

Each set of lines might be considered an aria of sorts, and the singers and ensemble might devise strategies for each aria. The singing for Death's songs may continue through the silent ensemble sections, but the ensemble should always keep to their even spacing of sound and silence. The length of a line/aria might vary considerably throughout the piece.

Other sounds

Scene 2 requires that the ensemble play wind sounds, watery sounds and creature-like sounds, personifying these elements. The ensemble does so by itself, and also in duet with E. E is required to make wind, watery and creature-like sounds that blend with and then direct the ensemble.

A gong or bell is sounded in Scene 1.

D (when not Death) does not have a theme as they are inhabiting an in-between (bardo) state.

Sample Score Only

Overture

O's theme gently for some time (as it is played for 'O' if different from 'O2').

Weave in E's theme, slowly swelling out of O's, almost taking over, getting more and more intense and crazy.

E's theme fades away fairly quickly. O's theme gets louder (but still gentle).

O's theme for some time by itself.

Death's theme emerges, woven into O's theme. They play together for some time, complementing each other. (Death's theme here is gentle and calm.)

O's theme fades away. Death's theme continues (still gentle and calm at this point).

Death's theme gets more and more intense, loud and discordant. The volume also increases. Move towards the lowest sounds.

Death's theme stops suddenly. E's theme, crazily, but briefly. Death's theme, briefly (played similarly to just before it stopped).

O's theme fades in, gently, quieter than before (as it is played for 'O2', if different from 'O'). This version of O's theme plays for some time.

A manic version of E's theme quickly cuts off O's theme. Death's theme briefly and intensely. E's theme cuts in again, becoming more intense, and then becoming Death's theme.

Death's theme, with great intensity, becoming more peaceful. And then fading out.