

ANATOMY OF MELANCHOLY | Christian Quiñones (2026)
for chamber ensemble, baritone, and boomboxes

VOCAL SCORE

Instrumentation:

Baritone

Off-stage ensemble:

Violin (minimum 3)

Viola (minimum 3)

Cello (minimum 3)

Double Bass

Percussion 1 (vibraphone, phone to play electronics out of)

Percussion 2 (glockenspiel, melodica, phone or laptop to play electronics out of)

Tech requirements:

Laptop (with Ableton Live, free trial works)

6 boomboxes or radios

7 microphones

Audio interface or mixing board with 6 ins and outs

1 off-stage speaker (monitor for the conductor to hear the singer and optionally the processed strings)

Setup

This piece requires an off-stage ensemble. This ensemble is amplified being heard by the audience through six distinct boomboxes or radios.

The piece requires some light processing for each microphone. This processing is running in Ableton Live (a trial version works for the piece).

Electronics:

The piece utilizes fixed electronics, played out of phones or laptops that are being amplified by one of the microphones. A small bluetooth speakers can be used, so that way it can double as a monitor for the conductor.

[CLICK HERE TO DOWNLOAD THE ELECTRONICS AND ABLETON FILE](#)

In his 1615 book *The Anatomy of Melancholy*, Robert Burton writes: “I write of melancholy, by being busy to avoid melancholy”. Part pseudo-medical book, part philosophy, and part a quasi-stream of consciousness writing, *Anatomy of Melancholy* is a book that tries to define the concept of melancholy, or as we know it today, depression, while seemingly trying to grapple with it.

At the time, melancholy was understood to be caused primarily by an imbalance of humor, especially black bile or black choler. The cause of this humor imbalance is expounded by Burton by offering a myriad of reasons that range from bad air to the particular food that you eat, parents, God, witches, or poverty. Curiously, Burton often offers as evidence for these claims quotes from philosophers, poetry, literature, and other non-medical books.

During parts of the book, Burton introduces the character of Democritus Junior, a satirical self-insert named after the Greek philosopher Democritus, often called “the laughing philosopher”. For this piece, both Democritus Junior and Robert Burton become characters.

The singer that you see on stage is Democritus Junior, a man corroded by sadness who sings about melancholy. But between songs, you hear a distant and detached narrator who delivers Burton’s quasi-medical conclusions.

A piece about isolation, solitude, and depression, this song cycle completely alienates the singer by having the ensemble completely off stage. The only thing that you can hear is a distant, warped, and distorted version of them, transmitted through six old boomboxes. A singer is accompanied by the remnants of an ensemble.

Additionally, the piece interpolates 17th-century poetry by John Milton, Robert Herrick, and John Donne to create a lyrical angle and contrast to Burton’s matter-of-fact writing.

Thank you so much to Tim Weiss, Timothy LaFebvre, and the Oberlin Contemporary Music Ensemble for your incessant tenacity and for making a project like this possible. I will always be grateful.

Dedicated to Tim LaFebvre, Tim Weiss and Lizbeth Pérez Rosa

for Tim Weiss and the Oberlin Contemporary Music Ensemble

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1. INTRODUCTION

1 15 sec 10 sec

Stay still (first radio already on) stand up and get ready to turn ON radio 3

Baritone

Solo

Violin gli altri

Viola

Solo 1

Violoncello Solo 2

Solo 3

Double Bass

Percussion 1

Percussion 2

2 Ethereal 15 sec **3** 15 sec

turn radio 3 ON (audience hears cellos) turn radio 2 ON (audience hear violas)

Bar.

Solo

Vln gli altri

1 sul tasto *p* *pp*

Vla 2 sul tasto *ppp* *pp*

Solo 1

Vc. Solo 2

Solo 3

6 4 10 sec 5 30 sec 6 10 sec 7 Menacing, mournful ♩ = 60

Bar.

Solo 1

Vln Solo 2

Solo 3

1 Vla

2 Vla

Solo 1

Vc. Solo 2

Solo 3

D. B.

Perc. 1

Perc. 2

turn radio 4 ON
(audience hear basses)

Electronics: Cue 1A

Electronics: Cue 1b

PERUSAL SCORE

8

turn radio 5 ON

11

Bar.

Solo 1

Vln Solo 2

Solo 3

1

Vla

2

Solo 1

Vc. Solo 2

Solo 3

D. B.

Perc. 1

Perc. 2

9

21 turn radio 6 ON

Bar.

Solo 1

Vln Solo 2

Solo 3

1

Vla

2

Solo 1

Vc. Solo 2

Solo 3

D. B.

Perc. 1

Perc. 2

2. Definition of Melancholy, Name, Difference.

Melancholic, it almost emanates from an old recording ♩ = 60

Baritone

Violin

Viola

Violoncello

Double Bass

Percussion 2

molto sultasto
senza vib.
mp

molto sultasto
senza vib.

molto sultasto
senza vib.

Electronics: Cue 2

Vln

Vla

Vc.

Perc. 2

mp

mp

1

2

Solo

Vla

gli altri

Solo

Vc.

gli altri

D. B.

Perc. 2

Solo
sul pont.

mp bright
gli altri

Solo
sul pont.

mp bright
gli altri

mf

mf

breathe as needed

pp

Introduction: Definition of Melancholy, Name, Difference.

Gentle Audience: I presume thou are very inquisitive to know what antic or actor is so onstage right now, that so insolently intrudes upon this common theatre.

The subject that you now see on stage is Democritus Junior, a free man a little wearish and corroded by sadness. Very melancholy by nature, averse from company in his latter days, and much given to solitariness.

HAVING thus briefly introduced the subject that you now see on stage, I may now freely proceed to treat of my intended object, to most men's capacity; and after many ambages, perspicuously define what this melancholy is, show his name and differences.

The name is imposed from the matter and disease denominated from the material cause: Melancholia from black choler. And whether it be a disease or a symptom it hath several descriptions, notations, and definitions.

Melanelius out of Galen, describe it to be "a bad and peevish disease, which makes men degenerate into beasts, a privation or infection of the middle cell of the head,"

Halyabbas simply calls it a "commotion of the mind." "a perpetual anguish of the soul, fastened on one thing, without an ague;"

The common sort define it to be "a kind of dotage without a fever, having for his ordinary companions, fear and sadness.

3. Dialogo

Blurred, reminiscing ♩ = 55

Baritone

Solo 1
Solo 2
Solo 3

Viola

Violoncello

Double Bass

Percussion 1
Percussion 2

Vibraphone
l.v. sempre

Melod.

6

A

stu - dy — me then — for

Solo 1

Vln Solo 2

Solo 3

Vla

Vc.

D. B.

Perc. 1

Perc. 2

Glock.

Melod.

12

fp < *f-mp* > *pp* *mp* < *mf*

B *p*

Bar. I am e - very dead thing

Solo 1 *arco* *fp* *ppp* < *ff* *p* *pp* *ppp* < *mp* > *ppp* *p* < *mp*

Vln Solo 2 *ord.* *f* *mp* *sul pont.* *pizz. ord.* *mf* *arco* *p* *mf* *sul pont.*

Solo 3 *ord.* *f* *mp* *sul pont.* *pizz. ord.* *mf* *arco* *p* *mf* *sul pont.*

Vla *pizz.* *fp* *pp* *mf* *arco* *p* *mf*

Vc. *ord.* *fp* *pp* *divisi* *mp* *unis.* *arco* *p* *mp* > *pp*

D. B. *arco* *p* *gliss.* *mf* > *pp*

Perc. 1 *vd*

Perc. 2 **Melod.** *pp* < *mf* **Glock.** **Melod.**

16

mp *f-mp* < *pp* < *fp* < *f-mp* > *pp*

Bar. I am by my death and now I am

Solo 1 *ord.* *gliss.* *MSP* *ord.* *senza vib. arco* *gliss.* *gliss.* *fp* *pp* *fp* *pp*

Vln Solo 2 *ord. arco* *p*

Solo 3 *pizz.* *pizz.* *arco*

Vla *arco* *f* *mp* *p*

Vc. *mf* *mp* *gliss.* *pp*

D. B. *pizz.* *f* *f* *pp*

Perc. 1

Perc. 2 **Glock.** **Melod.** *mf* *mp*

20 *mp* *p* *mf*

Bar. none nor will my sun re - turn I am be -

Solo 1 *fp* *ppp* *p* *f* *p*

Vln Solo 2 *f* *pizz.* *arco* *fp* *pizz.*

Solo 3 *f* *pizz.* *arco* *mf*

Vla *mf* *pizz.* *f* *mf*

Vc. *sul pont.* *f* *arco* *ord. arco* *pizz.* *non-divisi*

D. B. *mp*

Perc. 1 [Glock.]

Perc. 2 *mf*

24 *fp* *f-mp* *pp* *pp* *f-mp* *pp* *p* *mf* *p* *p*

Bar. - got of dark - ness a - - bsence death

Solo 1 *gliss.* *gliss.* *gliss.*

Vln Solo 2 *pp* *mp* *ppp* *arco*

Solo 3 *mp* *arco* *mp*

Vla *mp* *non-divisi* *pizz.* *(divisi)*

Vc. *p*

Perc. 1

Perc. 2

28 *mf* *p* *mp* *p* *mf* *mp*

Bar. things which are not stu - dy me then if

Solo 1 *gliss.* *gliss.*

Vln Solo 2 *p* *gliss.* *gliss.*

Solo 3 *p* *gliss.*

Vla *3* *3*

Vc. *unis. arco* *gliss.*

D. B. *p* *arco*

Perc. 1 [Melod.] (breathe as needed)

Perc. 2 *mf* *p*

33 *mf* *f* *p* < *mf* > *mp*

Bar. I an or - di - na - ry no - thing real - ly were as sha - dows

Solo 1 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Vln Solo 2 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Solo 3 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Vla. (divisi a 2) *3* *3* *3*

Vc. *3* *3* *3*

D. B. *3* *3* *3*

Perc. 1 *3* *3* *3*

Perc. 2 *3* *3* *3*

36 *p* < *mf* > *p* *pp* *mp*

Bar. light and bo - dy it must be there

Solo 1 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Vln Solo 2 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Solo 3 *gliss.* *gliss.* *gliss.* *pp* *mp* *ppp*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

D. B. *3* *3* *3*

Perc. 1 *3* *3* *3*

Perc. 2 *3* *3* *3*

40 *mf* *f* *fp* < *fp* < *fp* > *f*

Bar. it must be there of - ten a flood

Solo 1 *mp* *f* *pp* *f* *ppp* *pp* *mp*

Vln Solo 2 *mp* *f* *pp* *f* *ppp* *pp* *mp*

Solo 3 *mp* *f* *pp* *f* *ppp* *pp* *mp*

Vla. *3* *3* *3* *pizz.*

Vc. *3* *3* *3* *non-divisi pizz.* *f*

D. B. *f* *ff*

Perc. 1 *3* *3* *3* *Glock.*

Perc. 2 *3* *3* *3*

43 *mp* *mp* *mf* *mf* *f* *p* possibile **D**

Bar. *mp* *mp* *mf* *mf* *f* *p* possibile

of - ten I wept of - ten I wept

Solo 1 *ppp* ord. sul pont. pizz. arco sul pont. unis.

Vln Solo 2 *ppp* ord. sul pont. pizz. arco sul pont. unis.

Solo 3 ord. sul pont. ord. arco *p* *mf* arco *p* *fp* *pp* unis.

Vla arco *pp* *fp* *pp* *mf* *p* *mf* arco *p* *fp* *pp* (pizz.)

Vc. sul pont. arco ord. unis. pizz.

D. B. *ppp* *fp* *ppp* *f* *mp* pizz.

Perc. 1 *fp* *ff*

Perc. 2 *pp* *mf* *pp* *p*

Perc. 2

48

Bar.

Vc. III

Perc. 1

Perc. 2

4. interlude: on the nature of excess -- food, a cause

Suddenly nervous and visceral ♩ = 85

Baritone

Violin

Viola

Violoncello

Double Bass

Percussion 1

Percussion 2

Electronics: Cue 3

ff mp *f mp*

ff mp *f mp*

1

2

Vln

Vla

Vc.

D. B.

Perc. 1

Perc. 2

f *incisive*

mf

senza vib. ord.

mf

senza vib. ord.

mf

senza vib. ord.

mf

9

1
Vln 1
2
Vln 2
Vla
Vc.
D. B.
Perc. 1
Perc. 2

Detailed description: This system covers measures 9 through 12. The strings (Vln 1, Vln 2, Vla, Vc., D. B.) play a rhythmic pattern of eighth notes with accents. The woodwinds (Vla, Vc., D. B.) play sustained notes with long slurs. Percussion 1 (Perc. 1) plays a steady eighth-note pattern, while Percussion 2 (Perc. 2) plays a pattern of eighth notes with 'x' marks, likely representing cymbals or a similar instrument.

13

1
Vln 1
2
Vln 2
Vla
Vc.
D. B.
Perc. 1
Perc. 2

Detailed description: This system covers measures 13 through 16. The strings continue their rhythmic pattern. The woodwinds (Vla, Vc., D. B.) play sustained notes with long slurs. Percussion 1 (Perc. 1) plays a steady eighth-note pattern, while Percussion 2 (Perc. 2) plays a pattern of eighth notes with 'x' marks.

17

1
Vln 1
2
Vln 2
Vla
Vc.
D. B.
Perc. 1
Perc. 2

Detailed description: This system covers measures 17 through 20. The strings continue their rhythmic pattern. The woodwinds (Vla, Vc., D. B.) play sustained notes with long slurs. Percussion 1 (Perc. 1) plays a steady eighth-note pattern, while Percussion 2 (Perc. 2) plays a pattern of eighth notes with 'x' marks. A 'gliss.' marking is present in the D. B. part in measure 17.

21

1
Vln 1
2
Vln 2
Vla
Vc. 1
2
D. B.
Perc. 1
Perc. 2

Detailed description: This system covers measures 21 to 24. The Violin 1 and 2 parts play a rhythmic eighth-note pattern with accents. The Viola, Violoncello 1, and Double Bass parts play sustained notes with long slurs. Percussion 1 plays a steady eighth-note pattern, while Percussion 2 plays a pattern of 'x' marks.

25

A

1
Vln 1
2
Vln 2
Vla
Vc. 1
2
D. B.
Perc. 1
Perc. 2

mf *f mp*

Detailed description: This system covers measures 25 to 29. A section labeled 'A' begins at measure 27. The Violin 1 and 2 parts continue with the eighth-note pattern. The Viola part has a rest until measure 27, then plays a melodic line with accents and a forte (*f*) dynamic. The Violoncello 1 and 2 parts also have rests until measure 27, then play a melodic line with accents and a forte (*f*) dynamic. The Double Bass part has a rest until measure 27, then plays a melodic line with accents and a forte (*f*) dynamic. Percussion 1 continues its eighth-note pattern, and Percussion 2 plays a pattern of 'x' marks with a dynamic change from *mf* to *f mp* at measure 27.

30

1
Vln 1
2
Vln 2
Vla
Vc. 1
2
D. B.
Perc. 1
Perc. 2

gliss

Detailed description: This system covers measures 30 to 33. The Violin 1 and 2 parts continue with the eighth-note pattern. The Viola part plays a melodic line with accents. The Violoncello 1 part plays a melodic line with accents. The Violoncello 2 part has a rest until measure 30, then plays a melodic line with accents and a glissando (*gliss*) marking. The Double Bass part plays a melodic line with accents. Percussion 1 continues its eighth-note pattern, and Percussion 2 plays a pattern of 'x' marks.

34

1
Vln
2
Vla
1
Vc.
2
D. B.
Perc. 1
Perc. 2

38

1
Vln
2
Vla
1
Vc.
2
D. B.
Perc. 1
Perc. 2

if needed, repeat this bar
until the electronics end. Electronics
should end before the ensemble does

40

Bar.
1
Vln
2
Perc. 1
Perc. 2

SUBSECT. I.-- Bad Diet a cause. Substance. Quality of Meats:

Memb. 2

Another cause of Melancholy are men that are sustained on diets offending in:

Beef: a strong and hearty meat, is condemned to breed gross melancholy blood. Pork is most nutritive in his own nature but if it is too moist it will be full of humours. Additionally, All venison is melancholy.

Milk: and all that comes of milk: it increases melancholy

-Some are of opinion that all raw herbs and salads breed melancholy blood, except bugloss and lettuce, for Crato all herbs are simply evil to feed on.

Crato also disallows all roots. Of this he says:

"They trouble the mind, sending gross fumes to the brain, make men mad, especially garlic, onions, if a man liberally feed on them a year together.

Spices: they cause hot and head melancholy, and are for that cause forbidden by our physicians to such men as are inclined to this malady, as pepper, ginger, cinnamon, cloves, mace, dates, &c., honey and sugar Some except honey; to those that are cold, it may be tolerable

Crato therefore forbids all spice

Beer: only if it be over-new or over-stale, over-strong, or not sodden, smell of the cask, sharp, or sour, is most unwholesome, frets, and galls.

All black wines, over-hot, compound, strong thick drinks are hurtful. to such as are hot, or of a sanguine choleric complexion, young, or inclined to head-melancholy.

Crato, puts in wine for a great cause, a cup of wine is good physic. in that case, **if the temperature be cold, as to most melancholy men it is, wine is much commended.**

5. SUBSECT. I.-- Bad Diet a cause. Substance. Quality of Meats

Colorful, curious ♩ = 65

Baritone

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Percussion 1

Percussion 2

pizz. *8va*

f

f

pedal down for the whole movement

7

Bar.

Violin 1

Violin 2

Viola

Vc.

Perc. 1

Perc. 2

A

mf

p < *mf* > *pp*

they plucked and ate

pizz. *8va*

12

Bar.

Violin 1

Violin 2

Viola

Vc.

Perc. 1

Perc. 2

mp

ff

felt the wound and knew not ea - ting

8va

29 *> pp*

Bar.

1 Vln

2 Vln

Vla

Perc. 1

Perc. 2

mf > p *mf > pp* *pp*

33 **C** *mp < mf* *p* *p < mf-p* *fp* *mf*

Bar.

in - to - xi - ca - ted both they swim in mirth wi - thout

1 Vln

2 Vln

Vla

Vc.

D. B.

Perc. 1

Perc. 2

f

37 *f* *pp* *mp delicate*

Bar.

re - straint felt the wound

1 Vln

2 Vln

Vla

Vc.

D. B.

Perc. 1

Perc. 2

pp *f* *pp* *f*

41 **D** *f* *p pos < f* *p sub.*

Bar. wi - thin them bree - ding wings wi -

Vln 1 *g^{va}*

Vln 2 *pp* *ff*

Vla *g^{va}*

Vc. *pizz.*

D. B. *ff* *mp*

Perc. 1 *mp* *f* *mp* *f* *mp* *ff* *mp*

Perc. 2 *pp* *ff*

45 *mf* *p* *mf* *fp*

Bar. - thin them ea - ting death

Vln 1 *g^{va}*

Vln 2 *p* *mf* *pp* *ff*

Vla *g^{va}*

Vc.

D. B. *p* *ff* *f*

Perc. 1 *pp* *ff* *pp* *ff*

Perc. 2 *p* *mf* *p* *mf* *pp*

49 *pp* **ATTACCA!**

Bar.

Vc.

Perc. 1

6. Interlude God, a cause

same tempo, nostalgic ♩ = 65

Baritone

Violin

Viola

Violoncello

Double Bass

Percussion 1

Percussion 2

Bar.

Vln

Vla

Vc.

D. B.

Bar.

Vln

Vla

Vc.

D. B.

Bar.

Vln

Vla

Vc.

D. B.

ELECTRONICS: CUE 4

A

B

C

pizz.

pp cresc. poco a poco

pp

mp

f arco

p menacing

improvise with the provided pitches using rhythmic material similar to the previous measure

some tears they dropped but wiped

them soon some tears

they dropped

5 10 14

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

I II II III II

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23 rit. D

GOD, a cause:

A: Sect. 2 Causes of melancholy can also be

* General, as Memb. 1

Supernatural, as from God immediately, or by second causes. Subs. 1

Or from the devil immediately, with a digression on the nature of spirits and devils. Subs. 2 Or mediately, by magicians, witches. Subs. 3

He brought down their heart through heaviness.

He struck them with madness, blindness, and astonishment of heart

He Made them eat grass like an ox, and made their hearts like the beasts of the field

Sodom and Gomorrah swallowed up

He can plague us by his creatures, sun, moon, and stars,

He can Plague us for numbering his people

Aterrible thunder came from heaven and struck four thousand men dead, the rest ran mad.

I am weakened and sore broken, I roar for the grief of mine heart, mine heart panteth

Rebuke me not in thine anger, neither chastise me in thy wrath

Make me to hear joy and gladness,

that the bones which thou hast broken, may rejoice

My angry ghost arising from the deep,

My angry ghost shall haunt thee waking, and disturb thy sleep.

Sad and ecstatic ♩ = 50

Baritone

Solo *pp* always sul ponticello

Violin *pp* whistled or hummed (choose most comfortable octave) breathe as needed

gli altri *mf* solo sul ponticello

solo *pp* gli altri

Viola *mf* whistled or hummed (choose most comfortable octave) breathe as needed

gli altri *mf* sul ponticello

Solo *pp* whistled or hummed (choose most comfortable octave) breathe as needed

Violoncello *mf* sul ponticello

Double Bass *pp* whistled or hummed (choose most comfortable octave) breathe as needed

gli altri *mf* whistled or hummed (choose most comfortable octave) breathe as needed. Play the notes for reference in the vibraphone but quietly, only for reference the whistling or humming should be louder

Percussion 1 *pp*

Percussion 2

A *mp* *mf* *p > pp* *mp* *mp < mf > pp* *mf*

Bar. *mp* *mf* *p > pp* *mp* *mp < mf > pp* *mf*

bid me _____ to weep and I will weep _____ while I _____ have eyes to

Solo Vln

gli altri

solo Vla

gli altri

Solo Vc.

gli altri

Solo D. B.

gli altri

Perc. 1

B *p sub. < mf > pp* *mp* *p* *p < mp > pp* *p* *pp* *mp*

Bar. *p sub. < mf > pp* *mp* *p* *p < mp > pp* *p* *pp* *mp*

weep _____ and ha - ving none yet I _____ will keep _____ a

Solo Vln

gli altri

solo Vla

gli altri

Solo Vc.

gli altri

Solo D. B.

gli altri

Perc. 1

22 *f p sub. pp* C *mp*

Bar. heart_ to weep for_ thee_ bid me_

Solo Vln

gli altri

solo Vla

gli altri

Solo Vc.

gli altri

Solo D. B.

gli altri

Perc. 1

31 *mp mf p sub. pp mp p*

Bar. dis_ pair_ and I'll dis - pair_ un - der_ a cy press_ tree_

Solo Vln

gli altri

solo Vla

gli altri

Solo Vc.

gli altri

Solo D. B.

gli altri

Perc. 1

D

37 *pp* *mp*

Bar. *mp*

or bid me to die and I will dare e - ven death to

Solo Vln

gli altri Vln

solo Vla

gli altri Vla

Solo Vc. *non-divisi* *p*

gli altri Vc. *p*

Solo D. B. *p*

gli altri D. B.

Perc. 1

E

43 *f* *p possibile* *mp*

Bar. *mp*

die for thee or bid me

Solo Vln

gli altri Vln

solo Vla

gli altri Vla

Solo Vc. *p*

gli altri Vc. *p*

Solo D. B. *p*

gli altri D. B.

Perc. 1

50

Bar. or lan - guish quite a - way__ I shall do so_____ for_____ thee_____

Solo Vln gli altri

solo Vla gli altri

Solo Vc. gli altri

Solo D. B. gli altri

Perc. 1

PERUSAL SCORE

8. interlude Bad Air, a cause

Wobbly, like an old tape or vinyl ♩ = 60

Baritone

One of the violinist walk to the stage. Walk slowly and position yourself to the right of the singer for the next movement

molto sul tasto

Violin

pp *p* *ppp* *mp*

molto sul tasto

ViolinB

1 *pp* *p* *ppp*

molto sul tasto

1

p *ppp* *pp*

Viola

2

pp *p* *ppp*

molto sul tasto

Violoncello

One of the cellist walk to the stage. Walk slowly and position yourself to the right of the singer for the next movement

molto sul tasto

p *ppp* *p* *pp*

Double Bass

Percussion 1

Electronics: Cue 5

Percussion 2

Vln

ppp *pp* *p*

Vln B

mp *ppp* *pp* *p*

1

p *ppp* *pp* *p*

Vla

2

mp *ppp* *pp* *p*

Vc.

mp *p* *ppp* *p*

Perc. 1

Perc. 2

5

Score for measures 5-6. The score includes staves for Violin I (Vln), Violin II (Vln B), Viola I (Vla 1), Viola II (Vla 2), Violoncello (Vc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Vln and Vln B parts feature a melodic line with dynamics *ppp*, *mp*, and *ppp*. The Vla 1 and Vla 2 parts play a rhythmic pattern of eighth notes with dynamics *ppp*, *mp*, and *ppp*. The Vc. part features a triplet pattern with dynamics *pp*, *mp*, *p*, and *ppp*. Percussion 1 and 2 are silent.

7

Score for measures 7-9. The score includes staves for Violin I (Vln), Violin II (Vln B), Viola I (Vla 1), Viola II (Vla 2), Violoncello (Vc.), Double Bass (D.B.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Vln and Vln B parts continue with dynamics *pp*, *p*, *pp*, and *mp*. The Vla 1 and Vla 2 parts continue with dynamics *p*, *pp*, *p*, and *pp*. The Vc. part continues with dynamics *p*, *pp*, *p*, and *pp*. The D.B. part features a pizzicato pattern with dynamics *p*. Percussion 1 has a pattern with dynamics *p*. Percussion 2 is silent.

Musical score for measures 9-10. The score includes staves for Violin 1, Violin 2, Violin B, Viola 1, Viola 2, Violoncello, Double Bass, Percussion 1, and Percussion 2. Measures 9 and 10 are marked with dynamic markings such as *ppp*, *pp*, *p*, *mp*, and *p*. The Viola 1 and Viola 2 parts feature triplet patterns. A large watermark 'RUSAL SCORING' is visible across the page.

Musical score for measures 11-12. The score includes staves for Violin 1, Violin 2, Violin B, Viola 1, Viola 2, Violoncello, Double Bass, Percussion 1, and Percussion 2. Measures 11 and 12 are marked with dynamic markings such as *ppp*, *mp*, *pp*, *ppp*, *p*, and *ppp*. The Viola 1 and Viola 2 parts feature triplet patterns. A large watermark 'RUSAL SCORING' is visible across the page.

17

1 Vln *p* *mp* *p* *p*

2 Vln *mp*

Vln B *p* *mp* *p*

1 Vla *ppp* *p* *pp* *mp*

2 Vla *p* *mp* *p*

Vc. *p* *ppp* *p* *pp*

D. B.

Perc. 1

Perc. 2

Detailed description: This block contains the musical score for measures 17 through 19. It features eight staves: Violin 1, Violin 2, Violin B, Viola 1, Viola 2, Violoncello, Double Bass, and Percussion 1 & 2. The score is written in a common time signature. The first system (measures 17-18) shows a complex texture with various dynamics including *p*, *mp*, *ppp*, and *pp*. The second system (measure 19) continues this texture. The Percussion 1 staff shows a series of notes with a *mf* dynamic. The Percussion 2 staff is mostly silent.

Ascending to heaven

19

1 Vln *mp* *ppp* *mp*

2 Vln *pp* *pp* *mp*

Vln B *p* *mp* *pp*

Vla *p* *mp* *pp*

Vc.

D. B.

Perc. 1 *mf*

Perc. 2

Detailed description: This block contains the musical score for measures 19 through 21, starting with the section title "Ascending to heaven". It features the same eight staves as the previous block. The first system (measures 19-20) shows a continuation of the complex texture with dynamics like *mp*, *ppp*, *pp*, and *mp*. The second system (measure 21) shows a change in dynamics, including *mf* for Percussion 1. The Percussion 2 staff remains silent.

21

1
Vln

2
Vln

Vln B

Vla

Perc. 1

Perc. 2

ppp

p

p

mp

mp

pp

mp

pp

PERU SCORE

Detailed description: This system covers measures 21 and 22. It features six staves: Violin 1, Violin 2, Violin B, Viola, Percussion 1, and Percussion 2. Violin 1 and 2 play a melodic line with a crescendo from *ppp* to *p*. Violin B and Viola play a rhythmic accompaniment with a crescendo from *mp* to *pp*. Percussion 1 has a sustained sound in measure 22.

22

1
Vln

2
Vln

Vln B

Vla

Perc. 1

Perc. 2

mp

pp

pp

p

pp

pp

p

PERU SCORE

Detailed description: This system covers measures 23 and 24. It features six staves: Violin 1, Violin 2, Violin B, Viola, Percussion 1, and Percussion 2. Violin 1 and 2 play a melodic line with a crescendo from *pp* to *ppp*. Violin B and Viola play a rhythmic accompaniment with a crescendo from *pp* to *p*. Percussion 1 has a sustained sound in measure 24.

23

1
Vln

2
Vln

Vln B

Vla

Perc. 1

Perc. 2

pp

p

pp

pp

pp

p

PERU SCORE

Detailed description: This system covers measures 25 and 26. It features six staves: Violin 1, Violin 2, Violin B, Viola, Percussion 1, and Percussion 2. Violin 1 and 2 play a melodic line with a crescendo from *pp* to *p*. Violin B and Viola play a rhythmic accompaniment with a crescendo from *pp* to *pp*. Percussion 1 has a sustained sound in measure 26.

24

1

Vln

2

Vln B

Vla

Perc. 1

Perc. 2

ppp

pp *p* *ppp*

p *pp*

p *pp*

BAD AIR a cause:

Air, hot, cold, tempestuous, dark, thick, foggy

AIR is a cause of great moment, in producing this, or any other disease, being that it is still taken into our bodies by respiration, and our more inner parts.

Fernelius saith, "A thick air thickeneth the blood and humours."

Lemnius reckons up two main things most profitable, and most pernicious to our bodies; air and diet: and this peculiar disease, nothing sooner causeth "than the air wherein we breathe and live.

Bodine in his fifth Book, of his Method of History, proves that hot countries are most troubled with melancholy with great numbers of mad men, insomuch that they are compelled in all cities of note, to build hospitals for them.

Hercules de Saxonia, a professor in Venice, gives this cause why so many Venetian women are melancholy, Quod diu sub sole degant, they tarry too long in the sun.

Currier's daughter, some thirteen years of age, that would wash her hair in the heat of the day (in July) and so let it dry in the sun, "to make it yellow, but by that means tarrying too long in the heat, **she inflamed her head, and made herself mad.**"

A

25

mf p mf p

me thinks I hear me thinks I see sweet mu - - sic

Vln. *f* *ppp* *f* *p sub.* *fp* *mf* *pp* *f* *pp*

Vc. *f* *pp sub.* *fp* *pp* *ff* *f* *f*

28

pp ff mf

won - de - rous me - lo - dy towns pa - la - ces on

Vln. *f* *pp* *fp* *fp* *ff* *pp* *ff* *mp* *fp*

Vc. *pp* *ff* *ff* *pp* *f* *pp* *mp* *ffp* *ff*

molto sul pont. *pizz.* *arco* *gliss.*

32

p p f pp mp

ci - ties fine he - re there then there the world is mine rare

Vln. *fp* *fp* *mf* *pp* *fp* *f* *p* *pp*

Vc. *ff* *mp* *p* *p* *f* *pp* *fp*

gliss. *II* *gliss.* *ord.* *MSP*

B

36

beau - ties ga - llant la - dies shine wha -

Vln. *fp* *f* *pp* *f* *pp* *ff* *fp* *f* *pp* *f* *pp*

Vc. *ffp* *mp* *fp* *fp* *mp* *f* *p sub.*

I molto sultasto *II*

38

- te - ver is love - ly or di - vine all my

Vln. *ff* *fp* *f* *pp* *f* *pp* *ff* *fp* *f* *pp* *f* *pp* *ff* *pp*

Vc. *f* *p sorrowful* *ffp* *ff* *fp* *f* *pp* *f* *pp*

flautando

41

griefs to this are jo - lly none so sour as me - lan - cho - ly

Vln. *ff* *pp* *ff* *pp* *mf* *ff* *pp* *fp* *ff* *pp*

Vc. *ff* *pp* *ff* *fp* *ff* *pp* *fp* *ff* *mp*

pizz. *arco* *arco*

C

46 *f*

Bar. *f*
'tis my sole plague to be a - lone I'm a beast ghost my

Vln *fp* *f* *pp* *mf* *p* *mf* *mf* *mf*

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

50 *ff*

Bar. *ff*
sighs tears a mons - ter grown I will no light nor com - pa - ny

Vln *mf* *p sub.* *mf* *f* *ff* *fp* *fp* *f* *p*

Vc. *mf* *mf* *f* *ff* *pp* *ff* *pp* *ff* *fp*

D

54 *p sub.*

Bar. *p sub.*
I find it now my mi - se - ries the scene is turn'd my joys are gone

Vln *mp* *fp* *f* *pp* *mp* *p* *fp* *f* *mp*

Vc. *mp* *pp* *ff* *fp* *f* *mp* *ff* *ff* *p*

58

Bar. *ff*
fear dis - con - tent and so - rrows come all my

Vln *fp* *ff* *ffp*

Vc. *ff*

E

61 *pp*

Bar. *pp*
griefs to this are jo - lly none so sour as me - lan - cho - ly

Vln *pp* *pizz.* *f*

Vc. *f*

10. Prognostic - to the audience

Ambient, sad, resigned ♩ = 60

A

Baritone

SOLOIST: as soon as you hear this movement starts slowly leave the stage and rejoin the ensemble

Violin

ViolinB

Viola

SOLOIST: as soon as you hear this movement starts slowly leave the stage and rejoin the ensemble

Violoncello

molto sultasto vib.

p sorrowful almost romantic

Double Bass

Percussion 1

Electronics: Cue 6

Percussion 2

B

Vln

Molto sul ponticello

Vla

mp sorrowful almost romantic

Vc.

Melodica

breathe as needed

Perc. 2

pp

C

Vln

Vla

Vc.

D. B.

molto sultasto vib.

p sorrowful almost romantic

Vibraphone

Perc. 1

pp

Perc. 2

ppp

The image displays a musical score for a piece titled "Anatomy of Melancholy" by Christian Quinones, dated 2026. The score is presented on two systems of staves, with the first system beginning at measure 28 and the second at measure 35. The instruments included are Violin (Vln), Viola (Vla), Violoncello (Vc), Double Bass (D. B.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The notation is complex, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The Vln part is characterized by a melodic line with frequent ties. The Vla part provides harmonic support with chords and moving lines. The Vc and D. B. parts consist of sustained chords and rhythmic patterns. The Perc. 1 and Perc. 2 parts feature rhythmic accompaniment with various note values and rests. A large, semi-transparent watermark reading "PERUSHAK! SCORE!" is overlaid diagonally across the entire page.

To the audience seeing this:

WHOEVER you may be, I caution you against rashly defaming the person you see on stage, or complain in jest against him.

Nay, do not silently reproach him in consequence of others' censure, nor employ your wit in foolish disapproval, or false accusation. For, should Democritus Junior prove to be what he professes.

He will become both accuser and judge of you in your spleen, will dissipate you in jests, pulverise you into salt, and sacrifice you, I can promise you, to the god of Mirth.

I further advise you, not to asperse, or calumniate, or slander, Democritus Junior, who possibly does not think ill of you.

It is not that you, Democritus, that art wise, but that the people that are fools and madmen? "You have yourself an Abderitian soul;" **and having just given you, gentle audience, these few words of admonition, farewell.**