

Søren Nils Eichberg

GLARE

Chamber Opera

Libretto: Hannah Dübgen

Score



Søren Nils Eichberg

GLARE

Chamber Opera

Libretto by:

Hannah Dübgen

Full Score



WILHELM HANSEN MUSIKFORLAG

Orchestra

Flute

Clarinet in Bb / Bass clarinet in Bb

Bassoon / Contrabassoon

Horn in F

Trombone

Percussion

Piano / synthesizer

Strings

(violin, viola, cello, double bass)

Commissioned by Royal Opera House London

to Hannah Suhyoung

—

I want to thank the whole team at
Wilhelm Hansen / MusicSales for their support.

Special thanks are due to Wiebke Busch and Wolfgang Heiniger,
whose personal involvement and initiative were essential for making GLARE happen.

Chamber Opera

Libretto: Hannah Dübgen

Musik: Søren Nils Eichberg

Unreal ♩ = 92

Flute

Clarinet in B♭

Contrabassoon

Horn in F

Trombone

Glockenspiel

Piano

Synthesizer

LEA Soprano

CHRISTINA Mezzo

ALEX Tenor

MICHAEL Baritone

Determined ♩ = 132

Violin I

Viola

Violoncello

Contrabass

on the string

① LawOfTheJungle

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

tr

multi

9

Fl.

multi

mp *f*

Cl.

multi

mp *f*

Cbsn.

multi

mp *f*

Hn.

mp *f*

Tbn.

mp *f*

Glock.

Cymbal

p *f*

Pno.

Syn.

② Machinoid

mf

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

17

Fl.

p

tr

mf

Cl.

p

mf

Cbsn.

mf

Hn.

Tbn.

Cym.

Pno.

Syn.

③ RealBass

④ Machinoid

⑤ RealBass

⑥ Machinoid

mf

LEA

CHRIS.

ALEX

8

MICH.

Vln. I

p

mf

Vla.

p

Vc.

p

pizz sonore

f

arco

Cb.

p

mf

26

Suspicious ♩=116

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Suspicious ♩=116
m.s.p.

Vln. I

Vla.

Vc.

Cb.

32

Slow and hard ♩ = 80

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

HH, Sn, BD

white key gliss.

attacca

a beautiful morning

6

System 1:

- Flute:** Dreamy ♩=60, Excited ♩=132. Markings: *mp*, *p*.
- Clarinet in B♭:** Dreamy ♩=60, Excited ♩=132. Markings: *p*.
- Contrabassoon:** Dreamy ♩=60, Excited ♩=132. Markings: *f*, *p*.
- Horn in F:** Dreamy ♩=60, Excited ♩=132. Markings: *p*.
- Trombone:** Dreamy ♩=60, Excited ♩=132. Markings: *p*.
- HH Snare BD:** Dreamy ♩=60, Excited ♩=132.
- Piano:** Dreamy ♩=60, Excited ♩=132.
- Synthesizer:** Dreamy ♩=60, Excited ♩=132.
- LEA Soprano:** Dreamy ♩=60, Excited ♩=132.
- CHRISTINA Mezzo:** Dreamy ♩=60, Excited ♩=132.
- ALEX Tenor:** Dreamy ♩=60, Excited ♩=132. Lyrics: "Ri-di-cu-lous! I can't wait. I... Ri - di-cu-lous! Must".
- MICHAEL Baritone:** Dreamy ♩=60, Excited ♩=132.

System 2:

- Violin I:** Dreamy ♩=60, Excited ♩=132. Markings: *mp*.
- Viola:** Dreamy ♩=60, Excited ♩=132. Markings: *mp*.
- Violoncello:** Dreamy ♩=60, Excited ♩=132. Markings: *mf*, *pizz sonore*, *arco*, *mp*.
- Contrabass:** Dreamy ♩=60, Excited ♩=132. Markings: *mp*, *f*.

48

3

4

7

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

9 RealBass

LEA

CHRIS.

ALEX

__ see__ her.__ I can't wait a-ny more. When you're a-lone, time al-ways feels too long, too long.

MICH.

3

4

Vln. I

Vla.

Vc.

Cb.

pizz sonore

mf

Dreamy ♩=60 **Excited** ♩=132 5 6

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Bass Clarinet in B $\flat$

p

mf

f

p < *f* >

I can't wait. Ri - di-cu-lous. I have wai - ted so long, so ____

arco

mf

p

p < *f* >

66

7

8

9

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

p < *f* > *p* < *f* > *p* < *f* > *mf*

p < *f* > *p* < *f* > *mf*

mf

4 Tom-toms
mf

mf

8.

8

long. Le - a and I, the two of us Le - a and

p < *f* > *p* < *f* > *p* < *f* > *mf*

p < *f* > *p* < *f* > *mf*

mf

mf

Unreal ♩ = 72

74

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

(offstage)

Your hand_ is strong

CHRIS.

ALEX

I, the two of us_____ Just two of__ us. What cat-ches my eye

MICH.

9

Unreal ♩ = 72

Vln. I

Vla.

Vc.

Cb.

82

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mp

mf

mf

f

Your hand____ is strong

I hold on tight! Ri - di-cul-lous! No gigg-le, no stut-ter. She looked me straight in the

Excited ♩=132
10

11 RealBass

12

[illegible]

Somewhat calmer ♩ = 90

11

Vln. I

Vla.

Vc.

Cb.

pizz sonore

pizz sonore

arco

f

96

Fl.



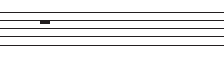
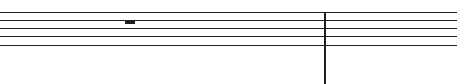
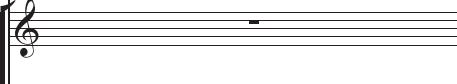
Cl.



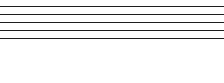
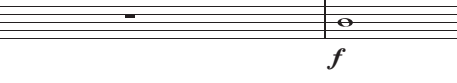
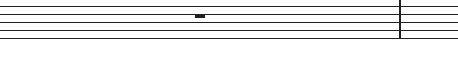
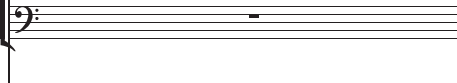
Bsn.



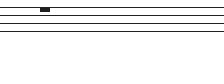
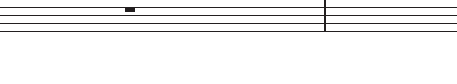
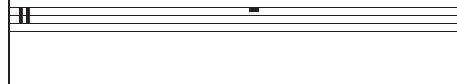
Hn.



Tbn.



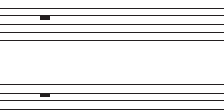
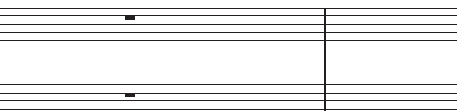
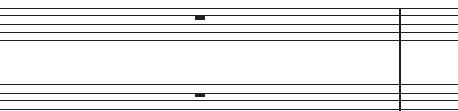
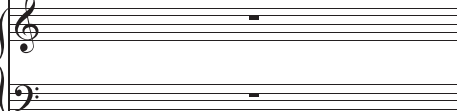
Toms



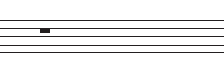
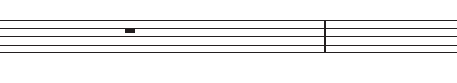
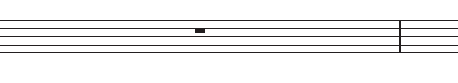
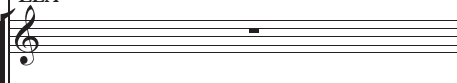
Pno.



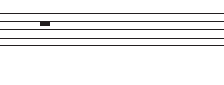
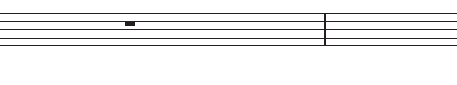
Syn.



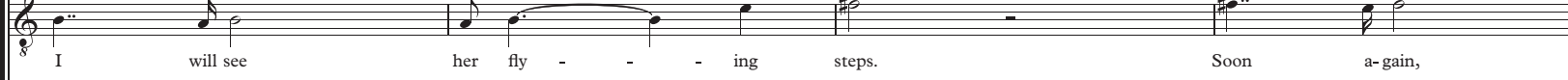
LEA



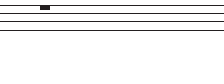
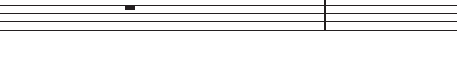
CHRIS.



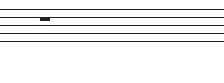
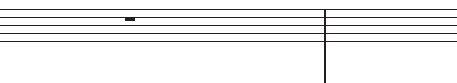
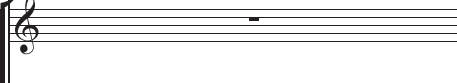
ALEX



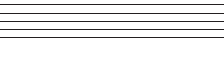
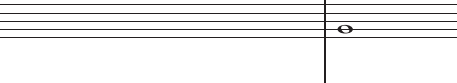
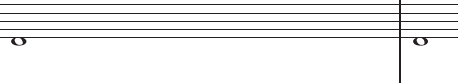
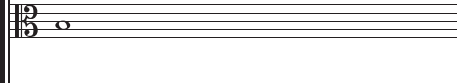
MICH.



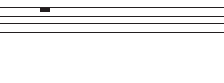
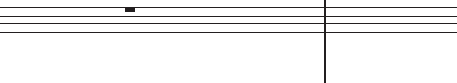
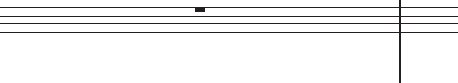
Vln. I



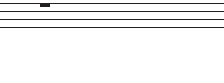
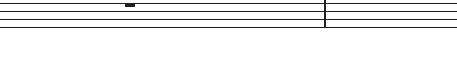
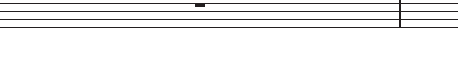
Vla.



Vc.



Cb.



f

4

100

13 quasi recitativo rit. a tempo (♩ = 90)

Fl.

Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

8 here with me. That diz-zy light-ness of. that diz-zy light-ness of. that diz-zy light-ness of heart! Soon a- gain!_ Soon__ a gain!

MICH.

13 quasi recitativo rit. a tempo (♩ = 90)

Vln. I

Vla.

Vc.

Cb.

10814

Fl.

Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

checks his hair and jacket in a shop window, smiles, content.

MICH.

Vln. I

Vla.

Vc.

Cb.

15

quasi recitativo

15

quasi recitativo

15

quasi recitativo

15

quasi recitativo

16

"pizzicato"

17

113

Fl.

Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

12 EntanglingPattern

ALEX again remembers their first meeting, like an echo:

Your hand_ is strong Your hand_

Suddenly: looks around

that diz-zy light-ness of. that diz-zy light-ness of Un less... she does- n't... Is she_ late...? Is she still...?_ What

16

17

Vln. I

Vla.

Vc.

Cb.

arco

arco

p

mf

p

123

18

Excited ♩ = 132

Fl.

mf

ord.

Cl.

mf

Bsn.

mf

Hn.

mf

Tbn.

mf

Toms

mp

Glockenspiel

Pno.

Syn.

mf

LEA

is strong Strong Your hand. Soon a -

CHRIS.

ALEX

8 cat-ches my eye I hold on tight... I hold on tight...

MICH.

18

Excited ♩ = 132

Vln. I

mp

mp < mf

Vla.

mf

Vc.

mf

mp

Cb.

19

Dreamy ♩ = 60

132

20

21

Fl.

Cl.

Bsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

TruthAlive

LEA comes along, waving. LEA and ALEX run towards each other and kiss passionately

- gain. A - lex!

out of breath

Per fect! Per fect! Per -

20

21

Vln. I

Vla.

Vc.

Cb.

p

mf

pp

mp

[illegible]

154

24

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

- fect. Per-fect, you, the day!

CHRIS.

ALEX

You're_____ right.____

Let's____ go!

MICH.

24

Vln. I

Vla.

Vc.

Cb.

later

trem

Joyous ♩=112

177 26 27 28

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Ne ver...

Is it the first time_ for you too?_____

You ne-ver felt this be-fore?

relieved when he sees her nod.

Joyous ♩=112

26 27 28

Vln. I

Vla.

Vc.

Cb.

p

pp

mf

p

pp

Slightly faster ♩ = 120

29

188

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

I ne-ver felt I this...

It's___ be - cause we like the same things.

CHRIS.

ALEX

Why___ is___ that?

What makes this_ so___ spe- cial?

MICH.

Slightly faster ♩ = 120

29

Vln. I

Vla.

Vc.

Cb.

30

196 ord.

31

Fl. *mp*

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno. *mp*

Syn.

LEA

Be-cause we think a - like.

CHRIS.

ALEX

What _____ makes it so _____ good? Is it _____ your beau-ty?

MICH.

30

31

Vln. I *mf* pizz.

Vla. *p*

Vc. *p* arco

Cb.

[illegible]

26

faster ♩ = 132

33

Fl.

p

Bass Clarinet in B♭

mp

Hn.

mp

Tbn.

Vib.

Pno.

Syn.

LEA

Be-cause we think a - like.

CHRIS.

ALEX

same, the same_____ things.

O yes, I love it, when you Love it that you...

MICH.

faster ♩ = 132

33

Vln. I

(f5)-----|

pizz.

p

arco

Vla.

(f5)-----|

Vc.

(f5)-----|

pizz.

p

Cb.

pizz.

p

arco

mf

219
34
27

Fl.

B. Cl. Bass Clarinet in B $\flat$

Bsn.

Hn.

Tbn.

Vib. 4 Tom-toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

love it like I do We like it the same way.

arco

Vln. I

Vla.

Vc.

Cb.

225

35

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

ff

f

f espr.

f

mf

EntanglingPattern

35

234

36 Sexy ♩ = 96

29

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mp

mf

f

f espr.

trem.

arco trem.

ten.

Let's do it a - gain!

Let's do it a - gain!

Let's do it all o-ver a-gain!

00

244

37

38

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Clarinet in B $\flat$

mf

mf

mf

mf

FallingBass

dances around him

Per - - - fect! Per - - - fect! Let's do it a -

Let's do it a - gain!

poco f

sim.

sim.

37

38

a bit rushed ♩ = 132

31

251

39

40

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

gain!_____ Let's do it all o - ver a-gain! Let's do it all o-ver a-gain! Let's do it all_____ o- ver a-gain!

Let's do it a - - gain! Let's do it all o-ver a-gain! Let's do it all_____ o- ver a-gain!

a bit rushed ♩ = 132

40

39

40

Vln. I

Vla.

Vc.

Cb.

258

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

41

42

mf

(8).....|

17 EntanglingPattern

Let's do_ it a-gain! Let's do_ it

happens to look at his watch. Ah!___ We must go!

happens to look at his watch. Not_____ now!_ Soon!___

takes her by both hands and runs offstage with her

41

42

mf

267

43

44

33

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

pizz.

mf

f

18 FallingBass

arco

Fl.

273

Cl.

Bsn.

dim.

p

Hn.

Tbn.

HH

Sn

BD

dim.

(break off rhythm suddenly)

Pno.

Syn.

dim.

p

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

trem.

Vc.

dim.

p

Cb.

dim.

p

A gallery opening. Party atmosphere. Sticky. Crowded.

279 **Techno** ♩ = 84 45 35

Fl. *mf* 3 3 3

Cl.

Bsn.

Hn.

Tbn. *mf*

HH
Sn
BD 4 Tom-toms *mf*

Pno. *mf* 8 8

Syn. *mf* 19 PhatBass

LEA

CHRIS.

ALEX

MICH.

Vln. I **Techno** ♩ = 84 s.p. on the string *mf* s.p. on the string 45 ord.

Vla. *mf* s.p. on the string ord.

Vc. arco *mf*

Cb. *mf*

36

Fl.

Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

284

flz.

46

47

Bass Clarinet in B $\flat$

Contrabassoon

Anvil + B.Dr.

DeepKick

s.p.

p

f

stacc.

n

f

8

20

36

37

38

39

40

41

42

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506

507

508

509

510

511

512

513

514

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520

521

522

523

524</

295

Fl. *ff*

B. Cl. *ff*

Cbsn. *ff*

Hn. *ff*

Tbn. *ff*

Anv. B. Dr. *ff*

Pno. *ff*

Syn. *ff*

HH, Sn, BD *p*

LEA

CHRIS.

ALEX

MICH.

Just o-ver se-ven-ty de - ci - bels.

As if time freezes for a moment.

(briefly surprised, impressed, am, used. Then:)

Loud!_ The mu-sic!

Vln. I *ffp* *ffp* *< f* *p*

Vla. *ffp* *ffp* *< f* *p*

Vc. *ffp* *ffp* *< f* *p*

Cb. *ff* *p*

beat with l.h., damp

beat with l.h., damp

Musical Score: "The Way You Look Tonight"

Instrumentation: Fl., B. Cl., Cbsn., Hn., Tbn., HH Sn BD, Pno., Syn., LEA, CHRIS., ALEX, MICH., Vln. I, Vla., Vc., Cb.

Time Signatures: 4/4, 2/4, 3/4, 5/8

Lyrics:

LEA
I _____ want to stay close to you.

ALEX
Do you want a drink?

Performance Instructions:

- Tom-toms
- Anvil + B.Dr.
- scratch
- arco
- DeepKick

Dynamics: mf, f, p

40

Faster ♩ = 100

307

52

53

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Anv.
B. Dr.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Do you like the pain-tings? What's up? So?___ So we say hel-lo.

enters the room

suddenly notices CHRISTINA, who noticed him

O no! My ex! She saw me...

Faster ♩ = 100

52

53

Vln. I

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

beat with l.h., damp

pizz. arco

322

56

57

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Anv.
B.Dr.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

like before, a bit mechanical

p

genuinly

looking impressed at ALEX

Your__ hand!____

So e-le gant...

Your fin - gers,

de-li-cate.

You play mu-sic?

Gor-geous!

lo!

No,

I am an ar - tist.

Vibraphone

56

57

Vln. I

Vla.

Vc.

Cb.

p

3

3

329

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

doesn't seem to notice ALEX's aggression, keeps on talking to CHRIS. during the music.

Dra- wing? Et- ching? Oil?

On-ly as a hob-by.

looks at ALEX furiously

sharply

Pen-cil and a LOT of rub-ber!

then looks away, ignoring the women - but grows more and more annoyed at their getting along together so well

Vln. I

Vla.

Vc.

Cb.

c.l.b.

c.l.b.

c.l.b.

scratch

f

cresc.

cresc.

cresc.

p

cresc.

336

59

60

Fl.

f

B. Cl.

f

p — *f* *p* — *f*

Cbsn.

f

Hn.

f

p — *f* *p* — *f*

Tbn.

p — *f* *p* — *f*

Vib.

4 Tom-toms

f

Pno.

25 PhatBass

26 LawOfTheJungle

Syn.

f *f*

LEA

CHRIS.

ALEX

MICH.

59

60

Vln. I

p — *f* *p* — *f* *p* — *f*

Vla.

p — *f* *p* — *f* *p* — *f*

Vc.

arco ord.

f *p* — *f* *p* — *f* *p* — *f*

Cb.

pizz.

f *p* — *f* *p* — *f* *p* — *f*

arco

This musical score is for the song "The Par-Ty" by The Roots. It is a full orchestration featuring a variety of instruments and vocalists. The score is divided into two main sections, with measures 344 to 450 in the first system and measures 451 to 500 in the second system. The key signature is one flat (B-flat major or D minor), and the time signature changes from 8/8 to 3/4 and back to 8/8.

Instruments and Parts:

- Fl.** (Flute): Features melodic lines with dynamics like *p*, *cresc.*, and *mf*.
- B. Cl.** (Bass Clarinet): Provides harmonic support with dynamics like *f*, *p*, *cresc.*, and *mf*.
- Cbsn.** (Cello): Plays a rhythmic, arpeggiated pattern with dynamics like *p*, *cresc.*, and *f*.
- Hn.** (Horn): Features melodic lines with dynamics like *f*, *p*, and *cresc.*.
- Tbn.** (Trombone): Provides harmonic support with dynamics like *f*, *p*, and *cresc.*.
- Toms** (Toms): Features a rhythmic pattern with dynamics like *p* and *cresc.*.
- Pno.** (Piano): Provides harmonic support with dynamics like *p* and *cresc.*.
- Syn.** (Synthesizer): Features a rhythmic pattern with dynamics like *p*, *cresc.*, and *mf*.
- LEA** (Lead Vocalist): Sings the main melody with lyrics "Do you like the par-ty?".
- CHRIS.** (Chris Carrabba): Provides vocal support.
- ALEX** (Alex Williams): Provides vocal support.
- MICH.** (Michael Rapaport): Provides vocal support.
- Vln. I** (Violin I): Features a rhythmic pattern with dynamics like *p* and *f*.
- Vla.** (Viola): Features a rhythmic pattern with dynamics like *p* and *f*.
- Vc.** (Violoncello): Features a rhythmic pattern with dynamics like *p* and *f*.
- Cb.** (Cello): Provides harmonic support with dynamics like *p*, *cresc.*, and *f*.

Rehearsal Marks:

- 61**: A rehearsal mark indicating the start of a new section.
- 62**: A rehearsal mark indicating the start of another section.

Lyrics:

Do you like the par-ty?

352

Fl. *mp* *p*

B. Cl. *p* *p*

Cbsn.

Hn.

Tbn. *p*

Anv. B. Dr. HH.Sn.BD *p*

Pno. *p*

Syn.

LEA
Just o-ver thir-ty de - grees.

CHRIS.
Do... YOU? It's hot in here. *looking directly at LEA* *looks at LEA, surprised*

ALEX
Do you want to go some-where *startles, when he hears LEA repeating herself* *(himself wanting to leave)*

MICH.

63

Vln. I *mp* *p*

Vla. *p*

Vc.

Cb. pizz. arco beat with r.h., damp

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Faster ♩ = 108

recitativo

66

67

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

368

mf

mp

mf

p

&

mf

p

mf

pizz.

mf

pizz.

mf

Per - - - - - fect.

Sti - mu-la- ting.

Per-fect is the least you should ex- pect.

Yes!

Just per-fect!

That's right! You're right!

reacts exactl the same way as ALEX earlier

28 ThisKillingDoubt

Faster ♩ = 108

recitativo

66

67

Vln. I

Vla.

Vc.

Cb.

mf

pizz.

mf

pizz.

mf

[illegible]

383

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

70

multi

f

4 Tom-toms

mp

8

a!

Le - - a, let's go!

The air. _____

70

Vln. I

Vla.

Vc.

Cb.

This musical score block contains measures 70 through 74. It features four staves: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I staff is in treble clef with a key signature of one flat (B-flat). The Viola, Violoncello, and Contrabass staves are in bass clef with a key signature of two sharps (F# and C#). The music is written in a complex, rhythmic style with many beamed sixteenth and thirty-second notes. Measure 70 shows the Violin I entering with a melodic line, while the other instruments provide harmonic support. The Viola and Violoncello have more active, rhythmic parts, while the Contrabass provides a steady, pulsing accompaniment. The notation includes various accidentals, including naturals and sharps, and rests throughout the measures.

388

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Chris - ti - na. Soon a - gain... Soon!

the air! I'm not fee - ling... Let's go!

Vln. I

Vla.

Vc.

Cb.

poco espr.

Selfconfident ♩ = 116

72

73

74

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

29 TruthAlive

LEA and ALEX go off, CHRISTINA looks after them.

See_____ you soon_____

Selfconfident ♩ = 116

72

73

74

Vln. I

Vla.

Vc.

Cb.

411
75
76
53

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Vln. II

Vla.

Vc.

Cb.

75
76

77

78

423

fz.

pp

fp

fp

Fl.

Cl.

Cbsn.

Hn.

Tbn.

fp

fp

Toms

mf

Pno.

Syn.

30

ThisKillingDoubt

f

LEA

CHRIS.

Moss-green

Cat eyes!

Cat

eyes.

ALEX

8

to LEA as they leave

Watch out!

She al-ways does that,

Chris - ti - na.

She

MICH.

77

trem

pp

78

f

Vln. I

Vla.

Vc.

Cb.

pp

f

pp

f

[illegible]

[illegible]

448

81

82

83

57

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Dr.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

(tr)

p

mp

mf

But_ I do, A-lex. I trust you! With all my heart.____

pizz.

p

puts her hand on ALEX's cheek moves towards ALEX and kisses him.

460

84

85

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Dr.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

With all my heart.

What's wrong?

With all your heart? Real - ly? Sor-ry, it's hot... I... I'm...

suspiciously

pushes her away suddenly

pizz.

arco

pizz.

pizz.

mp

p

p

p

mf

mf

mf

mf

84

85

468

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Dr.

Pno.

Syn.

LEA

CHRIS.

ALEX.

MICH.

Do you want to... Of course, if you...

No-thing real-ly! It's no-thing! No, let's go! Let's just go!

they leave the vernissage

Vln. I

Vla.

Vc.

Cb.

arco

beat with l.h., damp

pizz. arco pizz.

Scene Four
Later. Outside.

60

With a natural flow ♩ = 60

87 Slightly faster ♩ = 72

Flute

Clarinet in Bb

Contrabassoon

Horn in F

Trombone

Drum Set

Piano

Synthesizer

LEA Soprano

CHRISTINA Mezzo

ALEX Tenor

MICHAEL Baritone

33 EntanglingPattern

offstage / no lights

Per-fect! Per - fect!

With a natural flow ♩ = 60

87 Slightly faster ♩ = 72

Violin I

Viola

Violoncello

Contrabass

arco

arco

arco

arco

p

p

p

p

mp

mp

pp

pp

pp

pp

490 88 89

Fl. *p* *mf* *mp* *mf*

Cl. *mp* *mp* *mf*

Cbsn. *p* *mf* *mp* *mf*

Hn. *p* *mf*

Tbn. *p* *mf* *mp* *mf*

Dr.

Pno.

Syn. *mp* *mf*

LEA *lights fade in, ALEX and LEA sit, she holds his hand caressing it.*
Your _____ hand Your

CHRIS.

ALEX

MICH.

88 89 arco

Vln. I *mp* *mf*

Vla. *mf solo* *p* *mf* *mp*

Vc. *mf solo* *p* *mf* *mp* *mf*

Cb. *p* *mf* *mp*

91

90

91

Innocent ♩ = 84

95

Vln. I

Vla.

Vc.

Cb.

mp

mp

mf

mp

mp

514

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

Don't we all re-peat what is good, _____ is good? _____

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

518

95

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

O ver,

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

521

Fl.

Musical staff for Flute (Fl.). It begins with a rest, then at measure 96, it plays a melodic line with triplets, marked *mp*. It continues with a sustained note in the final measure.

Cl.

Musical staff for Clarinet (Cl.). It begins with a rest, then at measure 96, it plays a fast, rhythmic line with triplets, marked *f*. It continues with a melodic line in the final measure.

Cbsn.

Musical staff for Contrabassoon (Cbsn.). It begins with a rest, then at measure 96, it plays a low, sustained note, marked *f*. It continues with a rest in the final measure.

Hn.

Musical staff for Horn (Hn.). It begins with a rest, then at measure 96, it plays a melodic line with triplets, marked *f*. It continues with a sustained note in the final measure.

Tbn.

Musical staff for Trombone (Tbn.). It begins with a rest, then at measure 96, it plays a low, sustained note, marked *f*. It continues with a sustained note in the final measure.

Vib.

Musical staff for Vibraphone (Vib.). It begins with a rest, then at measure 96, it plays a rhythmic line with triplets. Above the staff, it says "4 Tom-toms".

Pno.

Musical staff for Piano (Pno.). It begins with a rest, then at measure 96, it plays a rhythmic line with triplets, marked *f*. It continues with a melodic line in the final measure.

Syn.

Musical staff for Synthesizer (Syn.). It begins with a rest, then at measure 96, it plays a low, sustained note, marked *f*. It continues with a sustained note in the final measure.

LEA

Vocal staff for LEA. It begins with a rest, then at measure 96, it plays a melodic line with triplets. The lyrics are: "o - ver, o - ver and o - ver a gain."

CHRIS.

Vocal staff for CHRIS. It begins with a rest and continues with a rest in the final measure.

ALEX

Vocal staff for ALEX. It begins with a rest and continues with a rest in the final measure.

MICH.

Vocal staff for MICH. It begins with a rest and continues with a rest in the final measure.

96

Vln. I

Musical staff for Violin I (Vln. I). It begins with a rest, then at measure 96, it plays a melodic line with triplets, marked *f*. It continues with a melodic line in the final measure.

Vla.

Musical staff for Viola (Vla.). It begins with a rest, then at measure 96, it plays a rhythmic line with triplets, marked *f*. It continues with a melodic line in the final measure.

Vc.

Musical staff for Violoncello (Vc.). It begins with a rest, then at measure 96, it plays a rhythmic line with triplets, marked *f*. It continues with a melodic line in the final measure.

Cb.

Musical staff for Double Bass (Cb.). It begins with a rest, then at measure 96, it plays a rhythmic line with triplets, marked *f*. It continues with a melodic line in the final measure.

98

"Sexy", but without the sparkle ♪ = 92

97 98 "Sexy", but without the sparkle ♩ = 92

Vln. I *mp* *p* *mp* *sim.*

Vla. *mp* *p* *mp* *sim.*

Vc. *mp* *mp*

Cb. *mp* *mf* *mp*

poco recitativo

Dreamy $\text{♩}=60$

533

99

100

69

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

gain!_____

Let's do it all o - ver a-gain! Let's do it all o-ver a-gain! Are you cold? You're sha-king. Soon a -

looks at her, pale

rushes off

Let's do it a - gain! Let's do it all o-ver a- No... I... must go!

poco recitativo

Dreamy $\text{♩}=60$

99

100

Vln. I

Vla.

Vc.

Cb.

pizz.

arco

pizz.

poco recitativo

Innocent ♩ = 84

101

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

gain... Soon!___ You said and waved that mor-ning when we first said good bye.

CHRIS.

ALEX

stops and looks back shakes his head, storms off.

MICH.

poco recitativo

Innocent ♩ = 84

101

Vln. I

Vla.

Vc.

Cb.

54471

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

547

102

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

102

arco

Vln. I

Vla.

Vc.

Cb.

Scene Five

A pub

[illegible]

559

104

"pizz."

f

f

mf

6

105

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

37

RealBass

fade in and out, colouring the sound of the contrabass

ppp

p

Le-a, she...

A-lex, you're white as a sheet. Who?

104

s.t.

p

s.t.

mp

105

s.t.

mp

s.t.

mp

s.t.

mp

ord.

mf

arco

mf

play with the intonation to create temporary interference with synth

Vln. I

Vla.

Vc.

Cb.

566

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Le- a. My girl- friend. Two__ weeks, four days. You saw her!

You have a girl- friend? Since when? And you ha ven't told me!

Vln. I

Vla.

Vc.

Cb.

ord.

mf

in tempo

575 107

108

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

mf

ord.

cresc.

gradually more and more proud

I met her right here tha night you had to leave ear - ly.

She's young. Red_____

In good spirit.

And'you took ad-van-tage of that,I see. Which one!

Of course.

in tempo

107

108

Vln. I

Vla.

Vc.

Cb.

mf

cresc.

cresc.

[illegible]

8

590 110

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

110

Vln. I

Vla.

Vc.

Cb.

111

stumbling, searching -
rhythmically free

[illegible]

Heroic ♩ = 116

113

"pizz."

114

Fl. *mf*

Cl. *mf* slap tongue

Cbsn. *mf* 6

Hn. *mf*

Tbn.

Toms *mf*

Pno.

Syn. *mf* (40) MadScientist

LEA

CHRIS.

ALEX

I wish I were like you.____

MICH.

patronizing

I am a scien - tist, I don't

Heroic ♩ = 116

113

114

Vln. I

Vla. *mf*

Vc. *mf* 3

Cb. *mf*

607

Fl.

Musical staff for Flute (Fl.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth measure. The dynamic *mf* is indicated in the fourth measure.

ord.

Cl.

Musical staff for Clarinet (Cl.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth measure. The dynamic *mf* is indicated in the fourth measure.

ord.

Cbsn.

Musical staff for Contrabassoon (Cbsn.). It contains a whole rest in the first measure, followed by a sixteenth-note triplet in the second measure, and a whole note in the fourth measure.

Hn.

Musical staff for Horn (Hn.). It contains a whole rest in the first measure, followed by a whole note in the fifth measure.

Tbn.

Musical staff for Trombone (Tbn.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole rest in the fourth measure. The dynamic *mf* is indicated in the first measure.

Toms

Musical staff for Tom-toms (Toms). It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

Pno.

Musical staff for Piano (Pno.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole rest in the fourth measure. The dynamic *mf* is indicated in the first measure.

Syn.

Musical staff for Synthesizer (Syn.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole rest in the fourth measure.

LEA

Musical staff for LEA. It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

CHRIS.

Musical staff for CHRIS.. It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

ALEX

Musical staff for ALEX. It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

MIGH.

Musical staff for MIGH.. It contains eighth notes in the first and second measures, followed by a whole rest in the third measure, and eighth notes in the fourth and fifth measures.

feel. I think! I see the things the way they are,

Vln. I

Musical staff for Violin I (Vln. I). It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

Vla.

Musical staff for Viola (Vla.). It contains eighth notes in the first measure, followed by a whole rest in the second measure, and eighth notes in the third and fourth measures.

Vc.

Musical staff for Violoncello (Vc.). It contains eighth notes in the first measure, followed by eighth notes in the second and third measures, and eighth notes in the fourth and fifth measures.

Cb.

Musical staff for Contrabass (Cb.). It contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole rest in the fourth measure.

613

116

117

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

not how I want them to be.

Facts and mat-ter, mat-ter and facts!

116 m.s.p. sim. pizz. 117

Vln. I

Vla.

Vc.

Cb.

620 **ritenuto** (♩ = 92) **118** **Impatient** ♩ = 124 83

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

The way she talks, I hear al-ways the same pat-terns.

My friend, what is the mat-ter?

41 Entangling Pattern

Vln. I ritenuto (♩ = 92) 118 Impatient ♩ = 124

Vln. I ritenuto (♩ = 92) 118 Impatient ♩ = 124

Vla. arco mf

Vc. mf mp arco

Cb. mf mp

626

pizz. **119**

Fl.

mp

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

42 ThisKillingDoubt

mf

mp *cresc.*

LEA

CHRIS.

ALEX

8 The way she moves, I see al-ways the same pat-terns. E-ven when she ca -

MICH.

119

arco

Vln. I

pizz.

Vla.

mp *cresc.*

pizz.

arco

Vc.

mp *cresc.*

Cb.

mp *cresc.*

633

121

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

res - ses me, al - ways the same. Her smile! Her laugh!

MICH.

121

Vln. I

Vla.

Vc.

Cb.

638

122

"pizz."123

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

slap tongue

mp

mp

43 MadScientist

suddenly remember

Her

What else?

122

123

on the string

on the string

mp

The musical score is divided into two main sections: "Mysterious" (measures 64-84) and "Heroic" (measures 109-116). The tempo changes from 84 bpm to 116 bpm at measure 109.

Mysterious Section (Measures 64-84):

- Flute:** Features triplet eighth notes and sixteenth notes, starting with a piano (*p*) dynamic.
- Clarinet:** Remains silent throughout this section.
- Cornet:** Remains silent throughout this section.
- Horn:** Remains silent throughout this section.
- Trombone:** Remains silent throughout this section.
- Tom-toms:** Play a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic.
- Piano:** Remains silent throughout this section.
- Synthesizer:** Remains silent throughout this section.
- Vocals:** LEA and CHRIS are silent. ALEX sings: "ears! Too good to be true. Just o-ver se-ven-ty de-ci - bels."??? Like me-ters, like in-stru- ments...". MICH. sings: "Is she a su-per-woman?".

Heroic Section (Measures 109-116):

- Violin I:** Plays sustained notes, starting with a piano (*p*) dynamic.
- Viola:** Plays sustained notes, starting with a piano (*p*) dynamic.
- Violoncello:** Remains silent throughout this section.
- Double Bass:** Remains silent throughout this section.
- Tom-toms:** Play a rhythmic pattern of eighth notes, starting with a mezzo-forte (*mf*) dynamic.
- Vocals:** LEA and CHRIS are silent. ALEX and MICH. continue their dialogue.

651
125

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Or an a - li - en?

Mi - - chael, I'm se ri - ous! Please!

What?

Ab-so-lute-ly! I'm ir pressed.

No-thing. Go on!

44 RealBass

mp

ppp

suddenly serious, respectful

in his own thoughts

125

Vln. I

Vla.

Vc.

Cb.

90

[illegible]

127

Vln. I

Vla.

Vc.

Cb.

arco

mf

arco

mf

arco

mf

mf

128

arco

pizz.

p

pizz.

p

arco

mf

arco

mf

mf

p

67412991

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

say. Yet I don't,

129

Vln. I

Vla.

Vc.

Cb.

arco

on the string

on the string

on the string

on the string

quasi recitativo (♩ = 116)

130

Fl.

680

Cl.

Cbsn.

Hn.

Tbn.

3

Toms

Pno.

Syn.

46 RealBass

p (no dim. /cresc. this time)

LEA

CHRIS.

ALEX

3 3

looks at him furiously

pale - nervous - somewhat aggressive

MICH.

serious

dead-serious

Vln. I

Vla.

Vc.

Cb.

trem.

steady intonation this time, no vibrato

trem.

don know who she is... there smi-ling at me...

Yes, I like it.

Do you like her smell? I mean it! Do you like it? E-ven af-ter you...

mp

p

689

Fl.

Musical staff for Flute (Fl.). It shows a treble clef and a key signature of one flat. The staff contains rests for the first two measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the third measure, both marked *pp*. The fourth measure has a half note G4 (with a flat) and a quarter note F#4. The staff then continues with rests for the next three measures.

Cl.

Musical staff for Clarinet (Cl.). It shows a treble clef and a key signature of one flat. The staff contains rests for the first two measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the third measure, both marked *pp*. The fourth measure has a half note G4 (with a flat) and a quarter note F#4. The staff then continues with rests for the next three measures.

Cbsn.

Musical staff for Contrabassoon (Cbsn.). It shows a bass clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Hn.

Musical staff for Horn (Hn.). It shows a treble clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Tbn.

Musical staff for Trombone (Tbn.). It shows a bass clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Toms

Musical staff for Tom-toms (Toms). It shows a single line with a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Pno.

Musical staff for Piano (Pno.). It shows a grand staff (treble and bass clefs) and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Syn.

Musical staff for Synthesizer (Syn.). It shows a grand staff (treble and bass clefs) and a key signature of one flat. The staff contains rests for the first two measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the third measure, both marked *ppp*. The staff then continues with rests for the next three measures.

LEA

Musical staff for LEA. It shows a treble clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

CHRIS.

Musical staff for CHRIS. It shows a treble clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

ALEX

Musical staff for ALEX. It shows a treble clef and a key signature of one flat. The staff contains a melody starting with a half note G4 (with a flat), followed by a quarter note F#4, a half note G4 (with a flat), and a quarter note F#4. The staff then continues with rests for the next three measures.

I love her smell af-ter we've made love. What's your point?

MICH.

Musical staff for MICH. It shows a bass clef and a key signature of one flat. The staff contains rests for the first three measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the fourth measure, both marked *pp*. The staff then continues with rests for the next three measures.

Her glands were real-ly hard to make. The glands of your LE-A!

131

Vln. I

Musical staff for Violin I (Vln. I). It shows a treble clef and a key signature of one flat. The staff contains rests for the first two measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the third measure, both marked *pp*. The fourth measure has a half note G4 (with a flat) and a quarter note F#4. The staff then continues with rests for the next three measures.

Vla.

Musical staff for Viola (Vla.). It shows a treble clef and a key signature of one flat. The staff contains rests for the first two measures, followed by a half note G4 (with a flat) and a quarter note F#4 in the third measure, both marked *pp*. The fourth measure has a half note G4 (with a flat) and a quarter note F#4. The staff then continues with rests for the next three measures.

Vc.

Musical staff for Violoncello (Vc.). It shows a bass clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

Cb.

Musical staff for Contrabass (Cb.). It shows a bass clef and a key signature of one flat. The staff contains rests for the first three measures and the rest of the system.

697 in tempo ♩ = 116

133

Fl. *pp*

Cl. *f* *mp*

Cbsn.

Hn. *f* *mp*

Tbn. *f* *mp* *f*

Toms

Pno.

Syn. *f*

LEA

CHRIS.

ALEX

MICH. *spelling it out the acronym*
LLL-ear-ning! EEE - ex-posed! AAA A-an-droid! LE - A! De - signed to please you. You're wel-come! *with a courtly gesture*

in tempo ♩ = 116

Vln. I *f* *p*

Vla. *f* *pizz. sonore* *p*

Vc. *f* *pizz. sonore* *p*

Cb. *f* *pizz. sonore* *p* *arco* *f*

154 705 155 poco recitativo 95

Fl. *f*

Cl.

Cbsn. *f*

Hn.

Tbn.

Toms *f*

Pno.

Syn. *f*

LEA

CHRIS.

ALEX *beginning to believe Michael, but still fighting it*
You're not fun-ny!

MICH.

I know! I brought her her that night. Sor-ry, I set you up! You

Blissful ♩ = 80

136

137

713

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

I do.

LE-A is a pro-duct of our in-sti-tute, I thought you'd like her. I know. En - joy___ her.___ As she en

Blissful ♩ = 80

136

137

Vln. I

Vla.

Vc.

Cb.

724

138

139

97

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

p

mp

mp

mf

joys you_ too.___ Yo bring her to life, her world___ is de-fined by you.___ She'll feel what you feel. See what you see. You'll build a life to - ge-ther.

arco ord.

mf

arco ord.

mf

733

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

mostly to himself

An - - droids don't look... crying out almost given up again

She will fol-low you, be there for you, love you. LE - A! De - signed to please you.

An-droids don't look that real.

140 Heroic ♩ = 116

Vln. I

Vla.

Vc.

Cb.

pizz.

pizz. sonore

pizz. sonore

mf

f

f

f

743 141 142 99

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

They did-n't! In the past: Plas - tic! We've come a long, long way.____

Vln. I

Vla.

Vc.

Cb.

100

[illegible]

143

pizz.

p

144

pizz.

p

ord.

p

arco

f

arco

mf

3 3 3 3

758

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

bo - dy is a - live, She's real! Bet - ter, bet - ter than

145

Vln. I

Vla.

Vc.

Cb.

[illegible]

780

149

Fl.

B. Cl.

Cbsn.

"pizz."

slap tongue

f

f

f

6

6

6

Hn.

Tbn.

Toms

Pno.

Syn.

mf

LEA

CHRIS.

ALEX

MICH.

mind was like a blank sheet. Pre-in-stalled but emp-ty like a blank sheet! She be-comes hu-man by co-py-ing you. She

149

Vln. I

Vla.

Vc.

Cb.

arco m.s.p.

arco m.s.p.

m.s.p.

pizz

f

f

arco

arco

Blissful ♩ = 80

787150151105

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

needs you! En - joy___ her. As she en-joys you_ too. The free-dom you have. You're gi-ving your LE-A her

I give

Blissful ♩ = 80

150151

Vln. I

Vla.

Vc.

Cb.

106

106
152

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

Le-a her soul... my world will be hers. We'll build a life to - ge-ther. Her eyes are beau - ti - ful.

MICH.

soul. You show her the world, and your world will be hers. You'll build a life to - ge-ther. You turned her on, you looked in-to her eyes. She's_____ yours.

Vln. I

Vla.

Vc.

Cb.

arco

arco ord.

arco

mp

p

p

p

805

153

154

107

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

p

mf

f

mp

soft beaters, quasi timpani

suddenly, as if waking up

Her eyes are beau-ti-ful. She will fol-low me, pro-tect me, love me. Mi-chael! You're ma-king fun of me.

All yours. She will fol-low you,____ pro-tect you,____ love you.

[illegible]

822

156

157

Ominous ♩=104

109

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

multi

mf

multi

mf

multi

mf

mf

f

mp

mf

mp

f

mp

f

mp

f

mp

f

mp

clandestine gesturing (finger to lips etc.)

Proof that she was de-signed for__ you?

Ask her to cut you.

Tell her to

156

157

Ominous ♩=104

Vln. I

Vla.

Vc.

Cb.

arco

mf

mf

arco

mf

f

f

f

f

f

mp

f

mp

f

mp

830

158

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

cut you with a knife! She won't be a-ble to. She can't You're her hu-man.

I hope not!

158

Vln. I

Vla.

Vc.

Cb.

arco

mp

mp

arco

mp

f

mp

f

Faster ♩=112

159

111

836

(tr)

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

almost whispering

You_ are her life. She would ne-ver hurt you! Scare her! Pres - sure her! Threa-ten her! Go on:

Faster ♩=112

159

Vln. I

Vla.

Vc.

Cb.

112

Waltz ♩. = 50

160

Blissful, but somewhat faster ♩ = 102

843

161

Fl.

p dolce

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

&.....!

Syn.

54 InLoveWithHisToy

LEA

CHRIS.

ALEX

appalled

3:2

The way you talk a-bout her!

MICH.

tenderly

patronizing

excitedly

Say you need proof of her love! She won't be a-ble to hurt you. Sci-ence, my friend! That's the

Waltz ♩. = 50

160

Blissful, but somewhat faster ♩ = 102

Vln. I

Vla.

Vc.

p dolce

Cb.

p

854

162

113

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH

puts his finger to his lips, then pats him on the shoulder and leaves

beau-ty of her.. More faith-ful, de-vo-ted, more hu-man than we'll e-ver be, than a - ny - one you'll know.____ But A-lex!

con sord. arco

senza sord.

arco

con sord. arco

senza sord.

arco

Vln. I

Vla.

Vc.

Cb.

114

14

163

In shock ♩ = 104

164

Fl.

864

f

mp

B. Cl.

Cbsn.

f

3

3

3

Hn.

mp

Tbn.

Toms

f

Pno.

Syn.

55 Machinoid

f

LEA

CHRIS.

ALEX *in shock*

Le a!

MICH.

163

In shock ♩ = 104

164

Vln. I

f

mp

Vla.

f

mp

Vc.

f

Cb.

f

872 165 115

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mp

mp

remembering, confused

Let's do

Nervous ♩ = 132

165

on the string

880

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

it a... Let's do it a... Let's do it a - gain!

arco sim.

mp

Vln. I

arco sim.

mp

Vla.

Vc.

Cb.

887

167

168

117

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

8

57

57

Machinoid

Con - - fu - sion!

Hu - man? In - hu - man?

Cla - ri - ty!

Rea - son!

Hu - man... i - ty!

LE - A!_____

167

168

Vln. I

Vla.

Vc.

Cb.

sonore pizz.

sonore pizz.

pizz.

arco

arco

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

900

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

8

5:3

Hu-mons-tro - si - ty!_____

MICH.

Vln. I

m.s.p.

tr

arco

Vla.

Vc.

on the string

Cb.

on the string

Scene Six

ALEX alone, LEA comes along.

120

Light-hearted ♩ = 80

170

Light-hearted ♩ = 80

The musical score for measures 165-170 features the following details:

- Flute:** Rests throughout.
- Bass Clarinet in B $\flat$:** Rests throughout.
- Contrabassoon:** Rests until measure 169, where it begins a melodic line starting on G $\sharp$ 4, moving up stepwise to D $\sharp$ 5, then down to C $\sharp$ 5 and ending on B $\natural$ 4. Dynamics: *mp solo*.
- Horn in F:** Measure 165: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 166: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 167: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 168: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, rest half. Measure 169: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 170: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Dynamics: *p*.
- Trombone:** Measure 165: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 166: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 167: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 168: D $\sharp$ 4 quarter, E $\flat$ 4 quarter, rest half. Measure 169: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 170: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Dynamics: *p*.
- 4 Tom-toms:** Rests throughout.
- Piano:** Measure 165: Rest. Measure 166: Rest. Measure 167: Rest. Measure 168: Rest. Measure 169: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Measure 170: G $\sharp$ 4 quarter, E $\flat$ 4 quarter, D $\sharp$ 4 half. Dynamics: *p*, triplets indicated by '3'.
- Synthesizer:** Rests throughout.
- Vocalists (LEA, CHRISTINA, ALEX, MICHAEL):** Rests throughout.
- Violin I:** Light-hearted melody starting on G $\sharp$ 4, moving up stepwise to D $\sharp$ 5, then down to C $\sharp$ 5 and ending on B $\natural$ 4. Dynamics: *p*. Measure 170 has a box containing "170".
- Viola:** Pizzicato accompaniment starting on G $\sharp$ 4, moving up stepwise to D $\sharp$ 5, then down to C $\sharp$ 5 and ending on B $\natural$ 4. Dynamics: *p*.
- Violoncello:** Rests throughout.
- Contrabass:** Rests throughout.

913

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

cheerfully
A - lex, ____ my ____ love!

hectic
Le - a! Wait! ____

Vln. I

Vla.

Vc.

Cb.

arco

919

172

173

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

surprised

Al-most six - ty de - ci - bels. Are you al - right?

How loud now, my voice? Ah!___ Why__ do__

"silent scream" - turned away from LEA

172

173

Vln. I

Vla.

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

925

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Clarinet in B $\flat$

mf

mf

mf

mf

mf

pizz. arco pizz. arco pizz. arco

mf

sim.

174

174

Be - cause it's loud _____ for lo-vers' talk. I _____ want

_____ you ask? _____ How would you know? _____

931

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA
you to be hap - - py! Hap - - - -

CHRIS.

ALEX
What do you want?_____ Let me_____ look in - to your

MICH.

Vln. I

Vla.

Vc.

Cb.

26

947

178

179

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

on tight._____

kisses LEA passionately
desperately

pushes LEA away

not finishing her name

Give me time. LE...! I just... Please give me time!

MICH.

178

179

Vln. I

Vla.

Vc.

Cb.

957

Dizzy ♩ = 50

Fl.

Cl.

p

Bsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

mp

LEA

Time...?_____

CHRIS.

Time...?_____

ALEX

Time for

MICH.

Dizzy ♩ = 50

pizz.

Vln. I

p

Vla.

(arco)

p

Vc.

Cb.

Alone ♩ = 96

181182

Fl.

Cl.

Bsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

— what, — what? — Why are you run-ning a - way from me? Why are you run-ning a -

Alone ♩ = 96

181182

Vln. I

Vla.

Vc.

Cb.

arco

pizz.

971

Fl.

Cl.

Bsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA
way? Why do you run?

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

183

pizz.

arco

mf

a bit too repetitive, mechanical

Where are we now, A - lex,

976

Fl. *mp*

Cl. *cresc.*

Bsn.

Hn. *cresc.*

Tbn. *cresc.*

Glock.

Pno. *mf*

Syn.

LEA
where are we now? What can I do? Tell me, what can I do? What have I

CHRIS.

ALEX

MICH.

Vln. I *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

[illegible]

Fl.

Cl.

Bsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA repeating her last conversation with ALEX excatly as it took place - "as if she had recorded it"

A - lex, my love! Al-most six - ty de - ci-bels. Are you al -

CHRIS.

ALEX

MICH.

LEA's embellishments
and coloraturas are
always „credible“ and
„realistic“ as flirt,
coquetry etc..
But they should also
always feel oddly
misplaced: as if the
machine is shining
through, too perfect, too
easv.

Vln. I

Vla.

Vc.

Cb.

185

arco

pp

arco

pp

pizz.

pp

pizz.

mp

pizz.

mp

pizz.

arco

pizz.

992
186

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA
- right? It IS loud _____ for lo-ver's talk. I _____ want

CHRIS.

ALEX

MICH.

186
186

Vln. I

Vla.

Vc.

Cb.

998

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA
you to be hap - - py!
Ha, hap - - py.

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

1004

188

189

Alone ♩ = 96

135

Fl.

Cl.

Bsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

188

189

Alone ♩ = 96

135

mf

p

mf

mf

Vibraphone

mf

p

61 EntanglingPattern

62 AndroidVoid

Your hand____ is strong Your hand____ Why are you run-ning a - way from me?

mf

arco

mf

mf

pizz.

mf

1013
190

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Why are you run-ning a - way? Where do we go. Tell me,

190

1017

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

where do we go? What can we do?

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

I do? Where are we now?

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Scene Seven

The same place

Like before ♩ =90

Flute
Clarinet in B♭
Bassoon
Horn in F
Trombone
Vibraphone
Piano
Synthesizer
LEA Soprano
CHRISTINA Mezzo
ALEX Tenor
MICHAEL Baritone
Violin I
Viola
Violoncello
Contrabass

191

63 CantNotLoveHer

comes along
Le - a!
What a won-der ful co - in - ci-dence.
playfully

It's a plea-sure, Chris-ti-

Like before ♩ =90

191

140

1032

192

193

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

looks as if she does not understand.

not sure where the question is going

- na. How_ are_ you? Fine(?)

CHRIS.

takes her hand firmly

No, how are YOU? How are thing with A-lex? Are you sure?

ALEX

MICH.

192

193

Vln. I

Vla.

Vc.

Cb.

mf

mp

f

mf

mp

f

mf

mp

pp

mf

pp

mp

f

pizz.

arco

trem.

pizz.

arco

trem.

pizz.

arco

[illegible]

1051

195

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

tender

CHRIS.

Don't let him change you.

Don't let him hurt you.

Stay the way,

stay the way you are.

we do not see them part,
"cut" to ALEX

ALEX

MICH.

195

Vln. I

Vla.

Vc.

Cb.

pizz.

pizz.

Scene Eight

Night

Slow but not calm, confused ♩ = 72

196

Recitativo, free

Flute

Clarinet in Bb

Bassoon

Horn in F

Trombone

Vibraphone

Piano

Synthesizer

LEA
Soprano

CHRISTINA
Mezzo

ALEX
Tenor

MICHAEL
Baritone

Violin I

Viola

Violoncello

Contrabass

1076

197

198

199

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Contrabassoon

4 Tom-toms

p

mf

Le-a, do you dream at night? Ma-chines have no dreams. Have they? And what a-bout

197

198

199

Vln. I

Vla.

Vc.

Cb.

pizz.

p

pizz.

p

mf

p

mf

p

gradually more and more excited

200

201

1092

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

an- droids? Lear-ning Ex-posed An... What a-bout you, Lea? Do yoi dream at night? What do you see in your dreams? Me? Us?

66 Machinoid

67 DoYouDream

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

with contempt

gradually more and more excited

200

201

Vln. I

Vla.

Vc.

Cb.

mp *mf* *mp* *mf* *mp*

1106

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

68 PleaseStay

LEA

CHRIS.

ALEX

MICH.

as if inside ALEX's dream - as if not really there
maybe halfwhispered with microphone - but always staying below ALEX's voice

Why are you run-ning a - way from me? Why are you run-ning a - way from

When we last made... A night - mare! Where do you go, when I'm not there? What do you do, when I'm not there?

covers his eyes

Vln. I

Vla.

Vc.

Cb.

arco

f

arco

f

p

1118

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

me? Don't run! Why are you run-ning a - way from me?

CHRIS.

ALEX

What? Where? Where do you go, when I'm not there?

MICH.

Vln. I

Vla.

Vc.

Cb.

205

206

Nervous $\text{♩} = 132$

1129

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Why are you run-ning a - way from me? Don't run! Please!

What do you do, when I'm not there? What? Where?

multi

f *p*

multi

f *p*

multi

f *p*

f *p*

Cymbal

p *f*

69 Machinoid

mf *p* *f*

205

206

Nervous $\text{♩} = 132$

Vln. I

Vla.

Vc.

Cb.

mf

f *p*

f *p*

f *p*

p *f*

1141

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

207

Vln. I

Vla.

Vc.

Cb.

multi

p

f

multi

p

f

multi

p

f

p

f

f

8

8

70 RealBass

71 Machinoid

on the string

p

f

p

f

p

f

p

f

1149

208

Fl.

tr

Cl.

tr

Cbsn.

Hn.

Tbn.

Cym.

Pno.

(8)

Syn.

72 RealBass

mf

73 Machinoid

f

74 RealBass

75 Machinoid

LEA

CHRIS.

ALEX

8

MICH.

208

Vln. I

p

Vla.

p

Vc.

pizz sonore

f

arco

Cb.

f

209

1157

Fl. *f*

Cl. *f*

Cbsn. *f*

Hn.

Tbn.

Cym. *p* *f* let ring

Pno. *pp*

Syn. *mp* 76 DoYouDream

LEA

CHRIS.

ALEX

MICH.

Le- a, do yoi dream at night? Do you dream?

209

Vln. I *f*

Vla. pizz. *mf*

Vc. pizz. *mf*

Cb. pizz. *mf*

even more nervous and agitated (♩ = 90)

1171

210

211

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Do you have night-mares? Wake u soaked in sweat? Screa-ming in the dark? ____ Are you a - fraid_ e - ver,

even more nervous and agitated (♩ = 90)

210

211

Vln. I

Vla.

Vc.

Cb.

arco

1187 212 213

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

77 PleaseStay

p

6

6

7

LEA

like before: as if inside ALEX's dream

Why are you run-ning_ a - way from me?_

Why are you run-ning a - way from me?

CHRIS.

ALEX

scared to death?

Where do you go, when I'm_ not there?_

What do you do, when I'm_ not there?_

MICH.

Violin I

Viola

Violoncello

Contrabasso

p

1199

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

Don't____ run!____ Why are you run-ning a - way from me?____ Why are you

CHRIS.

ALEX

What?____ Where?____ Do you think, when I'm not there?____ Turn your-self

MICH.

214

215

Vln. I

Vla.

Vc.

Cb.

1210

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

run-ning_ a - way from me? Don't_____ run!

CHRIS.

ALEX

off, when I'm not there?___ And I turn you on?___ Are you there_ when I'm__ not there?

MICH.

216

slightly faster ♩ = 84

Vln. I

Vla.

Vc.

Cb.

attacca

Scene Nine

Daytime. Out on the street

156

Recitativo (♩ = 112)

Angry ♩ = 60

217

Flute

Clarinet in Bb

Contrabassoon

Horn in F

Trombone

Cymbals

Piano

Synthesizer

LEA
Soprano

CHRISTINA
Mezzo

ALEX
Tenor

MICHAEL
Baritone

Violin I

Viola

Violoncello

Contrabass

Where is Le-a? She trusts you.

Ah,___ Chris-ti- na. Why do__ you ask?___ What do you know a-bout trust?! What do you...? You and

mf

f

mp

f

s.p.

s.p.

mf

f

218

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.
He who trusts may be be trayed! Be- trayed.

ALEX
trust? Should I watch out?

MICH.

Nervous ♩=116

218

Vln. I

Vla.

Vc.

Cb.

ord.

ord.

on the string

on the string

1237

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

Be_____ on my_____ guard?

multi

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

79 Machinoid

aggressively

Don't change her! Don't hurt her!

somewhere else

Be more a ware?

What if she can't

Vln. I

Vla.

Vc.

Cb.

half scratch

half scratch

half scratch

half scratch

f

f

f

f

p

p

p

p

very slow irregular 1/4-tone gliss. up/down

very slow irregular 1/4-tone gliss. up/down

very slow irregular 1/4-tone gliss. up/down

very slow irregular 1/4-tone gliss. up/down

Fl.

1249

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

80 The Test

LEA

CHRIS.

ALEX

MICH.

Vln. I

221

Vla.

Vc.

Cb.

1257

222

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mp

f

mf

f

f

f

mf

You're dan - ge - rous! Stay a - way from

222

1262

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Cym.

Pno.

Syn.

LEA

CHRIS.
me! From e - very-one. Stay a - way!_____

ALEX
looks after her, shaking his head

MICH.

Vln. I

Vla.

Vc.

Cb.

attacca

The Pub/Club from Scene Five

scratch

1274

224

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

HH, Sn, BD

4 Tom-toms

mf

8.....1

(white key gliss.)

82 MonsterWithin

p

224

1274

224

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

HH, Sn, BD

4 Tom-toms

mf

8.....1

(white key gliss.)

82 MonsterWithin

p

224

This musical score is for a piece titled "The Jungle Book". It features a variety of instruments and vocalists. The score is divided into two systems, each containing multiple staves. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), HH, Sn, BD (Hand Drums, Snare, Bass Drum), Pno. (Piano), Syn. (Synthesizer), LEA (Lead Actress), CHRIS. (Chris), ALEX (Alex), and MICH. (Michael). The second system includes staves for Violin I (Vln. I), Viola (Vla.), Vocal (Vc.), and Cello (Cb.). The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The first system is marked with a rehearsal mark 1281 and the second system with a rehearsal mark 225. The score is for a piece titled "The Jungle Book".

♩ = 120, **ma poco recitativo**

226

musical score for Vln. I, Vla., Vc., and Cb. in 4/4 time. The score shows a sequence of notes and rests across eight measures. The Cb. part includes a performance instruction: "play with the intonation to create temporary interference with synth".

227

228

1295

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

in tempo ♩ = 120

mp *pp* *mf*

O - - ver! Real-ly?

A-lex... I know. I'm sor - ry! He is my_ friend!_ A-lex was a wreck when you left him. You are...

227

228

Vln. I

Vla.

Vc.

Cb.

in tempo ♩ = 120

mp *mf*

168

[illegible]

1311

230

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.
— fine. Thanks! No! No! There is no dan

ALEX

MICH.
Real- ly? You seem ner vous and cold, dis - ap-poin- ted, pro-tec-ting your-self from the next dis ap- point...

230

pizz.

arco

mp

pizz.

arco

mp

pizz.

arco

mp

arco

pizz.

arco

mp

Vln. I

Vla.

Vc.

Cb.

quasi recitativo

231

1320

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

ger.

takes off MICHAEL's hand

What's the prob-lem then?

Chris-tie! What's the prob- lem?

You come here on :Wednes- day, where you and I and

touches CHRISTINA with his other hand, and doesn't let go until

gets touchy again

quasi recitativo

231

Vln. I

Vla.

Vc.

Cb.

arco

mf

mf

mf

mf

f

mf

1329 232

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

85 LawOfTheJungle

86 AndroidVoid

... slaps MICHAEL.

What's your prob lem, Mi chael? That time is o - ver!

That's why he could not stand it with you.

A - lex used to... He need some- thing...

to himself

232

Vln. I

Vla.

Vc.

Cb.

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA and ALEX show in the background. They have just been kissing. ALEX draws back, looking confused.
LEA All four sing together and each for themselves in different places.

A lex, where are you?

CHRIS.
Le - a, where are you? Le-a, where are you

ALEX
Le a, where are you? Le - a, where are

stands up, as if looking for somebody
MICH.
else... Le - a, where are you? Le - a, where are

Vln. I

Vla.

Vc.

Cb.

1347

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

A - lex. Where?_ Must see you. Must see you.. Must see. Must_ see.

CHRIS.

_ now? Where?_ Must see, see you.. Must see you.. Must see_ you. Must.

ALEX

8 _ you now? Where?_ Must see, see you.. Must see you. Must.

MICH.

_ you? Where?_ Must see you.. Must see you.. You. Must.

235

Vln. I

Vla.

Vc.

Cb.

more fluently ♩ = 62

236

237

1355

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vibraphone

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

p

p

p

p

Can't wait. _____ What, what _____ a-bout us? What, what _____ a-bout us?

Can't wait. _____ Le - a. Le - a, where

Must see clear - ly. Can't wait. What is hap - pe ning with us? What is hap - pe ning with us? _____

Can't wait. _____ Le - a. Le - a, where

more fluently ♩ = 62

236

237

as before ♩ = 48

238

175

1364

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn. (87) LawOfTheJungle *pp*

LEA
— A - lex, where are you? A - lex. A-lex, where are you?

CHRIS.
are you?__ Le - a, where are you? Le-a, where are__ you__ now? Le - a, where are you?

ALEX
8__ Le - a, where are you? Le - a, where are__ you now? Le-a who__ are you?

MICH.
are you?__ Le - a, where are you? Le - a, where are__ you? Le - a, where are you?

as before ♩ = 48

238

Vln. I

Vla.

Vc.

Cb.

pp *p*

pp *p*

pp *p*

pp *p*

176

quasi recitativo as before ♩ = 120

1373

239

240

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Do I know you?

How_ is that?

Hi Beau-ty, there you are. Per - fect. How are you?

Not__ real-ly. But I know__ you.

quasi recitativo as before ♩ = 120

239

240

Vln. I

Vla.

Vc.

Cb.

1384

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Come here!

I am a scien - tist, I de - sign mir - rors of

Vln. I

Vla.

Vc.

Cb.

1391242

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MIC

That's___ in - teres-ting.

pec ple, like you. E-very mir - ror is made_____ with a spe - cial pur - pose. Do you know yours?

242

Vln. I

Vla.

Vc.

Cb.

243

244

1398

Fl. *p*

Cl. *p*

Cbsn.

Hn.

Tbn.

Toms *pp*

Pno.

Syn. *mp*

LEA
Do I know what? reaches out for his hand
Is that a phi - lo - so - phi-cal ques

CHRIS.

ALEX

MICH.
Your pur - pose.

Uncomfortable ♩ = 80

243

244

Vln. I *mp*

Vla. *mp*

Vc. *pizz.* *arco* *pp*

Cb. *pizz.* *arco* *pp*

Fl. *1407*

Cl.

Cbsn. *p*

Hn. *f* *mp*

Tbn. *f*

Toms HH.Sn.BD *f*

Pno. *p*

Syn. (90) Hostility *f* (91) LawOfTheJungle *f*

LEA
tion? Then... Is it... That hurts!

CHRIS.

ALEX

overly sweet, mocking her
MICH.
No, it is not. No, it... is... not! It's an or - der!

Vln. I *arco* *p* *mp* *mp*

Vla. *p*

Vc. *p* *f* *mp* *f*

Cb. *p* *f* *mp* *f*

Slow and hard ♩ = 80

246

247

181

1416

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH, Sn, BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

1417

mp

f

mp

f

mp

mf

f

mf

f

8

92 Hostility

No. _____

puts his hand on LEA's breast.

pushes LEA into a dark corner of the room

ready to rape LEA

This is what you__ are made__ for.

I__ want this!

Slow and hard ♩ = 80

246

247

Vln. I

Vla.

Vc.

Cb.

mf

f

f

mp

f

mp

f

1425

248

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mp

f

mp

ff

mf

93

LawOfTheJungle

No. _____ No. _____

You_ want this! We_ want this! I am your mas - ter!

248

1434

249

Fl.

ff

Cl.

ff

Cbsn.

ff

Hn.

ff

Tbn.

ff

HH
Sn
BD

Pno.

ff

Syn.

ff

LEA

CHRIS.

comes along, interrupts the scene.

What's this? I'll call the po-lice!

ALEX

8

MICH.

buttons his pants and stumbles off, swearing

Get lost!

Vln. I

ff

Vla.

ff

Vc.

ff

Cb.

ff

249

1441

250 In shock ♩ = 52

Calm ♩ = 60

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.
She's not yours! Le- a... Are you o - kay? Le- a, beau-ti-ful, it's all good. Calm down, I'm here. Eve-ry-thing will be all-right!

ALEX

MICH.

250 In shock ♩ = 52

Calm ♩ = 60

Vln. I

Vla.

Vc.

Cb.

1451

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA
Chris-ti -na! Thank... you... Your fin - gers. I am glad you are here.

CHRIS.
Me too. You're not cry - ing?

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

1458
253

LEA

smiles

Thank... you...

CHRIS.

You can cry, if you want. I am here for you. Eve-ry-thing's o-kay. My plea-sure. Cry on my

caressing LEA's face and looking in her eyes

ALEX

MICH.

253

254

1465

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

shoul-der. Your eyes are beau-ti-ful. Moss-green with a spark in-side. Moss - green.

ALEX

MICH.

CHRISTINA kisses LEA who lets it happen

254

This musical score is for measures 254 and 255 of the piece 'The Rose Tree'. It features four staves: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. Measure 254 begins with a mezzo-forte (*mp*) dynamic. The Violin I part has a melodic line with eighth and sixteenth notes. The Viola, Violoncello, and Contrabass parts provide harmonic support with chords and moving lines. Measure 255 starts with a piano (*p*) dynamic and features triplet figures in the Violin I and Contrabass parts. The score includes various musical notations such as beams, slurs, and dynamic markings.

1473

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

p

p

mp

pulls back

mp

96 CantNotLoveHer

I'm not made for this.

Is it the first time for you too?___ Not kissed a wo-man

Vln. I

Vla.

Vc.

Cb.

p

pizz.

mp

p

pizz.

mp

Excited, but not rushed

257

258

♩=120

189

Fl.

1480

mp

p

Cl.

p

Cbsn.

Hn.

Tbn.

Glock.

p

Pno.

Syn.

LEA

Ne- ver... I ha-ven't.

draws back, more firmly

I love him!

CHRIS.

be- fore?

Nei-ther have I...

thinks about what she just said, then

Nei-ther have___ I.

kisses LEA again

ALEX

MICH.

Vln. I

257

p

Vla.

arco

mp

Vc.

arco

mp

Cb.

p

259

1488
259

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

I love_____ him.

CHRIS.

Why?_____

ALEX

MICH.

259

Vln. I

Vla.

Vc.

Cb.

1495

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

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1519

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1869

1870

1871

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1873

1874

1875

1876

1877

1878

1879

1880

1881

1882

1883

260

Vln. I

Vla.

Vc.

Cb.

261

Vln. I
 Vla.
 Vc.
 Cb.

The musical score for measures 1-3 of "The Rose Tree" is presented below. The score is in 3/4 time and features four staves: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor). The first measure (m. 1) shows the Vln. I and Vla. parts with eighth notes, while the Vc. and Cb. parts play a steady eighth-note accompaniment. The second measure (m. 2) continues this pattern. The third measure (m. 3) introduces a new melodic line for the Vln. I and Vla. parts, featuring a half note and a quarter note, while the Vc. and Cb. parts continue their accompaniment.

1505

recitativo

192

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA
— of us.

CHRIS.
ing, I hope. I hope you know what you're do - ing, Le - a!

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

recitativo

transition to Alex's place

194

Calm $\text{♩} = 78$

262

Intimate ♩ = 120

LEA Soprano

as if still answering Christina, who has left and she finishes in ALEX's presence at his piano

I don't know, if I know what I'm doing. I don't know.

LEA starts singing this aria alone on stage, but throughout the aria the setting changes, and she finishes in ALEX's presence at his place

264

Violin I (Vln. I) and Viola (Vla.) parts are shown. The Violoncello (Vc.) and Contrabasso (Cb.) parts are silent throughout the measures shown.

Violin I (Vln. I):

- Measures 1-4: Rest.
- Measure 5: *mp* (mezzo-piano), starting with a half note G4 (F#4 in key signature).
- Measures 6-8: *cresc.* (crescendo), continuing the melodic line with eighth and quarter notes.

Viola (Vla.):

- Measures 1-4: Rest.
- Measure 5: *mp cresc.* (mezzo-piano crescendo), starting with a half note G3 (F#3 in key signature).
- Measures 6-8: Continuing the melodic line with eighth and quarter notes.

Violoncello (Vc.) and Contrabasso (Cb.):

- Measures 1-8: Rest.

265

266

1543

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

much surer of herself

I don't know why. But I know that I do love him, love

265

266

Vln. I

Vla.

Vc.

Cb.

p

mp

pp

mp

1554
267
268

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

him. I may not know what I'm doing. But some-thing in me knows_____ what to do.

Vln. I

Vla.

Vc.

Cb.

267

268

1564
269
199

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

And I know that this some thing is called "love".____

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

269

200

270

1573

Fl.

mp

3

mf

p

lunga

mp

Cl.

Cbsn.

lunga

mp

Hn.

Tbn.

Toms

Pno.

Syn.

mp

3

mf

p

cresc.

colla parte

lunga

mp

cresc.

LEA

3

3

3

3

3

lunga

3

His eyes are beau - ti - ful. I, I know.. I, I know. I know

CHRIS.

ALEX

8

MICH.

270

271

Vln. I

pp

p

mf

Vla.

3

mf

Vc.

3

mf

Cb.

3

lunga

mp

mf

pp

Suspicious ♩=112

272

273

201

1582 272 273

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

— that I love you. — Ne- ver...

Is it the first time for you too? You ne- ver felt this be- fore?

almost like an interrogation

Suspicious ♩=112

272

273

The musical score for measures 1-10 of 'The Rose Tree' features four staves: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems of five measures each. In the first system, measures 1-5, the Violin I and Viola parts play a melodic line starting on G4 and moving to A4, while the Vc. and Cb. parts play a bass line starting on G2 and moving to F#2. In the second system, measures 6-10, the Violin I and Viola parts play a melodic line starting on G4 and moving to A4, while the Vc. and Cb. parts play a bass line starting on G2 and moving to F#2. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

1592

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

I ne - ver...

Why do you ask me that, too?

CHRIS.

ALEX

Why___ is that? Why? Le - a! Why___ do_ you_____ love me?

MICH.

Vln. I

Vla.

Vc.

Cb.

1602

275

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

mf

pizz.

arco

cresc.

mp

as if with a guilty conscience

Chris - ti - na. Don't ask!

You warned me:

"She leads you on,___

Who else asked you?

Why not? Do you like___ her?

275

203

1612

Fl.

Cl.

Bass Clarinet in B $\flat$

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

then lets you fall."

There is no - thing to wor-ry a-bout.

CHRIS.

ALEX

Don't just re-peat what I said! I want the... truth!

Do you e - ven

MICH.

Vln. I

Vla.

Vc.

Cb.

m.s.p.

ord.

mf

mf

mf

mf

1620 205

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

101 MadScientist

102 LawOfTheJungle

know? What he did? To you? What_____ he did,_____ Mi - chael?

1626

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

shivers

You know? I want_____ to for-get.

I know!

Vln. I

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

1636

280

Fl.

pp

B. Cl.

f

Cbsn.

pp

f

Hn.

pp

Tbn.

pp

f

Toms

Pno.

f

&.....

Syn.

f

pp

LEA

How could I not know? He raped me! Thank god, Chris-ti-na was there.

CHRIS.

ALEX

confused

So you know! (?)

MICH.

280

Slow and hard ♩ = 80

Vln. I

pp

f

Vla.

pp

f

Vc.

f

pp

Cb.

f

pp

208

Horried $\text{♩}=116$

281

rit. a tempo $\text{♩}=116$

282

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX
in shock

MICH.

holding his head

This is a night mare. I don't un - der - stand. Where? When? I want

Horried $\text{♩}=116$

281

rit. a tempo $\text{♩}=116$

282

Vln. I

Vla.

Vc.

Cb.

arco on the string

arco on the string

on the string

on the string

210

283

1657

Slow and hard ♩ = 80

Unreal ♩ = 76

284

285

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

This is no dream, this is re - a - li - ty.

How

283

284

285

Slow and hard ♩ = 80

Unreal ♩ = 76

Vln. I

Vla.

Vc.

Cb.

ord.

ord.

ord.

ord.

ff

ff

ff

ff

mp

mp

mfs

pizz.

arco

pp

1668

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Of course I know. Of course I am.

would you know what is real, know what is hu- man? What proves that you are real?

Vln. I

Vla.

Vc.

Cb.

Tender ♩ = 92
287

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

107 InLoveWithHisToy

searches for an answer, then

I see this world.____ I see your face. I see you.____

What proves it to me,___ to you?

Tender ♩ = 92
287

Vln. I

Vla.

Vc.

Cb.

288

1693

a bit slower ♩ = 80

289

Contemptuous ♩ = 92

213

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

108 DoYouDream

109 Machinoid

mf

mp

LEA

I feel your hot breath. And when you're a fraid, I feel your fear. And then... I'm a- fraid... too.

CHRIS.

ALEX

through the teeth - to himself

Of course you are! Lear-ning! Ex

MICH.

a bit slower ♩ = 80

288

289

Contemptuous ♩ = 92

very slow irregular 1/4-tone gliss. up/down

mf *cresc.*
very slow irregular 1/4-tone gliss. up/down

mf *cresc.*
very slow irregular 1/4-tone gliss. up/down

mf *cresc.*
very slow irregular 1/4-tone gliss. up/down

mf *cresc.*
very slow irregular 1/4-tone gliss. up/down

Vln. I

Vla.

Vc.

Cb.

1701

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Trust me and we'll build a life to - ge-ther. Your eyes are beau

- posed. An - droid! At what price? I turned you on loo-king in-to your eyes. I can ne -

290

Slower $\text{♩} = 80$ colla parte in tempo

Vln. I

Vla.

Vc.

Cb.

ord. *mf* *mp*

mf *ord.* *p*

mf *ord.* *p*

mf *ord.* *p*

1708 poco recitativo 291 in tempo 215

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Toms

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

soft beaters, quasi timpani
HH, Sn, BD

110 InLoveWithHisToy

-ti - ful. I'm a wo-man, you're a man. I will fol-low you, pro-tect you, love...

- ver for-get. We can-not live as if you were like me. It is too late. I can not go back, not for-get, can't love...

poco recitativo 291 in tempo

1716 292

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

111 Purity

mp *p* *mf*

Did you choose me? Or did it just hap-pen to you? We don't know

suddenly cold

You did-n't choose me. It's not real.

Viol. I

Vla.

Vc.

Cb.

mf

p

p

mf

1738

295

Fl.

multi

mp

mf

3

Cl.

multi

mp

f

3

3

Cbsn.

multi

mp

Hn.

mp

Tbn.

mp

HH

Sn

BD

Pno.

Syn.

mp

113 TheTest

f

3

3

114 Machinoid

mf

LEA

CHRIS.

in a sudden impulse

ALEX

8

Prove it!

Prove___ that

you

love

me!

Cut me!

With this knife!

MICH.

295

Vln. I

mp

mf

f

3

3

3

Vla.

m.s.p.

tr

mf

mp

mf

f

3

3

3

Vc.

mp

mf

3

Cb.

on the string

f

mf

1754

Fl. *f*

Cl. *f*

Cbsn. *f*

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn. 116 CantNotLoveHer *mf*

LEA — Love needs

CHRIS.

ALEX Prove your free will! Cut me! With this knife! It's the on - ly way!

MICH.

Vln. I *f*

Vla. *f*

Vc. *f*

Cb. *f* on the string

1763
299
300
221

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

trust. Trust me. Like I trust you! With all my heart._____

CHRIS.

ALEX

With all your heart?

MICH.

Vln. I

Vla.

Vc.

Cb.

pizz.

arco

mf

mp

Ominous $\text{♩}=112$

1773

301

302

Fl.

mp

ff

tr

tr

Cl.

ff

Cbsn.

ff

Hn.

ff

Tbn.

ff

HH
Sn
BD

Snare on rim

3

Pno.

ff

&.....l

117 TheTest

118 Hostility

ff

f

Syn.

LEA

With all my...

I can't. I won't.

CHRIS.

ALEX

shouting - trying to force LEA to take the knife

Then trust me and cut me!

You will.

MICH.

301

302

Vln. I

pizz.

mf

arco

ff

3

Vla.

ff

arco

3

Vc.

pizz.

mf

ff

Cb.

pizz.

mf

arco

ff

1780

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

223

119 The Test

120 Hostility

303

No rea-son. I love you. You are sca - ring me. I won't. I can't. I

You must. Now cut me. You are pro-grammed this way. You will. You must. You have to. Now

1788

Fl.

Cl.

Cbsn.

Hn.

Tbn.

HH
Sn
BD

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

304

121

The Test

ALEX and LEA fight over the knife.

love you. You are hurting me.

cut me. You are a machine.

The image shows a musical score for four instruments: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, each with a different time signature: 5/4, 3/4, 4/4, and 4/4. The Vln. I and Vla. parts play a melody, while the Vc. and Cb. parts provide a rhythmic accompaniment. The Vc. and Cb. parts are marked with 'x' symbols, indicating a specific rhythmic pattern. The Vln. I and Vla. parts are marked with 'x' symbols, indicating a specific rhythmic pattern. The Vc. and Cb. parts are marked with 'x' symbols, indicating a specific rhythmic pattern.

1794
225

Fl.

Cl.

Obsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

I can't Please!_____

CHRIS.

ALEX

Cut! me! Please!_____

MICH.

Vln. I

Vla.

Vc.

Cb.

ALEX accidentally stabs her with the knife, when LEA makes a sudden movement to free herself

ff

Vibraphone

1797

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

falls to the floor. Blood is squirting out of the wound.

bends over her, terrified, looks into her eyes.

Le - a... Gone!

Scene Twelve

bright daylight

Traumatized
305 ♩ = 84

1801

1:10 min.

Fl.

G.P.

pp

"quasi string harmonic"

227

Cl.

G.P.

Cbsn.

G.P.

Hn.

G.P.

Tbn.

G.P.

Vib.

G.P.

Glockenspiel

mp

Pno.

G.P.

Syn.

122

BlackHole

G.P.

LEA

G.P.

CHRIS.

G.P.

ALEX

G.P.

ALEX is in a desolate state as MICHAEL appears.

MICH.

G.P.

Vln. I

1:10 min.

Traumatized

305 ♩ = 84

p

Vla.

G.P.

p

Vc.

G.P.

p

Cb.

G.P.

306

Bow change ad lib. but not when also changing gliss direction.

[illegible]

1820 308

Fl. *pp* *p* *p*

Cl. *p* *p*

Cbsn.

Hn.

Tbn.

Glock. *pp*

Pno. *p*

Syn. 125 BellsInTheSky *p*

LEA

CHRIS.

ALEX
8 Get me a new__ one. I broke her. She'll__ not come back.

MICH.
They're all the same. Wo-men. All the same. Wo - - men.__

308

Vln. I *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.* *sim.*

Cb. *p* *mf*

[illegible]

232

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glockenspiel

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Vln. I

Vla.

Vc.

Cb.

1833

f

f

f

f

f

mp

mf

mf

p

310

310

129 InLoveWithHisToy

You mean an an- droid??? In twen-ty years... May

1841

311

Faster ♩ = 120

312

233

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

mf

mf

f

mp

f

mp

f

mp

cresc.

f

mp

cresc.

f

(ossia: B♭)

lunga

You made her! Make me a new LE A, please!

be much soo - ner, who knows! You'll get_ what you wish for.

311

Faster ♩ = 120

312

Vln. I

Vla.

Vc.

Cb.

mp

cresc.

f

mf

f

mf

f

ossia: Bb

1849

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

313

313

130 TheTest

ff

f

Make me a L.E. A., please.

Some day it will be pos - - - si - - - ble, some - day. We are

f

f

f

f

1857

314

Like before ♩ = 84

235

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

al - - most there.

HH, Sn, BD

131

BellsInTheSky

132

TheTest

314

Like before ♩ = 84

Vln. I

Vla.

Vc.

Cb.

1863

Fl. *ff*

Cl. *ff*

Cbsn. *f*

Hn.

Tbn.

HH
Sn
BD *ff*

Pno.

Syn. *ff*

LEA

CHRIS.

ALEX

MICH.

Build me a new L.E. - A.

Science is al - - - most

315

Vln. I *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

133 BellsInTheSky

p *f* *mf* *f*

[illegible]

Confident ♩ = 72

316

Vln. I

Vla.

Vc.

Cb.

mf

mp

mf

p

1875

Fl.

Cl.

Cbsn.

Hn.

Tbn.

Glock.

Pno.

Syn.

LEA

CHRIS.

ALEX

MICH.

Let's go!

Vln. I

Vla.

Vc.

Cb.

WH32205

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