

# 0000—APOCALYPTIC VISIONS

## The Life of Nero SUETONIUS

1 ↓ **c.10"**                          2 ↓ **c.7"**                          3 ↓ **c.5"**

Hns.

Tpts. (senza sord.)

Tbns. (senza sord.)

*pp*

10 to 15 chorus members whistle snatches of birdsong (these need not be authentic)—whistling only, no owl hoots, crow caws, etc.  
begin with two or three singers, others join in, all whistling by m.2                          drop out individually, quite quickly

Chor.

Va. *pp* gliss.

Vc. *pp* gliss.

4 ↓ **c.6"**                          5 ↓ **c.4"**                          **(38)**

Hns. *fff* **a 2**

Tpts. *fff*

Tbns. *fff*

Timp. *f* gliss.

Perc. *ff*

Bar. solo *ff* Phy - si - cal cha - rac - ter - is - ties of

4 or 5 chorus members (placed far apart if possible) whistle piercingly—fingers in mouths each whistles once or twice; no more

Chor.

Vn. 1 *fff* DIV.

Vn. 2 *fff* DIV.

Va. *ff* *fff* DIV.

Vc. *ff* *fff* DIV.

Cb. *fff* DIV.

7

Hns.

Tpts.

Tbns.

Timp. *ff*

Perc. BASS DR. *ff*

Synth. *f* 23 3

Bar. solo  
Ne - ro: Height: av - er - age, Bo - dy: pu - stu - lar and mal - o - dor - ous, Hair: light blond, Fea - tures: pre - tty, ra - ther than

Chor. *ff*  
Height: Bo - dy: Hair: Fea - tures:

1 (DIV.)  
Vn.

2 (DIV.)  
Va.

(DIV.)  
Vc.

(DIV.)  
Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 7 through 10. The instruments include Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Timpani (Timp.), Percussion (Perc.), Synthesizer (Synth.), Baritone Soloist (Bar. solo), Chorus (Chor.), Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have lyrics: 'Ne - ro: Height: av - er - age, Bo - dy: pu - stu - lar and mal - o - dor - ous, Hair: light blond, Fea - tures: pre - tty, ra - ther than'. The Chorus part has lyrics: 'Height: Bo - dy: Hair: Fea - tures:'. The score includes dynamic markings such as *ff* and *f*, and performance instructions like '(DIV.)' for the strings. A rehearsal mark '23' is present in the Synth. part. The music is written in a key with one flat and a 4/4 time signature.

11

Hns.

Tpts.

Tbns.

Timp.

Perc.

Synth.

Bar. solo

Chor.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

hand-some, Eyes: blue and ra-ther weak, Neck: squat, Bel-ly: pro-tu-ber-ant, Legs: spin-dling.

Eyes: Neck: Bel-ly: Legs:

hard sticks

*f* *mp*

BASS DR.

TOM-TOMS

*ff* *mp* *mf* *p*

(DIV.)

39

17

♩ = 132c.

Timp.

Perc.

Bar. solo

Vn.1

*mf* heightened and colorful

Mu - sic formed part of his child - hood, and he ear - ly de - vel - oped a taste for it.

SOLO freely

*f*

*mp*

*mf*

*p*

19

Fl.1

Timp.

Perc.

TOM-TOMS

Bar. solo

Chor.

Li - ttle by li - ttle he be - gan to stu - dy and prac - tice and un - der - took all the u - sual ex - cer - ci - ses for

huh\*) expel air forcefully—voiced huh huh

*f* *mp* *p* *mf* *f* *mp* *mf* *p* *mf*

*freely*

22 10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Hns.

Tpts.

Tbns.

Timp.

Perc.

TOM-TOMS

BASS DR.

Bar. solo

strength - ing and de - ve - lop - ing the voice. He would lie on his back with a slab of lead on his

mf

*sf* *sfp* *ff* *sf* *sfp* *ff* *sf* *sfp* *ff* *sf* *sfp* *ff*

\*) a little scoop up to the pitch

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

A

Chor. B

C

lie on his his

a

a slab of

*mf* *mf* *mf*

1

Vn. 1

Vn. 2

Va.

Vc.

TUTTI UNIS. pizz. *ff*

UNIS. pizz. *ff*

UNIS. pizz. *ff*

UNIS. pizz. *ff*

SOLO arco *freely* *f*

25

Hns. a 2

Tpts. con sord. a 3

Tbns. f

Timp. mp

Perc. mp  
TOM-TOMS  
BASS DR. f

Bar. solo  
chest, use en - e - mas and em - e - tics to keep down his weight, and re -

A  
back, a slab of lead on his chest.

Chor. B  
slab of lead on his chest.

C  
lead on his chest.

1  
Vn. (SOLO)

2  
Vn. TUTTI (pizz.)

Va. ff

Vc. DIV. arco gliss. ff

Cb. UNIS. gliss. ff

40

28

1 Fl. 1 *fp* *ff*

2 Fl. 2 *fp* *ff*

1 Ob. 1 *fp* *ff*

2 Ob. 2 *fp* *ff*

3 Ob. 3 *fp* *ff*

Hns. *sf* *sf*

1,2 Tpt. *sf* *sf*

3 Tpt. *sf* *sf*

Timp. *mp* *mp* *mp* *mp*

TOM-TOMS *mp* *mp* *mp* *mp*

Perc. *f*

BASS DR.

Bar. solo *mf*

-frain from eat - ing app - les and ev - ery o - ther food con - sid - ered del - e - te - rious to the vo - cal chords. Though his voice was fee - ble and hus - ky, he was

A *fp* *gliss.* *mf* *mf husky gliss.*

oh vo - cal chords. ah ah

Chor. B *fp* *gliss.* *f* *mf husky gliss.*

oh vo - cal chords. ah ah

C *fp* *gliss.* *ff* *mf husky gliss.*

oh vo - cal chords. ah ah

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff* pizz. UNIS.

Cb. *ff* pizz.

32

Fls.

Obs.

Hns.

1,2

Tpt.

3

Tbns.

Timp.

Perc.

TOM-TOMS

BASS DR.

Bar. solo

pleased enough with his pro-gress to be - gin to nurse the-at - ri - cal am-bi-tions. At his first stage app-ear-ance, dis-re -

1

Vn.

2

Va.

Vc.

Cb.

The musical score for page 76 includes parts for Flute (Fls.), Oboe (Obs.), Horns (Hns.), Trumpets (Tpt. 1, 2 and 3), Trombones (Tbns.), Timpani (Timp.), Percussion (Perc. with TOM-TOMS and BASS DR.), and Baritone Solo (Bar. solo). The woodwinds and brass sections are marked with dynamics such as *f* and *sf*. The percussion parts are marked with *mp*. The Baritone Solo part includes the lyrics: "pleased enough with his pro-gress to be - gin to nurse the-at - ri - cal am-bi-tions. At his first stage app-ear-ance, dis-re -". The string section (Vn., Va., Vc., Cb.) is marked with *ff* and *arco*.

36

1 Fl. 1 *ff*

2 Fl. 2 *ff*

1 Ob. 1 *ff*

2 Ob. 2 *ff*

3 Bs. Cl. *sfp* ————— *sf*

Bns. *sfp* ————— *sf*

Hns. *mp* ————— *sf*

1 Tpt. *mp* ————— *sf*

2,3 Tpt. *mp* ————— *sf*

Timp. medium sticks *p* ————— *fff* *mf* *sub.* ————— *mp* ————— *mp*

Perc. TOM-TOMS *mp* ————— *mp*

BASS DR. *p* ————— *fff* *mf* *sub.* ————— *mp*

Synth. *mf*

Bar. solo *mf* ————— *ff*  
 -gard - ing an earth - quake which shook the thea - tre, he sang his piece through to the end. *f*  
 So

Chor. *p* ————— *oo*

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*



41

39

Timp. *p* *mp* *p* *mp* *p* *mp*

Perc. WOODBLOCK *p* *mf* *p* *mf* *p* *mf*  
TOM-TOMS *mf* *mf* *mf*

Synth.

Bar. solo  
cap-ti - va - ted was he by the rhythm - ic a - p - plause of a crowd of Al - ex - an - drians from a fleet which had just put in, that he chose more than

42

1 FL. *sfp* *ff*  
2 FL. *sfp* *ff*  
1 Ob. 2 *sfp* *ff*  
3 Ob. 2 *sfp* *ff*  
3 Ob. 2 *sfp* *ff*

Hns. *f*

Tpts. *f*

Tbns. *f*

Timp. *p* *mp* *mp* *mf* *mp* *mf*

Perc. WOODBLOCK *p* *mf* *mp* *f* *mp* *f*  
TOM-TOMS *mf* *mf* *f*

Synth. *f*

Bar. solo  
five thou - sand stur - dy, or - din - a - ry youths, whom he di - vi - ded in - to groups to learn the Al - ex - an - drian me - thod of a -

1 Vn. *ff*  
2 Vn. *ff*  
Va. *ff*  
Vc. *ff*  
Cb. *ff*

45

Hns.

Tpts.

Tbns.

Timp.

Perc.

WOODBLOCK

TOM-TOMS

Synth.

Bar. solo

-ppplause-

they were known, re - spec-tive-ly, as 'Bees,' 'Roof-tiles,' and 'Bricks'—

1

Vn.

2

Va.

Vc.

Cb.

*f* *mf* *ff* *f* *p*

*f* *ff*

*ff*

*f* *ff*

*f* *ff* *ff* *ff* *ff*

pizz. *ff* *ff* *ff* *ff* *ff*

42

50

1

Hn.

2

Timp.

Bar. solo

the Bees made a loud humming noise; the Roof - tiles clapped with their holl - owed hands;

A

*p* \*) *f*

*vv or mm or bzz*

\*) individually—low pitches, different tempi: create a dense buzzing sound

Chor. B

*f* \*\*) *ff*

\*\*) clap with hollowed hands

1

Vn.

2

Va.

Vc.

Cb.

56

Hn. 1

Hn. 2

Bar. solo

A

Chor. B

C

Vn.1 DIV.

Vn.2

the Bricks flat - - - hand-ed.

*f* \*)

\*) clap flat-handed

pizz.

*f*

DIV. pizz.

*f*

62

Hn. 1

Hn. 2

Perc.

Bar. solo

A

Chor. B

C

Vn.1 DIV.

Vn.2

LG. COWBELL

WOODBLOCK

*f*

*fff*

*fff*

*f*

*mp*

*mf*

It

stop buzzing—break into laughter, ad lib.

applaud freely, with hollowed hands

applaud freely, flat-handed

pizz.

pizz. *f*

*f*

(DIV.)

**43**

**c.5"**

(♩ = 132c.)

68

Timp. 1 2 3 4

*mf gliss.* *mp* *mf* *mp* *mf*

BASS DR.

Perc. *f* *mp*

Synth. *mf* 24

Bar. solo *mf*

might have been po - ssi - ble to ex - cuse his in - so - lent, lust - ful, ex - tra - va - gant, gree - dy, or cruel ear - ly prac - ti - ces by

Vc. (pizz.) *mf*

Cb. *mf*

71

Fl. 1 *ff* *sfz* *ff*

Fl. 2 *ff* *sfz* *ff*

Ob. 1 *ff* *sfz* *ff*

Ob. 2 *ff* *sfz* *ff*

Ob. 3 *ff* *sfz* *ff*

Hns. *sf* *sf*

Tpts. *sf* *sf*

Tbns. *sf* *sf*

Timp. 1 2 3 4 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

BASS DR.

Synth.

Bar. solo *mf*

say - ing that boys will be boys; yet this was clear - ly the true Ne - ro. As soon as night fell he would

Chor. *mf*

As soon as night fell he would

Vn. 1 UNIS. (pizz.) *ff*

Vn. 2 UNIS. (pizz.) *ff*

Va. (pizz.) *mf*

Vc. *mf*

Cb. *mf*

44

75

Fls.

1,2

Obs.

3

Hns.

Tpts.

Tbns.

Timp.

1

2

3

4

BASS DR.

Perc.

Synth.

Bar. solo

Chor.

Vn.

2

Va.

Vc.

*sfp*

*sf*

*mf*

*mp*

*f*

*mf*

*cresc.*

snatch a cap, or a wig and prowl the streets in search of mis - chief— one of his games was to a -

snatch a cap, or a wig and prowl the streets in search of mis - chief— one of his games was to a -

*mf*

*cresc.*

78

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

3 Ob. *ff*

Tpts.

Tbns.

Timp. *mp*

Perc. BASS DR. *f*

Synth.

Bar. solo -ttack men on their way home from di - nner, stab them if they off - ered re - sis - tance, and then

Chor. -ttack men on their way home from di - nner, stab them if they off - ered re - sis - tance, and then

1 Vn. *ff*

2 Vn. *ff*

Detailed description of the musical score: The score is for page 83 of a musical work. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (1 and 2), Oboes (1, 2, and 3), Trumpets, and Trombones. The percussion section includes Timpani (Timp.) and Bass Drum (BASS DR.). The string section includes Violins (1 and 2). The vocal parts include a Baritone soloist (Bar. solo) and a Chorus (Chor.). The score is in 4/4 time and features a key signature of one flat (B-flat). The woodwinds play a melodic line with sixteenth-note patterns, often marked with a forte (ff) dynamic. The percussion provides a rhythmic accompaniment, with the bass drum playing a pattern of eighth notes. The strings play a simple harmonic accompaniment. The vocal parts enter at measure 78 with the lyrics: "-ttack men on their way home from di - nner, stab them if they off - ered re - sis - tance, and then". The Bar. solo part is marked with a mezzo-piano (mp) dynamic, while the Chorus part is marked with a forte (f) dynamic. The score concludes with a final measure marked with a forte (ff) dynamic.

81

Fls.

Ob. 1,2

Ob. 3

Timp. 1, 2, 3, 4

Perc. BASS DR. RIDE CYM. SNARE DR.

Synth.

Bar. solo

A

Chor. B

C

Vn. 1

Vn. 2

Va.

Vc.

45

25 CON-down

*f* *ff* *mp* *p* *ff* *f* *mf* heavy arco

drop their bo - dies down the se-wers. Not sa - tis - fied with se - du - cing free - born boys and ma-ried wo-men, Ne - ro

oh

oh

oh

arco

*mf* heavy arco

*mf* heavy arco

*mf* heavy arco

*mf* heavy

85

**Fls.** 1, 2, 3

**Ob.** 1, 2, 3

**Tpt.** 1, 2, 3

**Tbn.** 1, 2, 3

**Perc.** RIDE CYM., SNARE DR.

**Synth.**

**Bar. solo**  
raped the Ves - tal Vir - gin Ru - bria. Hav - ing tried to turn the boy Spor - us in - to a

**Chor. A**  
oh

**Chor. B**  
oh

**Chor. C**  
oh

**Vn.** 1, 2

**Va.**

**Vc.**

Detailed description: This page of a musical score (page 85) features a complex orchestral and vocal arrangement. The woodwind section includes Flutes (1, 2, 3), Oboes (1, 2, 3), and Trombones (1, 2, 3). The brass section consists of Trumpets (1, 2, 3) and Trombones (1, 2, 3), all marked with a forte (*ff*) dynamic. The percussion part includes Ride Cymbal and Snare Drum. The string section (Violins, Violas, Cellos) provides a rhythmic accompaniment. The vocal soloist part includes lyrics: "raped the Ves - tal Vir - gin Ru - bria. Hav - ing tried to turn the boy Spor - us in - to a". Three vocal soloists (A, B, C) are shown with vocal lines and lyrics "oh". The score includes various musical notations such as triplets, slurs, and dynamic markings.



88

Fls. *fff*

1,2 Ob. *fff*

3 Ob. *fff*

Bns. *fff*

Hns. *fff*

Tbns. *fff*

Perc. RIDE CYM. SNARE DR.

Synth.

Bar. solo

girl by cas - tra - tion, he went through a we-dding ce - re - mo - ny with him— dow - ry, bri - dal veil, and

A *ff* ah

Chor. B *ff* ah

C *ff* ah

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

91

Fls.

1,2

Ob.

3

Bns.

Hns.

1

Tbn.

2,3

Perc.

RIDE CYM.

SNARE DR.

Synth.

26 CON-center

Bar. solo

all; took him to his pa-lace with a great crowd in att-en-dance and treat-ed him like a wife. The

A

ah ah ah ah oo

Chor. B

ah ah ah ah oo

C

ah ah ah ah oo

1

Vn.

2

Va.

Vc.

Cb.

*sf*

*mp*

*sf*

*sf*

arco

*sf*

94

Bns. *fff*

Timp. *p*

Perc. RIDE CYM. *p* *sf*

Synth. *fff*

Bar. solo  
 lech - er - ous pa - ssion he felt for his mo-ther, A - gri - ppi-na, was no - to - rious. ha

A *sfz* *ff*  
 oo wah He was ea-ger, it is said, to get

Chor. B *sfz* *ff*  
 oo wah *β* \*) *stamp*

C *sfz* *ff*  
 oo wah He was ea-ger, it is said, to get

Va. *fff*

Vc. *fff*

Cb. *fff*

97

Fls. *mp*

Obs. *mp*

Timp. *p* *mf* *f* *p* *ff*

Perc. RIDE CYM. *p* *mf* *f* *p* *ff*

Synth.

Bar. solo  
 oh ha ha ruff grr ruff and

A  
 hold of a cer-tain E - gyp - tian— a sort of o - gre who would eat raw flesh and a - ny - thing else he was gi - ven—

Chor. B  
 ruff ha grr ruff ha oh ha

C  
 hold of a cer-tain E - gyp - tian— a sort of o - gre who would eat raw flesh and a - ny - thing else he was gi - ven—

47

100

Fls. *fff*

Obs. *fff*

Bs. Cl. *mf*

Timp. *fff*

Perc. TAM-TAM *sfz*

Synth.

Bar. solo  
watch him tear live men to pie - ces and then de - vour them.

S. *mp* *cresc. poco a poco*  
la la la la la la la la la la la la la la la la la la

A. *mp* *cresc. poco a poco*  
la la la la la la la la la la la la la la la la la la

T. *mp* *cresc. poco a poco*  
la la la la la la la la la la la la la la la la la la

B. *mp* *cresc. poco a poco*  
la la la la la la la la la la la la la la la la la la

Cb. *mf* *pizz.*

104

Fls. *sfz*

Obs. *sfz*

Bs. Cl. *f*

Bns. *f*

Hns. *f* *con sord.*

Tpts. *f* *con sord.*

Tbns. *f*

S. *f*  
la la

A. *f*  
la la

T. *f*  
la la

B. *f*  
la la

Vc. *f* *pizz.*

Cb. *f*

48

Fls. *sfp*

Obs. *sfp*

Bs. Cl. *sfp*

Bns. *sfp*

1 Hn. *ff*

2 Hn. *f*

Tpts. *ff*

Tbns. *ff*

27	MOD-3/4 down
	CON-3/4 down

Synth. *ff*

S  
A  
T  
B

la la la la la la la la

la la la la la la la la

la la la la la la la la

la la la la la la la la

1 Vn. *mp*

2 Vn. *mp*

Va. *f* pizz.

Vc. *f*

Cb. *f*



49

123

1 FL. *f*

2 FL. *f*

1 Ob. 2 *f*

3 Ob. 2 *f*

Bns. *f*

Hns.

Tbns. *mp* senza sord. a 3

Perc. SNARE DR. 3 *mf* *mp*

Synth.

Bar. solo *ff*  
Pre - tend - ing to be dis - gust - ed by the drab old build - ings and

S *fff*  
la

A *fff*  
la

T *fff*  
la

B *fff*  
la

1 Vn. *ff* *mp sub.*

2 Vn. *ff* *mp sub.*

Va. *ff*

Vc. *ff*

Cb. *ff*

126

Bs. Cl.

Bns.

1, 2

3

Tbn.

Timp.

Perc.

WHISTLE

SNARE DR.

Synth.

Bar. solo

na - row, wind - ing streets of Rome, he set fire to the ci - ty. This te - rror last - ed for six days and se - ven nights. Ne - ro

Chor.

*mf* *cresc. poco a poco*

oh

oh

SOLO

Vn.1 DIV. GLI ALTRI

Vn.2 DIV.

Va.

Vc.

Cb.

2°

*mf*

*f*

*mf*

*p* *sfz*

*p* *sfz*

*mf*

*mf*

*mf*

*mf*

*mp* *arco*

*mp* *arco*

*mp*

*mf*

*mf*

*mf*

*mf*

solo violinist may stand up—continuing to play



130

1 FL. 2

1 Ob. 2 3

Bs. Cl.

Bns.

1,2 Tbn. 3

Timp.

Perc.

WHISTLE

SNARE DR.

Synth.

Bar. solo

Chor.

SOLO Vn.1 DIV. ALTRI

Vn.2 DIV.

Va. DIV.

Vc.

Cb.

*mf*

*mf*

*mf*

*f*

*sfz*

*sfz*

*f*

*sfz*

*f*

*p*

watched the con - fla - gra - tion from the Tower of Mae - ce - nas, en - rap - tured by what he called the 'beau - ty of the

oh oh oh

*ff*

*f*

*f*

*f*

*f*

*f*

133

1 Fl. *cresc.* *fff*

2 Fl. *cresc.* *fff*

1 Ob. *cresc.* *fff*

2 Ob. *cresc.* *fff*

3 Bs. Cl. *ff*

Bns. *ff*

1,2 Tbn. *f*

3 Tbn. *f*

Timp. *sfz*

Perc. *ff* SNARE DR.

Synth.

Bar. solo  
flames,' then put on his tra - ge - dians cos - tume and sang *The Sack of Il - ium* from be - gin - ning to end.

Chor.  
oh

SOLO Vn.1 DIV. GLI ALTRI

Vn.2 DIV.

Va. DIV.

Vc. *f*

Cb. *f*

136

Ob.3

Bs. Cl.

Bns.

1,2  
Tbn.

3

Perc. SNARE DR.

Synth.

SOLO Vn.1 DIV.

GLI ALTRI Vn.2 DIV.

Va. DIV.

Vc.

Cb.

*ff*

*mp*

*a 2*

*mp*

*ff*

*mp*

*ff*

*mp*

*mp*

*mp*

*ff*

*mp*

*mp*

*mp*

*ff*

*mp*

*mp*

*mp*

*ff*

*mp*

*mp*

*mp*

141

Bns. *mf* *fff*

Tbns. *mf* *fff*

Perc. SUSP. CYM. *pp*

Bar. solo At last, af - ter near - ly four - teen years of Ne - ro's mis - rule, the earth rid her - self of

S *mp* ah

A *mp* ah

T *mp* ah

B *mp* ah

SOLO *mp* solo violinist sits

Vn.1 DIV. GLI ALTRI

Va. UNIS.

Vc.

145 *faster* ♩ = 152c.

Bs. Cl. *mf* *fff*

Bns. *mf* *fff*

Tbns. *mf* *fff*

Timp. *f*

Perc. SUSP. CYM.

Synth. *mf*

Bar. solo him. In the wide - spread gen - eral re - joi - cing, ci - ti - zens ran through the streets wear - ing caps of li - ber - ty.

S *mf* la la la la

A *mf* la la la la

T *mf* la la la la

B *mf* la la la la

SOLO

Vn.1 DIV. GLI ALTRI

Va. pizz. *mf*

Vc. *mf*

28 MOD-center CON-center



161

1 Fl. 1 *fff*

2 Fl. 2 *fff*

1 Ob. *fff*

2,3 Ob. *a 2 fff*

1 Bs. Cl. *fff*

1 Bn. *fff*

2 Bn. *fff*

Timp.

Perc. **GLOCK.**

Synth.

S. *la la la*

A. *la la la la*

T. *la la la la*

B. *la la la*

1 Vn. *fff*

2 Vn. *fff*

Va. *fff*

Vc. *fff*

Cb. *fff*

**attaca**

Fl

