

Tree of Codes – Act I
Score in C

♩ = 66

imitate bell birds ad lib.

6

Picc. 1 *f* *mp* *ff*

Picc. 2 *f* *ff* *mf* *f* *ff*

Ob. *mf* *f*

B. Cl.

Bsn. *mf* *p*

Hn. (open) *p* *mf* *p*

Tpt. (open) *p* *mf*

Tbn. (open)

Euph. (open)

Perc.

Tape

Adela

M. Bird *sf* *ff* *tr*

Kbd.

Vln. I *♩ = 66*

Vln. II

Vla.

Vc.

Db.

Musical score for Act I of 'Tree of Codes' in C major, page 3. The score includes parts for Piccolo 1 & 2, Oboe, Bassoon, Horn, Trumpet, Trombone, Euphonium, Percussion, Soundtrack, Adela, M. Bird, Keyboard, Violin I & II, Viola, Violoncello, and Double Bass. The music is in 6/4 time and features various dynamics and articulations.

Key markings and dynamics include:

- Picc. 1:** *ff*
- Picc. 2:** *ff*
- Ob.:** *ff*, *f*
- Hn.:** *mf*, *f*
- Tpt.:** *mf*, *ff*, *pp*
- Tbn.:** *mf*, *f*, *mp*
- Euph.:** *mf*, *f*, *mf*
- M. Bird:** *mf*, *p*
- Vln. I & II:** *mf*, *mp*
- Vla.:** *mp*

Articulations and performance instructions include: *tr* (trill), *h. sul pont.* (hairpins on the bridge), and various slurs and accents.

Tree of Codes – Act I
Score in C

♩ = 88

The score is for Act I of 'Tree of Codes' in C major, 4/4 time, with a tempo of 88 beats per minute. It features a variety of instruments and vocal parts. The woodwinds (Piccolo 1 & 2, Oboe, Bassoon) play complex rhythmic patterns with triplets and septuplets. The brass section (Horn, Trumpet, Trombone, Euphonium) provides harmonic support. The strings (Violin I & II, Viola, Violoncello, Double Bass) play sustained chords and moving lines. The vocal parts include Adela and M. Bird, with specific performance instructions like 'whip bird effect', 'warbling', and 'gliss.'. A 'Soundtrack' section is indicated by a long arrow. A large green watermark 'Sample Score Only' is overlaid on the page.

The musical score is for Act I of 'Tree of Codes' in C major, 4/4 time. It features a large orchestral ensemble and a M. Bird part. The instruments and their parts are:

- Picc. 1:** Piccolo 1, starting at measure 13 with a forte (*f*) dynamic. It plays a melodic line with trills and triplets.
- Picc. 2:** Piccolo 2, starting with a mezzo-forte (*mf*) dynamic, playing a similar melodic line.
- Ob.:** Oboe, playing a rhythmic accompaniment of eighth notes, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*).
- B. Cl.:** Bass Clarinet, mostly silent.
- Bsn.:** Bassoon, playing a rhythmic accompaniment of eighth notes, with dynamics from fortissimo (*ff*) to mezzo-piano (*mp*).
- Hn.:** Horn, playing a melodic line with a piano-piano (*pp*) dynamic.
- Tpt.:** Trumpet, playing a melodic line with dynamics from forte (*f*) to mezzo-forte (*mf*).
- Tbn.:** Trombone, playing a melodic line with dynamics from forte (*f*) to piano-piano (*pp*).
- Euph.:** Euphonium, mostly silent.
- Perc.:** Percussion, mostly silent.
- Soundtrack:** A single line with a 4/4 time signature and a right-pointing arrow.
- Adela:** Soloist, mostly silent.
- M. Bird:** M. Bird part, starting with a whip-bird gliss. (whip-bird gliss.) and a fortissimo (*ff*) dynamic.
- Kbd.:** Keyboard, mostly silent.
- Vln. I & II:** Violins I and II, playing a rhythmic accompaniment of eighth notes, with dynamics from forte (*f*) to piano-piano (*pp*).
- Vla.:** Viola, playing a rhythmic accompaniment of eighth notes, with dynamics from forte (*f*) to piano-piano (*pp*).
- Vc.:** Violoncello, playing a melodic line with a forte (*f*) dynamic.
- Db.:** Double Bass, playing a melodic line with a mezzo-forte (*mf*) dynamic.

Key performance instructions include *sfz* (sforzando), *tr* (trill), *h. sul pont.* (hairpins on the bridge), and *ord.* (order).

Tree of Codes – Act I
Score in C

The score is for Act I of 'Tree of Codes' in C major, 4/4 time. It features a variety of instruments and vocal parts. The Piccolo parts (Picc. 1 and 2) play a rhythmic pattern of eighth notes with triplets, marked *mf*. The Bassoon (Bsn.) has a melodic line with triplets, marked *f*. The Ratchet part includes a 'Ratchet' effect and a melodic line marked *ff*. The M. Bird part includes 'throat fry', 'sung', 'gargle', and 'nose whistle' effects, with a melodic line marked *f* and *ff*. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) provides a rhythmic accompaniment with various dynamics including *mf*, *mp*, and *pp*. The Double Bass part includes a 'h. sul pont.' instruction.

ACT II: The Comet

Tree of Codes – Act II
Score in C

i. Carnival

crowd of painted masks fill the streets

Tempo libero

Musical score for Act II, Carnival, featuring various instruments including Flute 1, Flute 2, Oboe, Clarinet in B \flat , Bassoon, Horn in F (double bell), Trumpet in C (double bell), Trombone (double bell), Euphonium (double bell), Percussion, Son, Upright Piano (out of tune), Violin I, Violin II, Strohviol, Violoncello, and Double Bass. The score is marked **Tempo libero**. A large green watermark "Sample Score Only" is overlaid diagonally across the page.

Musical score for Son and Strohviol instruments. The Son part is marked *mf* and the Strohviol part is marked *mf*. The score includes dynamic markings and articulation symbols. A double bar line is present at the beginning of this section.

♩ = 66

a tempo

[brutal/apocalyptic strikes – comet as fiery bird and portent]

freeze

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Euph.

H.R.Cym.
H-Hat

♩ = 66

a tempo

terrified/stuttering, explosively breathy

fast irreg. inhale/exhale

ch a ha a nigh - t t

nigh - t ta

a

a

sim.

inhale

exhale voiced

freeze

rapid alternating inhale/exhale

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

♩ = 66

freeze a tempo

Vln. I

Vln. II

Stroh.

Vc.

Db.

6

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Euph.

Ride cym.
Hi-hat

Tom-t.

Son.

Pno.

Vln. I

Vln. II

Stroh.

Vc.

Db.

foot (beaters) close open → closed → open

foot open closed open → closed → open

hoarse exhale

high breathy inhale

breathy voiced exhale

spoken

a a - - ppeared the co-met

mf *p* *mp* *mf* *f* *ff* *fff*

Tom-toms

The musical score is for Act II of 'Tree of Codes' in C major, 4/4 time. It features a large orchestral ensemble and a vocal line. The instruments include Flutes 1 & 2, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Euphonium, Ride cymbal, Hi-hat, Tom-tom, Adela, Mu. Bird, Son, Piano, Violins I & II, Strahle, Violoncello, and Double Bass. The score is marked with dynamic levels such as *ff*, *f*, *mf*, and *mp*. The vocal line for 'Son' includes the lyrics: 'that fate - ful co - met'. The score is divided into measures, with a 6/4 time signature appearing in the later measures. A large green watermark 'Sample Score Only' is overlaid on the page.

The score is for Act II, page 49, in C major, 6/4 time. It features a variety of instruments and vocal parts. The woodwinds include Flutes 1 and 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Euphonium. The percussion includes Ride cymbal, Hi-hat, and Tom-tom. The strings consist of Violin I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The vocal parts are for Adela and Son. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, *pp*, and *ff*, as well as performance instructions like 'irreg. open + close' and '(beaters) l.v.'. The lyrics for the vocal parts are: 'co co met' for Son and 'Each night' for Adela. A large 'Sample Score Only' watermark is overlaid on the page.

ACT III: The Ventriloquist

Sanatorium under the sign of the hourglass

5" play with contrabassoon reed inserted into mouthpiece rich multiphonic chords and cascades of harmonics 25" 30"

Horn in F

Trumpet in C

Trombone

Euphonium

Recording of Comet 67P/Churyumov-Gerasimenko

Soundtrack

4 53" remove contrabassoon reed and insert normal mouthpiece

Hn.

C Tpt.

Tbn.

Euph.

Soundtrack

Tempo libero (recitative accompaniment) ♩ ≈ 56

6 (with normal mouthpiece)

Hn.

C Tpt.

Tbn.

Euph.

Soundtrack

Dialogue between Son and the Doctor, a ventriloquist's puppet
The male singer either performs both parts or the part of the doctor is spoken by an actor

Son / Doctor **Son:** Is my father alive? **Doctor:** *speaks Polish, in a high-pitched "toy's" voice* **Doctor:** Oczywiście w granicach uwarunkowanych sytuacją. **Son:** Yes, he's alive? Within the limits of the situation?

Żyje, naturalnie

♩ = 72

9

Hn. *mf* *f*

C Tpt. *mf* *f* *mp* *mf* *f*

Tbn. *mf* *f* *mp* *pp* *f* *ff*

Euph. *mf* *f* *mp* *f* *p*

Soundtrack

♩ = 72

Son / Doctor

Doctor: Wie pan równie dobrze jak ja, że z punktu widzenia pańskiego domu,

12

Hn. *mf* *mp* *mf*

C Tpt. *mf* *mp* *mf*

Tbn. *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Soundtrack

Son / Doctor

Doctor: z perspektywy pańskiej ojczyzny – ojciec umarł. Doctor: To się nie da całkiem odrobić.
Son: you mean, at home he's dead but here in this country he's alive

Più mosso (tango allegretto)

15

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

C Tpt. *f* *p* *f* *p* *mf*

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

Euph. *f* *p* *f* *p* *mf*

Soundtrack

Son / Doctor

Doctor: Ta śmierć rzuca pewien cień na jego tutejszą egzystencję. Son: His existence has the shadow of death

5/4 *f*
But... does Fa - ther know it, does he guess?

accel.

♩ = 56

18

Hn. *f*

C Tpt. *f*

Tbn. *f*

Euph. *f*

Son / Doctor *f*

nie domyśla się? Niech pan będzie spokojny

♩ = 80

20

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Euph. *mf*

Son / Doctor *mf*

Na - si pa - cjen - ci nie do - myśl - a - ją się nie mo - gą się do - myśl - lić. None of the pa - tients

(dynamics swell before each exchange between Dr. and Son)

23

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Euph. *pp mp*

Son/Dr. *p*

Dr: Cały trick polega na tym że cofniemy czas. Rzecz sprowadza się do prostego relatywizmu.
 Son: The whole secret of the operation is that they have put back the clock. Son: It is a matter of simple relativity.

know no one_ gue - sses_

the ballad (part 1)
Tempo rubato (♩. = 50)

Più mosso

33
3 Temple Blocks

whimsical/eerie and slightly breathy folk-singer's voice (non vib.)
(mp)

Adela

let me tell you a sto - ry

Kalimba (with resonator)
mf pp

36
♩. = 69

Adela

there were a - mong them two hea - ded birds

Kal.

mp mf

39

Adela

and birds with ma - ny wings there were

Kal.

mf mp mf

42
3 Temple Blocks

sung ord.

Adela

cri - pples too lim - ping through the air in one - winged aw - kward flight

Kal.

mp mf

45
3 Temple Blocks

Adela

the sky now re - sem - bled those in old mu - rals full of mon - sters and fan - tas - tic

Kal.

mf p mf

(♩. = ♩)
♩ = 69

48

Picc. $\frac{4}{4}$

Fl. $\frac{4}{4}$

Ob. $\frac{4}{4}$

Cl. $\frac{4}{4}$

Bsn. $\frac{4}{4}$

Hn. $\frac{4}{4}$

C Tpt. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

Euph. $\frac{4}{4}$

3 Temple Blocks *pp* $\frac{4}{4}$ *mf* $\frac{4}{4}$

Adela *beasts* $\frac{4}{4}$

Kal. $\frac{4}{4}$

(♩. = ♩)
♩ = 69

Vln. I *pizz.* III *pp* $\frac{4}{4}$ *mp* $\frac{4}{4}$

Vln. II *pizz.* III *pp* $\frac{4}{4}$ *mp* $\frac{4}{4}$

Vla. *pizz.* *pp* $\frac{4}{4}$ *mp* $\frac{4}{4}$

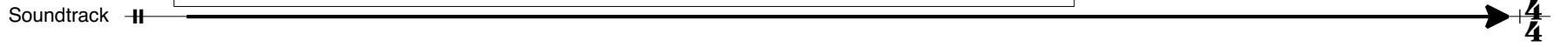
Vc. *pizz.* *mp* $\frac{4}{4}$ *mf* $\frac{4}{4}$

Db. *pizz.* *mp* $\frac{4}{4}$ *mf* $\frac{4}{4}$

ACT IV: The Tree of Codes

the secret backstage area

A subliminal 'heartbeat': 43 Hz 'F' as compression and release machine/hospital noise; a foetal hearing that is perceived through the whole body, 'felt' rather than 'heard'

Soundtrack 

Section 1: Musical Score

Tempo: ♩ = 50 (freely)

Time Signature: 4/4

Measures: 2 to 9

Instruments: Hn., Tpt., Tbn., Perc., Soundtrack, Kbd., Vln. I, Vln. II, Strohv., Vc., Db.

Stroh. Part: *mp* (measures 2-9), *mf* (measures 9-16)

Annotations: Strohv., jete

Section 2: Musical Score

Time Signature: 4/4

Measures: 4 to 6

Instruments: Hn., Soundtrack, Strohv.

Hn. Part: *pp*, *mp*, *pp*, *pp*, *mf*

Stroh. Part: *pp*, *mp*, *pp*, *mf*

Annotations: wa-wa, slow → fast, bisbigliando + tr., slow hand, sul tasto, III, fast II, arco ord.

Section 3: Musical Score

Time Signature: 4/4

Measures: 6 to 7

Instruments: Hn., Soundtrack, Strohv.

Hn. Part: *mf*, *mp*, *mf*, *pp*

Stroh. Part: *f*, *pp*

Annotations: 3, *sfz*, 7, 3, 7, 7, 3

8

Voices A (Picc., Fl., Ob.)

Voices B (Cl., Bsn.)

Hn.

Tpt.

Tbn.

Euph.

Perc.

Soundtrack

Kbd.

Son.

Vln. I

Vln. II

Stroh.

Vc.

Db.

mf

pp

mp

pp

mp

pp

mp

pp

mp

pp

wa-wa

harmon

cup mute

pp

mp

pp

pp

mp

pp

flutter
(like a dove/pigeon cooing – hand over mouth to articulate staccati)

pp

mp

ff

keep same finger distance

sfz

ppp

p

p

p

p

h. sul pont.

Hu - man dreams

rru - rru

11

Voices A
(Picc., Fl., Ob.)

Voices B
(Cl., Bsn.)

Hn.

Tpt.

Tbn.

Euph.

Perc.

Soundtrack

Kbd.

Son.

Vln. I

Vln. II

Stroh.

Vc.

Db.

like 'Son': dove/pigeon cooing, rolling sound
breathy, flutter, hand over mouth to articulate staccati

pp *mp* *mf* *ff*

14 *pp* *mp* *mf* *ff*

Voices A (Picc., Fl., Ob.)

Voices B (Cl., Bsn.)

Hn.

Tpt.

Tbn.

Euph.

Perc.

Soundtrack

Kbd.

Son

Vln. I

Vln. II

Stroh.

Vc.

Db.

mf

ru - bbish heaps

$\text{♩} = 60$

$\text{♩} = 60$

17

Voices A (Picc., Fl., Ob.) *sim. mf*

Voices B (Cl., Bsn.)

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Euph.

Perc.

Soundtrack

Kbd.

Son. *f* *sprech.* *sung* *mp* *f*

a - bun - - dant e - phe - me - - ral_ su - dden

Vln. I *mp*

Vln. II *mp*

Stroh. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Db. *mp* *mf*