

No Longer Human

Tom Weeks

Text by Osamu Dazai (Translated by Donald Keene)

A $\text{♩} = 70$ **B**

The score is written for a 12-piece ensemble. It begins in 4/4 time with a tempo of 70 beats per minute. The piece is divided into two sections, A and B. Section A spans measures 1 through 12, and Section B spans measures 13 through 24. The key signature changes from one flat (B-flat major) to two flats (B-flat minor) at the start of Section B. The instrumentation includes Flute 1 and Flute 2, Bass Clarinet, Horn in F, Piano, Organ Sound, Electric Piano, Violin, Double Bass, and Electric Guitar. The score includes various dynamics such as *mp*, *mf*, *f*, and *ff*, as well as performance instructions like "fluttering air sounds", "niente", "to alto", and "improvise". The Electric Guitar part features "Feedback" and "Distortion" markings. The Piano part includes a section marked *p* (piano) in measures 13-14. The Electric Piano part includes markings for *8vb* (8va below) in measures 13-14.

No Longer Human

2

C

Open

Fl. 1

Fl. 2

A. Sx.

Speak:
For three days and nights I lay as one dead. The doctor considered it an accident,
and was kind enough to postpone reporting to the police. I am told that the first
words I murmured as I began to recover consciousness were, "I'm going home."
It's not clear even to myself what place I meant by "home," but in any case these
were the words I said, accompanied, I was told, by profuse weeping.

Hn.

Pno.

E. Pno.

Vln.

D.B.

E.Gtr.

The image shows a page of a musical score for the piece "No Longer Human". The score is for a full orchestra and includes a vocal part for Alto Saxophone (A. Sx.). The page is numbered "2" at the top left. The key signature is C major, indicated by a "C" in a box, and the instruction "Open" is written below it. The instruments listed on the left are Fl. 1, Fl. 2, A. Sx., Hn., Pno., E. Pno., Vln., D.B., and E.Gtr. The A. Sx. part contains the lyrics: "Speak: For three days and nights I lay as one dead. The doctor considered it an accident, and was kind enough to postpone reporting to the police. I am told that the first words I murmured as I began to recover consciousness were, 'I'm going home.' It's not clear even to myself what place I meant by 'home,' but in any case these were the words I said, accompanied, I was told, by profuse weeping." The musical notation for the other instruments is mostly blank, with some rests and dynamic markings like *p* (piano) and ¹⁴ (measure 14) visible. The score ends with a double bar line and repeat dots on the right side of each staff.

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D On Cue

Musical score for 'No Longer Human', starting at measure 15. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Saxophone (A. Sax.), Horn (Hn.), Piano (Pno.), Electric Piano (E. Pno.), Violin (Vln.), Double Bass (D.B.), and Electric Guitar (E.Gtr.).

The score begins at measure 15. Flute 1 and Piano enter with a melodic line marked *mp*. The Electric Piano and Double Bass provide harmonic support with complex rhythmic patterns. The Violin also enters with a melodic line. The other instruments (Flute 2, Saxophone, Horn, and Electric Guitar) are silent in this section.

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This page of the musical score, titled "No Longer Human", covers measures 29 through 36. The score is arranged for a full orchestra and includes dynamic markings such as *mp*, *p*, and *pp*. A key signature change to F major is indicated by a box containing the letter "F" above the staff at measure 30. The instruments and their parts are as follows:

- Fl. 1 & Fl. 2:** Both flutes play identical melodic lines in the treble clef, starting with a dynamic of *mp* and gradually decreasing to *pp* by measure 36.
- A. Sax.:** The Alto Saxophone part is in the treble clef, mirroring the flute lines with a dynamic range from *mp* to *pp*.
- Hn.:** The Horn part is in the treble clef, providing harmonic support with a dynamic range from *mp* to *pp*.
- Pno.:** The Piano part is in the grand staff (treble and bass clefs). The right hand plays chords and melodic fragments, while the left hand provides a bass line. Dynamics range from *mp* to *p*.
- E. Pno.:** The Electric Piano part is in the bass clef, playing a rhythmic accompaniment with a dynamic range from *mp* to *pp*.
- Vln. & D.B.:** The Violin and Double Bass parts are in the bass clef, playing similar rhythmic patterns with a dynamic range from *mp* to *pp*.
- E. Gtr.:** The Electric Guitar part is in the treble clef, playing a melodic line with a dynamic range from *mp* to *pp*.

The score concludes with a final chord in F major at measure 36, marked with a fermata and a *pp* dynamic.

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Quietly play pitches in the order written. Pitches can be played in any octave/ Only one person should be playing at any given time. There should be an average time of ~5 seconds between ALL pitches. (This means you will not be playing for long stretches of time.)

G

Fl. 1

Fl. 2

play electronic component

Speak:
You might say that I still have no understanding of what makes humans tick. My apprehension on discovering that my concept of happiness seemed to be completely at variance with that of everyone else was so great as to make me toss sleeplessly and groan night after night in my bed. It drove me indeed to the brink of lunacy. I wonder if I have actually been happy. People have told me, really more times than I can remember, ever since I was small, how lucky I was, but I have always felt as if I was suffering in hell. It has seemed to me in fact that those who called me lucky were incomparably more fortunate than I.
I have sometimes thought that I have been burdened with a pack of ten misfortunes, any one of which if borne by my neighbor would be enough to make a murderer of them.
I simply don't understand. I have not the remotest clue what the nature or extent of my neighbor's woes can be. Practical troubles, griefs that can be assuaged if only there is enough to eat – these may be the most intense of all burning hells, horrible enough to blast smithereens my ten misfortunes, but that is precisely what I don't understand: if my neighbors manage to survive without killing themselves, without going mad, maintaining an interest in political parties, not yielding to despair, resolutely pursuing the fight for existence, can their griefs really be genuine? Am I wrong in thinking that these people have become such complete egoists and are so convinced of the normality of their way of life that they have never once doubted themselves? If that is the case, their sufferings should be easy to bear: they are the common lot of human beings and perhaps the best one can hope for. I don't know... If you've slept soundly at night the morning is exhilarating, I suppose. What kind of dreams do they have? What do they think about when they walk along the street? Money? Hardly – it couldn't only be that. I seem to have heard the theory that human beings live in order to eat, but I've never heard anyone say that they lived in order to make money. No. And yet, in some instances... No, I don't even know that.... The more I think about it, the less I understand. All I feel are the assaults of apprehension and terror at the thought that I am the only one who is entirely unlike the rest. It is almost impossible for me to converse with other people. What should I talk about, how should I say it? - I don't know.

A. Sx.

Hn.

Pno.

E. Pno.

Vln.

D.B.

E.Gtr.

No Longer Human

H On Cue **I**

Fl. 1 *pp* *mp* niente

Fl. 2 *pp* *mp* niente

A. Sax.

Hn.

Pno. *mp*

E. Pno. *p*

Vln. *mf*

D.B. *mf*

E.Gtr. *Improvise with feedback* niente

J Open

Read Text 3

Everything passes.

That is the one and only thing I have thought resembled a truth in the society of human beings where I have dwelled up to now as in a burning hell.

Everything passes.

Fl. 1

Fl. 2

A. Sx.

Hn.

Pno.

E. Pno.

Vln.

D.B.

E.Gtr.

mf *niente*