Scene I: Ann's Bedroom

Tempo 1

rit.

Tempo giusto

[lying in bed, morning voice]

Two, two, two and four, two, two, two and four.

[gesturing towards windows]
Poco piu mosso

Two, two, two - and two.

Vln.

Vc.

Cb.
Tempo 1

Two, two, two and two, two four two four two four.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
Più mosso

[getting up, going closer to windows to point out patterns more actively]

Two, four...
two, four, [humming happily—] Two, four—
S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.

two, four,

Once more

legato

pizz.

arco
[pointing as before, and singing]

One two three
[going to lie down]

S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
[relaxed, getting back into bed]
TECH. diagonal pattern on windows should light up corresponding to lyrics

[enter here or when "comfortable"]

One two three
[TECH. 8=1, reverse diagonal]
[very gradually becoming more agitated, active ending in passionate paroxysm by but staying in bed, rising no higher than on knees]
four both! four five cinq five cinq five

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.

arco

p
S. poco accel.

Acc. 1 four three four both! trois four three four trois E - vry wind - dow legato sempre

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc. pizz. arco poco accel. legato sempre

Vln. [pizz.]

Vc.

Cb.
pane I see, speaks to me in numbers three, both two four and
more. Three and four three trois!

Six [Fr.]

[humming at first] [sing] [hum]
la plus vitesse

\[ \text{S.} \]

\[ \text{Acc. 1} \]

\[ \text{Acc. 2} \]

\[ \text{Acc. 3} \]

\[ \text{Acc. 4} \]

\[ \text{Acc. 5} \]

\[ \text{Bass acc.} \]

\[ \text{Vln.} \]

\[ \text{Vc.} \]

\[ \text{Cb.} \]

\[ \text{\( j = \)} \]

cresc. poco a poco

\[ \text{poco accel.} \]

\[ \text{35} \]
\[ q = 160 \]

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
Six a-cross then four plus four down,
cresc. poco a poco

diagonal slanting,

Add more lines.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
the light, the light, the light its site, it calms me
ex-cites me so!
S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
I am the master of my number system now.
molto rit.

S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Neg.

molto rit.

Vln.

Vc.

Cb.
Scene II: Ann's Classroom

TACET: ALL, UNTIL LETTER J

205 distant, off-stage

Now -

Now -

Now -

Now -

Now -
[enthralled
[delighted, points to upraised hand: Ann's]

School!
Where?
Here!
Ann!
May I present French arithmetic to the class?

[Miss Wall:] *mf*

Please, Ann, will legato

[Vln.] *p*

[Vc.] *p*

[Cb.]
you present French arithmetic to
Ann goes to blackboard, leaving her "paper" on Miss Wall's desk in front of her.
227 poco rall.

S.:

Acc. 1:

Acc. 2:

Acc. 3:

Acc. 4:

Acc. 5:

Bass acc.:

Vln.:

Vc.:

Cb.:

poco rall.

flexibly

= ca. 52

lentement

Ev- ry win-dow pane I see

ten.

legato

mp sub

ten.

legato

mp sub

ten.

legato

mp sub

ten.

legato

mp sub

ten.

poco rall.

lentement

= ca. 52

lentement

ten.

ten.

ten.

ten.

ten.

ten.

ten.
speaks to me in numbers three, two one two three four three, happy little me.
Every time I look again I see patterns without end, solo ten.

Ev - ry time I look a - gain I see pat-terns with - out end,
four three two one two three, happy happy me.
Count each line and count each row, tell my teacher what I know:
[reading from Ann's notebook]

"Count each line and count each row, tell my teacher what I know:
[looking in wonderment at Ann]
S. down and up and over, new ones start to grow. [gesturing]

M-S. down and up and over, new ones start to grow. [trails off]

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.

pizz.
[continues to read from Ann's paper intently]

"One two three four five six sept, huit sept six cinq four three two, ten."
one three five six sept huit sept cinq.

one two three four five six, sept huit sept six cinq.
250

S.

[humming]

M-S.

four three two one two three_ four five six sept huit."

Acc. 1

Acc. 2

Acc. 3

P

Acc. 4

Acc. 5

P

Bass acc.

quasi echo, non vib., 8va or harmonics ad lib.

Vln.

PP

Vc.

PP

Cb.
Light comes through each pane of glass,

Light comes through each pane of glass,

ppp legato sempre

pp legato sempre

pp legato sempre

ppp

Vln.

Vc.

Cb.
tells me more than any class,
helps me teach a better class,
tells me, tells me,
helps me, helps me,

*** legato sempre ***

*** pp ***
S. tells me, tells me,
M-S. helps me, helps me,
Acc. 1
Acc. 2
Acc. 3
Acc. 4
Acc. 5
Bass acc. pp
Vln. pp arco
Vc.
Cb.
helps me,
tells me,
helps me,
helps me,

S.  
M-S.  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
Acc. 5  
Bass acc.  

Vln.  
Vc.  
Cb.  

\(\text{sfz pp}\)  
\(\text{sfz p}\)
tells me,
tells me,
tells me, helps me,

tells me, helps me,
très rapide

$\mathcal{N}$

\[ \frac{N}{4} = 180 \]

S.

M-S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
264

\[ \text{\textit{lent}} \quad \text{\( \frac{j}{= 84} \)} \]

\text{S.}

\text{M-S.}

\text{Acc. 1}

\text{Acc. 2}

\text{Acc. 3}

\text{Acc. 4}

\text{Acc. 5}

\text{Bass acc.}

\text{Vln.}

\text{Vc.}

\text{Cb.}
S. \( \text{lent } g = 84 \) \( \text{p} \)

M-S. \( \text{Ev - ry time I look a -} \)

Acc. 1 \( \text{Ev - ry time I look a -} \)

Acc. 2 \( \text{subito} \)

Acc. 3 \( \text{subito} \)

Acc. 4 •

Acc. 5 \( \text{subito} \)

Bass acc. \( \text{p subito} \)

Vln. \( \text{lent } g = 84 \) \( \text{p subito} \)

Vc. \( \text{p subito} \)

Cb. \( \text{p subito} \)
gain, I see patterns without end: there!

[pointing to "window" on blackboard]
très rapide

\( \text{O} \)

\( \text{O} \)

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somewhat legato

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

somewhat legato

Vln.

Vc.

non spicc.

Cb.

non spicc.
Acc. 1
Acc. 2
Acc. 3
Acc. 4
Acc. 5
Bass acc.
Vln.
Vc.
Cb.
somewhat legato

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
\( q = 220 \)

\( \text{plus vite detached quarters} \)

\( j = 220 \)

\( \text{plus vite detached quarters} \)
très rapide (premiere tempo de danse)

\( \text{accel.} \quad \text{(premiere tempo de danse)} \)

\( q = 200 \)
somewhat legato
\( \frac{337}{4} \) \( j = 263 \)

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.

Legato

Rit.

Spicc.

Non spicc.
accel. \hspace{3cm} \frac{\text{d}}{\text{d}} = 250 \quad \text{[gesturing]}

S.

\begin{align*}
\text{M-S.} & \quad \text{Six a-cross then}\,
\end{align*}

\begin{align*}
\text{Acc. 1} & \quad \text{Teach me, teach me,}\,
\end{align*}

\begin{align*}
\text{Acc. 2} \quad \text{mp}
\end{align*}

\begin{align*}
\text{Acc. 3} \quad \text{p}
\end{align*}

\begin{align*}
\text{Acc. 4} \quad \text{p}
\end{align*}

\begin{align*}
\text{Acc. 5} \quad \text{p}
\end{align*}

\begin{align*}
\text{Bass acc.} \quad \text{mp}
\end{align*}

\begin{align*}
\text{Vln.} \quad \text{accel.} \hspace{3cm} \frac{\text{d}}{\text{d}} = 250 \quad \text{mp}
\end{align*}

\begin{align*}
\text{Vc.} \quad \text{arco}
\end{align*}

\begin{align*}
\text{Cb.}
\end{align*}
four plus four down, diagonals slanting,
help me to see, tell me what you see!
Add more lines, criss-cross,
make a grid and then another. the light, the

S.

M-S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
S.
\[ e = e \]

M-S.
\[ e = e \]

Acc. 1
\[ \text{cites me so!} \]

Acc. 2
\[ \text{so so!} \]

Acc. 3
\[ \text{Ah!} \]

Acc. 4
\[ \text{Ah!} \]

Acc. 5
\[ \text{Ah!} \]

Bass acc.
\[ \text{Ah!} \]

Vln.
\[ \text{Ah!} \]

Vc.
\[ \text{Ah!} \]

Cb.
\[ \text{Ah!} \]
Yes! Yes! I see... I see...
[At start: agitated, intense, but suppressed, not loud. Then an increasingly impassioned mixture of concern, empathy, censure, and resignation in her role as teacher restoring decorum and the status quo; all expressive stops out to this end]

please, Ann! please, Ann!
M-S.

please, Ann! please, Ann! please, Ann! please,

Acc. 1

detached quarters

Acc. 2

f detached quarters

Acc. 3

f detached quarters

Acc. 4

f detached quarters

Acc. 5

f detached quarters

Bass acc.

Vln.

f detached quarters

Vc.

spicc.

Cb.

spicc.
Ann! please, Ann! please, Ann, please! please, Ann!
please, Ann! please, Ann! please, Ann! please, Ann! please, Ann!

legato

legato

legato

legato

legato

legato

Vln.

Vc.

Cb.
Ann! please, Ann! please, Ann! please, Ann, please

M-S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Bass acc.

Vln.

Vc.

Cb.
please, Ann! please, Ann! please, Ann! please, Ann!_

Please,

detached quarters

mp

detached quarters

mp

detached quarters

mp

detached quarters

mp

detached quarters

mp

detached quarters

mp

detached quarters

mp
Ann, I think we've had enough legato.
446

M-S.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

[stark, but matter-of-fact]

French a-rith-me-tic, thank you, Ann.

Please take your seat.

rall.

Vln.

Vc.

Cb.
[realizing that her vision is fading away, projections reflect that, subtracting]

rit.

ges then the panes down, diagonal-als no more.

p

arco
Take more lines away, then the grid...
TACET: ALL, UNTIL LETTER X
moderate, poco accel.

[p with quiet exultance]

Can I teach my class the things we've

[p with nervous apprehension]
a tempo, mais
un peu plus vite

see, to be the seer

seen together here today? I'm scared!

legato

quasi echo

legato

quasi echo

legato

quasi echo

legato

quasi echo

pp

pp

pp

nat. vibr.

port.

port.
Will I teach my class the things we've seen together
Free to see,
to be the seer.

here to-day? I'm frightened!
the seer!
the seer!
f
f
f
f
f
f
pizz.
\textit{Y}
[looking puzzled] I don't look for it, I just see it!

[then confident]
I won't look for it, I'll just see it!

Vln.

Vc.

Cb.
I don't look for patterns I see them.
I don't look for it, I just see it!
I won't look for it, I'll just see it!
Can't shut it out! Can't shut it out!

Can't shut it out!
I don't look for patterns I see them.

I don't look for
I don't look for them, I see them.

patterns I see them.

If I don't look for them, I see them.

mf

f

Vln.

Vc.

Cb.
Every time I look I see

Every time I look I see

Every time I look I see

pizz.

pizz.

cb.
me, I can't shut them out,

me, I can't shut them out,
[all look at Ann, who suddenly seems astonished by what she's saying]
We are the masters of our pattern worlds now.