

PORTRAIT of INVISIBLE MAN

FOR TENOR AND CHAMBER ENSEMBLE

elliott sneider

"I am known as Invisible Man"

"To quote the great philosopher Lao-tzu: The Way of heaven is to benefit others and not to injure. The Way of the sage is to act but not compete."

"It is but a short step from hunger to starvation, from disease to death."

- *United Nations Secretary-General Ban Ki-moon*

The libretto for the first section of this piece is a list of the United Nations Millennium Development Goals. These goals have been agreed upon by 189 nations around the world. If these goals are achieved, world poverty will be cut in half, tens of millions of lives will be saved, and billions more people will have the opportunity to benefit from the global economy. The target date for reaching the goals is 2015.

The other libretto in this piece is compiled quotes from United Nations Secretary-General Ban Ki-moon, combined with a small original stanza (section III, Doubt).

I was inspired to write *Portrait of Invisible Man* during an excursion to the United Nations Visitor Center in New York in the spring of 2011, shortly before the birth of my daughter. During the visit, I was struck by the sincerity of Ban Ki-moon, and also by the profound scope of the Millennium Development Goals. I do not know Ban Ki-moon, and this piece is not meant to be a dramatic portrayal of his personhood. I wanted to write a piece that evinces the pressures of trying to do, in some ways, the impossible.

When Ban Ki-moon said, "I am known as Invisible Man", he was making a simple statement about how he is perceived in the UN. Nevertheless, I think this statement can be applied to all of those people working for good who are invisible in our world.

INSTRUMENTATION

FLUTE
CLARINET (Bb)

VOICE (TENOR)

PIANO

VIOLIN
CELLO

PERCUSSION
Bass Drum
Suspended Cymbal
Djembe
Kempyang
Vibraphone

Score in C
Expected Duration Approximately 13 minutes

Percussion Key

The diagram shows a five-line staff with a double bar line at the beginning. Above the staff, five boxes are labeled: Kempyang, Suspended Cymbal, Snare Drum, Djembe, and Bass Drum. Below the staff, the following symbols are placed: a double bar line, a quarter note, an 'x' on a vertical line, another 'x' on a vertical line, a beamed eighth-note triplet, and a quarter note.

PORTRAIT OF INVISIBLE MAN

I. Millennium Development Goals

il, ee, sam, sa, ob, yuk, ch'il, p'al,
One, Eradicate Extreme Poverty and Hunger;
Two, Achieve Universal Primary Educational;
Three, Promote Gender Equality;
Four, Reduce Child Mortality by Two Thirds;
Five, Improve Maternal Health;
Six, Combat HIV/AIDS, Malaria and Other Major Diseases;
Seven, Ensure Environmental Sustainability;
Eight, Develop a Global Partnership for Development.
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II. Invisible Man

I am known as Invisible Man.

III. Doubt

All I want is a simple thing
Eight simple things!
I used to dream I was invisible
Hidden, yet alive.

IV. Lao-tzu

To quote the great philosopher Lao-tzu:
The Way of heaven is to benefit others and not to injure.
The Way of the sage is to act but not compete.

V. Tipping Point/Invisible Man Reprise

It is but a short step from hunger to starvation, from disease to death.

Many say our world is at a tipping point. If we do not act together, if we do not act responsibly,
if we do not act now, we risk slipping into a cycle of poverty, degradation, and despair.

I am known as Invisible Man.

PORTRAIT OF INVISIBLE MAN

Full Score

Score in C

Elliot Snider³

I. Millenium Development Goals

1 *Unmetered, independent rhythm*
♩=72-80, Count to 8 in language provided or language of your choice

Flute
Clarinet in Bb
Djembe
Percussion
Vibraphone
Tenor
Piano
Violin
Violoncello

♩=72

2 3 4 5 6 7

scrape sus cym.
mf

Kempyang
mf

scrape sus. cym.
mf

spoken, unpitched, soft, to yourself
p

One Two

One Two

spoken, unpitched, soft, as if speaking to yourself
p

il ee sam sa oh yuk ch'il p'al

il ee sam sa

Yi Èr

pluck string
+

mf

sostenuto Ped

spoken, unpitched, soft, to yourself
p

Un Deux

spoken, unpitched, soft, to yourself
p

O - din D - va T - ri

sul pont.
f

p

Fl. *f* *p* 3 7

Cl. *f* *p* *p* *f* 7 *p*

Djembe
Three Four Five Six Seven Eight

Perc. *mf*

Vib. Three Four Five Six Seven Eight *

Tenor
oh yuk ch'il p'al
San Si Wu Liu Qi Ba

Pno. *p* 3 5

Vln. *p* *f* *p* pizz. Huit

Vc. *f* 3 *mp* *f* 3 *p* 3 pizz. Vo - sem

2
8

Fl. *f* *mf* *p* *f* *mf*

Cl. *f* *mf* *p* *f* *mf*

Djembe Perc. *p* One Two Three Four Five

Vib. *f* *mf* *mf* *p* *mf*

Tenor *f* *mf* *p* *mf*

Tenor spoken, unpitched, soft, to yourself
spoken, unpitched, normal speaking volume
spoken, unpitched, public speaking volume
il ee sam sa oh yuk ch'il p'al
Yi Er San Si Wu Liu

Pno. *f* *p* *mf*

Vln. *mf* *fp* *fp* *fp* *f > mp* *f* *p* *pp*
Un arco Deux Trois Quatre Cinq Six Sept

Vc. *f* *mf* *p* *f* *mf* *p* *pizz.*
O - din D - va T - ri Che ty - re Pyat Shest Sem

Fl. *f* *p* **3** *ff* **6**

Cl. *f* *p* *ff* **6** *p* spoken, unpitched, soft, to yourself

Djembe

Perc. Six Seven *bow* Eight *ff* *ff* One *f* spoken, unpitched, stage speaking volume

Vib. Six Seven *bow* Eight *ff* *ff* *Deo.* **3** **3** One

Tenor *ff* spoken, unpitched yell
il ee

Pno. **3** Qi Ba *p* *f* *ff* **3** spoken, unpitched, stage speaking volume

Vln. Huit **3** **3** Un *arco* Deux Trois *ff* *fp* *f* spoken, unpitched, stage speaking volume

Vc. Vo - sem O - din D - va *ff* **3** **3**

Detailed description of the musical score: This page contains a complex orchestral and vocal score. The instruments include Flute (Fl.), Clarinet (Cl.), Djembe, Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The vocal parts are for Tenor and Voice (Vo). The score is divided into two measures. The first measure features intricate melodic lines for the woodwinds and vibraphone, with dynamic markings of *f* and *p*. The percussion parts include rhythmic patterns for the Djembe and vocalizations for the Percussion and Tenor. The piano part has a triplet of eighth notes. The violin and cello parts have triplet markings. The second measure begins with a key signature change to one sharp (F#) and features a **3** (triple) marking. The woodwinds and vibraphone play *ff* dynamics. The Tenor part has a *ff* dynamic and a performance instruction 'spoken, unpitched yell'. The Percussion part has *ff* dynamics and a performance instruction 'spoken, unpitched, stage speaking volume'. The piano part has *ff* dynamics and a **3** marking. The violin and cello parts have *ff* and *fp* dynamics and a performance instruction 'spoken, unpitched, stage speaking volume'. The voice part has *f* dynamics and a performance instruction 'spoken, unpitched, stage speaking volume'. The score includes various musical notations such as slurs, accents, and dynamic markings.

10

Fl. *p* *sfz* *p* *f* *spoken, unpitched, stage speaking volume*

Cl. *p* *sfz* *p* *p* *f* *spoken, unpitched, stage speaking volume*

Djembe

Perc. Two Three Four Five *b.d.*

Vib. *mf* *mp* *mf* 5 *

Tenor

sam sa oh yuk ch'il P'al

f *spoken, unpitched, stage speaking volume*

Yi Èr San Si Wu Liu

Pno. *mf*

Vln. Quatre Cinq Six Sept Huit *fp* *f* *mp* *f* *p*

Vc. T - ri Che - ty - re Pyat Shest Sem *pizz.* *p* *f* *p* *f* *p* *f* *f*

11

12

4 ♩=84, In Time, March-like

13 14 15 16 17

Fl. Six Huit Ba Eight *p*

Cl. Six Huit Ba Eight *p* fill

Djembe Six Seven Eight

Perc. *f* *mp*

Vib. Six Seven Huit Ba Eight *mp* *f* *p*

Tenor
Vo - sem Six Qi Sept Seven Eight

Vo - sem Qi Huit Ba

Pno. *p*

Vln. Vo sem Sept Huit Eight *p*

Vc. Vo - sem Sept Huit Eight *f*

pizz. *arco*

3 3 5

18 19 20 21 22

Fl. *fp* *fp* *sfz*

Cl. *fp* *fp* *sfz*

Djembe fill fill

Perc. Kempyang + B.D. *mp* 3

Vib. *mf*

Tenor
 One, E - ra - di - cate Po - ver - ty and Hun - ger; Two, A - cheive Un - i - ver - sal Pri - ma - ry Ed - u - ca - tion; Three,

Pno. *p* *p* *f*
 Ped. * Ped. *

Vln. *p* *f*

Vc. *sfz*

Detailed description of the musical score: The score is for measures 18 through 22. It features a multi-measure rest of 3 measures in measures 19 and 20 for the Flute and Clarinet. The Flute and Clarinet parts start with a dynamic of *fp* and end with *sfz*. The Percussion part includes a box labeled 'Kempyang + B.D.' and a triplet of eighth notes in measure 21. The Vibraphone part has a triplet of eighth notes in measure 20. The Tenor part has lyrics: 'One, E - ra - di - cate Po - ver - ty and Hun - ger; Two, A - cheive Un - i - ver - sal Pri - ma - ry Ed - u - ca - tion; Three,'. The Piano part has a piano introduction (Ped.) in measure 18, a piano introduction with an asterisk in measure 21, and a forte section in measure 22. The Violin part has a piano introduction in measure 21 and a forte section in measure 22. The Viola part has a *sfz* dynamic in measure 22.

23 24 25 26 27

Fl. *p* *fp* *p* *ff*

Cl. *p* *fp* *p* *ff*

Djembe fill

Perc. *p* *f* b.d. & s.d.

Tenor
 8 Pro - mote Gen - der E - qua - li - ty; Four, Re - duce Chi - ld Mor - ta - li - ty By Two Thirds;

Pno. *p* *f* *mp* *ff*

Vln. *mp* *f* *mp* *ff*

Vc. *ff*

Detailed description of the musical score: The score is for measures 23 to 27. It features seven staves: Flute (Fl.), Clarinet (Cl.), Djembe, Percussion (Perc.), Tenor, Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 23 starts with a piano (*p*) dynamic. Measure 24 includes a 'fill' for the Djembe. Measure 25 features a fortissimo piano (*fp*) dynamic. Measure 26 is marked fortissimo (*ff*). Measure 27 includes a box containing 'b.d. & s.d.' above the Percussion staff. The Tenor part has lyrics: 'Pro - mote Gen - der E - qua - li - ty; Four, Re - duce Chi - ld Mor - ta - li - ty By Two Thirds;'. The Piano part has dynamics *p*, *f*, *mp*, and *ff*. The Violin part has dynamics *mp*, *f*, *mp*, and *ff*. The Viola part has a dynamic of *ff*. There are various musical notations including triplets, slurs, and accents throughout the score.

28 **5** Quiet-like

29 30 fill 31 32

Djembe

Vib. *mp* 3 *mp*

Tenor *8*
 Five Im-prove Ma - ter - nal Health; Six, Com-bat H - I - V AIDS, Ma - la - ri - a, _____ and

Pno. *mp* *Ped.* *

Vln. **5** Quiet-like sul pont. *p* *p* *mf* jete, play freely until m. 38 arco

Vc. *mp*

33 34 35 36 37

Fl. *mp* *mf*

Cl. *mp* *mf*

Djembe fill fill

Vib. *f*

Tenor
 8 O - ther Ma-jor Di-seas - es; ___
 3 Se-ven En-sure En - vi - ron-men - tal Sus - stain - a - bi - li - ty; Eight, de - ve - lop ___ a

Pno. *mf* *mp*

Vln.

Vc. 3

Detailed description of the musical score: The score is for measures 33-37 in 4/4 time. The Flute and Clarinet parts feature triplet eighth notes in measures 33 and 36, and melodic lines in measures 34 and 35. The Djembe part has rests in measures 33 and 36, and 'fill' patterns in measures 34 and 35. The Vibraphone part has a melodic line in measure 33 and a rest in measure 34. The Tenor part has lyrics: 'O - ther Ma-jor Di-seas - es; ___', 'Se-ven En-sure En - vi - ron-men - tal Sus - stain - a - bi - li - ty;', and 'Eight, de - ve - lop ___ a'. The Piano part has chords in measure 33 and a rhythmic pattern in measure 34. The Violin part has a continuous melodic line with slurs. The Viola part has a triplet eighth note in measure 33 and a rest in measure 34.

Fl. 38 39 40 41 42 *mf* 3 3 *f* 3 *p* *accel.*

Cl. *f* 3 3 3 3

Djembe fill fill

Perc. [b.d.] *mp*

Tenor 8 glo - bal part - ner - ship for De - ve - lop - ment

Pno.

Vln. *p* jete, freely until m. 41 *accel.*

Vc. *mf* *f* *mf* *f* 3 3 3 3

43 **6**

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

Attacca

p

ff

f

p

p

p

fill

(drag stick on side of cymbal)

I am known as _____ In - vis - i - ble

II. Invisible Man

7 ♩=112, Agitated

The musical score is arranged in a standard orchestral format. The top staves are for Flute (Fl.) and Clarinet (Cl.), both marked 'non legato' and starting with a forte (*f*) dynamic. The Vibraphone (Vib.) part is also marked 'non legato' and starts with *f*. The Piano (Pno.) part features a complex texture with both hands, starting with *f*. The Violin (Vln.) and Viola (Vc.) parts are marked 'non legato' and start with *ff*. The Djembe part is marked 'Time' and consists of a simple rhythmic pattern. The Tenor part has a vocal line with the word 'Man.' written below it. The score includes various dynamics such as *f*, *mp*, and *p*, and includes performance markings like accents and slurs. The tempo is indicated as 112 beats per minute, and the mood is 'Agitated'. The piece is in 7/8 time, as indicated by the '7' in a box at the beginning of the score.

51 52 53 54 55

Fl. *f* *mp*

Cl. *f* *mp* *p*

Djembe *ff* *mf* *p*

Vib. *f*

Pno. *f* *p*

Vln. *f*

Vc. *mf*

Detailed description: This page of a musical score covers measures 51 to 55. The Flute (Fl.) part begins with a half-note chord at measure 51, marked *f*, which is sustained through measure 52 and then changes to a half-note chord at measure 53, marked *mp*. The Clarinet (Cl.) part also starts with a half-note chord at measure 51, marked *f*, sustained through measure 52, then changes to a half-note chord at measure 53, marked *mp*, and finally plays a sixteenth-note rhythmic pattern starting at measure 55, marked *p*. The Djembe part features a rhythmic pattern of eighth notes with rests, starting at measure 51 with a dynamic of *ff*, changing to *mf* at measure 53, and *p* at measure 55. The Vibraphone (Vib.) part has a half-note chord at measure 51, marked *f*, which is sustained through measure 52 and then remains silent. The Piano (Pno.) part has a sixteenth-note rhythmic pattern in the right hand, marked *f* at measure 51 and *p* at measure 53, and a sustained bass line in the left hand with a dynamic of *mf*. The Violin (Vln.) part plays a melodic line with a dynamic of *f*, featuring a long slur across measures 51 and 52. The Viola (Vc.) part plays a bass line with a dynamic of *mf*, featuring a long slur across measures 51 and 52.

Fl. *mf*

Cl. *mf* *f*

Djembe *ff* *mf* cont. time *ff* cont.

Pno. *f* *p* *f*

Vln. *f* *mf* *mp* *f*

Vc. *ff* *mf* *mp* *f*

62 63 64 65 66

Fl. *f* *ppp* *mf*

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

Djembe

Tenor *f*
I am known as _____ In - vis - i - ble

Pno. *mp*

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

Vc. *p* *f* *p*

*

Fl. 9
 67 *mf* 68 *fp* 69 70 71 72 73

Cl. *mf* *fp*

Djembe *f* *mp* cont.

Tenor 8 Man.

Pno. *mf* *mp* non legato

Vln. 9 *mp* non legato

Vc. *mf*

Fl. *non legato* *mp* 74 75 76 77 78 79

Cl. *non legato* *mp* *mf*

Djembe *f* *cont.*

Tenor *mf* *f* unpitched yell
 I am known as _____ In - vis - i - ble Man. _____ One, two, three, four, five, six, seven, eight. One, two, three,

Pno. *f*

Vln. *mp* *mf* 10

Vc. *f*

80 81 82 83 84

Fl.

Cl.

Djembe

Tenor

Pno.

Vln.

Vc.

mf *f* *f* *f* *f*

four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. I am known as_____

11 Slower

85 86 87 rit. 88 89 90 91 92

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

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

Djembe *mp* *mp* *f*

Perc. *fff* *pp* *mf* *pp* *mf*

Tenor
8 In - vi - - si - - ble Man.

Pno. *f* *p* *p*

Vln. *p* *f* *pp* *ppp* *p*

Vc. *p* *ppp* *p*

rit. Slower rit. Slower rit. Slower rit.

93 Quiet, ♩=90 94 95 96 97 98 99 100 101 102

Fl. *mp*

Cl. *n* *mf*

Vib. *mf* *sfz*

Tenor
All I want, _____ All I want _____

Pno. *mp* *p* *mp* *p* *mp* *p* *mp*

Vln. *pp*

Vc. *mp* *f*

Quiet, ♩=90

12

103 104 105 106 107 108 109 110 111 112

Fl.

Cl.

Perc. *b.d.*

Vib. *mf* *f* *sfz*

Tenor
All I want is a sim-ple thing Eight sim-ple things! I used to dream I was in - vi - si - ble,

Pno. *mp* *mp*

Vln. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Fl. *mf* *p* *f* *mf* *p*

Cl. *mf* *p* *f* *mf* *p*

Vib. *mf* *p* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

mf *f* *mf* *f* *mf* *f* *mf* *f*

Tenor

8

Hid-den, Yet a -live, Yet a -live, Yet a -live,

Pno.

p *f* *mf* *ff*

Red. *

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

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

123 124 125 **Improvise in rhythm using provided pitches in each measure** 126 127 128

Fl. *f* *p* *f*

Cl. *f* *p* *mf* non legato

Djembe *mf* cont. time, feel

Perc. B.D. Kempyang *f* *f*

Vib. *f* *ff* *mf*

Tenor cowbell *mf*

Pno. *mf* *ff* *mf* *ff* *mf*

Vln. *f* *p* *arco* *spiccato*

Vc. *mf*

129

130

131

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

132 *mf* 133 134

Fl.

Cl.

Djembe

Perc. *f* Kempyang

Vib.

Tenor

Pno.

Vln.

Vc.

This musical score page contains eight staves for measures 132, 133, and 134. The Flute (Fl.) staff begins at measure 132 with a *mf* dynamic and features a melodic line with slurs and accents. The Clarinet (Cl.) staff provides a harmonic accompaniment. The Djembe and Percussion (Perc.) staves show rhythmic patterns, with the Percussion part including a box labeled 'Kempyang' and a *f* dynamic marking. The Vibraphone (Vib.) staff has a melodic line with slurs. The Tenor staff contains rhythmic notation with 'x' marks. The Piano (Pno.) staff is split into treble and bass clefs, with the bass clef part featuring a melodic line and the treble clef part featuring chords. The Violin (Vln.) and Viola (Vc.) staves provide additional harmonic support with rhythmic patterns and slurs.

IV. Lao-Tzu

14 Powerful, Maestoso

135 136 137 138 139 140 141 142

Fl. *sfz* *p* *mf* *f* *sfz* *p* *mf* *f*

Cl. *sfz* *p* *mf* *f* *sfz* *mp* *sfz* *p* *mf* *f*

Perc. *mf* *f* *f* *ff*

Vib. *mf* *ff*

Tenor *ff* *mp* *ff*

To quote the great phi-lo-so-pher La - o - tzu The way to hea-ven is to ben-e-fit o-thers and not to in-jure. To quote the great phi-lo-so-pher La - o - tzu

Pno. *sfz* *mf* *f* *p* *f*

14 Powerful, Maestoso

Vln. *sfz* *p* *mf* *f* *sfz p* *sfz* *p* *mf* *f*

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

V. Tipping Point/Invisible Man Reprise

15 Slowly, Unsettled

143 144 145 146 147 148 149 150 151 152

Fl. *f* *mp* *mp*

Cl. *sfz p* *mp*

Perc.

Vib. *mf* *f* *mf*

Tenor *mp*
8 The way of the sage is to act but not com-pete. It is but a short step from hun-ger to star-

Pno. *Ped.*

Vln. *sfz p* *mp* *mp*

Vc. *sfz p* *mp*

Detailed description: This page of a musical score covers measures 143 to 152. It features a full orchestral ensemble including Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Tenor voice, Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is divided into two systems. The first system contains measures 143-147, and the second system contains measures 148-152. A rehearsal mark '15' is placed at the beginning of measure 148, with the tempo and mood 'Slowly, Unsettled'. The music is primarily in 4/4 time, with a key signature of one sharp (F#). The Tenor voice part has lyrics: 'The way of the sage is to act but not com-pete. It is but a short step from hun-ger to star-'. Dynamics include *sfz p*, *f*, *mp*, and *mf*. Performance instructions include accents, slurs, and a pedal point in the piano part.

153 154 155 156 157 158 159 160 161 162

Fl. *mp* *p* *mp*

Cl. *n* *mp* *mp* *p* *mp* *mf*

Perc. $\text{H} \frac{4}{4}$

Vib. *p* Ped.

Tenor *pp* *mf*
 va - tion From di - sease to death.

Pno. *p* *pp* *sfz* Ped. *

Vln. *p* *f* *p* *mf* *mp* *mf*

Vc. *fp* *f* *p* *pp* *p* *mf* *p* *mf*

sul pont. *sc:* nat.

16

163 *mf* 164 *p* 165 *tr* *b* 166 *tr* *b* 167 *tr* *b* 168 *tr* *b* 169 *tr* *b*

Fl. *mf* *p*

Cl. *p* *mp* *mf* *p*

Perc.

Tenor *mf*
Ma-ny say our world is at a tip-ping point. If we do not act to-

Pno. *mp* *mf* *p* *p*

Vln. 16 *flautando* *pp* *mp* *mf* *p*

Vc. *p* *mp* *mf* *p* *mp*

Detailed description of the musical score: The score is for measures 163-169. It features seven staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Tenor, Piano (Pno.), Violin (Vln.), and Viola (Vc.).
 - Flute: Measures 163-164 have melodic lines with dynamics *mf* and *p*. Measures 165-169 feature trills with a flat (b) and dynamics *tr*, *b*.
 - Clarinet: Measures 163-164 have a melodic line with dynamics *p*. Measures 165-169 have a more active line with dynamics *mp*, *mf*, and *p*.
 - Percussion: A steady eighth-note accompaniment throughout.
 - Tenor: Measures 165-169 contain the vocal line with lyrics: "Ma-ny say our world is at a tip-ping point. If we do not act to-". Dynamics include *mf*.
 - Piano: Measures 165-169 have a melodic line with dynamics *mp*, *mf*, and *p*. A *8va* marking is present above the staff.
 - Violin: Measures 163-164 have a melodic line with dynamics *p*. Measures 165-169 have a melodic line with dynamics *pp*, *mp*, *mf*, and *p*. A *16 flautando* marking is present above the staff.
 - Viola: Measures 163-169 have a melodic line with dynamics *p*, *mp*, *mf*, *p*, and *mp*.

accel.

17

170 *b* *tr* 171 172 *8va* 173 174 *♩=112*

Fl. *f* *mp*

Cl. *mp* *f* *f*

Djembe

Perc. *p*

Tenor
ge - ther — If we do not act re - spon - si - bly If we do not act now,

Pno. *mf* *ff*

Vln. *f* *f*

Vc. *f* *f*

accel. arco

17 *♩=112*

175 176 177 178 179 180 181 182

rit.

Fl. *f* *ppp* *f*

Cl. *ppp* *mf* *n*

Djembe *pp* *ppp*

Vib. *mf*

Tenor

we risk slip-ping in - to a cy - cle of po - ver - ty, de - gre-da-tion, and des pair.

Pno. *mp* *f* *p*

Ped.

Vln. *p* *f* *pp* *ppp* *rit.*

Vc. *f* *p*

18

183 $\text{♩} = 90$ 184 185 186 187 188 189

Fl. *mf*

Cl. *f* *p* *f*

Perc. *ff* **Kempyang**

Vib. Eight, Seven,

Tenor *f*
 I am known as ___ In - vis - i - ble Man. Eight, Seven, Six, Five, Four, Three, Two, One. Seven, Six, Five, Four, Three, Two, One.

Pno. *f*

Vln. $\text{♩} = 90$ *sfz*

Vc. *f* *sfz* *f*

* **18**

190 191 192 193 194 195

Fl. *f*

Cl. *p* *f* *mf* *f* *mf* *f* *mf*

Perc.

Vib. Six, Five, Four, Three,

Tenor Six, Five, Four, Three, Two, One. Five, Four, Three, Two, One. Four, Three, Two, One. Three, Two, One.

Pno.

Vln. *sfz*

Vc. *sfz*

Detailed description: This page of a musical score covers measures 190 to 195. The score is written for a full orchestra and includes a soloist. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Tenor (Tenor), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The Flute part has melodic lines with accents and a forte (*f*) dynamic in measure 195. The Clarinet part has a dynamic range from piano (*p*) to forte (*f*). The Percussion part consists of a steady rhythmic pattern. The Vibraphone part has a melodic line with accents and a dynamic range from piano (*p*) to forte (*f*). The Tenor part has a vocal line with lyrics: "Six, Five, Four, Three, Two, One. Five, Four, Three, Two, One. Four, Three, Two, One. Three, Two, One." The Piano part has a complex rhythmic pattern with many notes. The Violin and Viola parts have a melodic line with accents and a dynamic range from piano (*p*) to fortissimo (*sfz*).

19

196 197 198 199 200

Fl. *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf* *f*

Cl. *ff*

Djembe

Perc.

Vib. Two, One.

Tenor Two, One. One. One.

Pno. *ff* *ff*

Vln. *sfz* *ff*

Vc. *sfz* *ff*

Detailed description of the musical score: This page contains measures 196 through 200. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Djembe, Percussion (Perc.), Vibraphone (Vib.), Tenor, Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 196 shows the Flute and Clarinet parts. The Flute part has a dynamic of *f* and features triplet markings. The Clarinet part has a dynamic of *ff*. The Djembe and Percussion parts have rests. The Vibraphone part has a dynamic of *f* and features a triplet marking. The Tenor part has a dynamic of *ff* and features a triplet marking. The Piano part has a dynamic of *ff* and features a triplet marking. The Violin and Viola parts have a dynamic of *sfz* and feature a triplet marking. Measures 197-200 continue the patterns established in measure 196, with the Flute and Clarinet parts having a dynamic of *f* and *ff* respectively, and the other instruments maintaining their respective dynamics and patterns.

201 202 203 204

Fl. *mf* *p* *f* *mf* *f* *mf*

Cl. *mf* *p* *mf* *f* *mf* *f* *mf*

Djembe *mf* *p*

Perc. *mf* sus. cym.

Vib. *fff*

Pno. *mf* *f* *mf*

Red. *

Vln. *fff* *mf*

Vc. *mf* *f* *mf*

205 206 207 208

Fl. *f* *p* *mf*

Cl. *f* *p* *f* *ff*

Djembe *mf* *p*

Perc. *f*

Vib. *fff* *mp*

Pno. *fff* *mf* *Red.*

Vln. *fff* *mf*

Vc. *f* *mf*

Detailed description: This page of a musical score covers measures 205 to 208. It features eight staves: Flute (Fl.), Clarinet (Cl.), Djembe, Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts begin with a rapid sixteenth-note pattern in measure 205, marked *f*. In measure 206, they transition to a sustained note marked *p*. The Flute returns to a sixteenth-note pattern in measure 207, marked *mf*, and continues in measure 208. The Clarinet has a rest in measure 207, then plays a descending line in measure 208, marked *f* and *ff*. The Djembe and Percussion parts provide rhythmic accompaniment. The Vibraphone features triplets in measures 205 and 206, marked *fff*, and a melodic line in measure 207, marked *mp*. The Piano part consists of dense chords in measures 205 and 206, marked *fff*, and a melodic line in measure 207, marked *mf*, with a *Red.* (pedal) instruction. The Violin and Viola parts also feature triplets in measures 205 and 206, marked *fff*, and melodic lines in measure 207, marked *mf*.

21

Fl. *mf* *f* *p* *ff* *mf*

Cl. *mf* *f* *p* *ff* *mf*

Djembe

Perc. *ff*

Vib. *pp* *mf*

Tenor
I am known as In - vi - si - ble Man. I am known as

Pno. *f* *mf*

Vln. *fff* *mf*

Vc. *f* *mf*

21

sus. cym.

* Red.

* Red.

Fl. *f* *p* *ff* *mf* **molto rall.**

Cl. *f* *p* *ff* *mf*

Djembe

Perc. *x* *x* *o*

Vib. *mf*

Tenor
8 In - vi - si - ble Man. I am known as

Pno. *ff* *mf* * *Led.*

Vln. *fff* *mf* **molto rall.**

Vc. *fff* *mf*

218

219

220

221

222

223

224

Fl. *f* *pp* *p*

Cl. *f* *pp* *p*

Djembe *mp* *f* *p* *mp* *p*

fill for ending

Perc. *f*

Kempyang

Vib. *p* *p* *Red.* *

Tenor *p*

In - vi - si - ble Man.

Pno. *p* *p* *p*

* *Red.* *Red.*

Vln. *p* *p*

22

Vc. *f* *p* *p*