The Servant enter the chamber.
 Play each segment, synchronise with the possible. Conductor, when every player finishes their part give the cues for next segment.
 If you finish your part before other players, wait for conductors cues. (tempo ca. ♩=72).

1 ♩=72

B. Fl. *fp* *pp* *f* *pp*

B. Cl. *fp* *pp* *f* *pp*

Serv. chuckles
 [Escapade, indeed. The echoes will be my bedtime story while I clean.]

Art. *The Untalented Artist stays blissfully ignorant after the cringe-worthy aria.
 The Servant, armed with a broom, enters to encounter the exhausted Unfulfilled Pianist.*

Acc. *hurrying out*
 [Another unforgettable musical escapade. May the echoes linger in your dreams.] *The Pianist rushes out, leaving
 the Servant and Artist alone..*

Hpsd. *f*

L.E. [Background Groove 2] 5

5

B. Fl.

B. Cl.

Serv.

Art. *f* *mf* *f* *mf*
 Ah! The in - to - xi - ca - tion of ar - tis - tic ex - pres - sion! What did you think of my lat - est cre - a - tion?

Hpsd.

L.E.

30

6

B. Fl. *Air and Pitch* *pp* *molto vb*

B. Cl. *Air and Pitch* *pp* *molto vb*

Serv. Intoxication, indeed. A true masterpiece for the ages.

Art. *The Artist beams, taking it as a compliment.* *mf* *f* *mf* *Artist leaves.*
 You dis-cern-ing taste in art fills me with joy! Now, I'm off to chase in-spi-ra-tion and fame.

RM.

Hpsd.

L.E.



8

B. Fl. *pizz.* *ord.* *p* *mp* *p* *p* *molto vb* *ord.*

B. Cl. *p* *pp* *p* *p* *molto vb* *ord.*

Serv. *As the Artist leaves, the Servant mutters sarcastically.*
 Chase away. Maybe I'll catch the passion for cleaning. *Do what you love, they say.* Cleaning up after a virtuoso, my absolute favorite pastime.

RM.

Hpsd.

L.E.

10

tongue ram

B. Fl. *f*

slap tongue

B. Cl. *f*

Serv. *With an exaggerated eye roll, the Servant begins the unenviable task of restoring order to the chaotic aftermath, grumbling about the burden of tidying up after the Artist's extravagant displays.*

RM. *The Richman, adorned in opulent attire, enters and notices the Servant at work.*
Ah, what an unexpected sight! My humble abode being tended to by such dedicated hands.

Hpsd.

L.E.



12

pizz.

B. Fl. *mp*

pitch bend

B. Cl. *p*

pitch bend

Serv. (chuckles)
Humble, indeed. One might mistake it for a palace. And with great responsibility comes a really shiny broom.

RM. *The Richman chuckles, thinking it's a jest.*
Well, you know what they say, with great wealth comes great responsibility.

Hpsd.

L.E.

32

15

B. Fl.

B. Cl.

Serv.

RM.

Hpsd.

L.E.

p

p

shrugs

Gracefully carrying the burden of a sparkling clean floor, sir.

(The Richman, slightly puzzled, attempts to impart some wisdom.)

You see, my dear, power and money afford us the opportunity to shape the world. It's a burden we must carry with grace.



17

B. Fl.

B. Cl.

Serv.

RM.

Hpsd.

L.E.

f

fp

p

sarcastically

Profound revelation, sir. Perhaps you've reached the pinnacle of existential crisis.

I've achieved everything I ever desired, yet something feels amiss. There must be more to life than material wealth.

B. Fl. *air* *pizz.*
p *f*

B. Cl. *air* *slap tongue*
p *f*

Bsn. *fp*

Hn. *air* *breath accent*
p *f*

Tbn. *air* *breath accent*
p *f*

Serv. (smiling)
 Well, besides an impeccably clean house, sir, I'm afraid that's a question only your privileged heart can answer.

RM. What do I love, I wonder?

Hpsd.

L.E. Background Groove 2 Fadeout

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

B. Fl. *f*

B. Cl. *f* *slap tongue*

Bsn. *f* *p*

Hn. *mf* *p* *halve valve*

Tbn. *fp* *f* *airly improv* *dynamic range during improv [p-f]*

Serv.

RM.

Hpsd.

L.E.

Vln. I *p* *f* *mf* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *mf*

Vc. *p* *mf* *mf*

Cb. *mf* *mf* *mf* *f*

28

B. Fl. *f*

B. Cl. *f* To Cl.

Bsn. *p* *p* *p* *p* pitchbend

Hn.

Tbn.

Serv.

RM.

Hpsd.

L.E.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Duet

"What do I love?"

$\text{♩} = 90$

1

Fl. *p* *f>f>f>*

Cl. *p* *f>f>f>*

Bsn. *p* *f>f>f>*

Hn.

Tbn.

Serv.

RM. *dolce* *mf* *f>f>f>*
Oh, what is this feel-ing deep with-in the soul. A_____

Hpsd.

L.E. Record 3 7

Vln. I *p* *f>f>f>*

Vln. II *p* *f>f>f>*

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

12

Fl. *p* *sf > sf > sf > sf > p*

Cl. *p* *sf > sf > sf > sf > p*

Bsn. *p*

Hn.

Tbn.

Serv.

RM. *mf* *sf > sf > sf > sf > mf*
 yearn-ing, a burn-ing, a quest to be whole I search for _____ ans - wer high and low, what do I

Hpsd.

L.E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I *p* *sf > sf > sf > sf > p*

Vln. II *p*

Vla. *p*

Vc. *p* *arco* *mf* *sf > sf > sf > sf > p*

Cb. *p*

22

Fl. *f* > *f* > *f* *p* *mf* pizz. *p* *mf* *p* *mf*

Cl. *f* > *f* > *f* *p* *mf* slap tongue *p* *mf*

Bsn. *p* *p* flutter tongue

Hrn. halve valve airy improv

Tbn. Harm. Mute No Stem airy improv

Serv.

RM. *p* < *f* *p* < *f* *p* *mf* love? Oh, do I real-ly know?

Hpsd.

L.E. 3/8 3/4 5/8 2/4 3/4 4/4

Vln. I *f* > *f* > *f* *mf*

Vln. II *p*

Vla. *p*

Vc. *f* > *f* > *f* *mf* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

Cb. *p*

32 tongue ram

FL.

CL.

Bsn.

Hrn.

Tbn.

Serv.

RM.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p*

Cl. *p*

Bsn. *mp* *p*

Hrn. *p*

Tbn. *p*

Serv. *Vicious mp*
In your trea - sury of

RM.

Hpsd.

L.E.

Vln. I *p < f p < f p < f p < f p < f p < f p < f p < f*

Vln. II

Vla.

Vc.

Cb.

42

Fl.

Cl.

Bsn.

p < f *p < f*

Hrn.

Tbn.

p < f p < f p < f *p < f*

p < f p < f p < f *p < f*

Serv.

gold, wherehearts grow cold...

RM.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p* *p*

Cl. *p* *p*

Bsn. *p* *p*

Hn.

Tbn.

Serv.

RM. *dolce* *mf* *sf > sf* *dolce* *mf*
 Gold, oh gold, you e-lu-sive de - light, In the vaults, it e-choes, day and night. Yet, in its

Hpsd.

L.E.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p*

Vc. *pizz.* *p* *arco* *p*

Cb. *p* *arco* *p*

FL. *p*

CL. *p*

Bsn. *p*

Hn.

Tbn.

Serv.

RM. *mf*
 em - brance, no warmth I find, What do I Love? A puz - zle in my mind.

Hpsd.

L.E. 7/8 3/4 4/4 3/4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf*

Cb.

Fl. *sempre p*

Cl. *sempre p*

Bsn. *sempre p*

Hn. *p* *gliss*

Tbn. *p* *p < f* *p* *p* *p < f* *p* *p < f* *p*

Serv.

RM. *sf > sf > sf > sf > sf > sf >*

Hpsd.

L.E.

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *sempre p*

Vc. *sempre p*

Cb. *sempre p*

75

Fl.

Cl.

Bsn.

Hrn.

Tbn.

Serv. *treacherous*
mp
Rich in Gold, but love un - told

RM.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL. *sf* > *sf* > *sf* > *sf* > *sf* > *sf* > *sf* > *p* tongue ram *f* pizz. *p*

CL. *sf* > *sf* > *sf* > *sf* > *sf* > *sf* > *p* slap tongue *f* slap tongue *f*

Bsn. *sf* > *sf* > *sf* > *p*

Hn. *p* < *f* *p* < *f*

Tbn. *fp* < *f*

Serv. *p* < *f* *p* < *f*

RM. Wait!...

Hpsd.

L.E. $\frac{7}{8}$ $\frac{3}{4}$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. arco *p*

87 *(tr)* *sf>sf>sf>sf* *p*

Fl.

Cl.

Bsn.

p

Hn.

Tbn.

Serv.

RM.

sf>sf>sf>sf *mf*

I see a vi - sion, a gli - mer - does shine, Through yon - der win - dow, in this mo - ment, so fine. In her

Hpsd.

L.E.

Vln. I

(tr) *sf>sf>sf>sf* *mf*

Vln. II

(tr) *sf>sf>sf>sf* *mf*

Vla.

(tr) *sf>sf>sf>sf* *p*

Vc.

sf>sf>sf>sf *p*

Cb.

p

99

Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tbn. *mf*

Serv. through glass e - mo - tion en masse

RM. pre - sence my hearts take flight I've found what I love a feel - ing so bright In

Hpsd.

L.E.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

113

Fl. *p*

Cl. *p*

Bsn.

Hn.

Tbn.

Serv.

RM.

pur-suit of love, my de-sti-ny un folds, through vast_ land-scape_ and tales un - told For pas-sion's_ dance I'll make my

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.
 Cl.
 Bsn.

Hn.
 Tbn.

Serv.

RM.
 stand Do - ing what I love. Do - ing what I love!

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Recitative III

In the chamber, Richman and Servant finish their duet. Mysterious person enters the chamber.

1 $\text{♩} = 60$

B. Fl. *p*

B. Cl.

Bsn. *mf > pp*

Hn. *p*

Tbn. *p*

Serv.

Art.

Mp.

RM.

Hpsd.

L.E.

Vln. I *p < f* *p* *mf > pp* *mf* *p < f* *mf > pp* *mf > pp* *mf > pp* *mf*

Vln. II *pp* *mf > pp* *mf > pp* *mf*

Vla.

Vc.

Cb.

9

B. Fl. *mf* *f* *mf* *p* ³

B. Cl. *mf* *f* *mf* *p* ³

Bsn. *f* *mf*

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

Tbn. *p* *f* *mf* *p*

Serv.

Art.

Mp. *dolce* *mf*
Aah- (h)... what an ex-qui-site per-for - mance!..

RM.

Hpsd.

L.E.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

16

B. Fl. *mf*

B. Cl. *mf*

Bsn.

Hrn.

Tbn.

Serv.

Art.

Mp.
Tru - ly, a mas - ter - ful dis - play. of pas - sion.

RM.

Hpsd.

L.E.

Vln. I *p pp p*

Vln. II *p pp p*

Vla. *p pp p* pizz.

Vc. *p pp p* pizz.

Cb. *p pp p* pizz.

Play each segment, synchronise with the text if possible. Conductor, when every player finishes their part gives the cues for next segment.
If you finish your part before other players, wait for conductor's cues. (tempo ca. ♩=60).

54

Musical score for measures 26-27. The score includes parts for B. Fl., B. Cl., Serv., Mp., RM., Hpsd., and L.E. The B. Fl. and B. Cl. parts feature a melodic line starting with a fermata, marked *Air* and *pp*, followed by a dynamic shift to *molto v.b.* and *f*. A vertical arrow labeled "key clicks" points to the start of a rhythmic pattern of eighth notes. The B. Fl. part ends with a "tongue ram" and *mf* dynamic. The B. Cl. part ends with a "slap tongue" and *mf* dynamic. The Serv. part has the text "And who might you be?". The Mp. part has the text "I apologize for my tardiness; my schedule is simply packed.". The Hpsd. part has a five-measure melodic phrase. The L.E. part has a box labeled "Play Background Groove 3" with a measure rest.



Musical score for measures 28-29. The score includes parts for B. Fl., B. Cl., Serv., Mp., RM., Hpsd., and L.E. The B. Fl. and B. Cl. parts feature a melodic line starting with a fermata, marked *Air* and *pp*, followed by a dynamic shift to *molto v.b.* and *f*. A vertical arrow labeled "key clicks" points to the start of a rhythmic pattern of eighth notes. The B. Fl. part ends with a "tongue ram" and *mf* dynamic. The B. Cl. part ends with a "slap tongue" and *mf* dynamic. The Serv. part has the text "Curator of what now?". The Mp. part has the text "Call me a curator of extraordinary potential. I happened to be in the vicinity and couldn't resist the allure of such talent.". The Hpsd. part has a complex chordal accompaniment with a dotted line connecting it to the Mp. part. The L.E. part has a measure rest.

30 *key clicks*

B. Fl. *f* *Air* *ppp*

B. Cl. *ppp*

Serv.

Mp. (*internally analyzing*)
 Let me observe... The illustrious Richman, seeking meaning in his opulent life, and the ever-dedicated Servant, yearning for more than this monotonous routine.

RM.

Hpsd. 5 5

L.E.



32 *tongue ram* *key clicks* *tongue ram* *key clicks*

B. Fl. *f* *sf* *fp* *f* *mf*

B. Cl. *slap tongue* *p* *fp* *f* *mf* *key clicks* *slap tongue* *key clicks*

Serv.

Mp. *smiles*
 Fate has a curious way of bringing diverse souls together. Yes, fate... I was actually supposed to meet a certain talent today, someone with extraordinary potential.

RM. Fate, you say?

Hpsd.

L.E.

56

B. Fl. *tongue ram* *key clicks*

B. Cl. *slap tongue* *key clicks*

Serv. *f* *sarcastically*
 Talent? Here? You must be joking.

Mp. *glancing at Servant*
 Life, my dear Friends, is a grand tapestry, and I specialize in revealing the hidden threads. Each soul in this room holds secrets waiting to be discovered.

RM.

Hpsd.

L.E.

40

B. Fl. *p* *molto v.b.*

B. Cl. *p* *muttering* *molto v.b.*

Serv. Sounds like a charlatan's pitch.

Mp. *smirking*
 Now, Richman, tell me, what stirs your passions? What secrets lie beneath the veneer of success? Open, perhaps, but not fully explored...

RM.

Hpsd.

L.E.

43

B. Fl. *mf* *p* *f* *key clicks* *key clicks* *key clicks*

B. Cl. *mf* *p* *f* *key clicks* *key clicks* *key clicks*

Serv. *playing along*
[Secrets? I assure you, I'm an open book.]

Mp. [Is there a desire, perhaps a longing for an emotion more profound than the indulgences you've mastered?]

RM.

Hpsd.

L.E.

45

B. Fl. *f* *key clicks* *tongue ram*

B. Cl. *f* *key clicks*

Serv. *Intrigued yet guarded*
[Emotion? I've navigated that terrain.]

Mp. [Navigated, but have you truly delved into the depths of connection?]

RM.

Hpsd.

L.E.

58

47

B. Fl. *pp*

B. Cl. *pp*

Serv. *sarcastically*
Softer side? More like a side he hasn't exploited yet.

Mp. *glances at Servant*
What about you, dear Servant? Do you believe Richman hides a softer side beneath his grand facade?

RM.

Hpsd.

L.E.

49

B. Fl. *fp* *timbral* *ff* *pppp*

B. Cl. *fp* *pppp*

Serv.

Art. *As Richman ponders Manipulator's words, the door bursts open, and the stressed Artist enters, clearly agitated.*
la, la, la, la, la, la... These notes won't co-o-pe-rate

Mp. Exploited or not, the untapped potential lies in the unexplored. Richman, my dear, there's always more to explore, and I am merely here to guide you through the labyrinth of desires.

RM.

Hpsd.

L.E.

53 *key clicks* *tongue ram* *tongue ram*

B. Fl. *f* *f* *f*

B. Cl. *f* *f* *f*

Serv.

Art. What's go-ing on? Well, you see, wasn't ex-pec-ting this this need a mo-ment to...

Mp. Ah, the Artist. Perfect timing!

RM. This man claims to uncover desires. A talent scout of sorts.

Hpsd.

L.E.

57 *tongue ram* *slap tongue*

B. Fl. *f*

B. Cl. *f*

Serv.

Art.

Mp.

RM. Unexpected? How delightful! Spontaneity often reveals the true essence of an artist. No need for preparation.

Hpsd.

L.E.

Background Groove 3 Fadeout

9

Aria "Do What I Love"

1 $\text{♩} = 100$

Fl. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

Tbn.

Art. *expressive* *mf* Do what I love_____

Mp.

Hpsd.

L.E. Record 4 10

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

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

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

11

Fl. *mp* *p* *pp*

Cl. *p* *pp* *ppp*

Bsn.

Hn.

Tbn.

Art. *p* *mf* *p*
Let the e-cho re-sound re-sound

Mp.

Hpsd.

L.E.

Vln. I *p* *p* *p* *pp* → s.t.

Vln. II *p* *p* *pp* → s.t.

Vla. *p* *p* → s.t.

Vc. *p* *p* *p* *pp* → s.t.

Cb. *p* *p* pizz. *pp*

Fl. *ppp* *p* *mf*

Cl. *ppp* *p* *mf*

Bsn. - - - - -

Hn. - - - - - *p* - - - - - *p*

Tbn. - - - - - *p* - - - - - *p*

No Mute

Art. *mf* *f*
In the the-a-ter of life let

Mp. - - - - -

Hpsd. - - - - -

L.E. ||

Vln. I *ppp* *p* *p* *mf* *p* *mf*

ord.

Vln. II *ppp* *p* *p* *mf* *p* *mf*

ord.

Vla. *ppp* *p* *p* *p*

pizz. arco

Vc. *ppp* *p* *p* *p*

pizz. arco

Cb. *ppp* *p* *p* *p*

pizz. arco

25

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *mf*

Tbn. *p* *mf*

Art. *mf* *f*
 joy be un-bound No judge-ment here just a mes-sage from a-bove.

Mp.

Hpsd.

L.E. **||**

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

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

Vla. *mf* *p*

Vc. *mf* *p*

Cb. pizz. arco *p*

FL. *p* *pp* *ppp*

Cl. *p* *pp* *ppp*

Bsn. *p* *pp* *ppp*

Hn. half valve improv
dynamic range during improv [*p-f*]
Harm. Mute No Stem

Tbn. *p* *ppp* *p* *ppp* *ppp* *p* *ppp*

Art.

Mp.

Hpsd.

L.E.

Vln. I *mf* *p* *mf* *p* *ppp* *p* *mf* *ppp* *p*

Vln. II *mf* *p* *mf* *p* *ppp* *p* *mf* *ppp* *p*

Vla. *p* *ppp* *p*

Vc. *p* *ppp* *p*

Cb. *p* *ppp* *p*

Fl.

Cl.

Bsn.

Hn.

Tbn.

p > *p* > *ppp* *p* > *p* > *ppp* *pp* *p* > *ppp* *p* >

p > *ppp* *pp* *p* > *ppp* *pp* *pp*

Art.

Mp.

love cap-ti-vat-ing spell In - this the-a-ter of live where all shall

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 67

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *ppp* *p*

Tbn. *p* *ppp* *p*

Art. *Innocently* *mf* *f* *mf*
Do what i Love the

Mp. dwell

Hpsd.

L.E.

Vln. I arco *p* *mf*

Vln. II arco *p* *mf*

Vla. arco *p*

Vc. arco *p*

Cb. arco *p*

61

Fl. *p* *mf*

Cl. *p* *mf*

Bsn.

Hn. *p* *p*

Tbn. *p* *p*

Art. *joyfully*

an-them I sing In the pur-suit of joy let the free-dom ring In the cho-rus of life I

Mp.

Hpsd.

L.E.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc. *legato*

Cb. *legato*

70

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

Mp.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

have my part Do-ing what I love

78

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *p* *pp*

Tbn. *p* *pp*

Art. *ff*
from the soul to the heart

Mp.

Hpsd.

L.E.

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb. *f* *p* *p*

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Hn. *ppp*

Tbn. *ppp*

Art.

Mpc.

Hpsd.

L.E.

Vln. I *pp* *ppp* pizz. *p*

Vln. II *ppp* pizz. *p*

Vla. *ppp* *ppp* pizz. *p*

Vc. *ppp*

Cb. *pp* *ppp*

Fl.

Cl.

Bsn.

Hn.

Tbn.

Harm Mute No Stem

ppp *p* *ppp* *ppp* *ppp* *p* *ppp* *ppp* *ppp*

Airy improv

3 *3* *3* *3* *3* *3* *3* *3* *3*

p > ppp *p > ppp* *ppp* *p > ppp* *ppp* *p > ppp* *ppp* *ppp*

accel. $\text{♩} \rightarrow \text{♩}$ rit. $\text{♩} \rightarrow \text{♩}$ accel. $\text{♩} \rightarrow \text{♩}$ rit. $\text{♩} \rightarrow \text{♩}$

Art.

Mp.

Treacherous

mf

Free-dom's me-lo-dy a temp-ting call, In the pur-suit of joy, let yoursoul en-

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

Cb.

100

Fl. *mf*

Cl. *mf*

Bsn. *p*
portato

Hn. *ppp* *p* *ppp*
accel. o+o+ *rit. o+o+*
p

Tbn. *p*
p > ppp
Harm Mute Stem In

Art. *f*
My voice might wav - er but

Mp. thrall

Hpsd.

L.E.

Vln. I *arco.* *mf* *p* *mf* *p*

Vln. II *arco.* *mf* *p* *mf* *p*

Vla. *arco.* *mf* *p* *mf* *p*

Vc. *arco.* *mf*

Cb. *arco.* *p*

Fl.

Cl.

Bsn.

Hn.

Tbn.

Art.

Mp.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I pers - ist In the me - lo - dy of dreams I ex - ist Through ev - ery note I

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

p *mf* *p* *mf* *p*

mf

117

Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Art. *ff* *f* *ff*

rise a - bove For I shall do what I love

Mp.

Hpsd.

L.E.

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

126

Fl. *p* *pp* *ppp*

Cl. *p* *ppp*

Bsn. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Hn. *p* *pp* *ppp* *ppp*

Tbn. *p* *pp* *ppp* *pp* *ppp*

Art.

Mp.

Hpsd.

L.E.

Detailed description: This block contains the musical score for the first system of instruments. It includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Artistic Percussion (Art.), and Mallet Percussion (Mp.). The Flute part starts with a measure number of 126 and features dynamics of *p*, *pp*, and *ppp*. The Clarinet part has dynamics of *p* and *ppp*. The Bassoon part has dynamics of *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, and *ppp*. The Horn part has dynamics of *p*, *pp*, *ppp*, and *ppp*. The Trombone part has dynamics of *p*, *pp*, *ppp*, *pp*, and *ppp*. The Artistic Percussion and Mallet Percussion parts are shown as empty staves. The Harpsichord (Hpsd.) part is also shown as an empty staff. The Lyre (L.E.) part is shown as an empty staff.

Vln. I *p* *pp* *pp* *ppp* *p* *pp* *ppp*

Vln. II *p* *pp* *ppp* *p* *pp* *ppp*

Vla. *p* *pp* *pp* *p* *ppp*

Vc. *p* *pp* *pp* *p* *ppp*

Cb. *p* *pp* *pp* *ppp*

Detailed description: This block contains the musical score for the second system of instruments. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part has dynamics of *p*, *pp*, *pp*, *ppp*, *p*, *pp*, and *ppp*. The Violin II part has dynamics of *p*, *pp*, *ppp*, *p*, *pp*, and *ppp*. The Viola part has dynamics of *p*, *pp*, *pp*, *p*, and *ppp*. The Violoncello part has dynamics of *p*, *pp*, *pp*, *p*, and *ppp*. The Contrabasso part has dynamics of *p*, *pp*, *pp*, and *ppp*.

Recitative IV

Scene 4. In chamber, Servant and Richman are "amazed" by The Artist's Aria, Manipulator continues his treacherous plan.
Play each segment, synchronise with the text if possible. Conductor, when every player finishes their part gives the cues for next segment.
If you finish your part before other players, wait for conductor's cues.

1

B. Fl. *sf* *f* *f* *f* *f*

B. Cl. *sf* *f* *f* *f* *f*

Serv.

Art.

Mp. *applauding* Bravo, bravo! Such raw emotion, an exquisite display of vulnerability. A performance that resonates with authenticity.

RM.

Hpsd.

L.E. Play Background Groove 4 11

tongue ram *key clicks* *tongue ram*

f *slap tongue* *f* *slap tongue*

3

B. Fl. *p* *ppp* *tr*

B. Cl. *p* *pp* *mf* *slap tongue*

Serv.

Art. *mf* 3 You real - ly think so? I was just let - ting e - mo - tions flow

Mp.

RM.

Hpsd.

L.E.

78

4

B. Fl. *mp* *f* *mp* *f*
 tongue ram *f* *mp* *f* *f*
 slap tongue

B. Cl. *mp* *f* *mp* *f*
 slap tongue

Serv.

Art.

Mp. [Precisely! Sometimes, the unpolished brilliance of spontaneity eclipses rehearsed perfection.]

RM. *cheering* Richman joins the applause, seemingly pleased with the unexpected turn of events.
 That was unexpected, but brilliant! Bravo, indeed!

Hpsd.

L.E.

6

B. Fl. *f* *f* *f*
 tongue ram *f* *f* *f*
 key clicks *f* *f* *f*
 tongue ram *f* *f* *f*
 key clicks *f* *f* *f*
 slap tongue

B. Cl. *p* *fp* > *fp* > *fp* > *f* *f* *f* *f* *f* *f*
 key clicks *f* *f* *f*
 slap tongue *f* *f* *f*
 key clicks *f* *f* *f*
 slap tongue

Serv. [Brilliant? More like a train wreck.]

Art.

Mp.

RM. Your performance deserves a grander stage, my dear Artist. How about an exclusive showcase? A night where your unique talents can shine.

Hpsd.

L.E.

8

B. Fl. *pp* < *fp* *f* *pizz.*

B. Cl. *pp* < *fp* *ppp* *molto vb.*

Serv. [Something's not right... but what?]

Art. *mf* 3
An ex - clu - sive show - case? That's a dream come true!

Mp.

RM. [What a splendid idea! I'd love to see that!]

Hpsd.

L.E.

11

B. Fl. *f* *tongue ram*

B. Cl. *f* *slap tongue* *mf*

Serv.

Art.

Mp. [Destiny, my companions, is an enigmatic waltz, and tonight, I offer each of you a mask to join this dance of life.]

RM.

Hpsd.

L.E. 2/4

80

13

B. Fl. *tongue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art.

Mp. Dear Richman, envisage a realm where every passing breeze becomes a tango, and desire pirouettes around you like a clandestine partner.

RM. How intriguing...

Hpsd.

L.E.

81

15

B. Fl. *tongue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art.

Mp. A place where shadows murmur sweet promises, and each covert wish masquerades in the grand ball of existence.

RM.

Hpsd.

L.E.

16

B. Fl. *longue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art.

Mp. And you, dear Artist, a creator yearning for a canvas that stretches beyond the mundane. Picture a world where every brushstroke of your passion paints a masterpiece.

RM.

Hpsd.

L.E.

17

B. Fl. *longue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art. A mas - ter - piece?

Mp. A gallery where your art becomes the melody in the grand symphony of fame. A masterpiece that resonates through the corridors of time.

RM.

Hpsd.

L.E.

82

19

B. Fl. *tongue ram* **f**

B. Cl. *slap tongue* **mf**

Serv. *intrigued* Dominion?

Art.

Mp. Resilient Servant, bearer of burdens, what if I told you that within the dance, a moment awaits where duty transforms into dominion?

RM.

Hpsd.

L.E.

21

B. Fl. *tongue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art.

Mp. A subtle metamorphosis, where the dance of servitude becomes a waltz of command. A realm where your every step echoes with the resonance of authority.

RM.

Hpsd.

L.E.

23

B. Fl. *longue ram* **f**

B. Cl. *slap tongue* **mf**

Serv.

Art.

Mp. Each of you, holding a mask concealing desires akin to unopened letters. Choice awaits – don the mask and partake in the waltz...

RM.

Hpsd.

L.E.

25

B. Fl.

B. Cl.

Serv.

Art.

Mp. ...or withdraw from the ballroom and eternally ponder the unwritten stories.

RM.

Hpsd.

L.E. Background Groove 4 Fadeout 12

Finale

"Do what I want"

♩=140

1

Fl. *mf*

Cl. *mf*

Bsn. *p*

Hn. *p*

Tbn. *p*

Serv.

Art.

Mp.

RM.

Hpsd.

L.E. Record 5
13

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score for a symphony. The title is 'Finale' with the subtitle 'Do what I want'. The tempo is marked as quarter note = 140. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trombones (Tbn.), Servants (Serv.), Artists (Art.), Musicians (Mp.), Rhythm Machine (RM.), Harpsichord (Hpsd.), Lute (L.E.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet parts have a dynamic marking of *mf*. The Bassoon, Horns, and Trombones parts have a dynamic marking of *p*. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts have a dynamic marking of *mf*. The Lute part is marked with a 'Record 5' box and the number '13'. The score is written in 3/4 time and features various musical notations including slurs, ties, and dynamic markings.

13

Fl.

Cl.

Bsn.

Hn.

Tbn.

Serv.

Art.

Mp.

RM.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Harm. Mute

Proudly
mf

Des - ti - ny — my com - pa - nion is an en - ig - mat - ic waltz

Fl. *p* *f* *p* *p*³

Cl. *p* *f* *p* *p*³

Bsn. *p* *f* *p* *p*

Hn. *pp*
[No Mute]

Tbn. *pp*

Serv.

Art.

Mp. To - night I of - fer each of you _____ a mask to join life's pulse _____ A

Acc.

RM.

Hpsd. *fingers cluster with palm with elbow*

L.E. $\frac{3}{8}$ $\frac{3}{4}$

Vln. I *p* *f* *p* *ppp* *p*

Vln. II *p* *f* *p* *ppp* *p*

Vla. *p* *f* *p* *ppp* *p*

Vc. *p* *f* *p* *ppp* *p*

Cb. *p* *f* *p* *ppp* *p*

32

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *p*

Hn. *mf*

Tbn. *mf*

Serv.

Art.

Mp. realm where sha - dows mur - mur sweet pro - mi - ses eve - ry co - vert

Acc.

RM.

Hpsd.

L.E. 8 3/4

Vln. I *pp* *ppp* *p* *ppp* *mf*

Vln. II *pp* *ppp* *p* *ppp* *mf*

Vla. *pp* *ppp* *p* *ppp* *mf*

Vc. *pp* *p* *ppp* *p*

Cb. *pp* *p* *ppp* *p*

41

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Bsn. *mf* *p*

Hn.

Tbn.

Serv.

Art.

Mp. wish mas - que - rades in the grand ball

Acc.

RM.

Hpsd. *with palm* *with elbow*

L.E.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

48

Fl. *p p f*

Cl. *p p f*

Bsn. *p p f*

Hn. *mf*

Tbn. *mf*

Serv. De sti-ny un-folds un-folds

Art. De-sti-ny un - folds un-

Mp. of ex_ is stance De-sti-ny un - folds

RM. De-sti-ny un - folds

Hpsd.

L.E.

Vln. I *p p mf f*

Vln. II *p p mf f*

Vla. *p p mf f*

Vc. *p p mf f*

Cb. *p p mf f*

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tbn.

Serv. a dance where de - si - res ent - wine

Art. folds a dance where de - si - res ent - wine

Mp. a dance where de - si - res ent - wine

RM. a dance where de - si - res ent - wine

Hpsd. *with palm*

L.E.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

68

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn.

Tbn.

Serv.

Art.

Mp. *f*
A realm where wi - shes and pas - sions in - ter - wine _____ But

RM.

Hpsd. *with elbow*

L.E.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

77

Fl. *p* *f* *mf*

Cl. *p* *f* *mf*

Bsn. *p* *f* *mf*

Hn. *p*

Tbn. *p*

Serv.

Art.

Mp. my dear com - pa - nions, what you say in kind?

RM.

Hpsd. *with palm* *with elbow* *with palm*

L.E.

Vln. I *p* *f* *mf*

Vln. II *p* *f* *mf*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Cb. *p* *f* *mf*

Fl. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf*

Tbn. *mf*

Serv. *f*
In this realm grant us what we seek Ful - fill our de -

Art. *f*
In this realm grant us what we seek Ful - fill our de -

Mp.

RM. *f*
In this realm grant us what we seek Ful - fill our de -

Hpsd.

L.E.

Vln. I *mf* *f* *mf* *p*

Vln. II *mf* *f* *mf* *p*

Vla. *mf* *f* *mf* *p*

Vc. *mf* *f* *mf* *p*

Cb. *mf* *f* *mf* *p*

94

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tbn.

Serv. si-res let the joy- peak

Art. si-res let the joy- peak

Mp.

RM. si-res let the joy- peak

Hpsd. *fingers cluster with plam with elbow*

L.E.

Vln. I *f mf*

Vln. II *f mf*

Vla. *f mf*

Vc. *f mf*

Cb. *f mf*

116

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tbn.

Serv.

Art.

Mp. *f* *mf* *3*
 mas-ter-piece, do-mi-nion by de-fault. But re-mem-ber in this dance, a price must be

RM.

Hpsd. *with palm* *with elbow*

L.E.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn.

Tbn.

Serv.

Art.

Mp. *mf*
 paid, Your lives dear com - pa - nions in this waltz shall be laid

RM.

Hpsd.

L.E. $\frac{1}{4}$ $\frac{3}{4}$

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Fl. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *mf* *pp*

Tbn. *mf* *pp*

Serv. *f*
In this waltz de - si - res so sweet _____ Our lives we of - fer _____ with-out de

Art. *f*
In this waltz de - si - res so sweet _____ Our lives we of - fer _____ with-out de

Mp.

RM. *f*
In this dance, de - si - res so sweet _____ Our lives we of - fer _____ with-out de

Hpsd.

L.E.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Tbn. *f* *p*

Serv. *ceit*

Art. *ceit*

Mp. De-sti-ny waltz a se - du-ctive en - de - avor In the pur-suit

RM. *ceit*

Hpsd.

L.E.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This is a page of a musical score, page 141 of 142. It features a full orchestral arrangement with vocal parts. The instruments listed are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Servant (Serv.), Artist (Art.), Mezzo-soprano (Mp.), Roman (RM.), Harpsichord (Hpsd.), Lyre (L.E.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into two systems of three measures each. The first system is marked with a forte (*f*) dynamic, and the second system is marked with a piano (*p*) dynamic. The vocal parts (Serv., Art., Mp., RM.) have lyrics in English: "De-sti-ny waltz a se - du-ctive en - de - avor In the pur-suit". The lyrics are written in a stylized font with hyphens indicating syllable placement. The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation with a grand staff for each instrument.

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *p*

Hn. *p*

Tbn. *p*

Serv.

Art.

Mp. *of dreams we're bound for - ev-er_____*

RM.

Hpsd.

L.E. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

165

Fl. *mf* *ppp* *p* *ppp*

Cl. *mf* *ppp* *p* *ppp*

Bsn. *mf* *ppp* *p* *ppp*

Hn.

Tbn.

Serv.

Art.

Mp.

RM.

Hpsd.

L.E. $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I *p* *f* *p* *mf* *ppp*

Vln. II *p* *f* *p* *mf* *ppp*

Vla. *p* *f* *p* *mf* *ppp*

Vc. *p* *f* *p* *mf* *ppp*

Cb. *p* *f* *p* *mf* *ppp*

174

Fl. *p* ³

Cl. *p* ³

Bsn. *p*

Hn.

Tbn.

Serv.

Art.

Mp.

Acc.

RM.

Hpsd.

L.E.

Vln. I *mf* *p* *pp* *ppp*

Vln. II *mf* *p* *pp* *ppp*

Vla. *mf* *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Cb. *p* *pp* *ppp*

Epilogue

1 $\text{♩} = 100$

B. Fl. *sfp* $\text{<} fff$ *fff* tongue ram

B. Cl. *sfp* $\text{<} fff$ *fff* slap tongue

Bsn. *sfp* $\text{<} fff$ *fff*

Hn.

Tbn.

Serv. Stay motionless

Art. Stay motionless

Mp. Stay motionless

RM. Stay motionless

Hpsd.

L.E. Play Background Groove 5
14

Vln. I *sfp* $\text{>} ppp$ $\text{<} f ppp$ $\text{<} fff$

Vln. II *sfp* $\text{>} ppp$ $\text{<} f ppp$ $\text{<} fff$

Vla. *sfp* $\text{>} ppp$ $\text{<} f ppp$ $\text{<} fff$

Vc. *sfp* $\text{>} ppp$ $\text{<} f ppp$ $\text{<} fff$

Cb. *sfp* $\text{>} ppp$ harm. gliss

B. Fl. *molto vb.* *sf* *ff* *key clicks* *ff* *key clicks*
 B. Cl. *sf* *molto vb.* *ff* *key clicks* *ff* *key clicks*
 Bsn. *sf* *molto vb.*
 Hn. *half valve improv* *p*
 Tbn. *airy improv* *p*
 Serv.
 Art.
 Mp.
 RM.
 Hpsd.
 L.E.
 Vln. I *mf* *p* *ppp*
 Vln. II *mf* *p* *ppp*
 Vla. *mf* *p* *ppp*
 Vc. *mf* *p* *ppp*
 Cb. *mf* *p* *ppp*

21

B. Fl. *mf* *sf* *fp*

B. Cl. *mf* *sf*

Bsn. *p* *sf*

Hn. *p* half valve improv *p* *sfz* *p* Airy *p*

Tbn. *p* *p*

Serv.

Art.

Mp.

RM.

Hpsd.

L.E. 4/4 3/4 2/4 4/4

Vln. I *mf* *p* *pp* *ppp* *ppp* molto s.t. sul A sautillé *ppp*

Vln. II *mf* *p* *pp* *ppp* *ppp* molto s.t. sul D sautillé *ppp*

Vla. *mf* *p* *pp* *ppp*

Vc. *mf* *p* *pp* *ppp*

Cb.

28

B. Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Serv.

Art.

Mp.

RM.

Hpsd.

L.E.

Vln. I

Vln. II

Vla.
molto s.t.
sul D sautillé
ppp

Vc.

Cb.

33

B. Fl. Air tongue ram *molto vb.* *fp* *fp* *fp* *fp* *fp* Air tongue ram

B. Cl. Air slap tongue *molto vb.* *fp* *fp* *fp* *fp* *fp* Air slap tongue

Bsn. Air *molto vb.* *fp* *fp* *fp* *fp* *fp* Air

Hn. Air breath accent *f* *p* *mp* *p* *mp* *p* Air

Tbn. Air breath accent *f* *p* *mp* *p* *mp* *p* Air

Serv.

Art.

Mp.

RM.

Hpsd. *with palm* *with palm*

L.E.

Vln. I *molto s.t. arco.* *f* *fp* *fp* *fp* *fp* *molto s.t.* *pp* *f*

Vln. II *molto s.t. arco.* *f* *fp* *fp* *fp* *fp* *molto s.t.* *pp* *f*

Vla. *molto s.t. arco.* *f* *fp* *fp* *fp* *fp* *molto s.t.* *pp* *f*

Vc. *molto s.t. arco.* *f* *fp* *fp* *fp* *fp* *molto s.t.* *pp* *f*

Cb. *molto s.t. arco.* *f* *fp* *fp* *fp* *fp* *molto s.t.* *pp* *f*

CURRICULUM VITAE

■ Personal Info

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■ Education

2015 – 2020 Academy of Arts in Szczecin - Instrumental Department on Accordion. Diploma with distinction.

2018 – 2024 (expected) Karol Szymanowski Academy of Music in Katowice – Music Composition. Bachelor and Master Degree

2022 – 2024 (expected) University of Louisville School of Music – Music Composition. Master Degree.

■ Achievement

I started my musical education when I was 5 years old. I began playing accordion and beginning from 2nd year of my education I started to participate on different competitions. Through my 1st degree of education I won few smaller competitions ex. 3rd price at International Accordion Miastko in Poland, 1st at Accordion Competition in Przyce. For my biggest achievement in musical education I would name 2nd place in 44th International Accordion Competition in Pula, Croatia (category for adults). At the same time as studying accordion I began studies at Karol Szymanowski Academy of Music in Katowice, on composition department. I finished Bachelor Degree in 2021 and started Master Degree. In 2022 I started studying composition at University of Louisville School of Music (took one year break in Poland), and I'm still continuing it and studies in Poland.

■ Additional Info

Foreign Languages

- english: good
- french: communicative
- german: communicative