

Frederic Rzewski

# CRUSOE

for various instruments  
(1993)

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Each piece = 15".

Total duration (with pauses of about 2" between each piece) = 18'30" ca.

*Crusoe* may be played by groups of different size and instrumentation (4—8 players optimally, although an ensemble of 12 or more is possible). A group may make its own fixed arrangement, or leave decisions to be made in performance, with a different reading each time.

(May, 1993)

# CRUSOE

For 4—8 Players

1

## 1. Intro 1: Poll's Song

L. 60 (sing:)

The musical score consists of four staves of music for four players. The first staff is for Robin, starting with a forte dynamic (f). The second staff is for Robin Crusoe, starting with a piano dynamic (p). The third staff is for Poor Robin, also starting with a piano dynamic (p). The fourth staff is for Robin Crusoe again, starting with a piano dynamic (p). The lyrics are as follows:

Robin! Robin! Robin! Robin! Robin! Robin! Robin! Robin! Robin! Robin!

Poor Robin! Poor Robin! Poor Robin! Poor Robin! Poor Robin! Poor Robin!

Robin Crusoe! Robin Crusoe! Robin Crusoe! Robin Crusoe!

Where are you, Robin Crusoe? Where are you, Robin Crusoe?

Where have you been? Where have you been?

## 2. Intro 2: Sextet #1

L. 84 (play:)

The musical score consists of six staves of music for six players. The dynamics are as follows:

- First staff: f
- Second staff: ff
- Third staff: pp
- Fourth staff: mp
- Fifth staff: mf
- Sixth staff: f

The lyrics are:

Robin! Robin! Robin! Robin! Robin! Robin!

Poor Robin! Poor Robin! Poor Robin! Poor Robin! Poor Robin!

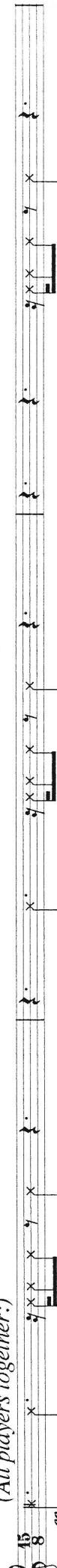
Robin Crusoe! Robin Crusoe! Robin Crusoe!

Where are you, Robin Crusoe? Where are you, Robin Crusoe?

Where have you been? Where have you been?

### 3: Bang #1: Hit something.

60  
 (All players together.)



### 4. Breath #1

60      (inhale) (exhale)

*mf*      *mp*      *f*



*p*      *ff*

*Bark: "Wuuuuuuu...!"*

*(exhale, through hands)*

*f*

*f*

*pp*

96      (Breathe through cupped hands)

*p*      *v*      *v*      *v*

*v*      *v*      *v*      *v*

*sfor*      *p*

*pp*

*(Blow)*

## 5. Conundrum #1

60 (spoken) **Poor Robin Crusoe!** | WHERE DID I COME FROM? | WHERE HAVE I BEEN? | *G*

(spoken:) Poor Ro-bin Crusoel Where did I come from? Where have I been?  
 (spoken:) Poor Ro-bin Crusoel Where did I come from? Where have I been?  
 (spoken:) Poor Ro-bin Crusoel Where did I come from? Where have I been?  
 (spoken:) Poor Ro-bin Crusoel Where did I come from? Where have I been?  
 (in a "sing-song" voice, alternating high and low:) Poor Ro-bin Crusoel Where did I come from, where? and where have I been?  
 Poor, poor Robin, poor Robin Crusoel Where did I come from, where? and where have I been?

## 6. Chant #1

60 (sung by everyone:) **Poor Robin Crusoe!** | WHERE DID I COME FROM? | WHERE HAVE I BEEN? | *G*

## 7. Nolo #1

One person plays line 1; the others play bits and snatches of any of the other lines, jumping from one to another, always together with the solo line, but only playing about half the time.

## 8. Trio #1

A musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and G major. The vocal parts are separated by vertical bar lines. Measure 160 starts with a bass note followed by a soprano entry. Measures 161-164 show the voices continuing their melodic lines with various dynamics and rests.

## 9. Money #1

(Each line = 1.5 seconds = MM 40)

I smiled  
to myself  
at the sight  
of this  
money.  
“O drug!”  
said I aloud,  
“What art  
thou  
*(whisper:* good for?”)



## 11. Bang #2: Bong!

Play any one of the 3 lines. Use 3 different percussive sounds: one dry, one resonant, and one in between.

40

The musical score consists of three staves, each with a different rhythmic pattern. The first staff starts with a dry bang (represented by a short vertical line) followed by a resonant bong (represented by a vertical line with a small circle at the top). The second staff starts with a dry bang followed by a resonant bong. The third staff starts with a dry bang followed by a resonant bong. The patterns repeat in a sequence of three measures per staff.

## 12. Breath #2

The musical score includes lyrics and dynamic markings. The lyrics are:

- (whisper:) Where did you come from? Where have you been?
- (whisper:) Where did you come from? Where have you been?
- (whisper:) Where did you come from? Where have you been?
- (sing:) Poor Robin Crusoe!

Dynamic markings include crescendo, decrescendo, and piano (p).

The vocal line consists of a series of short, sharp notes, some with stems pointing up and some pointing down, creating a rhythmic pattern that corresponds to the lyrics.

## 13. Conundrum #2

(spoken:)

96

Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

Why has God done this to me? Why has God done this to me?

## 14. Chant #2

J. 84

(Sing:)

*p* Why has God > done *dimin.* this *p* to me?

*p* Why has God done *dimin.* this *p* to me?

*p* Why has God done this *dimin.* > *p* to me?

*p* Why has God done this *dimin.* > *p* to me?

*p* Why has God done this *dimin.* > *p* to me?

*p* Why has God done this *dimin.* > *p* to me?

*p* Why has God done this *dimin.* > *p* to me?

## 15. Nolo #2

One player plays all of line 1; the others play any two of the five sections A — E, on any line.

♩ = 80

The musical score consists of five staves, each representing a section (A, B, C, D, E) that can be played by different players. The sections are arranged in a repeating sequence of measures across the staves.

- Staff A:** Measures 1-4. Dynamics: **f**, **dim.**, **p**.
- Staff B:** Measures 5-8. Dynamics: **dim.**, **p**.
- Staff C:** Measures 9-12. Dynamics: **p**, **cresc.**
- Staff D:** Measures 13-16. Dynamics: **p**, **cresc.**
- Staff E:** Measures 17-20. Dynamics: **f**.
- Staff A:** Measures 21-24. Dynamics: **p**, **cresc.**
- Staff B:** Measures 25-28. Dynamics: **dim.**, **p**.
- Staff C:** Measures 29-32. Dynamics: **p**, **cresc.**
- Staff D:** Measures 33-36. Dynamics: **p**, **cresc.**
- Staff E:** Measures 37-40. Dynamics: **f**.
- Staff A:** Measures 41-44. Dynamics: **p**, **cresc.**
- Staff B:** Measures 45-48. Dynamics: **dim.**, **p**.
- Staff C:** Measures 49-52. Dynamics: **p**, **cresc.**
- Staff D:** Measures 53-56. Dynamics: **p**, **cresc.**
- Staff E:** Measures 57-60. Dynamics: **f**.
- Staff A:** Measures 61-64. Dynamics: **p**, **cresc.**
- Staff B:** Measures 65-68. Dynamics: **dim.**, **p**.
- Staff C:** Measures 69-72. Dynamics: **p**, **cresc.**
- Staff D:** Measures 73-76. Dynamics: **p**, **cresc.**
- Staff E:** Measures 77-80. Dynamics: **f**.

# 16. Quartet

-10-

J = 96

The score is handwritten on four staves. The top staff is for Violin 1, the second for Violin 2, the third for Cello, and the bottom for Bass. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show eighth-note patterns.

# 17. Symphony #2.1

Play any two lines.

J. 96

11

12

18. Symphony 1.2

72

*Play and/or sing any line:*

## 19. Bang #3: Stick

In 15 seconds, snap the twigs off a dead tree branch to make a stick.

## 20. Breath #3

(inhale and exhale, audibly)

*J = 96*

v x - | y z | y x | y z | v y |

v x y z | v x y z | v x y z | v x y z | v x y z |

v x y z | v x y z | v x y z | v x y z | v x y z |

v x y z | v x y z | v x y z | v x y z | v x y z |

v x y z | v x y z | v x y z | v x y z | v x y z |



## 23. Nolo #3

One person plays line 1, the others play any one measure of any of the other lines.

The musical score consists of six staves, each representing a different player. The staves are arranged in two columns of three. The top row contains staves 1, 2, and 3 from left to right. The bottom row contains staves 4, 5, and 6 from left to right. The music is in common time (indicated by 'C'). The key signature varies across the staves, with some containing sharps and flats. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and '120' indicating tempo in BPM. Measure numbers are present at the beginning of each staff. The notation includes eighth and sixteenth notes, rests, and various musical patterns. The score is divided into measures by vertical bar lines.

## 24. Trio #2

J. 120

J. 160

*p*

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

# 25. Symphony #3.1

- 17 -

Play 3X, any line.

J. 144

Musical score for Symphony #3.1, Movement 3, page 17, measure 144. The score consists of ten staves of music for a symphony orchestra. The staves are arranged in two groups: five staves on top and five staves on the bottom. Each staff uses a treble clef and a key signature of one sharp (F#). The time signature is common time (4/4). The music features various note values including eighth and sixteenth notes, and rests. Measures 144 through 153 are shown, with measure 144 starting with a dynamic of forte (f). Measure 144 includes a first ending with a repeat sign and a second ending. Measure 145 begins with a forte dynamic. Measures 146-148 show a sequence of eighth-note patterns. Measures 149-151 feature sixteenth-note patterns. Measures 152-153 conclude the section with eighth-note patterns.

# 26. Symphphony #4.1

Play 4X, on any line.

J. 192

# 27. Symphony #1.3

Play and/or sing any line:

L 72

What is this earth and sea  
so much? What is this earth and sea  
so much? What is this earth and sea  
so seen so much? What is...  
I have... What is...  
of which... What is...  
sea... What is...  
sea... What is...  
earth and sea... What is...  
this earth... What is...  
is this earth...

What is this earth and  
What is this earth and

## 28. Symphony #2.2

Play 2X, on any line.

J. 96

## 29. Money #2

(One person throws a lot of money (e.g. a bucketful of coins) onto the ground; speaks:)

Thou art  
not worth  
the taking off  
of the ground;  
one knife  
is worth all this;  
I have  
no use for thee;

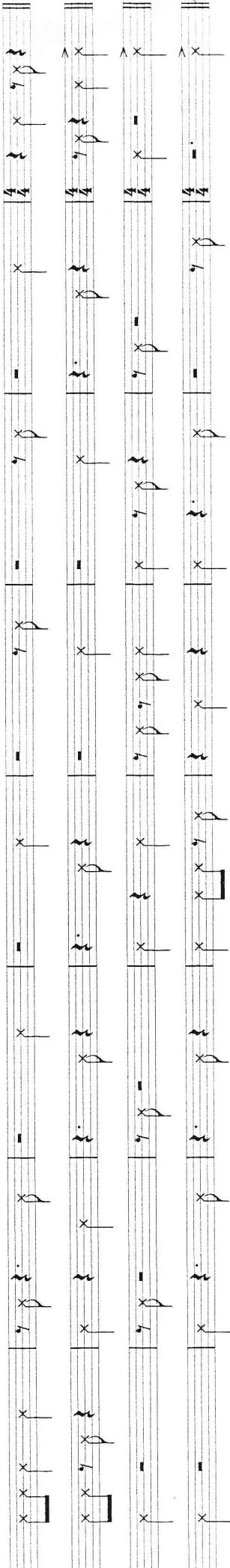
remain  
where thou art,  
and go  
to the bottom,

(Each line = 1")

## 30. Bang #4: Earth

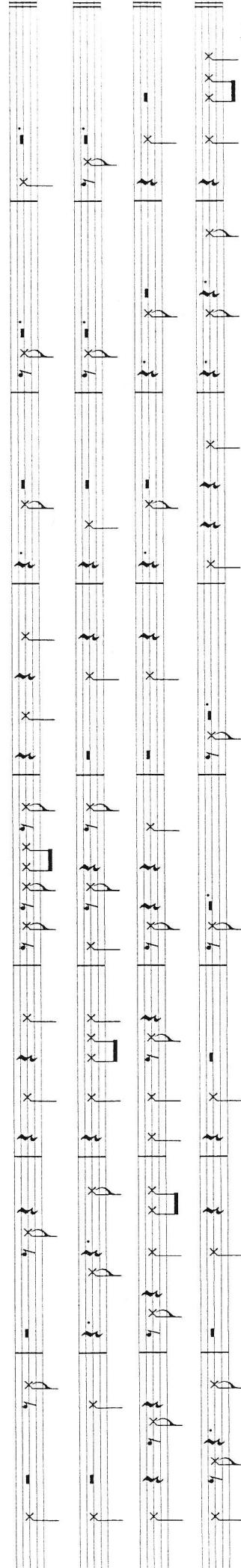
Strike the ground with a stick, stone, foot, piece of furniture or other object, or something that bounces.

J. 96



## 31. Breath #4

J. 128 (Wave a stick, or switch:)



## 32. Conundrum #4

J. 96 (spoken:)

It might be tru- ly said  
It might be tru- ly said  
that now I worked for my bread.  
  
 It might be tru- ly said  
It might be tru- ly said  
that now I worked for my bread.  
  
 (spoken freely:)  
**IT MIGHT BE**

**TRULY**

**S A I D**

tru- ly said  
bread. now I worked for my bread.  
  
 now I worked for my bread.  
now I worked for my bread.  
  
**I WORKED**

**NOW**

**FOR MY BREAD.**

## 33. Chant #4

J. 60 (Sing:)

Home, home, home,  
Home, home, home,  
Home, home, home,  
Home, home, home,

## 34. Nolo #4

One player plays top line, the others play bits of any other lines.

80

### 35. Trio #3

.96

96

97

98

99

## 36. Symphony #1.4

### J 72 Play and/or sing any line:

# 37. Symphony #2.3

Play 2X on any line.

J 96

## 38. Symphony #3.2

27

144

The musical score consists of ten staves of music for a single instrument. The time signature is common time (4/4). The key signature changes throughout the piece, indicated by sharp and flat symbols. Measure 1 starts with a sharp, followed by a series of eighth and sixteenth note patterns. Measure 2 begins with a sharp, followed by a forte dynamic (f). Measure 3 starts with a sharp, followed by a series of eighth and sixteenth note patterns. Measure 4 starts with a sharp, followed by a forte dynamic (f). Measure 5 starts with a sharp, followed by a series of eighth and sixteenth note patterns. Measure 6 starts with a sharp, followed by a forte dynamic (f). Measure 7 starts with a sharp, followed by a series of eighth and sixteenth note patterns. Measure 8 starts with a sharp, followed by a forte dynamic (f). Measure 9 starts with a sharp, followed by a series of eighth and sixteenth note patterns. Measure 10 starts with a sharp, followed by a forte dynamic (f), concluding with a double bar line.

## 39. Symphony #4.2

J. 192 Play 4X, on any line.

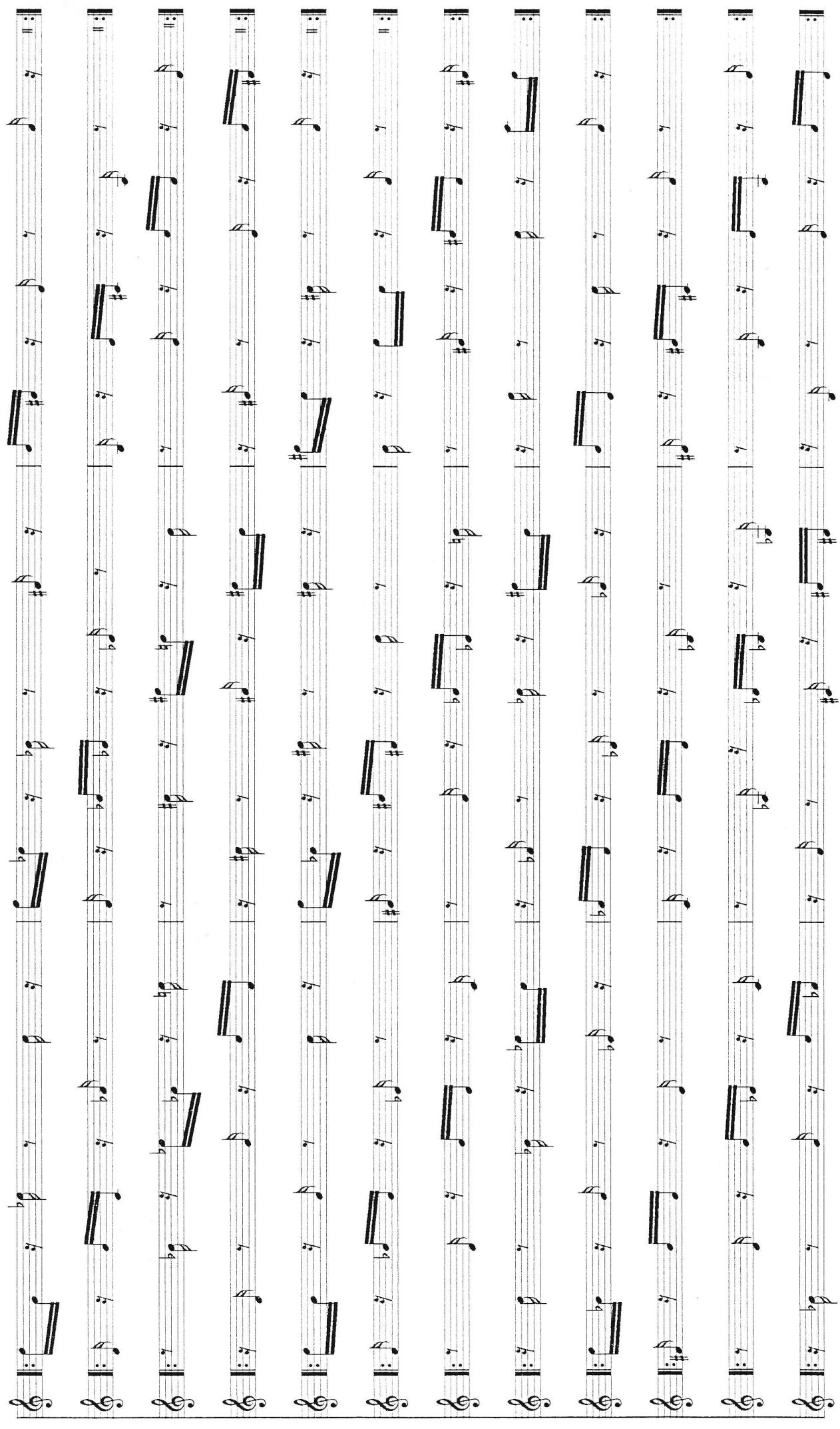
# 40. Symphony #5.1

L 160 Play 5X, on any line.

A single-line musical staff consisting of ten measures. The key signature changes from one measure to the next, starting with a key signature of one flat (B-flat) and ending with a key signature of one sharp (F-sharp). The time signature is common time (indicated by a 'C'). The staff features various note heads, stems, and bar lines. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a sequence of eighth notes and sixteenth-note patterns. Measures 5-6 feature eighth-note pairs and sixteenth-note patterns. Measures 7-8 show eighth-note pairs and sixteenth-note patterns. Measures 9-10 show eighth-note pairs and sixteenth-note patterns.

# 41. Symphony #6

J. 144 Play 6X, on any line.



## 42. Long #5: Two Sounds

(For two players, each with one high sound and one low: e.g. woodblock and drum)

J = 128

Musical score for Exercise 42, featuring two staves of music for two players. The first staff uses a woodblock-like symbol for the high note and a drum-like symbol for the low note. The second staff uses a drum-like symbol for the high note and a woodblock-like symbol for the low note. The music consists of eighth-note patterns.

## 43. Breath #5

J = 128 (*Breathe through a tube*)

Musical score for Exercise 43, featuring two staves of music for two players. The first staff uses a woodblock-like symbol for the high note and a drum-like symbol for the low note. The second staff uses a drum-like symbol for the high note and a woodblock-like symbol for the low note. The music consists of eighth-note patterns with dynamic markings like f, v, and sfz.

## 44. Conundrum #5

1.

96

(spoken:)

Every man may be in time  
Every man may be in time  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

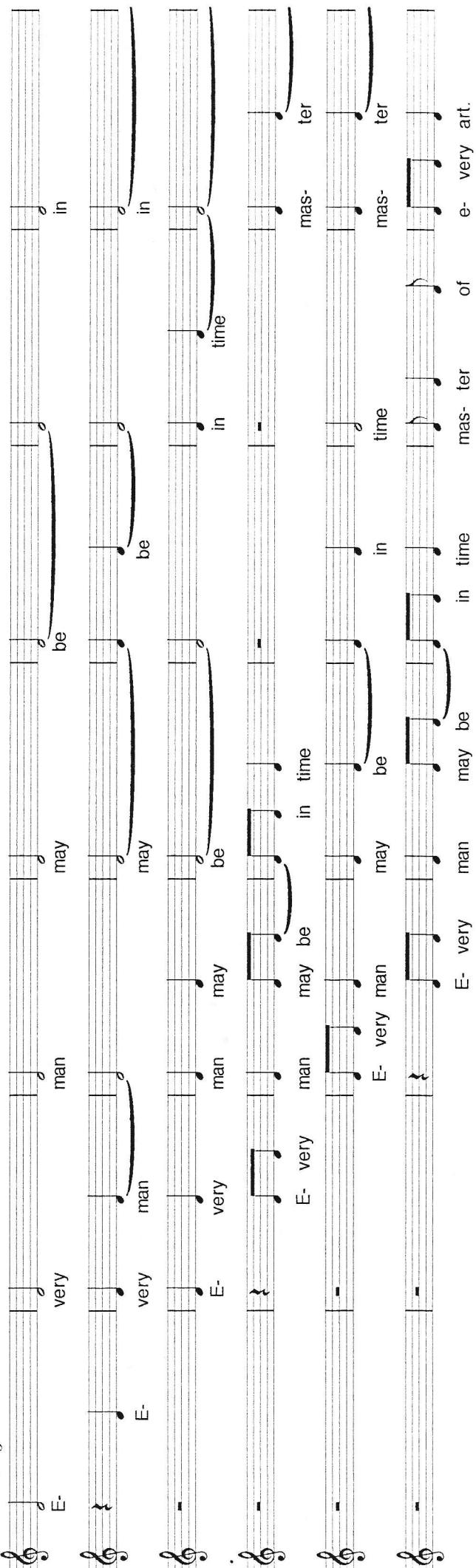
Every man may be in time master  
Every man may be in time master  
(spoken:)

Every man may be in time master  
Every man may be in time master  
(spoken:)

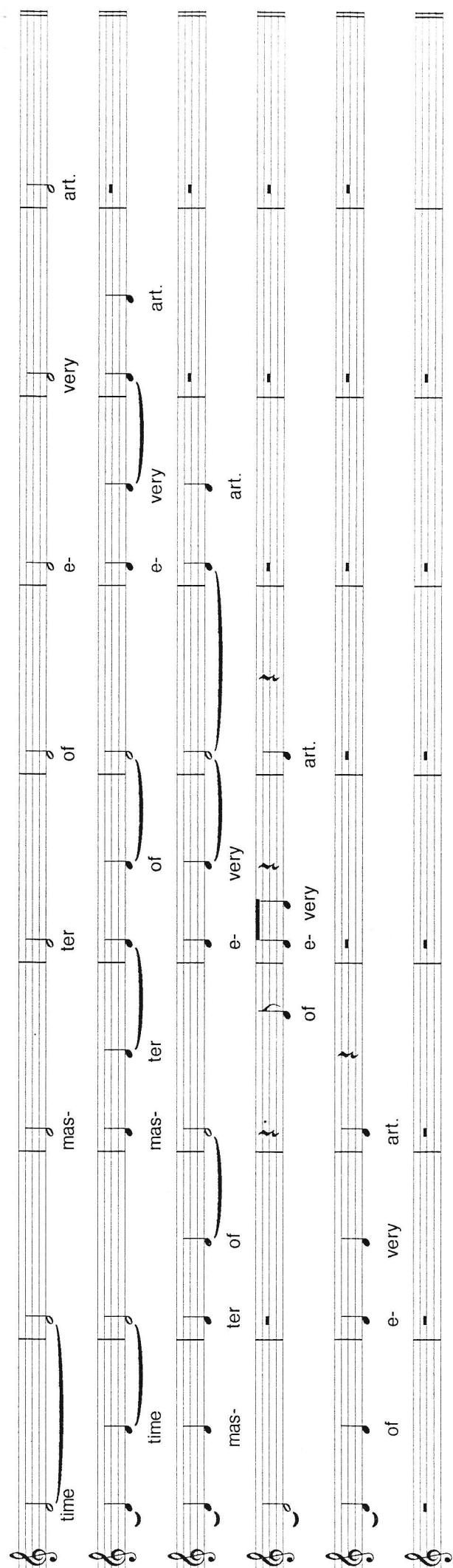
Every man may be in time master  
Every man may be in time master  
(spoken:)

## 45. Chant #5

J. 120 Sing:

The musical notation consists of two staves of five measures each. The first staff uses a treble clef and a 2/4 time signature. It contains lyrics in both E- (Erlkonig) and regular text. The second staff also uses a treble clef and 2/4 time. It contains lyrics in both E- and regular text. Measures 1-3 feature eighth-note patterns. Measures 4-5 feature sixteenth-note patterns.

very man may  
E- very man be  
-  
E- very man may be  
-  
E- very man may be in time  
-  
E- very man may be in time  
-  
E- very man may be in time mas- ter of e- very art.

The musical notation continues on two staves. The first staff starts with "time" and "mas- ter". The second staff starts with "of e- very art.". Both staves use a treble clef and 2/4 time. Measures 1-3 feature eighth-note patterns. Measures 4-5 feature sixteenth-note patterns.

time mas- ter  
time mas- ter  
mas- ter of e- very art.  
-  
of e- very art.

## 46. Nolo #5

One person plays the top line, the others bits of any other line.

The musical score consists of ten staves of music, each with a different rhythm pattern. The staves are arranged in two columns of five. The first staff in each column starts with a forte dynamic (p) and a crescendo instruction. Subsequent staves in each column start with a piano dynamic (p) and a decrescendo instruction. The score includes various dynamics such as *cresc.*, *decresc.*, *p*, and *pp*. Performance instructions like "dimin." and "rhythm" are also present. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes.

47. X-tet

Play as many lines as possible.

# 48. Symphony #5.2

Play 5X, on any line.

$\text{J} = 160$

## 49. Symphony #4.3

Play 4X, on any line.

J = 192

The musical score consists of 12 measures of music for a single line. The key signature changes from one sharp to two sharps. The time signature is common time throughout. Measure 1: A half note followed by a quarter note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: An eighth note followed by a sixteenth note. Measure 6: An eighth note followed by a sixteenth note. Measure 7: An eighth note followed by a sixteenth note, with a fermata over the note. Measure 8: An eighth note followed by a sixteenth note. Measure 9: An eighth note followed by a sixteenth note. Measure 10: An eighth note followed by a sixteenth note. Measure 11: An eighth note followed by a sixteenth note. Measure 12: A half note.

# 50. Symphony #3.3

Play 3X, on any line.

J.144

# 51. Symphony #1.5

Play and/or sing any line:

J. 72

What is this earth and sea  
so much? What is this earth and sea  
so much? What is this earth and sea  
seen so much? What is this earth and sea  
seen so much? What is...  
What is this earth and sea seen so much?  
What is... what is... what is...  
What is... what is... what is...

# 52. Symphphony #2.4

Play 2X, on any line.

J. 96

The musical score consists of 12 staves of sixteenth-note patterns in common time, treble clef, and A major (two sharps). The patterns include eighth-note pairs, sixteenth-note chords, and grace notes. The notation is highly repetitive, with each staff being a variation of the previous one. The tempo is indicated as J. 96.



## 55. Conundrum #6

J = 80 (Read any two lines.)

$\| \frac{5}{4} : \frac{5}{4} \|$  This foot might be the print of my own foot.

$\| \frac{5}{4} : \frac{5}{4} \|$  This foot might be the print of my own foot.

$\| \frac{5}{4} : \frac{5}{4} \|$  This foot might be the print of my own foot.

$\| \frac{5}{4} : \frac{5}{4} \|$  This foot might be the print of my own foot.

$\| \frac{5}{4} : \frac{5}{4} \|$  This foot might be the print of my own foot.

## 56. Chant #6

43

## 57. Nolo #6

One person plays the top line, the others bits of any other line.

♩ = 80

The musical score consists of ten staves, each representing a different part of the ensemble. The parts are: Bassoon (Bassoon), Trombone 1 (Trombone), Trombone 2 (Trombone), Trombone 3 (Trombone), Trombone 4 (Trombone), Trombone 5 (Trombone), Trombone 6 (Trombone), Trombone 7 (Trombone), Trombone 8 (Trombone), and Trombone 9 (Trombone). The score is written in common time (indicated by '♩ = 80') and uses a treble clef for all parts. The music features various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The score also includes performance instructions, such as 'One person plays the top line, the others bits of any other line.', which applies to the first staff (Bassoon). The music is divided into measures, with measure numbers indicated at the beginning of each staff. The score is presented on five-line staff paper.

## 58. Sextet #2

45

♩ 80

*p*

*p*

*p*

*p*

*p*

*p*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

# 59. Symphony #3.3

Play 3X, on any line.

.144

# 60. Symphony #2.5

Play 2X, on any line.

J. 96

Musical score for Symphony #2.5, movement 60, page 47. The score consists of ten staves of music for a single line, with measures numbered 96 through 115. The key signature changes between G major (no sharps or flats) and A major (one sharp). The time signature is mostly common time (4/4), with some measures in 3/4. The music features various note heads (solid black, hollow white, and solid black with a sharp), stems, and beams.

# 61. Symphony #1.6

*Play and/or sing any line:*

J. 72

What is this earth and sea  
of which I have seen so much?

What is this earth and sea  
of which I have seen so -

so much? What is this earth and sea  
of which I have seen so -

seen so -

much? What is this earth and sea  
of which I have seen so -

What is... What is...  
I have... What is...  
which... What is...  
sea... What is...  
sea... What is...  
earth and sea... What is...  
this earth... What is...  
is this earth...

What is this earth and sea  
of which I have seen so much?

What is this earth and sea  
of which I have seen so -

so much? What is this earth and sea  
of which I have seen so -

seen so -

much? What is this earth and sea  
of which I have seen so -

What is... What is...  
I have... What is...  
which... What is...  
sea... What is...  
sea... What is...  
earth and sea... What is...  
this earth... What is...  
is this earth...

What is this earth and sea  
of which I have seen so much?

What is this earth and sea  
of which I have seen so -

so much? What is this earth and sea  
of which I have seen so -

seen so -

much? What is this earth and sea  
of which I have seen so -

What is... What is...  
I have... What is...  
which... What is...  
sea... What is...  
sea... What is...  
earth and sea... What is...  
this earth... What is...  
is this earth...

What is this earth and sea  
of which I have seen so much?

What is this earth and sea  
of which I have seen so -

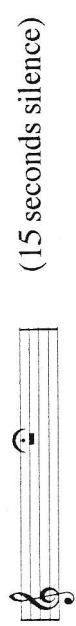
so much? What is this earth and sea  
of which I have seen so -

seen so -

much? What is this earth and sea  
of which I have seen so -

What is... What is...  
I have... What is...  
which... What is...  
sea... What is...  
sea... What is...  
earth and sea... What is...  
this earth... What is...  
is this earth...

## 62. Hole



(15 seconds silence)

## 63. Money #3

*(One person speaks:)*

But  
on second thought,  
I took it,

and wrapping it  
in a piece  
of canvas,

I began to think  
of making  
a raft.

## 64. Coda

Play any line.

J.96

## 65. Chorus

(spoken by all:)

Today  
we love  
what tomorrow  
we hate.

Humans  
cannot  
suspend  
their fate:

The good  
die early,  
the bad  
late.

(Each line = 1 second)