

Miroslav Srnka

SINGULARITY

A Space Opera for Young Voices

Libretto by Tom Holloway

2020/21

Full Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11192-72

commissioned by Bavarian State Opera

CAST

(every character has two voices, one real and one digital as in the future, everyone can be connected with everyone by their head implants and send directly sound messages represented by the e-voices)

real people

B	Baritone	<u>a gamer</u>
S	Soprano	<u>his GF, an early updater</u>
T	Tenor	<u>living alone with his comfort drone</u>
M	Mezzo	<u>having a broken heart</u>

their digital selves

eB	Baritone
eS	Soprano
eT	Tenor
eM	Mezzo

Sc **Screeny** — a computer of the spa who goes from being broken (noises of the sampler coordinated with screen light on/off), over writing letters on fully functional screen first (without sound), getting an automated computer generated voice (prerecorded text-to-speech through sampler), becoming the display for B's programming, later getting the voice of eSoprano (live performed backstage, amplified through Screeny's loudspeakers), finally going back to writing only and after uploading itself into the Singularity, being only a silent countdown display (the numbers visible for the audience)

ENSEMBLE

sampler/electronics (one player or distributed freely among other players)

flute (piccolo, bass flute)

clarinet

trumpet

horn

trombone

accordion

piano (2 vibrators**)

percussion 1 (marimba, ratchet, hobbyglas* small & large, 2 vibrators**)

percussion 2 (vibraphone, bass drum, hobbyglas* small & large, 2 vibrators**)

e-guitar

violin

viola

cello

doublebass

* transparent polystyrene sheet 2mm, small 250x500mm, large 50x100mm

** with independently controllable speed and rhythmical patterns

PARTS AND SCENES

Part 1 (on Earth, at home — in the future)

Scene 1 (attacca)

Part 2 (a spa somewhere in the space — right after)

Scene 2 (attacca)

Scene 3 (attacca)

Scene 4

Interlude 1*

Part 3 (a spa somewhere in the space — about 10 years later)

Scene 5 (attacca)

Scene 6 (attacca)

Scene 7 (attacca)

Scene 8

Interlude 2*

Part 4 (a spa somewhere in the space — 40 or more years later)

Scene 9 (attacca)

Scene 10 (attacca)

Scene 11 (attacca)

Scene 12 (attacca)

Part 5 (darkness, inside of the Singularity - right after)

Scene 13

* Interludes 1 and 2 can be eventually interchanged

PERFORMANCE, SOUND AND AMPLIFICATION

comedy

sing and perform everything seriously, but without drama
don't try to be funny, instead, be precise and virtuosic

sound of the singers

use all your possibilities as an opera singer and a vocal artist
search for light, flexible sound, closer to the sound of a lied or a vocal ensemble than to the sound of singing for a large opera hall
understandability is paramount

sound of the ensemble

in scenes 1, 2, 4, 5, try to achieve a perfectly 'designed', light and bright sound of the entire ensemble
In scenes 3, 6-10, the individuality and soloistic qualities of the instruments should be exposed
In scenes 11, 12, a completely homogenous and balanced 'plasmatic' sound of the ensemble should be achieved, unifying all instruments into one

amplification

ensemble and singers are amplified, if necessary for acoustic reasons
the quality of amplification for real voices and e-voices should be the same or equal, however they might differ in spatialization
in part 5, everyone is amplified the same way, real and e-voices merge into one
sampler sounds like being part of the digital environment on stage (completely different from the ensemble amplification)
e-guitar sounds like being the instrumental voice of Screeny

NOTATION

PITCH

score in C

all pitches sound in the octaves as written

accidentals

accidentals apply to whole bars, in the octave they appear

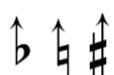
microtonal accidentals



lower or higher 50 cents (quartertone)



ca 30 cents lower (natural seventh 7/4)



ca 40 cents higher (tridecimal neutral sixth 13/8)

TIME

tempo markings and codes***

Tempo markings are connected with codes, accordingly to who they belong.

S1, S2... to S

eS1, eS2... to eS

(to M, eM, T, eT, B, eB accordingly)

E1, E2 to the ensemble

Em to the general emotion unit of a 2/4-bar

O1, O2... to an omnipresent situation

each tempo code is connected to specific expression, technique and sound quality

if the tempo marking assigned to a tempo code should be altered to achieve better performance of those marked properties (expression, technique or sound quality), it is possible to alter it, but then, this specific tempo marking should be altered exactly the same way in the entire opera

time signature

time signatures are mostly non-hierarchical

the usual structure of downbeats and upbeats does not apply

beaming in the singing parts implies a specific distribution of downbeats and upbeats

possible breaks at the end of a bar

if it is impossible to play two consecutive **bars** in tempo (especially during a fast succession of different time codes), insert the shortest possible break for all musicians between those two bars (rather than any kind of ritardando at the end of the first bar)

double bar lines

double bar lines mean no break

modules

modules are isolated bars without any line before or after

modules in boxes are repeated, modules without boxes are not repeated

repeated modules in boxes

modules in boxes are repeated (not entirely regularly) as long as an arrow goes
two last modules in boxes should be interchanged and repeated as long as two arrows go (example: scene 7, bar 46ff)

unrepeated modules without boxes

modules with bar lines before and after follow without a break a module of another musician from before (example: scene 9 D)

modules without bar lines before and after, do not follow immediately, but always have a free silence in between (example: scene 7 b. 75ff, scene 9 C)

repetitions

music written in repetitions should be repeated exactly the same way, like a repeated recording (if not marked otherwise)

lines in e-voices with tempo code Em are coming back again and again during the entire opera and should be performed every time exactly the same

fermatas

fermatas are written in the line of one singer—it is up to the discretion of this singer how long the fermata will be, the others follow

fermatas vary in length, their proportions are given by the rest below them (a fermata above a sixteenth rest is the shortest, a fermata above a whole rest is the longest)

DYNAMICS

most dynamic signs are absolute within the score (all instruments with the same dynamic sign should produce approximately the same dynamic level)

◦ signs at the end of cresc. or decresc. hairpins mean *al / dal niente* or the softest dynamics possible for the particular instrument and technique

most of the soft dynamics in ensemble is meant to be played softly, but in an energized way (if not marked otherwise)

SINGING TECHNIQUES

noteheads



spoken



pitched
spoken



sung



whispered

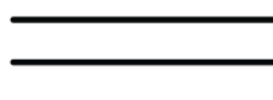


mouth movement
without any sound

lines



no pitch control



relative pitch of spoken
voice or whispering (not
tuned)



relative pitch of register
available for the particular
technique (not tuned)

absolute pitch (tuned)

PLAYING TECHNIQUES

vibrato

play non vibrato if not marked otherwise

brass, percussion, piano, accordion

choice of brass sordinos, percussion mallets, accordion registering and use of piano pedal is free to achieve the greatest homogeneity and resonance of sound within the ensemble and a timbre and volume that matches and supports the particular voices of the singers without covering them
eventual indications are meant as suggestions and can be altered according to tempo, acoustic of the hall etc.

percussion, piano, accordion

distribution of music between the left and right hand is free

e-guitar

choice of effects and timbres is free according to the provided descriptions of the sound qualities
e-guitar is the only instrument that merges the sound quality of the ensemble with the digital aesthetics of Screeny and the sampler sounds

strings

use very long bow (moltissimo arco) wherever possible (if not marked otherwise) - see the "energized" soft dynamics.

***tempo codes

code	MM	part	scene	bar	text	expression
B1	75	1	1	1	Fuck!	
B2	105	1	1	1	tff tff tff tff tff tff	
S1	50	1	1	7	I must go to work.	
S2	75	1	1	13	We have to update.	
eB1	66	1	1	15	I am busy.	
S3	135	1	1	16	ha ha ha ha ha ha	
eB2	46	1	1	21	I will do it later	like a big slow nice comic book hero (low bottle-like lazy voice)
eB3	95	1	1	24	I am trying to concentrate	like a small fast comic book hero (nasal fast pointy moving voice)
B3	66	1	1	35	PFRFR TSHLL PCHOAH	
eS1	60	1	1	37	Do you love me?	
S4	46	1	1	43	I missed you in bed	
S5	60	1	1	53	I like doing it together	
B4	60	1	1	54	G. L. H. F.	
eS2	60	1	1	55	W-wha-t?	
eB4	80	1	1	56	Good luck have fun	
E1	80	1	1	68	[turning message on]	
eB5	66	1	1	69	Hi. I am too busy to answer	like an electronic voice of a happy social robot
eB6	60	1	1	101	Your message bank	happy and melodious system voice
eS3	60	1	1	104	Wuwuwuwould you like to sex message?	
S6	110	1	1	130	Look, this will change humanity	
E2	120	1	1	169	[S starts to update, slapping both her cheeks...]	
eS4	46	1	1	184	I'm with you because you don't challenge me	
S7	85	1	1	186	I didn't say anything	
eS5	75	1	1	240	I love you for your PFRFR TSCHLL PCHOAH	
M1	60	2	2	9	Where am I?	shaky deep nervous insecure voice
T1	85	2	2	10	What just happened?	unsure, almost stuttering
O1	105	2	2	17	Okay to message?	accepting ritual
eT1	105	2	2	23	You really accept	insecure stage whisper
eM1	112	2	2	24	What do you want?	transpose freely, but chromatically exactly, according to your range to stay in deep, sarcastic, annoying register (except unisono or octave to the trombone as notated now), subsequently, always go with the same transposition
eT2	120	2	2	26	I'm offended	like a drama queen, exaggerated, jumping between falsetto and usual register
O2	60	2	2	33	I am triggered	apology ritual
Em	90	2	2	46		emotion unit
O3	60	2	2	49	Maybe we should ask him... Me? You.	super-fast exchange
B5	80	2	2	57	Who are you two?	insecure, trying to make the syllables as short as possible
M2	66	2	2	63	I wasn't really.	annoyed, with a nasal vocal fry, [falling] as deep as possible
B6	50	2	2	95	Well, let's all invite now.	matter-of-factly, like going through a checklist
eM2	120	2	2	121	He can't hear us.	bitchy
eB7	50	2	2	164	You were messaging then!	deep hoarse menacing voice slightly shaking, like a dark lord
T2	66	2	2	175	Are you two doing it now?	overreacting, voice to break into falsetto in the highest register

Vorabmaterial zur UA
- nur zu Informationszwecken -

M3	105	2	2	236	That makes so much sense!	sharply, with exaggerated speech melody, going as low and as high as possible, but still well understandable
T3	90	2	2	248	They offer a valuable service	rapping
eM3	105	2	2	286	What a sweetheart he is.	glissando legatissimo like speaking to a cute baby
M)	112	2	2	338	I want to go home.	chanting
B8	44	2	4	1	It is her toes I miss the most	
B7	56	2	4	12	We can still access our old messages?	trying to hid how lyrically excited he is
M5	95	2	4	23	Anything?	encouragingly, like a fake nurse
O6	40	3	5	1	Ooooh. Ooooh. Mmmmm. Mmmmm.	
B9	70	3	6	2	Yo, Screen dude	
O4	120	3	7	1	ensemble drum set	
O5	60	3	7	46		bird soundscape

Score in C

Singularity

Part 1

Scene 1

Miroslav Srnka

Tom Holloway

B1
♩ = 75

S

eS

M $\frac{4}{4}$

eM

T $\frac{4}{4}$

eT

He's playing a computer game.

B2
♩ = 105
"mp"

Fuck!

This sucks.

This sucks balls.

B

eB

Screeny

Sampler Electronics

B1
♩ = 75

Flute

Clarinet

Trumpet $\frac{4}{4}$

Horn

Trombone

Accordion $\frac{4}{4}$

Piano

Percussion 1 $\frac{4}{4}$

Percussion 2

Electric Guitar $\frac{4}{4}$

Violin $\frac{4}{4}$

Viola

Cello

Double Bass $\frac{4}{4}$

Vorabmaterial zur UA

- nur zu Informationszwecken -

4 **C** **B2** $\text{♩} = 105$

S4 $\text{♩} = 46$ *p* transpose freely, but stay in register

S: I missed you in bed. I was dream - ing.

eS: [Empty staff]

B: *ff* [pew pew pew ...] *mp* [pew pew ...] *mf* TSHLL *mp* [pew pew pew ...]

eB: [Empty staff]

45 *pp* *p*

S: That may-be you did - n't love me. I woke up... ..and reached out

eS: [Empty staff]

B: *mf* PCHOAH *mp* dsh dsh dsh dsh dsh dsh *mp* dsh dsh dsh dsh dsh dsh *mf* a growling frustrated sound, like someone dying in a movie KHRGH *mf* TSHLL *mp* dsh dsh dsh dsh dsh dsh

eB: [Empty staff]

D **B2** $\text{♩} = 105$ **S2** $\text{♩} = 75$ (overpronounced) **eB2** $\text{♩} = 46$

S: ...but you were - n't there. We need to do it to - geth - er.

eS: [Empty staff]

B: *mf* KHRGH *mp* tff tff tff tff tff tff *mp* tff tff tff tff tff tff *f* like shooting a machine gun with irregular breaks (choose the breaks freely, notated rhythm only approx.) tff tff tff tff tff tff *f* tff tff tff *mp* Lat - er. *f* [overpronounced]

eB: [Empty staff]

like a big slow nice comic book hero (low bottle-like lazy voice)

f I will do it lat - er.

53

S5 $\text{♩} = 60$ *mp*

I like do - ing it to - geth - er.

Why are you like this?

eS

4 3
4+16

4 3
16

1 4 [W]-wha - t? 4 8

3 4

5 1
4+8

B

mf PCHOAH tff tff tff tff tff tff tff tff

as deep as possible *mp* G. L. H. F.

official over-melodious soothing voice of an over-positive superhero

eB

mf Good luck have fun.

B keeps playing. *f* PFRFR TSHLL PFRFR TSHLL PFRFR TSHLL

59

S

B2 $\text{♩} = 105$ S4 $\text{♩} = 46$ B2 $\text{♩} = 105$ S4 $\text{♩} = 46$ eS1 $\text{♩} = 60$ B4 $\text{♩} = 60$ eS2 $\text{♩} = 60$ exaggerated glissando [w - d - t] *f* eB4 $\text{♩} = 80$ eS2 $\text{♩} = 60$ exaggerated glissando [w - d - t] *f*

That's true. But Then why... [W]-wha - t? [W]-what - t?

eS

7 2 7 4 3 16 4 5 1

7 4 2 8 7 4 4 8 3 16 4 8 4 1

Do you love me? [W]-what - t?

B

p very rhythmically very high dsb[j] progressive change between "dsb[j]" and "tff[u]"

like a bomb falling down *p* tff[u] *f* PCHOAH

as deep as possible *mp* A. F. K.

official over-melodious soothing voice of an over-positive superhero

eB

mf A - way from key-board.

68

S

F E1 $\text{♩} = 80$ eB5 $\text{♩} = 66$ B2 $\text{♩} = 105$

B sticks his finger in his ear and twists it. turning message bank on

like shooting a machine gun with irregular breaks (choose the breaks freely, notated rhythm only approx.) *f* dsh dsh dsh dsh dsh dsh dsh dsh

eS

3 1 4 4

3 1 4 4

B

mf like an electronic voice of a happy social robot

Hi. I am too bus - y to an - swer you right now. Please leave a mes - sage af - ter the beep. Beeeeeeeeeeep.

turning message bank on *mf* on-click *mp* off-click *mp*

Samp. El.

107

B4 ♩ = 60

eS2 ♩ = 60 [w - - p - - p - t] exaggerated glissando

eB4 ♩ = 80

S5 ♩ = 60

B4 ♩ = 60

S5 ♩ = 60

f [W] - wha - t?

mf We are lov - ers, you know??

mf We are meant to do this stuff to - geth - er! *f*

mp "mp" tff tff tff tff tff tff tff tff

mp as deep as possible A. F. K.

mp as deep as possible G. L. H. F.

official over-melodious soothing voice of a over-positive superhero

mf A - way from key - board.

3/16 4 5 2 3/4+1/6 4/16 10/16

113

eB4 ♩ = 80

E1 ♩ = 80

eB5 ♩ = 66

S

eS

B

eB

Samp. El.

B puts his message bank back on.
turning message bank on

official over-melodious soothing voice of a over-positive superhero

like an electronic voice of a happy social robot

mf Good luck have fun.

mf Hi. I am too bus - y to an - swer you right now. Please leave a mes - sage af - ter the beep. Beeeeeeeceep.

turning message bank on

on-click *mp* off-click *mp*

4/8 1/4 3/4 1/4

119

eS3 ♩ = 60

E1 ♩ = 80

eB6 ♩ = 60

B2 ♩ = 105

S

eS *mp* like a wawa-effect between two vocal colours of "sh"
ʃ[o]ʃ[ʊ]ʃ[o]ʃ[ʊ]ʃ[o]ʃ[ʊ]...
4+8 [Sh] - Should-n't you up-date to help with the game?

B *f* PCHOAH
f B turns his message bank off again.
turning message bank off
f *mp* *f* *mp* *f* *mp*
4+8 Don't want soft-ware in my head. 4 And sext-ing is gross.

eB *mf* happy and melodious system voice
Your mes-sage bank is off.

Samp. El. turning message bank off
mf

126

S2 ♩ = 75

B3 ♩ = 66

S6 ♩ = 110

E1 ♩ = 80

S6 ♩ = 110

eB5 ♩ = 66

S6 ♩ = 110

S *mf* shar - ing love is gross?? **L** *mf* Look, this will change
play 3 times
as a motivational political speech or like teleshopping excitement
in a marching mood

eS 1/4 4/4 3/8 2/8 1/4 1 2/16+4

B *f* *mp* *f* PFRFR TSHLL PCHOAH PFRFR TSHLL *f* B puts his message bank back on.
turning message bank on

eB *mf* like an electronic voice of a happy social robot
Hi.

Samp. El. turning message bank on
mf

135 eB5 $\text{♩} = 66$ S6 $\text{♩} = 110$
 S makes a gesture to "resend" her sound

mf exactly the same like S just before like a replayed recording

hu - man - i - ty.

f Think a - bout what it will mean!

1 2 1 2 1 5

4 4 change 4 4+8 4 5

B

1 2 1 2 1 5

4 4 4 4+8 4 5

eB *mf* stuck from overload Hi. *mf* Hi. *mf* Hi.

141 eB5 $\text{♩} = 66$ S6 $\text{♩} = 110$ eB5 $\text{♩} = 66$ S6 $\text{♩} = 110$ highest pitch possible

Send - ing mes - sag - es from all

f

1 3 1 2 5 6

4 4+8 4 mean 8 4

B

1 3 1 2 5 6

4 4+8 4 8 4

eB *mf* like an electronic voice of a happy social robot
 Hi. I am too bus - y to an - swer you right now. Please Please leave a mes - sage af - ter the

146 eB5 $\text{♩} = 66$ S6 $\text{♩} = 110$ eB5 $\text{♩} = 66$ S6 $\text{♩} = 110$ B4 $\text{♩} = 60$ S6 $\text{♩} = 110$ eS1 $\text{♩} = 60$ S6 $\text{♩} = 110$

o - ver the world! ...not just home net - works. ...and please tell me...

f *f* *mf* *pp* *f* *pp*

Can you an - swer me?

as deep as possible *mp* tff tff tff tff... PCHOAH tff tff tff tff...

1 2 1 2 1 3 4 3 2 1 2 1

8 4 all 8 4+8 16 3 4 8 4

B

1 2 1 3 4 3 2 1 2 1

8 4 8 4+8 16 3 4 8 4

eB *mf* af - ter the af - ter the beep. Beeeeeeeeep.

Samp. El. on-click off-click *mp* *mp*

155

eS1 ♩ = 60 **eB4** ♩ = 80 **M** **S2** ♩ = 75 unintentionally high pitch **B4** ♩ = 60 **B2** ♩ = 105 **S2** ♩ = 75 *mf* (overpronounced) **eB4** ♩ = 80

S: E - nough! I have to up - date to get to work!

eS: *mp* Do you love me?

B: *f* PCHOAH tff... *mp* dsh... *f* pew pew pew pew pew pew pew pew *pp* pew...
as deep as possible *mp* G. L. H. F.

eB: *mf* official over-melodious soothing voice of a over-positive superhero
Too long did-n't read. *mf* official over-melodious soothing voice of a over-positive superhero
Good luck have fun.

162

B2 ♩ = 105 **S2** ♩ = 75 *mf* **B4** ♩ = 60 **B2** ♩ = 105 **S2** ♩ = 75 *mf* overpronounced, quasi loosing-it-accelerando **eB4** ♩ = 80 **B2** ♩ = 105

S: Soon we will be old ...and you will have done noth - ing!

eS:

B: *f* pew pew pew pew *pp* pew... *f* pew pew pew pew *pp* pew... *f* pew pew pew pew pew pew pew pew
as deep as possible *mp* T. L. D. R.

eB: *mf* official over-melodious soothing voice of a over-positive superhero
Too long did-n't read.

E2 ♩ = 120

N S starts to update. She does this by slapping both her cheeks three times. S is shivering as the update is supposed to happen. But something is wrong. S tries again.

169

S: u - o - p - a as she slaps her cheeks she forms her mouth like progressively pronouncing

eS:

B: *ff* PCHOAAH *mf* relaxed PCHOAH PCHOAH PCHOAH...
I'm not la-zy. I'm laid back. You should try it. It's why you are with me.

eB:

Samp. El.: what was supposed to happen AS she slaps her cheeks, happens with a delay and glitching (thus, notation and time signature only approximate) continuous glitching in her head till the end of the scene

O **eS3** ♩ = 60 **B4** ♩ = 60 **B2** ♩ = 105

180

S starts shaking.

fmp

15/8 7/4 [S] - Sex - y [S] - Sin - gle [S] - Spe - cies In Your [S] - So - lar [S] - Sys - tem! 3/8 8/8

B shoots an annoyed look at S.

ff PCHOOAAH

15/8 Cause you want to be more like... 7/4

mp as low as possible 3/8 Stream Game Sounds 8/8

ff PCHOOAAH *f* pew pew tff tff tff dsh dsh... (fast aggressive shooting improvisation)

Samp. El.

eS4 ♩ = 46 **B4** ♩ = 60 **S7** ♩ = 85 **B4** ♩ = 60 **P** **eS3** ♩ = 60

184

Marilyn Monroe vibrato

mp 7/8 I'm with you 7/16 be-cause you don't chal-lenge me. 3/4 I did - n't - say an - y - thing. 1/4 6/4 faster and faster until it becomes a trill

Ou - mu - a - mu - a - u - a - u - a can give you a big - ger pe nis.

He looks up for the first time.
his very first sentence without shooting with a usual annoyed voice

mp 7/8 What's got in to you?! 3/4 Je - sus! 6/4 What the fuck?!

f PCHOAH *ff* PCHOOAAH *f* PCHOAH PCHOAH

Samp. El.

S7 ♩ = 85 **eS4** ♩ = 46 **S7** ♩ = 85 **eB6** ♩ = 60 **S7** ♩ = 85 **E1** ♩ = 80 **eB6** ♩ = 60 **S7** ♩ = 85

189

p I *mp* I hate you but I love you. *mp* did - n't - say an - y - thing.

mp MM vibrato

He sticks his finger in his ear and goes to twist it, but...
turning message bank on

mf mimicking his own e-voice *mp* turning message bank on

Turn - ing my mes - sage bank back on. *mf* happy and melodious system voice

Your mes - sage bank is on.

ff PCHOOAAH *f* PCHOAH

Samp. El.

197

Chords: eB6 (♩=60), eS3 (♩=60), E1 (♩=80), eB6 (♩=60), E1 (♩=80), eB6 (♩=60), E1 (♩=80), eB6 (♩=60), eS3 (♩=60)

S: [Musical staff]

eS: 13/16, 6/8, 1/4, 5/16, 1/4, 5/16, 1/4, 5/16, 2/4. Lyrics: A deadNep-tu - ni - an aunt has left you mil - lions!

B: 13/16, 6/8, 1/4, 5/16, 1/4, 5/16, 1/4, 5/16, 2/4. Lyrics: My mes - sage bank is... Oh. Wait... turning message bank on

eB: dsh → tff, PCHOAAA, PCHOAH, mf, mf, mf, PCHOAH. Lyrics: ...bank is on.

Samp. El. [Musical staff]

206

Chords: B4 (♩=60), S7 (♩=85), eS4 (♩=46), eS2 (♩=60), S7 (♩=85), B4 (♩=60)

S: [Musical staff]

eS: 3/8, 3/4, 7/8+1/16, 3/8, 3/4, 1/4. Lyrics: I'm not send - ing an - y - thing. I'm scared of wast - ing a - way with you.

B: 3/8, 3/4, 7/8+1/16, 3/8, 3/4, 1/4. Lyrics: How are you send - ing this? [W] - wha - t? Are you o - kay?

eB: f, PEEW, PCHOAH, PEEW, PCHOAH. Lyrics: PEW

Samp. El. [Musical staff]

212

Chords: eS3 (♩=60), B4 (♩=60), S7 (♩=85), eS4 (♩=46), B4 (♩=60), eS4 (♩=46)

S: [Musical staff]

eS: 11/8, 1/4, 5/8, 6/8, 3/8, 7/8. Lyrics: Il - le - gal Dark Mat - ter An - ti Age - ing CreamOne ClickA - way! I am fine. I wish you'd get a job. I love you be - cause you don't chal - lenge me.

B: 11/8, 1/4, 5/8, 6/8, 3/8, 7/8. Lyrics: Stop it! Whoa! It's a bug!

eB: PEEEW, PEEW, PEW, PEW, PCHOAAA, PCHOAH, PCHOAH. Lyrics: PEW

Samp. El. [Musical staff]

Vorabmaterial zur UA
- nur zu Informationszwecken -

14
218

B4 ♩ = 60 **S7** ♩ = 85 **eS3** ♩ = 60 **S7** ♩ = 85 **eS3** ♩ = 60 **eB6** ♩ = 60

S *mf* No I have - n't. *f* Can you help me?

eS *mp* Horn - y hu - man - oids From An - - - - - drom - e - da!

B *ff* You have a bug! *f* PCHOAH

eB *mp* dsh → tiff *ff* PCHOAAAH *mp* dsh → tiff *ff* PCHOAH *mf* Your mes - sage bank is near - ly full.

Samp. El.

3/8 2/4 4/4 1 2 8+4 4 11 16

low, "h" as seductively as possible

highest pitch possible

224

eS4 ♩ = 46 **B3** ♩ = 66 **S7** ♩ = 85 **eS4** ♩ = 46 **S7** ♩ = 85 **eS4** ♩ = 46 **S7** ♩ = 85

S *mp* Some - thing's gone wrong. *f* Some - thing's gone wrong. *mp* Please help me?!

eS *mp* I love you be - cause you're an ex - cuse! I love

B *f* PCHOAH PCHOAH *mp* pew pew pew pew pew pew *mp* pew pew pew pew pew pew pew

eB *f* PEW PEW PEW dsh → tiff *f* PCHOAH *mp* dsh → tiff *ff* PCHOAAAH *mp* dsh → tiff

Samp. El.

1/8 7/8 3/8 4/8 3/8 2/8 2/4

"wrong", "please", "me", "help" always the same highest pitch (that is lower than the following e on the SUNG "please" afterwards)

mp She shakes like crazy!

231

eS4 ♩ = 46 **B2** ♩ = 105 **S7** ♩ = 85 **B2** ♩ = 105 **S7** ♩ = 85 **B2** ♩ = 105 **S7** ♩ = 85 **B2** ♩ = 105

S Help! Please! Help!

eS you be - cause I don't want to try.

B *f* PCHOAH *mp* PFRFR TSHLL PCHOAH *f* pew pew pew pew *mp* PFRFR TSHLL PCHOAH *f* pew pew pew pew *mp* PFRFR TSHLL PCHOAH *f* pew pew pew pew *mp* PFRFR TSHLL *f* broken off

eB *f* PCHOAH *mp* dsh dsh dsh dsh *f* broken off *f* tiff

Samp. El.

4 1 8+16 3/8 1/4 3/8 1/4 3/8 1/4 2/8

System 1 (Measures 239-247):

- Soprano (S):** Lyrics: "with all the possible love and tenderness", "like her tone got stuck (as long as possible so that the next bar can be sung without breathing)", "unstuck again", "mimicking exactly his gaming sounds", "Please!".
- Alto (eS):** Lyrics: "love", "you for your PFRFRTSHLLPCHOAH".
- Bass (B):** Lyrics: "I don't challenge you??", "pew pew pew", "I love you for your PFRFRTSHLLPCHOAH".
- Samp. El.:** Long arrow indicating a sampled element.
- Instrumental Parts (Fl., Cl., Tpt., Hn., Tbn., Acc., Pno., Perc. 1, Perc. 2, Vln., Vla., Vc., D.B.):** Primarily *ff* dynamics.

System 2 (Measures 248-256):

- Soprano (S):** Lyrics: "I love you for your PFRFRTSHLLPCHOAH".
- Alto (eS):** Lyrics: "I love you for your PFRFRTSHLLPCHOAH".
- Bass (B):** Lyrics: "I love you for your PFRFRTSHLLPCHOAH".
- Samp. El.:** Long arrow.
- Instrumental Parts:** *ff* dynamics, with *ppp* dynamics for Acc. and Pno. in the final measures.

eB6
♩ = 60

eS5
♩ = 75

S7
♩ = 85

U
eS5
♩ = 75

exactly the same as her own e-voice
breaking off, like digital glitching

S: Please!
I lo - o - o - o - o - ove you for your PFRFR TSHLL PCHOAH

eS: I love you for your PFRFR TSHLL PCHOAH

B: Fuck!
This sucks.

eB: Your mes-sage bank is near-ly full.

Samp. El.: Your mes-sage bank is near-ly full.

Fl. *ff*

Cl. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Acc. *ppp* *ff* *ppp*

Pno. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vln. *mf* *ff* *mf* *mf*

Vla. *mf* *ff* *mf* *mf*

Vc. *mf* *ff* *mf* *mf*

D.B. *mf* *ff* *mf* *mf*

Musical Notation: This block contains the detailed musical score for each instrument, including notes, rests, dynamics (*mp*, *ff*, *f*, *mf*, *ppp*), articulation (accents), and performance instructions like "pew...", "PCHOAH", "dsh", and "tiff".

252

the broken-off-pieces get unperceptibly longer and longer into the following breaks

S

I o ve you for your PFRFR TSHLL PCHOAH I lo o o o o o o ve you for your PFRFR TSHLL PCHOAH I lo o o o o o o

eS

I lo o o o o o o ve you for your PFRFR TSHLL PCHOAH I lo o o o o o o

B

like at the beginning *ff* PCHOAH *f* *ff* *f* *ff* *f* *ff*

dsh tff PCHOAH dsh tff PCHOAH dsh tff

This sucks balls. This is shit. This is fuck - ing shit.

eB

mf Your mes - sage bank is near - ly full. *mf* Your mes - sage bank is near - ly full.

Samp. El.

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

ppp *ff* *ppp*

Pno.

Perc. 1

Perc. 2

252

Vln.

Vla.

Vc.

D.B.

f I lo - o - o - o - o - o - o - ove you for your PFRFR TSHLL PCHOAH I love

o - ove you for your PFRFR TSHLL PCHOAH I love

you for your PFRFR TSHLL PCHOAH

fff PCHOAH *fff* PCHOAH *fff* PCHOAH

f This sucks and this is fuck - ing shit as fuck!

fff randomly strikes back to the tantrum of B

mf (free choice of fast shooting sounds)

mf Your mes - sage bank is near - ly full. *mf* Your mes - sage bank is near - ly full.

Samp. El.

Fl. *ff*

Cl. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Acc. *ppp* *ff* *ppp*

Pno. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

255

Vln. *mf* *mf* *ff* *mf*

Vla. *mf* *mf* *ff* *mf*

Vc. *mf* *mf* *p* *ff*

D.B. *mf* *mf* *ff* *mf*

stuck

fff final random gaming tantrum

fff (free choice of fast shooting sounds)

fff (free choice of fast shooting sounds)

mf (free choice of fast shooting sounds)

258

V eB6 ♩ = 60

S
you for your PFRFR TSHLL PCHOAH I love
I love

eS
I love

B
PCHOAH PCHOAH
and I don't make weird...
Black.

eB
Your mes-sage bank is near-ly full.
Your mes-sage bank is now full.

Samp. El.
big noise (system error)
sending-away-shoosh

Fl.
Cl.
Tpt.
Hn.
Tbn.

Acc.
Pno.
Perc. 1
Perc. 2

258
Vln.
Vla.
Vc.
D.B.

Part 2 Scene 2

A

as fast as possible (for 4-6 seconds)

f peep tones (as high as possible)
high tiny restless sound like a mosquito

f irregular nasal "american" R with exchanging vowel quality
like an excited duck-like parrot

f PCHOAH choose freely any shooting sounds ("tff" "dsh" "pew"...)

broken off

p Wait. What? Wait. What? Wait. What?

p What? Wait. Wait. What?

fermatas of the same rest value have always around the same length, even if the tempo changes

fff *f* *fff* PCHOAH

Tempo: ♩ = 60

Time signatures: 1 4 / 16+4, 2 4 / 16+4

B

p shaky deep nervous insecure voice

p unsure, almost stuttering

mp a bit more aggressive

shit.

Tempo: ♩ = 60, ♩ = 85, ♩ = 60, ♩ = 85, ♩ = 60, ♩ = 85, ♩ = 60, ♩ = 75

Time signatures: 3 4 / 16+4, 4 4 / 16+4, 3 4 / 16+4, 4 4 / 16+4, 4 / 16, 1 4 / 16+4

17 $\text{♩} = 105$

M

eM *M touches T's elbow with her own.*
mp 3 Check - ing. Ac - cept - ing. Wait - ing.

T *T nervously raises an elbow in offering towards M.*
only pretending to speak,
opening mouth without any sound
O - kay to mes - sage?
mp 3 Wait - ing. *mp* 3 Check - ing. *mp* 3 T touches M's elbow with her own.
Ac - cept - ing.

eT O - kay to mes - sage? Wait - ing. Check - ing. Ac - cept - ing.

B

eB

Samp. El. they tap they tap

Acc. *p* *p* *p* *p* *p*

Pno. *p* 5 5 5 5 5 5

Perc. 1 soft mallets *mp* *pp*

Perc. 2 soft mallets *p* 8 *p* 8

Vln. *p* *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p* *p*

D.B. *pizz.* *p* *mp* *p* *mp*

26

eT2 = 120
eM1 = 112
eT2 = 120
eM1 = 112
eT2 = 120
D O2 = 60

M

mp

annoyed (simile), freely transposed (but the same as before)

Oh. You are one of those.

mp

annoyed, transposed

He said the S word. So rude.

mp

I'm trig-gered.

eM

6/8 3/8 8/8 7/8 4/8 9/8 1/8 4/16

T

like a drama queen, exaggerated, jumping between falsetto and usual register

mf

I'm of-fend-ed.

mf drama queen

Did - n't you hear him?

mf drama queen

He did not a-pol-o-gise.

mp

I'm trig-gered.

eT

6/8 3/8 8/8 7/8 4/8 9/8 1/8 4/16

Tbn.

mp pp *mp pp* *mp* *mp pp* *mp pp* *mp*

6/8 3/8 8/8 7/8 4/8 9/8 1/8 4/16

Acc.

Pno.

mp

6/8 3/8 8/8 7/8 4/8 9/8 1/8 4/16

Perc. 1

with the shafts of the finest mallets or with two wooden skewers

ppp

Vln.

single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

pp

Vla.

pp *f* *pp* *f* *pp* *f* *pp*

single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

pp

Vc.

f pp *f pp* *f pp* *pp*

single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

pp

D.B.

arco

E B1
♩ = 75

36 *mf* *mf* *f* to B:

M I'm of - fend - ed. Still of - fend - ed. You, a - pol - o - gise!

eM

5/16 1/4 6/16 1/4 4/4 3/4

T *mf* *mf* *f* to B:

eT I'm of - fend - ed. Still of - fend - ed. I am call - ing you out!

B *f* "mf" *f* "mf" *f* "mf" *f*

B ignores them...
4/4 PFRFR Fuck! TSHLL This sucks. 3/4 KHRGH This is shit. PFRFR

eB

Acc. *p*

Perc. 1

Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Em ♩ = 90 **Em** ♩ = 90 **B1** ♩ = 75 **F** **O3** ♩ = 60 **Em** ♩ = 90 **O3** ♩ = 60

M

stiff cut off low pitches pressed through closed teeth
mf *f*

a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches
p

like talking to a cute pup

eM
An - gry eyes. May - be you should ask him what's hap-pened? You. No? Pup - py eyes.

T
grace note as high as possible as a broken voice from shock and then glissando from irritation
mf *f*

descending *mp* minor third *mp*

eT
Shocked frown. B realises he's making a weird sound. broken off
f *f*

Me? No. Na-ha. Sor - ry. No. You?

B
PFRR I don't make weird... a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

Fl. *fp* *mf*

Cl. *fp* *mf*

Tpt. *fp* deepest sound clicks
p

Hn. *pp* pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone)

Tbn. *pp* pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone)

Acc. *ppp* *p*

Pno. *pp* press the pedal shortly after the staccato to sustain the harmonics

Perc. 1 *pp*

Perc. 2 **Ratchet**
(eventually another percussion instrument with similar sound or electronics)
mp

Vln. *mp* sul pont. molto alla punta tremolo as fast as possible separate overpressure clicks as dense as possible molto vibrato *pp*

Vla. *mp* sul pont. molto alla punta tremolo as fast as possible overpressure ugly cut off sounds like mimicking his frustration sounds *f* molto vibrato *pp*

Vc. *mp* sul pont. molto alla punta tremolo as fast as possible molto vibrato *pp*

D.B. *p* s.t. ----- s.p.

53

Em = 90 G B5 = 80 Em = 90 T1 = 85

M

eM *mf* Me?! *mp* No! *mp* Na-ha. Sor - ry. *mp* Hugs and love to you. *mp* We were hop - ing you'd know.

T Yes? Pup - py eyes. Who are you two?

eT

B

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Perc. 1

Perc. 2 (Ratchet)

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

Vla. *pp* *mf* *fp* *f* *pp*

Vc. *pp* *fp* *f* *pp*

D.B. *p* *fp* *f*

descending minor third (the same as T just before)

intimate, jazzy, dark and sexy

a bit bending each pitch at the end to achieve a glissando-like effect but still with clearly fixed three pitches

like talking to a cute pup

insecure, trying to make the syllables as short as possible

insecure

legatissimo, appassionato

legatissimo, appassionato

legatissimo, appassionato

legatissimo, appassionato

soft mallets

pp *mf* *p* *ppp* (subito)

pp *mf* *fp* *f* *pp*

pp *mf* *fp* *f* *pp*

pp *fp* *f* *pp*

p *fp* *f*

M B5 $\text{♩} = 80$ Em $\text{♩} = 90$ T1 $\text{♩} = 85$ M2 $\text{♩} = 66$ Em $\text{♩} = 90$

T mp *insecure* *mp*
Y Y Y Y Y Y Y Y Y Y Yes.

B *insecure* *p* *>*
Who you two are? $\frac{7}{8}$ $\frac{1}{4}$ $\frac{2}{4} + \frac{1}{8}$ $\frac{8}{8}$ $\frac{1}{4}$

Tpt. *mp* deepest sound clicks

Acc. *mf* *p* *ppp* (subito) *pp* *mf*

Pno. $\frac{7}{8}$ $\frac{1}{4}$ $\frac{2}{4} + \frac{1}{8}$ $\frac{8}{8}$ $\frac{1}{4}$
press the pedal quickly to let the strings sound a bit

Perc. 1 *ppp* *p*
softest mallets

Perc. 2 *ppp*
softest mallets

Vln. *mf* *fp* $\frac{3}{3}$ *f* *fp* $\frac{3}{3}$ *f*
from the first overpressure clicks with slow bow over saturated overpressure at *mf* to letting the bow fly off the strings

Vla. *mf* *fp* $\frac{3}{3}$ *f* *fp* $\frac{3}{3}$ *f*

Vc. *fp* $\frac{3}{3}$ *f* *fp* $\frac{3}{3}$ *f*

D.B. *fp* $\frac{3}{3}$ *f* *fp* $\frac{3}{3}$ *f*

annoyed with a nasal vocal fry
falling as deep as possible
I was - n't real - ly.

H

M2 = 66
mp

To B, about T...
annoyed
with a nasal vocal fry

B5 = 80

O3 = 60
mp

as Chinese first tone
shaky deep voice
trying to hide
insecurity behind
a very fake laughter

M1 = 60
mp

Em = 90

B5 = 80

Em = 90

M: I was just play - ing with him. Sure. Umm, no!

T: No!

eT: Shh!

B: You two mes-sag-ing?! You are!

Fl.: *f*

Cl.: *f*

Tpt.: *mfpp*

Hn.: *mfpp*

Tbn.: *mfpp*

Acc.: *pp* → *mf*

Pno.: *pp* → *mf*, *p* → *mf*

Perc. 1: *ppp* → *p*, *mf*

Perc. 2: *ppp*, *mp*

Vln.: *mf*

Vla.: *mf*

Annotations: deepest sound clicks, "mf", press the pedal quickly to let the strings sound a bit, Ratchet (eventually another percussion instrument with similar sound or electronics)

Vorabmaterial zur UA
- nur zu Informationszwecken -

32

K B6
♩ = 50

O1
♩ = 105

T touches B's elbow with her own.

mp

Check - ing.

Ac - cept - ing.

matter-of-factly, like going through a checklist

mp

mp

Well, let's all In - vite now.

To be sure.

B sticks his elbow up to T...

mp

O kay to mes - sage?

Wait - ing.

they tap

harmonic gliss.

mf

pp

mf

pp

pp

pp

p

p

p

8va

p

soft mallets

mp

pp

soft mallets

p

molto alla punta
tremolo as fast as possible

p

molto alla punta
tremolo as fast as possible

p

molto alla punta
tremolo as fast as possible

p

pizz.

p

mp

102

eM *4/4* Wait - ing. Check - ing. Ac - cept - ing.

B *4/4* *mp* *B touches M's elbow with her own.* Check - ing. Ac - cept - ing. Wait - ing.

Samp. El. *4/4* they tap they tap

Acc. *p* *p* *p* *p* *p*

Pno. *8va* *p* *5* *5* *5* *5* *5*

Perc. 1 *pp*

Perc. 2 *soft mallets* *p* *8* *p* *8*

Vln. *102* *molto alla punta tremolo as fast as possible* *p* *p* *p* *p*

Vla. *molto alla punta tremolo as fast as possible* *p* *p* *p* *p*

Vc. *molto alla punta tremolo as fast as possible* *p* *p* *p* *p*

D.B. *(pizz.)* *p* *mp* *p* *mp*

104

L **B6** $\text{♩} = 50$

eT1 $\text{♩} = 105$

eM1 $\text{♩} = 112$ annoyed, transposed

mp

Thank you.

1 $\frac{3}{8+16}$ 7 $\frac{8}{8}$ 8

insecure stage whisper

“**mf**”

What do we do?

mp matter-of-factly

Now you two.

7 $\frac{8}{8}$ 8

accepted

Thank you.

5 $\frac{4}{4}$ 8 $\frac{3}{8+16}$ 7 $\frac{8}{8}$ 8

air sounds
frullato (or even double or triple tongue if possible)

mf > **pp**

air sounds
frullato (or even double or triple tongue if possible)

mf

frullato (or even double or triple tongue if possible)

air sounds

pp < **mf**

con sordino ad libitum

mp pp mp

Acc.

Pno.

22 8va

Perc. 1

glissando

p mp

Perc. 2

p mp

104

Vln.

Vla.

Vc.

D.B.

p mp mf

108 **B5** ♯ = 80 **Em** ♯ = 90 **T1** ♯ = 85 **Em** ♯ = 90 **M1** ♯ = 60 *shaky, hiding insecurity behind laughter* **Em** ♯ = 90

M *We ha-ven't!*

T *insecure* *mp*
W W W W W W W W W W We ha-ven't!

B *p insecure*
Un-less you have al-read-y done this?! *2*/*4* *2*/*4* *2*/*4* *1*/*4* *3*/*16* *2*/*4*

eB

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Tpt. *mfpp* *mfpp*

Hn. *mfpp* *mfpp*

Tbn. *mfpp* *mfpp*

Acc. *mf* *p ppp (subito)* *mf* *mf*

Pno. *p* *mf* *p* *mf*

Perc. 1 *mf* *mf*

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

Vla. *mf* *fp* *f* *pp*

Vc. *fp* *f* *pp*

D.B. *arco* *fp* *f*

low air breathing through instrument
"f"

114 $\text{♩} = 105$

T

eT

B

eB

Perc. 1

M taps T's elbow. B is suspicious.
T is mimicking the missing answers of M in a falsetto voice on humming

T taps M's elbow.

trying desperately to mimick the missing final ensemble sound of the message accepting ritual

Mm-mm. Wait-ing. Mmm-mm-mm.
Check-ing. Mm-mm. Ac-cept-ing.
Mm - mm. Thank you.

B sticks his elbow up to T...

O-kay to mes-sage?

soft mallets
mp

118

M

eM

T

eT

B

eB

Tbn.

Pno.

Perc. 1

Perc. 2

$\text{♩} = 112$ $\text{♩} = 105$ $\text{♩} = 120$ $\text{♩} = 60$

annoyed, transposed
mp

big difference between supershort staccato 8th notes and very sustained quarter notes
bitchy *mf*

16+4+16 9/8 3/4 6/8 3/4 2/4

You don't have to do that. He can't hear us.

trying again

mf *mp*

Huh? Oh. Yeah.

p *pp*

Right. Well...

O-kay to mes-sage?

con sordino ad libitum
mp *pp* *mp*

superstaccato
p *pp* *p* *pp*

soft mallets
mp

Ratchet
(eventually another percussion instrument with similar sound or electronics)
mp

M 124 $\text{♩} = 50$ **B6**

M1 $\text{♩} = 60$ shaky, hiding insecurity behind laughter

B6 $\text{♩} = 50$

M: Mind-ing my own busi-ness.

B: *mp* matter-of-factly
What were you both do - ing be - fore? *mp* matter-of-factly

Fl.: $1+8+1$ $1+2$ low air breathing through instrument $1+1$ air noise higher and higher $1+2$ $2/4$ $1+2$ $8+16$ A - ha.

Tpt.: *p* *mf* *p* harmonic gliss. even higher if possible in decrescendo

Hn.: *mf* *pp*

Tbn.: $1+8+1$ $1+2$ $1+1$ $1+2$ $2/4$ $8+16$

Acc.: *pp*

D.B.: *pp*

M 131 $\text{♩} = 90$ **Em** any ascending interval bigger than an octave $\text{♩} = 50$ **B6**

Em $\text{♩} = 90$ **eB4** $\text{♩} = 80$ **Em** $\text{♩} = 90$ **eM1** $\text{♩} = 112$ **Em** $\text{♩} = 90$

M: Huh? —

eM: $1/4$ $1+4$ $8+16$ $2/4$ Hugs and love to you. $4/8$ A - ha. $8/8$ You are one of those! $1/4$

B: *mp* You're one of those. $2/4$ $4/8$ official over-melodious soothing voice of an over-positive superhero $1/4$ ascending minor second as low as possible $8/8$ $1/4$

eB: *mf* Good luck have fun. *mp* Huh? — *mp* Huh? —

Cl.: $1/4$ $1+4$ $8+16$ $2/4$ *pp* *p* $4/8$ $1/4$ $8/8$ $1/4$

Tpt.: *pp* *p* $4/8$

Hn.: *mf* *pp* *pp* *p* $4/8$

Tbn.: $1/4$ $1+4$ $8+16$ $2/4$ *pp* *p* $4/8$ $1/4$ $8/8$ *mp* *pp* *mp* $1/4$ *con sordino ad libitum*

Acc.: *pp*

D.B.: *pizz.* 3 *p*

139 $\text{♩} = 105$ **B2** *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp* *mp* **eB4** $\text{♩} = 80$ **Em** $\text{♩} = 90$ intimate, jazzy, dark and sexy **M** **B6** $\text{♩} = 50$

eM $\frac{7}{4}$ A los - er. [tff tff] sit - [tff tff] on - [tff tff] your - [tff tff] arse [tff tff] gam - er. $\frac{6}{8}$ $\frac{2}{4}$ Hugs and love to you. $\frac{1}{4} + \frac{2}{16} + \frac{1}{4}$

T $\frac{7}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{1}{4} + \frac{2}{16} + \frac{1}{4}$

B *mp* matter-of-factly
And you?

eB *mf* official over-melodious soothing voice of a over-positive superhero
Too long did-n't read.

Cl. *pp* *p* *pp* *p* *mf* *p*

Tpt. *pp* *p* *mf* *p* harmonic gliss. even higher if possible in decrescendo

Hn. *pp* *p* *mf* *p* harmonic gliss.

Tbn. *pp* *p* *mf* *p* harmonic gliss.

Acc. *pp*

D.B. *p* *pp* arco

143 $\text{♩} = 85$ **T1**

eM $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{1}{4}$ $\frac{2}{4} + \frac{6}{16}$ $\frac{1}{4}$ $\frac{2}{4} + \frac{6}{16}$

T insecure *mp* insecure *mp*
L L L L L L L L L L Like she said. I I I I I I I I I I was mind - ing my own...

Acc. *mf* *mf* *p* *ppp* (subito) *mf* *p* *ppp* (subito)

143 *pp* *pp* *pp* *pp*

Vln. *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

M1
♩ = 60

shaky,
hiding insecurity
behind laughter

T1
♩ = 85

mp
You know...

low air breathing
through instrument

Busi - ness.

f

ppp

ppp

Em

mf 90
trillo

f

mf trillo

f

Laugh - ing tears.

He told me he's nev - er mes-saged a wom - an be - fore!

Laugh - ing tears.

But then as a gam - er...

combine trill and as fast as possible repeated notes
(by superfast tongue blocking, not flatterzunge!)

combine trill and as fast as possible repeated notes
(by superfast tongue blocking, not flatterzunge!)

combine trill and as fast as possible repeated notes
(by superfast tongue blocking, not flatterzunge!)

combine trill and as fast as possible repeated notes
(by superfast tongue blocking, not flatterzunge!)

mp 13 *pp* 16

mp 6 *pp* 16

ppp

possibly start earlier

possibly start earlier

soft mallets

soft mallets

mf

mf

mf

mf

mp

mp

163

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

eB7 $\text{♩} = 50$ N B2 $\text{♩} = 105$ Em $\text{♩} = 90$ eT2 $\text{♩} = 120$ Em $\text{♩} = 90$

May-[tff tff] be [tff tff] you [tff tff] know [tff tff] what [tff tff] that's [tff tff] like? [tff tff]

deep hoarse menacing voice
slightly shaking
like a dark lord

You were mes-sag-ing then!

annoyed and angry
"f" **f**

PFPRF You two were mes - sag - ing!

mf drama queen

How does he know?

air frullato, as low as possible,
sounds cut off from both sides
like mimicking the "prfrf"-sound of B

"f" *mfpp*

air frullato, as low as possible,
sounds cut off from both sides
like mimicking the "prfrf"-sound of B

"f" *mfpp*

air frullato, as low as possible,
sounds cut off from both sides
like mimicking the "prfrf"-sound of B

"f" *mfpp*

p $\text{♩} = 6$ *mf*

V $\text{♩} = 3$

fp $\text{♩} = 3$ **f**

pp **f**

fp $\text{♩} = 3$ **f**

f pp *fp* $\text{♩} = 3$ **f**

fp $\text{♩} = 3$ **f**

Vorabmaterial zur UA
- nur zu Informationszwecken -

42

169 *mf* *bitchy* *mf* *mf* *f* *mf* *mf*

eM *eM2* $\text{♩} = 120$ *mf* **B6** $\text{♩} = 50$ **Em** *NASAL SHHH NOISE* $\text{♩} = 90$ *f* **eB7** $\text{♩} = 50$ **Em** $\text{♩} = 90$

T *mf* *as large an interval as possible* *What?!*

B *mp* *matter-of-factly* *She told me she's your first wom - an.*

eB *deep hoarse menacing voice like a dark lord* *3* *Don't tell me to shh!*

Fl. *mf* *mf*

Cl. *mf* *mf* *mf*

Tpt. *mfpp* *mfpp*

Hn. *mf* *pp* *mfpp* *mfpp*

Tbn. *mfpp* *mfpp*

Acc. *pp* *mf* *mf*

Pno. *superstaccato* *p pp* *p pp* *p* *mf* *p* *mf*

Perc. 1 *mf* *mf*

Perc. 2 *Ratchet* *(possibly another percussion instrument with similar sound or electronics)* *mp*

Vocal Lines:
eM: *f* Fin - ger on mouth. *mp* You know... *f* Fin - ger on mouth *mp* face. *mf* Shocked frown *mp* face. *mf* An - gry eyes *f* face. *mp*
T: *mf* Are you two do - ing it now?!
eB: *mp* Huh?

Instrumental Parts:
Fl., Cl., Tpt., Hn., Tbn., Acc., Pno., Perc. 2, Vln., Vla., Vc., D.B.
Annotations include: "high sh-like air sound without pitch", "deepest sound clicks", "pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone)", "palm on strings in the 2nd highest section of the piano frame", "with the finest shafts or just separate skewers", "sul pont. molto alla punta tremolo as fast as possible", "separate overpressure clicks as dense as possible", "stiff cut off low pitches pressed through closed teeth", "grace note as high as possible as a broken voice from shock and then glissando from irritation", "whispering as high as possible", "ascending major third as low as possible", "ascending minor second as low as possible", "overreacting, voice to break into falsetto in the highest register", "T2 = 66", "Em = 90".

a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

188 *p* like talking to a cute pup
 Pup - py eyes *mp* *mp* renaissance trillo
 Nerv - ous eyes *mp* *f* Shocked eyes *mp*

2/4 1/8 2/4 1/8 2/4 1/8

pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

p *p* *p* *p* *p* *f*

one single sweeping glissando tempo more important than precision

one single sweeping glissando tempo more important than precision

188 *pp* *mp* *mp* *pp* *mp*

pp *mp* *mp*

pp *mp* *mp*

pp *mp* *mp*

pp *mp* *mp*

tremolo as fast as possible noise only, no pitch, anywhere on the body of the instrument to get a noise as high as possible

tremolo as fast as possible noise only, no pitch, anywhere on the body of the instrument to get a noise as high as possible

tremolo as fast as possible noise only, no pitch, anywhere on the body of the instrument to get a noise as high as possible

soft mallets *pp* *p* *f*

2/4 1/8 2/4 1/8 2/4 1/8

194 *mf* trillo

2/4 Laugh - ing tears

1/8 *mp* face.

intimate, jazzy, dark and sexy

2/4 *mp* Hugs and love to you

1/8 *mp* face.

eB3 ♯ = 95

B2 ♯ = 105

eM2 ♯ = 120 bitchy

mf

8/8

6/8

10/8

8/8

Look, just don't tell him.

2/4

1/8

2/4

1/8

7/8

6/8

10/8

8/8

f

KHRGH I hate that stuff.

like a small fast comic book hero (nasal fast pointy moving voice)

like a small fast comic book hero (nasal fast pointy moving voice)

f

PFRFR Ex-press-ing fac-es? TSHLL You talk like that? PFRFR TSHLL KHRGH

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

mp

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

mp

legatissimo, appassionato

3

2/4 *pp* *p*

1/8

7/8

6/8

10/8

8/8

legatissimo, appassionato

3

pp *p*

legatissimo, appassionato

3

air frullato, as low as possible

"f"

possibly start earlier

8^{va}

f

7

mp

8^{va}

8^{va}

8^{va}

superstaccato

p pp

p pp

2/4

1/8

2/4

1/8

7/8

6/8

10/8

8/8

soft mallets

p

194

mf

saltando

mf

saltando

mf

mp

pizz.

3

p

arco

mf

mf

Vorabmaterial zur UA
- nur zu Informationszwecken -

46

202 $\text{♩} = 50$

B6 $\text{♩} = 50$

B2 $\text{♩} = 105$ intimate, jazzy, dark and sexy

O **Em** $\text{♩} = 90$

T2 $\text{♩} = 66$

Em $\text{♩} = 90$

O2 $\text{♩} = 60$

eM $\text{♩} = 50$
1 3 1
8+16+8
2 4 Hugs and love to you. 3 8

T
4 descending minor seventh
f Hey!
5 16 **f** overreacting
1 4 Why did you do that?!
1 8
4 16 **mp**

eT
1 3 1
8+16+8
2 4
3 8
1 4
5 16
1 4
1 8
4 16 I am trig-gered.

B **mp** matter-of-factly
1 3 1
8+16+8
2 4 Yes we are.
3 8 **f** B gives M the finger.
PFRFR TSHLL KHRGH
1 4
5 16
1 4
1 8
4 16

Fl.
mf

Cl. **pp** **p**
legatissimo, appassionato
1 3 1
8+16+8
2 4 3 8
1 4 **mf**
5 16
1 4
1 8
4 16

Tpt.
pp **p**
legatissimo, appassionato
1 3 1
8+16+8
2 4 3 8
1 4 **mfpp**
5 16
1 4
1 8
4 16

Hn.
mf **pp**
legatissimo, appassionato
1 3 1
8+16+8
2 4 3 8
1 4 **mfpp**
5 16
1 4
1 8
4 16

Tbn.
pp **p**
legatissimo, appassionato
1 3 1
8+16+8
2 4 3 8
1 4 **mfpp**
5 16
1 4
1 8
4 16

Acc.
pp
1 3 1
8+16+8
2 4
3 8
1 4 **mf**
5 16
1 4
1 8
4 16

Pno.
p **mf**
1 3 1
8+16+8
2 4
3 8
1 4
5 16
1 4
1 8
4 16 **mp**

Perc. 1
f
1 3 1
8+16+8
2 4
3 8
1 4 **mf**
5 16
1 4
1 8
4 16 **ppp**
with the shafts of the finest mallets or with two wooden skewers

Vln. 202
as high and as low as possible sul D
mp
fp **f**
pp
single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

Vla.
as high and as low as possible sul D
mp
fp **f**
pp
single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

Vc.
fp **f**
pp
single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

D.B.
p
pizz. 3
arco
fp **f**

211

eM

eT

eB

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

5/16 4/16 3/16 4/16 5/16 1/8 3/16 2/16 3/16 2/8

mf *f* *mf* *p*

I'm of-fend-ed. Still of-fend-ed. Ac-cept-ed. De-trig-gered.

mp *mf* *f* *mp*

My a-pol-o-gies. Please ac-cept. My sinc-er-est A's. Thank you.

5/16 4/16 3/16 4/16 5/16 1/8 3/16 2/16 3/16 2/8

p *p* *p*

p *p*

p *p*

p *p*

p *p*

mp *pp* *mf*

ppp

mp *p* *mp* *p* *mp* *p* *mp* *p*

mp

ord. *ord.* *ord.*

mp *p* *mp* *p* *mp* *p*

mp

48

P eT1 = 105

eM1 = 112 annoyed, transposed *mp*

eT2 = 120

eM2 = 120 *mf* bitchy

Em = 90

221

8/8

7/8

12/8

2/4

Was I be - ing nice?

Did you be - lieve his a - pol - o - gy?

8/8

7/8

12/8

2/4

You were be - ing nice.

It's so rude of him.

An - gry eyes.

stiff cut off low pitches pressed through closed teeth

insecure stage whisper *mf*

drama queen *mf*

air sounds frullato (or even double or triple tongue if possible) *mf* > *pp*

air sounds frullato (or even double or triple tongue if possible) *mf*

air sounds *pp* < *mf*

con sordino ad libitum *mp pp mp*

superstaccato *p pp*

deepest sound clicks *p*

pedal tone - if not possible in *pp*, transpose one octave higher (both horn + trombone)

pedal tone - if not possible in *pp*, transpose one octave higher (both horn + trombone)

8va *pp*

pedal tone - if not possible in *pp*, transpose one octave higher (both horn + trombone)

8va *pp*

separate overpressure clicks as dense as possible "p"

s.t. -----> s.p.

p

226 **Q** **B6** $\text{♩} = 50$ **T1** $\text{♩} = 85$ [o] insecure *mp*

T. *mf* matter-of-factly *to T:* *mp*
Let's start a - gain. What were you do - ing be - fore be - ing here? even higher if possible in decrescendo *pp* *mf* *p* harmonic gliss. 6

B. $\frac{1}{8} + \frac{4}{16}$ $\frac{1}{4} + \frac{10}{16} + \frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4} + \frac{6}{16}$

Tpt. *mf* *pp* *mf* *p* harmonic gliss.

Hn. *mf* *pp*

Tbn. $\frac{1}{8} + \frac{4}{16}$ $\frac{1}{4} + \frac{10}{16} + \frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4} + \frac{6}{16}$ *mf* *p* harmonic gliss.

Acc. *pp* *pp* *pp*

D.B. *pp* harmonic glissando arco *V*

230 descending minor second *p* Aw... —

M. *mp* *mp*

T. [o] insecure *mp* *mp*
C C C C C C C C C C C C Ca - nar - y Ken - ny. M M M M M M M M M M My on - ly friend.

Acc. *pp* *pp*

R **M3** *mf* $\text{♩} = 105$ sharply with exaggerated speech melody going as low and as high as possible but still well understandable

Em $\text{♩} = 90$

M3 *mf* $\text{♩} = 105$ sharply

Em $\text{♩} = 90$

M3 *mf* $\text{♩} = 105$ sharply

235

M: That makes so much sense! Ca-nar-y Ken-ny A com-fort drone!

eM: Laugh - ing tears. Laugh - ing tears.

T: insecure *mp* was lis-ten-ing to his song.

eT: combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!) combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

Fl.: combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!) combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

Cl.: *mp* *mp* *mp* *mp* *mp* *mp* possibly start earlier

Pno.: *f* *mp* *f* *mp*

Perc. 2: *p* *p*

Vln.: saltando *mf* saltando *mf*

Vla.: saltando *mf* saltando *mf*

Vc.: *mp* *mp*

241 $\text{T}2 = 66$ $\text{Em} = 90$ $\text{M}3 = 105$ mf sharply f any large interval smaller than an octave (repeat in tempo ad libitum) $\text{Em} = 90$

M: With a pow-er port in his clo-a-o-a-o-a-o-a-o-a-o-a-o-a-o-a-ca!

eM: Laugh - ing tears. Laugh - ing tears.

T: He is my pet dar-ling!

Fl.: f Em f mp

Cl.: f mp mp mp mp mp mp mp mp mp f mp

Tpt.: fp fp

Hn.: fp fp

Tbn.: fp fp

Acc.: f f

Pno.: mf f mp f mp

Perc. 1: f f

Perc. 2: p p

Vln.: mp mf mf

Vla.: mp mf mf

Vc.: mp

as high and as low as possible sul D

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

colla parte

colla parte

possibly start earlier

8va

8va

8va

8va

8va

8va

S T2
♩ = 66

Em
♩ = 90

T3
♩ = 90
rapping, very fakely self-assured

Em
♩ = 90

T3
♩ = 90

Em
♩ = 90

free in tempo
(but not too slow or too long)

246 **f** overreacting

There is noth-ing wrong with hav-ing a com-fort drone.

mf rapping, very fakely self-assured

They of-fer a val-u-a-ble ser-vice to those in need.

mf

He was sing-ing

repeat ad libitum
mf irregular nasal "american" R with exchanging vowel quality like an excited duck-like parrot

12/16 1/4 16/16 1/4 4/16 1/4 4/4 R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e]

Fl. **f**

Cl. **f**

Tpt. **f**³

Hn. **fp**

Tbn. **fp**

Acc. **f**

Pno. **mf f**

Perc. 1 **f**

Vla. as low and as high as possible sul C **mp**

Vc. as low and as high as possible sul C **mp**

253

Em = 90

T2 = 66 *mp* transpose the three notes higher ad libitum to achieve the longest and sweetest high pitch possible

T = Em = 90

T3 = 90 *mf* rapping, very fakely self-assured the voice gets more and more excited and higher and higher during this section

descending major third

3/4 R[u>]e - sol! R[u>]e - sol! R[u>]e - sol!

1/4 18/8 1/4 2/16+3/16+3/16+2/16+2/16

Fl.

Cl.

Tpt.

Hn.

Tbn.

3/4 1/4 *fp* 18/8 1/4 *fp* 2/16+3/16+3/16+2/16+2/16

Acc.

leave this bar out if necessary

air only

"ppp"

Pno.

leave this bar out if necessary

with palm on string in the highest frame part

ppp

with palm on string in the lowest frame part

Perc. 1

ppp always superfast arpeggio up with the softest wooden skewer in the middle register, but no pitches recognisable

Perc. 2

with the softest wooden skewers

ppp so soft that pitches become unrecognisable

253

Vln.

ppp always superfast arpeggio up, in higher register dampen the strings so that pitches become unrecognisable

Vla.

ppp always superfast arpeggio up, in middle register dampen the strings so that pitches become unrecognisable

Vc.

ppp always superfast arpeggio up, in lower register dampen the strings so that pitches become unrecognisable

D.B.

ppp so soft and dampen that pitches become unrecognisable in lowest register

258 (2+2+2+2+2+3) (2+2+3+3+2) (2+2+2+2+3)

Tell - ing me a - bout the big fan - cy up - date, a - bout be - ing a - ble to mes - sage a - cross the world and not just on your lo - cal net - work. And

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

261 (2+2+3+2+2+2) (2+3+3+3) (3+3+2+3)

I got in a flus - ter and I was try - ing to en - joy his song and get read - y to feed him and Ken - ny was yell - ing at me to feed him and

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

264

(2+2+3+3) (2+2+2) (3+3+3)

f

T
al - so ad - ver - tis - ing the up - date and he was squawk - ing and the up - date was beep - ing and I had to...

Acc.

Pno.
10/16 6/16 9/16

Perc. 1

Perc. 2

Vln. 264

Vla.

Vc.

D.B.

The musical score for rehearsal mark 264 is presented in a multi-staff format. At the top, the rehearsal mark number '264' is indicated. Above the vocal staff, three measures of rhythmic notation are shown: '(2+2+3+3)', '(2+2+2)', and '(3+3+3)'. A dynamic marking '*f*' is placed above the third measure of the vocal line. The vocal staff (T) contains the lyrics: 'al - so ad - ver - tis - ing the up - date and he was squawk - ing and the up - date was beep - ing and I had to...'. The piano accompaniment (Pno.) consists of two staves (treble and bass clef) with chords and rhythmic patterns. The first two measures of the piano part are marked with '10/16', '6/16', and '9/16' respectively. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) are shown in two staves each, with Perc. 2 playing a continuous rhythmic pattern. The string section (Vln., Vla., Vc., D.B.) is shown in four staves, with the violin and viola parts playing a rhythmic pattern of chords, and the cello and double bass parts playing a simpler rhythmic line.

Vorabmaterial zur UA
- nur zu Informationszwecken -

56

U Em
♩ = 90

stiff cut off low pitches
pressed through closed teeth

T *f* pitched shouting *f* ascending minor second plus an octave *mf* *f*
irregular nasal "american" R with exchanging vowel quality like an excited duck-like parrot improvise as in bar 1 Stop! E - nough! An - gry eyes.

eT *f* R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e]

Fl. *fp* *fp* *fp*

Cl. *fp* *fp* *fp*

Tpt. *ff* *ff* *ff* *p* deepest sound clicks

Hn. *ff* *ff* *ff* *pp* 8^{va} pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone)

Tbn. *ff* *ff* *ff* *pp* 8^{va} pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone)

Acc. *fp* *fp* *fp* leave this bar out if necessary

Pno. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *pp* 3

Perc. 1 *ff* *ff* *ff* leave this bar out if necessary

Vln. *f* *f* *f* *p* separate overpressure clicks as dense as possible

D.B. *f* *f* *f* *p* arco s.t. s.p.

273

descending minor and ascending major seventh

ascending minor second plus an octave

T Ken - ny, no! Stop! E - nough!

eT

Fl. *fp*

Cl. *fp*

Tpt. *ff* 3

Hn. *ff*

Tbn. *ff*

Acc. *fp*

Pno. *p* 6 *ff*

Perc. 1 *ff*

D.B. *f* pizz.

V

T1 $\text{♩} = 85$

eM $\text{♩} = 46$ $\text{♩} = 95$ $\text{♩} = 105$ glissando legatissimo like speaking to a cute baby $\text{♩} = 80$ $\text{♩} = 105$ $\text{♩} = 46$

281

2 5 4+16 4 3 1 5 8 6 8 4 8 5

T insecure *mp* A A A A A A A A And then I was here.

eT mimicking the electronic sending-away-shoosh from the end of the scene 1 *f*

eB like a big slow nice comic book hero (low bottle-like lazy voice) like a small fast comic book hero (nasal fast pointy moving voice) official over-melodious soothing voice of an over-positive superhero like a big slow nice comic book hero (low bottle-like lazy voice)

De-press-ing. Wish I nev-er asked. Too long did-n't read. You are a los-cr!

290

Em ♩ = 90 eB7 ♩ = 50 W B6 ♩ = 50 mp M3 ♩ = 105 sharply B6 ♩ = 50 B5 ♩ = 80

M eventually transpose the entire bar augmented fourth higher cat vomiting *p* *fp* *mf*

eM VVV Vom - it - ing green stuff. 2/4 3/8 6/8 1 2 1 4+16+8 5/8 1/8 1/4

B deep hoarse menacing voice like a dark lord *p* insecure Me?

eB Don't you start. Told you I don't like that stuff. 3 3 1 2 1 4+16+8 5/8 1/8 1/4

Cl. *mp* even higher if possible in decrescendo 5/8 1/8 1/4

Tpt. *pp* *ppp* *mf* *p* Senza sord. 6

Hn. *mf* *p* Senza sord. harmonic gliss.

Tbn. *p* *mf* *pp* *pp* *p* Senza sord. harmonic gliss. 1 2 1 4+16+8 5/8 1/8 1/4

Acc. *p* *pp*

Pno. *p* *mf*

Perc. 2 *p*

297 $\text{♩} = 90$ **Em** $\text{♩} = 80$ **B5** $\text{♩} = 90$ **Em** $\text{♩} = 80$ **B5** **X** **Em** $\text{♩} = 90$ **mf** trillo **mp**

eM $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ Laugh - ing tears. $\frac{2}{8}$ He says-

B $\frac{2}{4}$ $\frac{10}{8}$ Noth-ing. $\frac{2}{4}$ $\frac{12}{8}$ Just talk-ing to my girl - friend. $\frac{2}{4}$ $\frac{2}{8}$

eB $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Nought. Noth-ing. Na-da. Ze-ro. Zilch.Zip. Nil. Nix. Nic.
[* nic is nothing in Czech]

Fl. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Cl. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Pno. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Perc. 1 $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Perc. 2 $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Vln. 297 $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Vla. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

Vc. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

D.B. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

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

pp *pp* *pp* *pp* *pp* *pp*

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

mf *mf* *mf* *mf* *mf* *mf*

mp *mp* *mp* *mp* *mp* *mp*

softest mallets *softest mallets* *soft mallets*

very high and insecure

combine trill and as fast as possible repeated notes (by superfast tongue blocking, not flatterzunge!)

possibly start earlier

saltando *saltando*

arco

dampen each pizz immediately

(no damping)

303

M

eM

eT

B

Fl.

Cl.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

mf trillo *mp* *mf* trillo *mp* *mf* trillo

Laugh - ing tears. he has Laugh - ing tears. a girl-friend! Laugh - ing tears.

insecure

Giv-ing her

f *f* *f* *pp* *pp*

mp *mp* *mp* *pp* *pp*

p *p* *p*

mf *mf* *mf* *mf* *mf*

pizz. (no damping) pizz. (no damping)

leave this bar out if necessary

312

Em ♩=90 B5 ♩=80 Em ♩=90 B5 ♩=80 Em ♩=90 Y O2 ♩=60

M

eM

eT

B

Acc.

Pno.

Perc. 1

Vln.

Vla.

Vc.

D.B.

mp Bull - shit!

mp My a - pol - o - gies.

mf I am trig - gered. I'm of - fend - ed.

flow - ers and then I was here.

pp

pp

softest mallets *p*

softest mallets *p*

with the shafts of the finest mallets or with two wooden skewers

ppp

single continuous tremolo tremolo as fast as possible molto alla punta sul pont. *pp*

single continuous tremolo tremolo as fast as possible molto alla punta sul pont. *pp*

single continuous tremolo tremolo as fast as possible molto alla punta sul pont. *pp*

pizz. (no damping) *mf*

pizz. (no damping) *mf*

arco

322 *mf* Please ac - cept. *f* My sinc - er - est A's. *mp* Thank you.

f Still of - fend - ed. *mf* Ac - cept - ed. *p* De - trig - gered.

p

mp *pp* *mf*

ppp *molto vibrato*

mp *p* *mp* *p* *mp* *p* *mp*

Z **B5** ♩ = 80

Em ♩ = 90

M2 ♩ = 66

M 330

eM 10/8 2/4 10/8 1/8

B 10/8 Noth - ing. 2/4 10/8 1/8 PFRFR

eB *p* *ppp*

Nought. Noth-ing. Na-da. Ze-ro. Zilch. Zip. Nil. Nix. Nic.
[* nic is nothing in Czech]

combine trill and as fast as possible repeated notes
(by superfast tongue blocking, not flatterzunge!)

Fl. *mp*

Cl. *mp*

Tpt. deepest sound clicks
"mf"

Acc. *pp* *mf*

Pno. *f* *mp* *pp* *mf*

possibly start earlier

press the pedal quickly to let the strings sound a bit

Perc. 1 *ppp* *p*

softest mallets

Perc. 2 *p* *ppp*

soft mallets

Vln. 330 *mf* *mf*

saltando

Vla. *mf* *mf*

saltando

from the first overpressure clicks with slow bow
over saturated overpressure at mf
to letting the bow fly off the strings

Vc. *mp*

D.B. *p* *ppp*

pizz. dampen each pizz immediately

There's some - thing you're not say - ing.

annoyed with a nasal vocal fry

Laugh - ing tears.

1 PFRFR

Vorabmaterial zur UA
- nur zu Informationszwecken -

64

AA M2 ♩ = 66

M 334 *mp* annoyed I don't think I want to be here.

M2 ♩ = 66 *mp* annoyed I'm go - ing to go.

f Hel - lo?!

B6 ♩ = 50

M4 ♩ = 112 *f* chanting I want to go home,

B

11/8 8/8 4/4 1/8 even higher if possible in decrescendo 4/4

Tpt. *mf* *mf* *mf* *p*

Hn. *mf*

Tbn. 11/8 8/8 4/4 *mf* 1/8 4/4

Acc. *pp* *mf* *pp* *mf*

Pno. *pp* *mf* *pp* *mf*

11/8 8/8 4/4 *mf* 1/8 4/4

Perc. 1 *ppp* *p* *ppp* *p* *mf*

Perc. 2 *ppp* *ppp*

Vla. *mf* *mf*

Vc. *mf*

D.B. arco *mf*

340

B2 ♩ = 105 I want to go home.

M4 ♩ = 112 I want to go home.

B6 ♩ = 50 I want to go home.

M4 ♩ = 112 I want to go home.

B2 ♩ = 105 I want to go home.

B *f* PFRFR TSHLL

f matter-of-factly transpose freely 6/16 There's no one lis - ten - ing. 4/4

f annoyed Can you quit it.

346 $\text{M}4$ $\text{♩} = 112$ *f* chanting, each on their own pitches and in their own tempo with regular breaks, broken off at the end suddenly

M We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home.

eM We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home.

T We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home.

eT We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home. We want to go home.

B *f* PFRFR There's no one lis-ten-ing! TSHLL There's no one lis-ten-ing! KHRGH There's no one lis-ten-ing! PFRFR *f*

Fl. *mp* play ascending harmonics above the C fundamental as long and as high as you can on one breath in decrescendo and repeat ad libitum till broken off at the end of the bar

Tpt. *mp* play ascending harmonics above the C fundamental as long and as high as you can on one breath in decrescendo and repeat ad libitum till broken off at the end of the bar

Hn. *mp* play ascending harmonics above the C fundamental as long and as high as you can on one breath in decrescendo and repeat ad libitum till broken off at the end of the bar

Tbn. *mp* play ascending harmonics above the C fundamental as long and as high as you can on one breath in decrescendo and repeat ad libitum till broken off at the end of the bar

Vla. *mf* play ascending harmonics on the C string as long and as high as you can on one bow in decrescendo and repeat ad libitum till broken off at the end of the bar

Vc. *mf* play ascending harmonics on the C string as long and as high as you can on one bow in decrescendo and repeat ad libitum till broken off at the end of the bar

D.B. *mp* play ascending harmonics on the C string as long and as high as you can on one bow in decrescendo and repeat ad libitum till broken off at the end of the bar

BB **B2** $\text{♩} = 105$ B hits a panel on a wall in frustration. He hits the panel again and again. as long as possible

347 *ff*

B $\frac{4}{4}$ Is an - y - one fuck - ing lis - ten - ing?! $\frac{8}{4}$ Can we get the fuck out of here?! $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{8}$

Sc

Samp. El. *ossia: panel hit error noise* *ossia: panel hit error noises* *Screeny noise*

Perc. 2 *ossia: panel hit (if more hit sound needed)* *ossia: panel hits (if more hit sound needed)*

E.Gtr. *mf*

353 T2
♩ = 66

T
8
f overreacting
I have had girl - friends too!
mp Heaps of them!

B
6/16 4/4 3/16 1/8 4/4 1/8

Sc
The broken screen keeps blinking and making off-channel sounds during the next scenes.

Samp. El.
6/16 4/4 3/16 1/8 4/4 1/8

Vla.
sul A
mp

Vc.
sul A
mp

Scene 3

♩ = 60
very free (approx. tempo)

The entire scene, the both singers go forward in the given tempo, the instruments follow, sometimes even in their own tempos

A

T
My mum - my al - ways said: I did - n't real - ly get it, I did - n't, *mf* like obsessed

eT
"There is some - one out there for eve - ry - one, dar - ling." *p* very simple, comforting

Sampler Electronics
aria-on-click

Horn
pp *f* *mp* *legatissimo, but still very rhythmically*

Viola
pp *much slower (independently)*
play much slower than eT (proportionally to eT according to the notation) always long bow and senza vibrato, but still very intimate and personal
con sordino ad libitum
(choose mute depending on acoustic conditions so that the sound of the T, eT, horn and viola merge the best)
closed *ad libitum*
start unperceptibly

T
I did - n't, I did - n't, I did - n't, I did - n't, I did - n't, I did - n't, un - til she said it at my prom. *mp* *p*

Sc
'off channel' noisy sound

Samp. EL.
Screeny noise

Hn.
mf

Vla.

B

T
She was my date. The oth - er kids were kiss - ing and fon - ding. - I asked "Can -" *p* with genuine love

eT
"There is some - one out there for eve - ry - one, dar - ling." *p*

Hn.
ppp *slower and accel. (independently)*
start much slower than eT and accelerate till the fastest tempo possible (follow eT proportionally according to the notation)

Vla.
pp long bow, senza vibrato

16

T. we kiss and fon - die too, Mum - my?" *f* [C] Em ♩ = 90

eventually transpose the entire bar augmented fourth higher
cat vomiting
p *fp* *mf*

eT. "VVVVVom - it - ing green stuff!"

Sc. 'off channel' noisy sound

Samp. El. Screeny noise

Tpt. sordino wawa u - - - - a *pp*

Tbn. sordino wawa (u) u - - - - a *p*

Acc. *p*

Pno. *p*

Perc. 2 *p*

Vla. still the longest bow possible (even to become flautando-like) crazily fast even if T ends earlier, finish the phrase up to the E *f*

19 $\text{♩} = 60$
mf

T. Then she stopped, and said:

eT. *p* *fp* *mf* *pp*
"n[G]nGo - ing to the loo!" "There is some - one out there for eve - ry - one, dar - ling."

Sc. 'off channel' noisy sound

Samp. El. Sreeny noise

Tpt. *pp*

Hn. *pp*

Tbn. *p*

Acc. *p*

Pno. *p*

Perc. 2 *p*

Vla. *pp*
long bow, senza vibrato
broken-off

understand the rhythm as a series of notated accelerandi and ritardandi

D

23 *mp* *p*

T. It was the last _____ time I ev - er saw her. She sends me pho - tos some-times. She's al - ways na - ked in a for - est. And then a pack - age ar - rived.

Sc. 'off channel' noisy sound

Samp. El. Sreeny noise

Hn. *pp*

understand the rhythm as a notated ritardando and accelerando

70

E

tempo of the beginning
(but still very free)

F

G

(start and) end always
shortly superimposed with eT

my first Ca-nar-y Ken-ny. And a lit-tle note.

pp

He cries.

Sad eyes,

pp

ppp

1/8 6/8 6/4 "Ac-tual - ly, may - be 5/4 there is 6/4 no one for you, dar ling." 1/8 1/4

Sc

'off channel' noisy sound

Samp. El.

Screeny noise

1/8 6/8 6/4 5/4 6/4 1/8 1/4

Hn.

like the softest echo of eT possible

ppp

Vla.

like the horn before,
but even more distant

pp

38

sad mouth.

whistle like a bird trying to imitate human speech

Tear in eye.

the same as eT

Re - sol!

whistle like a bird trying to imitate human speech

ppp

4/4 R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e] 1/4 3/4 Tah - w a Tah - w a Tah - w a 1/4 3/4 R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e] R[u]>R[e] 1/4 Re - sol! 4/4 Tah - w a Tah - w a Tah - w a Tah - w a

Samp. El.

4/4 1/4 3/4 1/4 3/4 1/4 4/4

Vla.

pp

46

Re - sol!

Re - sol!

broken-off

Re...

1/4 Re - sol! 1/4 Re - sol! 1/8 Re...

Samp. El.

1/4 1/4 1/4 1/4 1/8

aria-off-click

Vorabmaterial zur UA
 - nur zu Informationszwecken -
 Scene 4

B8 very free $\text{♩} = 44$ very smoothly *p* *pp* *ff* *mp* *pp*
 rit. a tempo, accel. molto

B 11/16 It is her toes I miss the most. She 6/16 2/16 2/16 had this ver-y big, big toe. Like a 4/4 moun-tain. 27/16 And the oth-er toes curled in like beau-ti-ful foot-hills.
 'off channel' noisy sounds

Screeny
 Screeny noise

Sampler Electronics
 11/16 6/16 2/16 2/16 4/4 27/16

5 **Em** $\text{♩} = 90$ eventually transpose the entire bar augmented fourth higher cat vomiting *p* *fp* *mf*
eT2 $\text{♩} = 120$ **A** **M2** $\text{♩} = 66$ annoyed *mp* Who's an-nyed by that sound al-read-y?
B2 $\text{♩} = 105$

eM 2/4 VVV Vom-it-ing green stuff. *mf* drama queen but still crying

eT 2/4 Toes should-n't look like moun-tains. *f* Talk-ing a-boout my girl-friend'soes!

B 2/4 9/8 1/8 12/8 11/8

Sc 'off channel' noisy sounds
 Screeny noise

Samp. El. 2/4 *sordino wawa* u--->a *pp* Senza sord. deepest sound clicks *mf* deep growling sound like mimicking the frustration sounds of B *mp*

Tpt. *sordino wawa* (u) u--->a *p*

Hn. *sordino wawa* (u) u--->a *p*

Tbn. *sordino wawa* (u) u--->a *p*

Acc. *p* *pp* *mf*

Pno. *p* press the pedal quickly to let the strings sound a bit *pp* *mf* 5

Perc. 1 *p*

Perc. 2 *p*

Vla. *pp* *f* *mf*
 from the first overpressure clicks with slow bow over saturated overpressure at mf to letting the bow fly off the strings

Vc. *f* *pp*

Vorabmaterial zur UA
- nur zu Informationszwecken -

72

10 Em $\text{♩} = 90$ **B** M2 $\text{♩} = 66$ annoyed mp You could hear her voice. B7 $\text{♩} = 56$ Em $\text{♩} = 90$

M $\text{♩} = 90$

B mf not being able to hide how lyrically excited he is
We can still access our old messages?! $\text{♩} = 56$

Fl. f

Cl. f

Tpt. fp deepest sound clicks mf

Hn. fp

Tbn. fp

Acc. f pp mf mf *appassionato* $subito ppp$ f

Pno. p f pp mf p f pp mf p f
press the pedal quickly to let the strings a bit sound

Perc. 1 f ppp p ppp p f
softest mallets

Perc. 2 ppp p ppp p ppp p ppp p ppp p
softest mallets

Vln. mf *molto arco, appassionato* fp f

Vla. mf *molto arco, appassionato* fp f

Vc. mf *molto arco, appassionato* fp f

D.B. fp f

31 **B7** ♯=56 **Em** ♯=90 **M5** ♯=90 **Em** ♯=90 **D**

M *mp* encouragingly Def - i - nite - ly hard - er. *mp* encouragingly Do you want me to try?

eM *mf* trillo Laugh - ing tears.

eT *f* ascending major seventh No! —

B *mf* lyrically excited May - be hard - er? *B tries hitting himself again and again*

eB *mp* *f* Nought. Noth - ing. Na - da. Ze - ro. Zilch. Zip. Nil. Nix. Nic.

Sc 'off channel' noisy sounds

Samp. El. *B hitting himself* *Screeny noise*

Fl. *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzungel!)* *mp*

Cl. *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzungel!)* *mp*

Acc. *appassionato* *mf* *ppp* (subito) *mp* *ppp* *mp* *ppp* *mp* *ppp*

Pno. *possibly start earlier* *f* *mp*

Perc. 2 *soft mallets* *p*

Vln. *molto arco, appassionato* *mf* *fp* *f* *molto vibrato* *molto arco* *mp* *molto vibrato* *molto arco* *mp* *saltando* *mf*

Vla. *molto arco, appassionato* *mf* *fp* *f* *molto vibrato* *molto arco* *mp* *molto vibrato* *molto arco* *mp* *saltando* *mf*

Vc. *molto arco, appassionato* *mf* *fp* *f* *molto vibrato* *molto arco* *mp* *molto vibrato* *molto arco* *mp* *mp*

D.B. *molto vibrato* *molto arco* *mp* *mp*

eM1 = 112

Em = 90

E

M hits the back of B's head.

39

M: *whispering as high as possible* **f** Fin - ger on mouth. *annoyed, transposed* **mp** Just don't tell him, o - kay? *encouragingly* **mp** An - y - thing? **mf** Well? **mp** Hmm.

eM: **f** Fin - ger on mouth. **mp** Just don't tell him, o - kay?

cT: *like a teenager embarrassed by his pathetic parents like breathing out and speaking at the same time* **mf** *insecure stage whisper* Roll - ing eyes. Our lit - tle joke?

B: **ff** Ow! **fff** TSHLL **f** Noth - ing!

Samp. El.: *high sh-like air sound without pitch* *air sound*

Fl.: **pp** **f** **f**

Cl.: **f** **f**

Tpt.: *high sh-like air sound without pitch* **fp** **fp**

Hn.: *air sound* **pp** *con sordino ad libitum* **fp** **fp**

Tbn.: **pp** **fp** **fp**

Acc.: *8va - - -* **p** **ppp** *very large* **f mp** **f ppp**

Pno.: *palm on strings in the 2nd highest section of the piano frame* **pp** **p** **f** **p** **f**

Perc. 1: **f** **f**

Perc. 2: *with the finest shafts or just separate skewers* **ppp**

Vln.: **p** **pp** **fp** **f** *molto vibrato* *molto arco* **mp** **fp > f** **fp < f**

Vla.: **p** **pp** **fp** **f** *molto vibrato* *molto arco* **mp**

Vc.: **p** **pp** **fp** **f** *molto vibrato* *molto arco* **mp**

D.B.: **p** **pp** **fp** **f** *molto vibrato* *molto arco* **mp**

F $\text{♩} = 56$ **M5** $\text{♩} = 90$ **Em** $\text{♩} = 90$

encouragingly mp
May - be Bird Boy should try.

annoyed mf
Come on.

the same way f as B just before
"Please?"

insecure stage whisper mf
I could-n't.

lyrically excited mf
Can you real - ly ac - cess old mes - sag - es? *f* Please?

p Nought. Noth-ing. Na-da. Ze-ro. Zilch. Zip. Nil. Nix. Nic. *f*

air sound pp

air sound pp

air sound pp

passionato mf *very large mp* *ppp*

p *f*

f

molto arco, appassionato fp > f *mf* *mp* *fp > f* *fp > f*

molto arco, appassionato mf *mp* *fp > f* *fp > f*

molto arco, appassionato mf *mp* *fp > f* *fp > f*

pizz. dampen each pizz immediately p *ppp* *mp* *fp > f* *fp > f*

52

M *encouragingly mp* Quite hard.

eM *bitchy* He saiplease! *mf* trillo Laugh - ing tears.

T *T hits B on the back of the head.*

eT *mf* insecure stage whisper If he said please...! *mf* trillo Laugh - ing tears.

B *Ow!* *ff* *f* "f" *f* Bas-tards! *f* You are mak-ing this up.

Sc *'off channel' noisy sounds*

Samp. El. *B hit* *Screeny noise*

Fl. *air sound pp* *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)* *mp* *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)* *mp* *f* *f*

Cl. *air sound pp* *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)* *mp* *combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)* *mp* *f* *f*

Tpt. *air sound pp* *f* *fp* *f* *fp*

Hn. *air sound pp* *f* *fp* *f* *fp*

Tbn. *air sound pp* *f* *fp* *f* *fp*

Acc. *very large mp* *ppp* *f* *ppp* *f*

Pno. *p* *pp* *f* *possibly start earlier* *f* *possibly start earlier* *f* *p* *f* *p* *f*

Perc. 1 *f* *f*

Perc. 2 *soft mallets p* *soft mallets p*

Vln. *52* *molto vibrato molto arco mp* *saltando mf* *saltando mf*

Vla. *molto vibrato molto arco mp* *saltando mf* *saltando mf*

Vc. *molto vibrato molto arco mp* *mp* *mp*

D.B. *molto vibrato molto arco mp* *mp*

62 *f* **H**

M Toes should-n't be like moun-tains.

eM *mp* annoyed Your turn. *mf* bitchy Play with him. *mp* annoyed Go on... *mp* seductive For me.

T *f* overreacting It's not right. *mp* insecure

eT *mf* Huh? *mp* Ooooh. *f* No. *f* "f" O - kay! O - kay! O - kay!

B *mp* as deep as possible A. F. K.

Fl. *f*

Cl. *f*

Tpt. *fp*

Hn. *fp*

Tbn. *fp* con sordino ad libitum *pp*

Acc. *ppp* *f* *ppp* *f* *ppp*

Pno. *p* *f* *p* *f* *p* *pp* *superstaccato*

Perc. 1 *f*

Vln. 62 *mp* sul A

Vla. *mp* sul A

74 I

M *mp* encouragingly
I'll tell you if you get rid of this noise for me.

eM *f* Ha! *mf* Good one!

T tell you how if you be my... be my... be my... be my... ca - nar - y?

eT insecure stage whisper *"mf"*
I love play - ing with you!

B *mf* Huh? *f* TSHLL *f* No way!

Fl. air sound

Hn. air sound

Tbn. *f*

Acc. *pp* *ppp* *mp* very large

Vln. *fp < f* *fp < f* *mp* molto vibrato molto arco

Vla. *fp < f* *fp < f* *mp* molto vibrato molto arco

Vc. *fp < f* *fp < f* *mp* molto vibrato molto arco

D.B. *fp < f* *fp < f* *mp* molto vibrato molto arco

5/4 3/8 4/8 6/8 13/8

80 $\text{♩} = 105$ $\text{♩} = 90$

M *mf* *f*
I'm of-fend-ed. You, a-pol-o-gise!

T *mf* *f*
I am trig-ered. Still of-fend-ed.

B *f* *f* *ff* *ff*
5 4 PFRFR Nei-ther of you ac-tual-ly know! 1 8 TSHLL 2 4 Fuck off both of

Fl. *f*

Cl. *f*

Tpt. *f*³

Hn. *fp* *f*

Tbn. *fp* *f*

Acc. *ppp* *f*

Pno. *p* *f*

Perc. 1 *f*

82

J B1 *B ignores them...*

$\text{♩} = 75$

87

B $\frac{1}{4}$ you! $\frac{4}{4}$ PFRFR Fuck! This sucks. This sucks balls. This is shit. This is $\frac{7}{8}$ fuck - ing shit. This sucks and this is fuck - ing shit as **ff**

Sc 'off channel' noisy sounds

Samp. El. Screeny noise

Fl. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Cl. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Tpt. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Hn. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Tbn. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Acc. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Pno. $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

Perc. 1 $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

K

B8 **very free**

$\text{♩} = 44$ **accel.**

repeat in tempo
ad libitum

$\text{♩} = 60$

90 $\frac{23}{16}$ fuck! I miss your beau - - - ti - ful toes. Like $\frac{4}{4}$ crag - gy alps. $\frac{19}{16}$ I miss stick - ing my fin - gers be - tween them and wig - gling them a - bout. You **mf** **ff** **mf**

93 **rit.** $\frac{14}{16}$ hat - ed it, and squirmed a - bout, but could - n't stop laugh - ing! PFRFR $\frac{4}{4}$ God, $\frac{8}{16}$ we were per - fect to - geth - er!!! **mf** **pp** **a tempo**

Vorabmaterial zur UA
- nur zu Informationszwecken -
Scene 5

O6
♩ = 40

each phrase start rather earlier and end rather later
so that all the voices and instruments completely merge

p

eM
2/4
Ooooh.
Mmmm.
Ooooh.
Mmmm.
3/4
2/4
3/4
Your's ha-ven't changed.

eT
2/4
Ooooh.
Mmmm.
3/4
2/4
3/4
Not a wrin - kle.
Our ears keep grow-ing
as we get old.

Clarinet
2/4
p
p
p
p
2/4
3/4
p

Trumpet
con sordino ad libitum
choose the mute to completely merge
with the voice colour of the singers
p
each tone start rather earlier and end rather later
so that all the voices and instruments completely merge

Horn
con sordino ad libitum
choose the mute to completely merge
with the voice colour of the singers
p
each tone start rather earlier and end rather later
so that all the voices and instruments completely merge

Trombone
2/4
3/4
2/4
3/4
p
each tone start rather earlier and end rather later
so that all the voices and instruments completely merge

A

Em $\text{♩} = 90$

15

eM Ten? Earth years? You look no old - er! Big smile. Fist pump.

eT How long-has it been? You look fan-tas - tic! Thumb up! Bright eyes!

Fl. tongue ram (produced pitch) 8^{va} f mp f fp

Cl. p mp f

Tpt. p fp mf f (senza sordino)

Hn. p mf f (senza sordino)

Tbn. p mf

Acc. p f f fp try to get as much from this cluster as possible

Pno. ppp p mf mf mp 8^{va} hit strings with palm (if not possible, hit keys)

Perc. 1 gliss with fine shaft of a mallet mf soft mallets mf mp 9

Perc. 2 soft mallets p mf mp

Vln. p f f pizz. let sound as much as possible

Vla. p f f pizz. let sound as much as possible

Vc. p f f pizz. let sound as much as possible

D.B. p f

B ^{O6} ♩ = 40

23

eM
Thumb up! Bright eyes!

eT
Fist pump. Big smile. Why are we not age-ing? You look... Beau-ti-ful.

Fl.
tongue ram (produced pitch)

Cl.
p mp f p p p

Tpt.
fp mf f

Hn.
mf f p p p
con sordino ad libitum

Tbn.
mf p p p

Acc.
fp p f f

Pno.
mf ppp p mf
hit strings with palm (if not possible, hit keys)

Perc. 1
mp mf mf
gliss with fine shaft of a mallet soft mallets

Perc. 2
mp p mf

Vln.
f p p

Vla.
f p f

Vc.
f p f

D.B.
p f

cat vomiting *mp* *mp* cat vomiting

eM *pp* *p* *p* *p* *pp* *pp*

eT *pp* *p* *p* *p* *pp* *pp*

Tpt. *p* *p* *p*

Too much? Do you think I look... Beau-ti-ful? Too much? Too soon?

con sordino ad libitum

still very tender *p* *p* *p* *mp*

eM *p* *p* *p* *mp*

B *p* *p* *p* *mp*

Sc *p* *p* *p* *mp*

Samp. El. *p* *p* *p* *mp*

Pno. *p* *p* *p* *mp*

Perc. 1 *p* *p* *p* *mp*

Perc. 2 *p* *p* *p* *mp*

E.Gtr. *p* *p* *p* *mp*

D.B. *p* *p* *p* *mp*

What a - bout your ball bag?! Don't they start to... Droop?

C *♩* = 80 *♩* = 40

B picks up a massive wrench, then takes the box to a table and hits it with the wrench. There is a puff of smoke from inside the wall and then *B* comes out with a box in his hands.

Screeny error noise after a hit

ossa (instead of e-guitar): Screeny error noise

dampen with hand to create complex harmonic sound try to create bell-like sound, as rich and loud as possible

hit as hard as possible with as heavy and hard mallet as possible to create a explosive cracking sound

hit as hard as possible with as heavy and hard mallet as possible to create a metallic hammer-like sound

very sharp and pointy like a crack ugly noisy sound like an error of a digital device ugly noisy sound like an error of a digital device

pizz Bartok like a crack

52 *Em* $\text{♩} = 90$ $\text{♩} = 80$

eT *f* *b* *>* Shocked eyes! $\frac{4}{4}$

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

Cl. *mf* *f* *mf* *mp* *p*

Tpt. *fp* (*senza sordino*) *f* *mf* *mp*

Hn. (*senza sordino*) *f* *mf* *mp* *p*

Tbn. (*senza sordino*) *f* *mf* *mp*

Acc. *p* *f*

Pno. *f*

Perc. 1 *f*

Perc. 2 *f*

E.Gtr. *ff*

Vln. 52 *f* *arco*

Vla. *f*

Vc. *f*

D.B. *mf* *ff*

one single sweeping glissando tempo more important than precision

the rhythm is only a approximate proposition for a natural accelerando start as usual and then progressively, dampen the strings more and more with hand or piece of cloth to get more and more hollow percussive sound

hit as many strings as possible with palm

bouncing freely the rhythm is only a approximate proposition for a natural accelerando

with metallic shaft touching the sounding instrument create subtle metallic rumbling like an annoying resonance of an object that does not fit enough

col legno saltando from m.s.p. to m.s.t. the rhythm is only a approximate proposition for a natural ritardando

bouncing freely from m.s.t. to m.s.p. to get a percussive effect with a bit of pitch the rhythm is only a approximate proposition for a natural accelerando

tremolo - starting alla punta and m.s.p. - becoming more and more a circelling movement of the bow

with the decrescendo, let the pizz sound more and more mellow and longer and longer into the breaks until they merge with the arco of other strings

D T turns away from M for some privacy and looks down his pants. He then looks back to M with a big smile on his face.

Em $\text{♩} = 90$ *scrrrrr* with rolling R $\text{♩} = 80$

55

eT $\text{♩} = 90$ *scrrrrr* with rolling R $\text{♩} = 80$
 2/4 Scrrrr - ratch-ing head. 4/4

Fl. *pp*

Cl. *pp* $\text{♩} = 80$ *ppp*

Tpt. *p*

Hn. *pp*

Tbn. *p*

Acc. *p* *p* *p*

Pno. *p* (dampen on strings) $\text{♩} = 80$

Perc. 1

Perc. 2

E.Gtr.

Vln. *p* *mp* *p* *p* *p*

Vla. *arco* *p* *mp* *p* *p* *p*

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

D.B. *mp* *p* *p* *p* *p*

overpressure, but still a light sound like sawing wood

arco

p *p* *p* *p*

60

♩ = 90

Em

renaissance trillo

[NNNNNN]

3

Nerv - ous eyes.

♩ = 80

2/4

4/4

4/4

♩ = 90

Em

mf

f

2/4

Thumb up!

Fl.

tongue ram
(produced pitch)

8va

f

Cl.

ppp

p

Acc.

p

p

p

p

p

p

p

p

p

p

8va

p

Pno.

5

p

(dampen on strings)

5

5

ppp

p

Perc. 1

gliss with fine shaft of mallet

p

mf

Perc. 2

soft mallets (if possible)

p

60

trémolo as fast as possible
noise only, no pitch, anywhere on the body of the instrument
to get a noise as high as possible

arco

p

mp

trémolo as fast as possible
noise only, no pitch, anywhere on the body of the instrument
to get a noise as high as possible

arco

p

p

trémolo as fast as possible
noise only, no pitch, anywhere on the body of the instrument
to get a noise as high as possible

arco

p

p

trémolo as fast as possible
noise only, no pitch, anywhere on the body of the instrument
to get a noise as high as possible

arco

p

p

D.B.

p

p

p

p

p

p

p

E very small accel all the time

$\text{♩} = 80$ (to arrive to 90 at "For ten years...")

-de

65 *mf* *f* *mf* *f* *mf* *f*

Thumb up! Thumb up! Thumb up!

4/4

Fl. *8va* *f*

Cl. *p*

Acc. *p*

Pno. *ppp* *p* *ppp* *p* *ppp* *p* *pp*

Perc. 1 *mf* *pp*

Perc. 2 *p* *pp*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p* *pp*

pluck strings with fingernails in a very fine, non-prominent, ticking way

with softest brushes to achieve slightly cracked ticks like an old clock

col legno battuto start m.s.t. and progressively change to m.s.p.

T goes to look in B's pants, but then notices the wrench is now
poised to come down on his head instead, so he stops.

73

T
8

B

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

8

Hey, what is your ball bag like?!

Still with wrench up high...
mp
as deep as possible

Can I see??

Your ball bag.

mp

3/4 2/4 4/4

A. F. K. T. L. D. R. G. L. H. F.

(8^{vez})

3/4 2/4 4/4

73

8

Detailed description: This is a musical score for a scene. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts at measure 73. The lyrics are: "Hey, what is your ball bag like?!", "Still with wrench up high...", "Can I see??", and "Your ball bag." The piano accompaniment includes a piano (Pno.), two percussion parts (Perc. 1 and Perc. 2), violin (Vln.), viola (Vla.), cello (Vc.), and double bass (D.B.). The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as triplets, slurs, and dynamic markings. The percussion parts are marked with 'x' for hits. The piano part has a tempo marking of 8^{vez} (8 times). The score is divided into measures, with time signatures changing from 3/4 to 2/4 and then to 4/4.

F

G

T 81 We are not get - ting old - er! Look at your ball bag! It will be: Big smile. Fist pump. Thumb up! Thumb up! Thumb up! Ball bags?

B 6/4 5/4 2/4 3/4 Stop it! 2/4 Big smile. Fist pump.

Pno. 81a

ppp pp ppp

Perc. 1

ppp pp ppp

Perc. 2

ppp pp ppp

Vln. 81

Vla. pp

Vc. pp

D.B. pp

91

M

T

B

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

mf (falsetto) *f* *f* *f* *f* *f*

mimicking the big-hero-mode of eB

3 3

Mak - ing a lot of noise.

For ten years...

mf

You are one of those!

Thumb up! $\frac{3}{4}$ All that crap. $\frac{9}{8}$ I've had shit to do. $\frac{2}{4}$ Getting rid of the noise for you! $\frac{4}{4}$

p *p* *p* *p* *p* *p*

bounce more and more times during each eighth note

bounce more and more times during each eighth note

bounce more and more times during each eighth note

bounce more and more times during each eighth note

mf

H

$\text{♩} = 80$
H hits the wall...

98

B
Screeny error noise after a hit

Sc
Screeny error noise

Samp. El.
ossia (instead of e-guitar):
Screeny error noise

Fl.
mp *p* *pp*

Cl.
mp *p* *pp*

Tpt.
mf *mp* *p*

Hn.
f *mf* *mp*

Tbn.
f *mf* *mp*

Acc.
f
the rhythm is only a approximate proposition for a natural accelerando
start as usual and then progressively dampen the strings more and more with hand or piece of cloth to get more and more hollow percussive sound

Pno.
f
dampen with hand to create complex harmonic sound
try to create bell-like sound, as rich and loud as possible
hit with palm as many strings as possible

Perc. 1
f
bouncing freely
the rhythm is only a approximate proposition for a natural accelerando
hit as hard as possible with as heavy and hard mallet
as possible to create an explosive cracking sound

Perc. 2
f
hit as hard as possible with as heavy and hard mallet as possible
to create a metallic hammer-like sound
with metallic shaft touching the sounding instrument
create subtle metallic rumbling like an annoying resonance of an object that does not fit enough

E.Gtr.
f
very sharp and pointy like a crack
ugly noisy sound like an error of a digital device

Vln.
98
f *mf* *mp* *p* *pp*
col legno saltando from m.s.p. to m.s.t.
the rhythm is only a approximate proposition for a natural accelerando
bouncing freely from m.s.t. to m.s.p. to get a percussive effect with a bit of pitch
the rhythm is only a approximate proposition for a natural accelerando

Vla.
f *mp* *p* *pp*
the rhythm is only a approximate proposition for a natural ritardando
tremolo becoming more and more a circling movement of the bow

Vc.
f
pizz Bartok like a crack
pizz. with the decrescendo, let the pizz sound more and more mellow and longer and longer into the breaks until they merge with the arco of other strings

D.B.
mf *ff*

Vocal Soloist (eT): 102 *mf* Have you no - ticed?? No... *mf* No... *f* Shocked eyes! No... *mf* [NNNNNN]— Nerv - ous eyes. No...

Flute (Fl.): *mf*

Clarinet (Cl.): *pp* *mf* *pp*

Trumpet (Tpt.): *fp*

Accordion (Acc.): *pp* *p* *f* *pp* *p* *pp*

Piano (Pno.): *mf* *f* *mf*

Percussion 1 (Perc. 1): *mf* *f* *mf*

Percussion 2 (Perc. 2): *mf* *mf* *mf*

Violin (Vln.): 102 *pp* stabilize each pitch before starting glissando *pp* "mp" *pp*

Viola (Vla.): *pp* stabilize each pitch before starting glissando *pp* "mp" *pp*

Violoncello (Vc.): *pp* stabilize each pitch before starting glissando *pp* "mp" *pp*

Double Bass (D.B.): *pp* *pp*

Performance Notes:
- one single sweeping glissando tempo more important than precision
- staccatissimo dampen during hit
- tremolo as fast as possible noise only, no pitch, anywhere on the body of the instrument to get a noise as high as possible

I

108 Em $\text{♩} = 90$ $\text{♩} = 80$ Em $\text{♩} = 90$ Em $\text{♩} = 90$ mp mp intimate, jazzy, dark and sexy $\text{♩} = 80$ mp Em $\text{♩} = 90$ mp

eM
a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches
p like talking to a cute pup
not like you, for sure.
Hugs and love to you.
Hugs and love to you.

eT
a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches
Pup - py eyes.
No...
Roll - ing - eyes.
Noth - ing this whole time!
Us, you mean.
Ex - act - ly!

Fl.
a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches
pp

Cl.
pp
p
legatissimo, appassionato

Tpt.
a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches
pp
p
legatissimo, appassionato

Hn.
pp
p
legatissimo, appassionato

Tbn.
pp
p
legatissimo, appassionato

Acc.
p
pp
p
pp

Pno.
staccatissimo dampen during hit
mf

Perc. 1
soft mallets
pp
staccatissimo dampen during hit
mf

Perc. 2
staccatissimo dampen during hit
mf

Vln.
108 *molto vibrato*
pp
pp
p
pp
pp
pp
pp
stabilize each pitch less and less until it becomes a continuous gliss

Vla.
molto vibrato
pp
pp
p
pp
pp
pp
pp
stabilize each pitch less and less until it becomes a continuous gliss

Vc.
molto vibrato
pp
pp
p
pp
pp
pp
pp
stabilize each pitch less and less until it becomes a continuous gliss

D.B.
p
p
pizz.
p
p

117 $\text{♩} = 80$ **Em** $\text{♩} = 90$ **mp** $\text{♩} = 80$ **mp** **mp** **mp** **mp**

eM Hugs and love to you. $\frac{3}{4}$ Hugs and love to you. Hugs and love to you. $\frac{2}{4}$ Hugs and love to you.

eT **mf** We love mes - sag - ing. $\frac{3}{4}$ We have some - thing spe - cial. $\frac{2}{4}$

Fl. intimate, jazzy, dark and sexy **mp**

Cl. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Tpt. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Hn. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Tbn. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Acc. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Vln. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Vla. **pp** $\frac{3}{4}$ **pp** $\frac{2}{4}$ **p**

Vc. **pp** $\frac{3}{4}$ **p** $\frac{2}{4}$ **p**

D.B. **p** $\frac{3}{4}$ **p** $\frac{2}{4}$ **p**

117 $\text{♩} = 80$ **pp** $\text{♩} = 90$ **pp** **pp** **pp** **pp**

legatissimo, appassionato $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

legatissimo, appassionato $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pizz. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

J *B smashes it and suddenly looks over T and M, suspiciously.*
making small pauses as he is tensed because of his manual work
growing tension makes him speak also in an ascending gliss

♩ = 80

123

B
Hey... You two... What have you been do-ing?

Sc
Screeny error noise after a hit

Samp. El.
ossia (instead of e-guitar):
Screeny error noise

Fl.
f

Cl.
f

Tpt.
f

Hn.
mf

Tbn.
f

Acc.
f *p*

Pno.
dampen with hand to create complex harmonic sound
try to create bell-like sound, as rich and loud as possible
f
hit as many strings as possible with palm
4
bouncing freely
the rhythm is only a approximate proposition for a natural ritardando

Perc. 1
hit as hard as possible with as heavy and hard mallet
as possible to create an explosive cracking sound
fff

Perc. 2
hit as hard as possible with as heavy and hard mallet as possible
to create a metallic hammer-like sound
fff

E.Gtr.
very sharp and pointy like a crack
ugly noisy sound like an error of a digital device
fff
ff
col legno saltando from m.s.p. to m.s.t.
the rhythm is only a approximate proposition for a natural ritardando

Vln.
123
pp *pp* *pp* *pp*
bouncing freely from m.s.t. to m.s.p. to get a percussive effect with a bit of pitch
the rhythm is only a approximate proposition for a natural accelerando
col legno saltando from m.s.p. to m.s.t.
the rhythm is only a approximate proposition for a natural accelerando

Vla.
f *pp*

Vc.
tremolo alla punta - starting m.s.p and progressively changing to m.s.p. - becoming only a pitchless noise
f

D.B.
pizz Bartok like a crack
fff *fff* *mp*

K

M
mf
Noth - ing!

T
mf
Noth-ing!

B
mf
What is go-ing on be-tween you two?
f
A-ha!

Acc.
p

Pno.
pp
tremolo with less and less pitch until it becomes a noise effect only

Perc. 1
pp

Perc. 2
pp

E.Gtr.
pp
sempre simile
however, with less and less energy as if the bouncing is losing power

Vln.
pp
sempre simile
however, with less and less energy as if the bouncing is losing power

Vla.
pp

Vc.
pp

blowing a raspberry

mf
Hmmm. Whoops...
mp
Ummm... Pfrfrfr.
f
No! Noth-ing.

f
mp
mf
mp
f
Us? Oh. Wait... Umm... Hmmm. Whaa...?

making small pauses as he is tensed because of his manual work
growing tension makes him speak also in an ascending gliss

127

6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8 6/8 4/8

B walks back to the wall and throws the box like he's bowling a bowling ball.
It makes a loud CRASH and some more smoke comes out, but this is what he expected.
He then spits on a few of the circuit boards he pulled out, polishes them on his top and throws them in like a frisbee.
Finally, he shoves the wires back in, making a shot of fire fly out!

L Em
 ♩ = 90
 "f" whispering as high as possible
 ♩ = 80

Em
 ♩ = 90 like a teenager embarrassed by his pathetic parents
 like breathing out and speaking at the same time
 mp
 ♩ = 80

Em
 ♩ = 90
 like a teenager embarrassed by his pathetic parents
 like breathing out and speaking at the same time
 mp

136

eM
 6/8 4/8 2/4
 Fin - ger on mouth.
 Roll - ing eyes.
 Roll - ing eyes.

T
 We are not lov - ers.

eT
 mf We are not?
 mp Would it be that bad?

B
 6/8 4/8 2/4
 Are you two lov - ers now who sext?

Fl.
 high sh-like air sound without pitch
 pp

Cl.
 pp

Tpt.
 high sh-like air sound without pitch
 "p"

Acc.
 ppp pp pp

Pno.
 palm on strings in the 2nd highest section of the piano frame
 pp

Perc. 1
 pp pp

Perc. 2
 with the finest shafts or just separate skewers
 ppp

E.Gtr.
 pp pp pp

Vln.
 136
 pp pp pp come primo p pp pp pp come primo p

Vla.
 pp pp pp come primo p pp pp come primo p

Vc.
 pp pp come primo p pp come primo p

D.B.
 pp p p

Em
♩ = 90
like a teenager embarrassed by his pathetic parents
like breathing out and speaking at the same time

M

♩ = 80

145 ♩ = 80

eM
3/4 *p*
2/4 Roll - ing eyes.

eT
3/4 We had some-thing spe - cial?
2/4

B
3/4 I real-ly need to fix the com - put-er. Then I can talk to it in-
2/4

Sc
Screeny error noise after a hit

Samp. El.
3/4 2/4 10/8 8/8 9/8 12/8
ossia (instead of e-guitar):
Screeny error noise

Fl.
pp 3 3 3

Cl.
pp 3 3 3

Acc.
pp 3 3 3

Pno.
3/4 2/4 10/8 8/8 9/8 12/8
dampen with hand to create complex harmonic sound
try to create bell-like sound, as rich and loud as possible
progressively, make the sound even shorter, more pointy, with less and less pitch

Perc. 1
pp
hit as hard as possible with as heavy and hard mallet as possible
to create an explosive cracking sound
progressively, make the sound even shorter, more pointy, with less and less pitch

Perc. 2
pp
hit as hard as possible with as heavy and hard mallet as possible
to create a metallic hammer-like sound
progressively, make the sound even shorter, more pointy, with less and less pitch

E.Gtr.
3/4 *pp* 2/4 10/8 8/8 9/8 12/8
very sharp and pointy like a crack
ugly noisy sound like an error of a digital device
progressively, make the staccato even shorter, more pointy, with less and less pitch and the noisy sound more and more technological sounding

Vln.
145 *pp* *pp* *pp* *p*
come primo

Vla.
pp *pp* *p*
come primo

Vc.
pp *p*
come primo

D.B.
p *pp*
pizz Bartok like a crack
progressively, make the sound with less and less pitch



Em

♩ = 90

mp

mf

trillo

mp

mf

trillo

mp

151

eM

8

12/8

2/4

Blow-ing kiss - es. Laugh - ing tears. Blow-ing kiss - es. Laugh - ing tears. Blow-ing kiss - es.

mf

eT

8

12/8

2/4

What is a sext an - y - way?

B

8

12/8

2/4

stead of you

Sc

Samp. El.

8

12/8

2/4

combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)

Fl.

combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)

Cl.

combine trill and as fast as repeated notes (by superfast tongue blocking, not flatterzunge!)

Tpt.

sordino wawa

u/a

mf

u/a

mf

u/a

mf

Tbn.

kiss

mf

mf

mf

Pno.

8va

eventually start earlier

7

f

mp

f

mp

Perc. 1

Perc. 2

soft mallets (if possible)

p

p

E.Gtr.

8

12/8

2/4

gliss as high as possible in waving shape (not linear) like an ascending spark

151

Vln.

5

p

mf

p

mf

p

Vla.

5

p

mf

p

mf

p

Vc.

(seagull)

5

p

mp

p

mp

D.B.

gliss as high as possible pizz.

pizz.

mp

mp

mp

158 *mf* trillo

Laugh - ing tears. Laugh - ing tears. Laugh - ing tears.

O *f* = 80 *f* *f* *f*

Em = 90

2/8 5/8

We will nev - er sext! You egg - plant me?

f *mf* *mp*

8 Huh? 5 I thought we could... Well...

Fl. *mp* *mp* *mp*

Cl. *mp* *mp* *mp*

Tpt. *mf* imitate the trillo of eM as close as possible

Acc. combine trill and as fast as repeated notes *mp* combine trill and as fast as repeated notes *mp*

Pno. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

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

Perc. 2 *p*

Vln. *mf* *mf* *mf*

Vla. *mf* *mf*

Vc. *mp* *mp* *mp*

D.B. (seagull) arco *mp* *mp* *mp*

Em
♩ = 90
possible to ranspose the entire bar augmented fourth higher
cat vomiting

165 *p* < *fp* *mf* *p* < *fp* *mf* *p* < *fp* *mf* *p* < *fp* *mf*

eM 3/4 VVVVom - it - ing green stuff. 2/4 VVVVom - it - ing green stuff. *mf*

eT 3/4 2/4 But _____

Tpt. *sordino wawa* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *sordino wawa* (u) *p* *p* *p* *p* *p* *p* *p* *p*

Tbn. *sordino wawa* (u) *p* *p* *p* *p* *p* *p* *p* *p*

Acc. *p* *p* *p* *p* *p*

Pno. *p* *p* *p* *p* *p*

Perc. 1 *p* *p* *p* *p* *p*

Perc. 2 *p* *p* *p* *p* *p*

169 $\text{♩} = 80$

P *Em* $\text{♩} = 90$
stiff cut off low pitches pressed through closed teeth

mf An - gry eyes. *f* SSSS Steam com-ing out! *f* An - gry eyes. *f* SSSS Steam com-ing out! *f* SSSS Steam com-ing out! *f* SSSS Steam com-ing out! *f* SSSS Steam com-ing out!

f whispering as high as possible

mf *f* stiff cut off low pitches pressed through closed teeth

f whispering as high as possible

f whispering as high as possible

f whispering as high as possible

f whispering as high as possible

eM $\text{♩} = 80$ 2/4
I thought we had...

Fl. high tsss-like air sound without pitch start with accent and end abruptly *f*

Cl. high tsss-like air sound without pitch start with accent and end abruptly *f*

Tpt. (senza sordino) deepest sound clicks *p* high tsss-like air sound without pitch *f* deepest sound clicks *p* high tsss-like air sound without pitch start with accent and end abruptly *f* high tsss-like air sound without pitch start with accent and end abruptly *f*

Hn. pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone) (senza sordino) *pp* 8^{va} high tsss-like air sound without pitch start with accent and end abruptly *f* pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone) *pp* 8^{va} high tsss-like air sound without pitch start with accent and end abruptly *f*

Tbn. pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone) (senza sordino) *pp* 8^{va} high tsss-like air sound without pitch start with accent and end abruptly *f* pedal tone - if not possible in pp, transpose one octave higher (both horn + trombone) *pp* 8^{va} high tsss-like air sound without pitch start with accent and end abruptly *f*

Acc. air sound without pitch *mf*

Pno. fast gliss up in the highest section of the piano frame *pp* fast gliss up in the highest section of the piano frame *pp* *pp* *pp* *pp*

Perc. 1 rebound sound of a fiberglass shaft moving on the rim of the wood *pp*

Vln. gliss as high as possible 8^{va} separate overpressure clicks as dense as possible *p* *pp* gliss as high as possible 8^{va} separate overpressure clicks as dense as possible *p* *pp* *pp* *pp* *pp*

D.B. *p* *p* *p* *p* *p*

169

Q significantly faster than O2

177 $\text{♩} = 80$ **f**

nasal and ugly like a bad kid chanting

$\text{♩} = 75$ **f** **mp** **f** **mf**

eM We will nev-er be lov - ers. You had a com-fort ca - ca - ca - nar - y! Los - er! Los - er! Los - er! Los - er! My a - pol - o - gies. Los - er! Please ac - cept.

eT 3/4 5/4 3/4 4/16 5/16 4/16 3/16

Hn. **fp** *cui-ré*

Acc. **p** **mf**

Pno. **mf**

Perc. 1 with the shafts of the finest mallets or with two wooden skewers **ppp**

Vln. stabilize each pitch shortly before gliss **p** **mf** **pp** single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

Vla. stabilize each pitch shortly before gliss **p** **mf** **pp** single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

Vc. stabilize each pitch shortly before gliss **p** **mf** **pp** single continuous tremolo tremolo as fast as possible molto alla punta sul pont.

D.B.

R

184 *f* *f* *f* *f*

eM Los - er! My sinc - er - est A's. Los - er! Los - er! Los - er!

eT Still of - fend - ed. Ac - cept - ed. Nooot!!! Nooot!!! Nooot!!! Nooot!!!

B *f* *ff* *f* *ff*

Sc *f* *ff* *f* *ff*

Samp. El. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff*

Tbn. *f* *ff* *f* *ff*

Acc. *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff*

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

Perc. 2 *f* *ff* *f* *ff*

E.Gtr. *f* *ff* *f* *ff*

Vln. *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

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

B hits the box for one last huge WHACK!

Screeny error noise after a hit

*ossia (instead of e-guitar):
Screeny error noise*

dynamics very softly fading out, like a fading resonance

*dampen with hand to create complex harmonic sound
try to create bell-like sound, as rich and loud as possible*

open dampen strings sempre simile

hit as many strings as possible with palm

hit as hard as possible with as heavy and hard mallet as possible to create an explosive cracking sound

hit as hard as possible with as heavy and hard mallet as possible to create a metallic hammer-like sound

very sharp and pointy like a crack

ugly noisy sound like an error of a digital device

hit as hard as possible with as heavy and hard mallet as possible to create a metallic rumbling like an annoying resonance of an object that does not fit enough

dynamics very softly fading out, like a fading resonance

molto alla punta m.s.p. m.s.t. sempre simile

*bouncing freely from m.s.t. to m.s.p. to get a percussive effect with a bit of pitch
the rhythm is only an approximate proposition for a natural accelerando*

dynamics very softly fading out, like a fading resonance

molto alla punta m.s.p. m.s.t. sempre simile

pizz. pizz more and more resonant

Em
♩ = 90

T3
♩ = 90

T2
♩ = 66

f for the first time we hear the own, uncensored irregular absurd laughter of M

189

M: Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha!

eM: Los - er! Los - er! Los - er! Los - er!

T: *f* overreacting
There is noth-ing wrong with hav-ing a com-fort drone.

eT: Nooot!!! Nooot!!! Nooot!!! Nooot!!!

Fl.: *f*

Cl.: *f*

Tpt.: *f*

Hn.: *fp*

Tbn.: *fp*

Acc.: *f*

Pno.: *f p f p f p f p*
mf *p p p p p p p p*

Perc. 1: *f*

Perc. 2:

E.Gtr.: *f p f p f p f p*
p

Vln.: *f p f p f p f p*
p p p p p p p p

Vla.: *mp*

Vc.: *f p f p f p f p*
p p

D.B.: *p*

Annotations: open dampen sempre simile strings; molto alla punta m.s.p. m.s.t. sempre simile

S

193 ♩ = 135

T
And you...! o - pen up a - bout your fac - es!

B
Slow down, lov - ers! Me? shut up a - bout your fuck - ing

Pno.
ff use freely pedal and/or string damping to produce a dry slapping attack with the most sonorous and long resonance
sempre simile

Perc. 1
ff
choose freely mallets and/or damping to produce a dry slapping attack with the most sonorous and long resonance
sempre simile

Perc. 2
ff
choose freely mallets, damping and/or pedal to produce a dry slapping attack with the most sonorous and long resonance
sempre simile

E.Gtr.
p
as fast as possible and then, break till the next bar
sempre simile

Vln.
193

Vc.

D.B.
ff
choose freely pizz technique and/or damping to produce a dry slapping attack with the most sonorous and long resonance
sempre simile

T

196

T: That's why you were fight - ing?! You and your girl - friend! Her... Pup - py eyes. You... Scrrrr - ratch - ing head. Her...

B: fac - es! Huh? Don't talk a - bout her! Stop!

Em = 90, mf, p, mf, mf, f

like talking to a cute pup

scrrrr with rolling R

a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

Tempo: ♩ = 135

Fl. pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

Cl. pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

Hn. pp a bit bending each pitch at the end to achieve a glissando-like effekt but still with clearly fixed three pitches

Acc. p < p < p

Pno. (8va) balance the resonance of the high and low sounds ff

Perc. 1 soft mallets pp balance the resonance of the high and low sounds ff

Perc. 2 balance the resonance of the high and low sounds ff

E.Gtr. p

Vln. pp, mp overpressure, but still a light sound like sawing wood

Vla. pp, mp overpressure, but still a light sound like sawing wood

Vc. pp, mp overpressure, but still a light sound like sawing wood

D.B. p, ff, mp, ff balance the resonance of the high and low sounds arco pizz.

Em ♩ = 90 intimate, jazzy, dark and sexy

Em ♩ = 90 like a teenager embarrassed by his pathetic parents
like breathing out and speaking at the same time

Em ♩ = 90 possible to transpose the entire bar
an augmented fourth higher

T 204 *mp*
Hugs and love to you.

B *f*
Shut up!

T *mf*
You... Roll - ing — eyes.

B *f*
up!

T *f*
Shocked eyes!

B *f*
Go

T *mf*
You... VVVVom - it - ing green stuff.

cat vomiting

Fl. *mf*

Cl. *pp* *p* *mf*

Tpt. *pp* *p* *fp* *pp*

Hn. *pp* *p*

Tbn. *pp* *p* *p*

Acc. *p* *f* *p*

Pno. *ff* *f* *p*

Perc. 1 *ff* *f*

Perc. 2 *ff* *ff* *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *ff* *p* *plizz.* *ff*

legatissimo, appassionato

sordino wawa

*one single sweeping glissando
tempo more important than precision*

(soft mallets if possible)

U $\text{♩} = 135$
accel. molto!

imitating the song of Kenny
in falsetto

ordinario

211

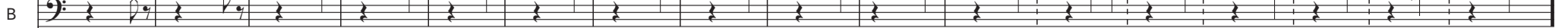
f

f

f

ff

B



fuck your ca - ca - ca - ca - ca - ca - ca - ca - ca - nar - y in its pow - er port!

Pno.



Perc. 1



Perc. 2

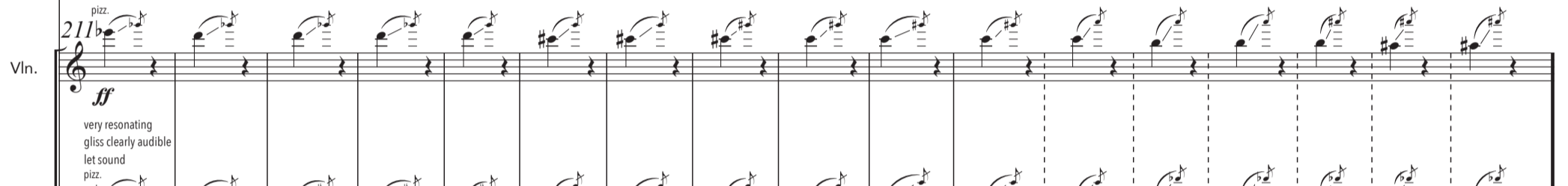


Vln.

211 *ff*

pizz.

very resonating
gliss clearly audible
let sound



Vla.

ff

very resonating
gliss clearly audible
let sound

pizz.



Vc.

ff



D.B.



V as much faster than O2 as possible

228 *f* uncensored absurd laughter of M, irregular to the bars

M
Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha! Hahahaha!

T
mp I am trig-gered. *mp* My a-pol-o-gies. *mf* I'm of-fend-ed. *mf* Please ac-cept. *f* Still of-fend-ed.

B
mp I am trig-gered. *mp* My a-pol-o-gies. *mf* I'm of-fend-ed. *mf* Please ac-cept. *f* Still of-fend-ed.

Hn.
cuivé
mfpp

Acc.

Pno.
4/16 5/16 4/16 3/16 4/16

Perc. 1
ppp
with the shafts of the finest mallets or with two wooden skewers

Vln.
228 *pp*
single continuous tremolo
tremolo as fast as possible
molto alla punta
sul pont.
arco

Vla.
pp

Vc.
pp

D.B.
arco

238

M
Hahahaha!

T
f
My sinc - er - est A's.

B
f
My sinc - er - est A's.

Sc
Screeny error noise after a hit
The screen fully lights up!

Samp. El.
5/16
1/8
4/4
ossia (instead of e-guitar):
Screeny error noise

Hn.
f

Acc.
f

Perc. 1

E.Gtr.
5/16
1/8 *ff*
4/4 *mf*
ugly noisy sound like an error of a digital device

Vln.
238
f

Vla.
f

Vc.
f

D.B.
f

approx. 10s

243

M

Sc

E.Gtr.

Writing scrolls across the screen!

Wel-come to the I S S, the first In-ter-na-tion-al Spa Sta-tion, for all your beau-ty needs. Where 'young' is yes-ter-day, to-day and to-mor-row, be-cause this is the on-ly place that us-es the re-ju-ve-nat-ing pow-ers of Dark Mat-ter to keep you as young and beau-ti-ful as you de-serve to be.

improvise in single line melody, like a smooth comforting welcoming human voice
(quite fast in diatonic C diatonic, field, but without a feeling of a functional cadenza) - end abruptly

mf

p = 60

Wait. What?

$\frac{1}{16} + \frac{4}{4} + \frac{1}{16}$

approx. 2s

245

M

Sc

E.Gtr.

And then the following rushing across the screen at quite a speed...

(Dark Mat-ter treat-ments are per-ma-nent-ly turned on and can't be a-void-ed. They are used at cus-tom-er's own risk. Side ef-fects can in-clude, nau-se-a, head-ach-es, bleed-ing, ir-ri-ta-tion, anx-i-e-ty, feel-ings of ex-is-ten-tial cri-sis, a dis-like of ap-ples, and to-tal dis-em-bow-el-ment).

the same kind of improvisation, but madly quickly, like a fast forward of the improvisation before
(as high as possible, in a A flat diatonic field) - and abruptly

p

mf = 60

What? Make it say it a - gain.

$\frac{1}{16} + \frac{1}{4} + \frac{6}{16}$

approx. 2s

247

M

Sc

E.Gtr.

Rushing again across the screen at quite a speed...

(Dark Mat-ter treat-ments are per-ma-nent-ly turned on and can't be a-void-ed. They are used at cus-tom-er's own risk. Side ef-fects can in-clude, nau-se-a, head-ach-es, bleed-ing, ir-ri-ta-tion, anx-i-e-ty, feel-ings of ex-is-ten-tial cri-sis, a dis-like of ap-ples, and to-tal dis-em-bow-el-ment).

as before

p

f = 60

Slow - er!!

$\frac{2}{4}$

approx. 10s

249

M

Sc

E.Gtr.

she reads the text and gets more and more mad, not controlling her speaking voice any more

(Dark Mat-ter treat-ments are per-ma-nent-ly turned on and can't be a-void-ed. They are used at cus-tom-er's own risk. Side ef-fects can in-clude, nau-se-a, head-ach-es, bleed-ing, ir-ri-ta-tion, anx-i-e-ty, feel-ings of ex-is-ten-tial cri-sis, a dis-like of ap-ples, and to-tal dis-em-bow-el-ment).

f

Slowly across the screen, M reading loudly and getting into a tantrum more and more!

(Dark Mat-ter treat-ments are per-ma-nent-ly turned on and can't be a-void-ed. They are used at cus-tom-er's own risk. Side ef-fects can in-clude, nau-se-a, head-ach-es, bleed-ing, ir-ri-ta-tion, anx-i-e-ty, feel-ings of ex-is-ten-tial cri-sis, a dis-like of ap-ples, and to-tal dis-em-bow-el-ment).

as the first quite improvisation, but slowly changing the shape and connecting smoothly to the the following phrase

250 *accel.*

M
Hang on... No! Stop! Turn it off!

Cl.
legatissimo sempre

Pno.
legatissimo sempre
sempre con pedale

Perc. 1
legatissimo sempre
soft, but resonant mallets

Perc. 2
legatissimo sempre
soft, but resonant mallets
sempre con pedale

E.Gtr.
try to stay as *legatissimo* as possible, like one continuous flow
mp

Y

254 *ff* She starts pulling and dragging at her face

$\text{♩} = 180$

M
Make me age right now!

Fl.
mf

Cl.
mf

Tpt.
mf

Hn.
mf

Tbn.
mf

Acc.
mf

Pno.
mf

Perc. 1
mf

Perc. 2
mf

E.Gtr.
mf
gliss as low as possible,
ending abruptly, but without an accent

Vln.
mf

254

258

M Give me wrin - - - kles! Bend my back!

Fl. *mf*

Cl. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Acc. *mf*
if left and right hand overlap, try to phrase
always like o<mf>o for each tone

Pno. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

263

M
Ru - in my hips!

Fl.
mf *mf* *f* *f*

Cl.
mf *f* *f*

Tpt.
mf *mf* *f* *f*

Hn.
mf *mf* *mf* *f*

Tbn.
mf *mf*

Acc.
mf *mf* *f* *f* *f*

Pno.
mf *f* *f*

Perc. 1
mf *f* *f*

Perc. 2
mf *f* *f*

263

Vln.
mf *mf* *mf* *f*

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

Vc.
mf *f* *f*

D.B.
f *f*

M. Turn me crank - - - y!

Fl. *f*

Cl. *f*

Tpt. *f*

Hn. *f*

Tbn. *f*

Acc. *f*

Pno. *f* *loco*

Perc. 1 *f*

Perc. 2 *f*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 268 to 272. The vocal line (M.) begins with the lyrics "Turn me crank - - - y!". The flute (Fl.) and clarinet (Cl.) parts feature melodic lines with accents and dynamics of *f*. The woodwinds (Tpt., Hn., Tbn.) and strings (Vln., Vla., Vc., D.B.) provide harmonic support with various textures, including triplets in the percussion (Perc. 1, Perc. 2) and piano (Pno.) parts. The piano part includes markings for *loco* and *8va*. The score is written for a full orchestra and voice.

273

M. Make my boobs droop!

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

hard mallets (if possible)

273

278

M. Give me a mous - tache! Give me the

Fl. *f* *ff* no attacks at the beginning and no cresc. at the end

Cl. *f* *ff* *ff*

Tpt. *ff* *ff* *ff*

Hn. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

Acc. *f* *f* *ff* *ff* *ff*

Pno. *f* *ff* *ff* *ff* no attacks at the beginning and no cresc. at the end

Perc. 1 *f* *ff* *ff* no attacks at the beginning and no cresc. at the end

Perc. 2 *f* *ff* *ff* *ff* no attacks at the beginning and no cresc. at the end

Vln. *f* *f* *ff* *ff* *ff*

Vla. *f* *f* *ff* *ff* *ff*

Vc. *f* *f* *f* *ff* *ff*

D.B. *ff*

283

M. men - - - o - - - pause! - - - 3 Make me

Fl. *ff*

Cl. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Acc. *ff*

Pno. *ff* *8va* *loco*

Perc. 1 *ff*

Perc. 2 *ff*

Vln. *ff*

Vla. *ff* *8va*

Vc. *ff*

D.B. *ff*

287

M
old right now!!!!

Fl.
ff

Cl.
ff

Tpt.
ff

Hn.
ff

Tbn.
ff

Acc.
ff

Pno.
ff

Perc. 1
ff

Perc. 2
ff

Vln.
287
ff

Vla.
ff

Vc.
ff

D.B.
ff

Scene 6

B9 *B sits alone in front of the screen and makes the crazy hits and movements to reload his internal messages as he was taught 10 years ago by M and T. B sings to the screen.*
♩ = 70 *B and eB are changing in voices (eB is used to communicate with computers).*

B *p* Yo... I got - ta get... ...to find...

eB *p* ...Screen dude. Help me... ...back... ...my

Sampler Electronics *aria-on-click*
1/8 3/4
very very simple, legatissimo
but imperceptibly slowly change the timbre and articulation
glass-like sound

Electric Guitar 1/8 3/4 *p*

B 13 I _____ need her al - pine toes. I need her... I love those sounds. _____

eB girl - friend. _____ ...fun - ny sounds. _____ I need to

E.Gtr. more and more dirty sound

B 24 We per - fect I did - n't do an - y - thing wrong. 4 1 / 4+8

eB tell her... were to - geth - er. I need her to tell me I did - n't

E.Gtr. more and more attacking and metallic sound (but not louder!) the sound more clear and transparent again more and more distant and buzzing sound

4 1 / 4+8

B 36 **repeat ad libitum** **A** *8va ossia only falsetto well possible* **B** *8va* **(senza misura)**

2 1 / 4+8 I did - n't I did - n't 1/4 I 3/4 did - n't do an - y - thing wrong. Speak to me? 4/4 X

eB I did - n't I did - n't Why don't You speak at least?

Sc *SC suddenly gets lighter and speaks in a female computer voice.*
Voice mode ac-ti-vat-ed.

Samp. El. 2 1 / 4+8 1/4 3/4 4/4 X Voice mode ac-ti-vat-ed.

E.Gtr. broken off *mf* X

126

B5
♩ = 80 insecure,
p trying to make the syllables as short as possible

48

B
I thought you could on-ly do this noise... X 1 8 X

SC makes shortly its noise from Part 2.
(‘off channel’ noisy sound)

Sc
This noise? ——— It’s not just a noise. It’s Cos-mic Mi-cro-wave Back-ground. The rem-nants of the Big Bang. Thir-teen bil-lion years old. The sound of cre-a-tion.

Samp. El.
Screeny noise
X This noise? 1 8 X It’s not just a noise. It’s Cos-mic Mi-cro-wave Back-ground. The rem-nants of the Big Bang. Thir-teen bil-lion years old. The sound of cre-a-tion.

C **eB1** ♩ = 66

52

B
moving fast the index finger up and down between the lips to create a sound similar to the voice simulator of Stephen Hawking
f *mp*
I need her sounds too.

eB
At least you have a noise to com-fort you.

Sc
Re-load her mes-sag-es? The same way you al-ways have.

Samp. El.
1 8 12 8 1 8 6 8 5 8 X 4 16 X

D **B9** ♩ = 70 *mp*
And her toes. X

B4 ♩ = 60 *f* as deep as possible
Don’t you start too! X

And her re-as-sur-ance.

eB6 ♩ = 50

61

B
deep hoarse menacing voice slightly shaking like a dark lord
f
An-oth-er ly-ing bas-tard!

eB
My ly-ing mode has not been ac-ti-vat-ed. They did. But they dont have a-ny-mes-sag-es from an-y-one. Good luck have fun.

Sc
My ly-ing mode has not been ac-ti-vat-ed. They did. But they dont have a-ny-mes-sag-es from an-y-one. Good luck have fun.

Samp. El.
7 8 X 7 16 X 10 16 X 1 4 X

B6 ♩ = 50 *mf* matter-of-factly, like going through a checklist (exact pitch secondary but stay in the range)
They would have done it them-selves. X

B5 ♩ = 80 *p* insecure, trying to make the syllables as short as possible
You are se-ri-ous? X

B2 ♩ = 105
B accesses his old messages the way he always did, sticking his finger in his ear and twisting it. B replays the last message sticking his finger in his ear very shortly. B replays the last message. B replays the last message. B replays the last message. B replays the last message.

69

B
B reloads his last messages from Earth. B Plays the old message. There is only unrecognisable noise instead of the messages from S. But this noise has another color.

eB
Just a thir-teen bil-lion year old mess...
p like a big slow nice comic book hero (low bottle-like lazy voice)

Sc
accessing old messages B noise (long version) replay sound B noise replay sound B noise replay sound B noise replay sound B noise

Samp. El.
4 16 1 4 1 8 1 8 1 16 1 8 1 8 1 4 9 8 4

E
B7 $\text{♩} = 56$ trying to hide how lyrically excited he is

B: *mp* No! *mp* Wait! *mp* My noise... *mf* My noise! *mf* My noise! *mf* My noise!

eB: *mp* Play me your noise! *mf* Your noise! *mf* Your noise! *mf* Your noise!

Sc: *mf* Screeny plays its noise. ('off channel' noisy sound) *mf* Screeny plays its noise.

Samp. El.: Screeny noise B noise (short version) Screeny noise B noise Screeny noise B noise Screeny noise B noise

F

B: *fff* Wow! *mf* Fuck - ing great! *mf* It's dif-ferent!

eB: *mf* Your noise! My noise! Your noise! *mf* Screen-y, clean the noise. *mp* Clean the noise. *mp* Clean the noise.

Sc: *mf* Screeny plays its noise. ('off channel' noisy sound) *mf* Screeny plays its noise.

Samp. El.: Screeny noise B noise Screeny noise

Sonogram analysis of B noise appears on the screen. In the noise, the voice of S is more and more obvious. eB gets more and more excited!

not like an exact chromatic transposition but more like a sound that is played faster and faster and higher and higher and louder and louder

I love you for your PFRFR TSHLL PCHOAH

127 **repeat ad libitum**

B: *p* Clean the noise. *p* Clean the noise. *p* Clean the noise. *pp* Clean the noise.

eB: *p* Clean the noise. *p* Clean the noise. *p* Clean the noise. *pp* Clean the noise.

Sc: *p* Clean the noise. *p* Clean the noise. *p* Clean the noise. *pp* Clean the noise.

I love you for your PFRFR TSHLL PCHOAH

128

138 $\text{♩} = 75$ *pp*

with all the possible love and tenderness

like her tone got stuck (as long as possible so that the next bar can be sung without breathing)

unstuck again

mimicking exactly his gaming sounds

replay gesture

replay click sound

Hon-ey!

love you for your PFRFR TSHLL PCHOAH

love you for your PFRFR TSHLL PCHOAH

Acc. *pp*

E.Gtr. *pp*

G

146 *pp*

I love you for your PFRFR TSHLL PCHOAH

I love you for your PFRFR TSHLL PCHOAH

B replays the last message sticking his finger in his ear very shortly again and again and again. It feels like making love.

more and more enthusiastic but still soft

Hon - ey!

place the singing phrases freely into the but stay in basic rhythm and tempo

You are back!

Acc. *pp*

E.Gtr. *pp*

148

S: you for your PFRFR TSHLL PCHOAH I love

eS: I love you for your PFRFR TSHLL PCHOAH

B: Hon - ey! Dar - ling! That is fuck - ing great!

eB: *p* Hugs and love to you. Hugs and love to you.

Samp. El.

Acc.

E.Gtr. *pp*

tempo Em
intimate, jazzy, dark and sexy
place the singing phrases freely into the bar but stay in basic rhythm and tempo

150

S: you for your PFRFR TSHLL PCHOAH I love

eS: I love

B: You are back! ...and I don't make weird!

eB: Hugs and love to you. Hugs and love to you. Hugs and love...

Samp. El.

Acc. *pp*

E.Gtr. *pp*

stuck broken off

stuck broken off

absolutely thrilled *mp* broken off

mf broken off

aria-off-click

broken off

broken off

3
8va

Fl.

Cl.

Tpt.

Hn.

Tbn.

3

3

3

5

(15^{ma})

Acc.

8va

Pno.

Perc. 1

8va

Perc. 2

E.Gtr.

8va

Vln.

3

Vla.

8va

Vc.

3

3

3

3

D.B.

8

deep clicking sounds
(rhythmically if possible)

A

T has a tube of massage oil.
B has a sleeve rolled up.
T rubs the oil all over B's forearm.

T2

$\text{♩} = 66$ overreacting, but trying to conceal it

Why are you do - ing this for me?

T pulls open a pillow from a massage bed
and covers B's forearms with feathers.

B6

$\text{♩} = 50$ matter-of-factly

It's what friends do.

in tempo with the ensemble and placed exactly in (whatever) bar
singing for himself, like he would be listening to a pop-song in is headphones
to cut himself off from reality
and half singing half humming to this song with his own lyrics
sing a bit through through teeth like trying to conceal some tension

O4

There's noth - ing wrong with me.

the ensemble keeps repeating its rhythm ad libitum
according to the action on stage

8

T the singers sing their phrases whenever needed according to the action on stage
there are even long breaks between their phrases
they sing in their own tempo (with the exception of the singing/humming phrases of B)

B

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

E.Gtr.

Vln.

Vla.

Vc.

D.B.

17

T

O4
♩ = 120

mp

in tempo with the ensemble and placed exactly in (whatever) bar singing / humming though teeth

B

I'm not run - ning from an - y - thing.

T keeps preparing B's forearms.

eB6
♩ = 50

f

deep hoarse menacing voice slightly shaking like a dark lord

Just hur - ry up!

O4
♩ = 120

mp

in tempo with the ensemble and placed exactly in (whatever) bar singing / humming though teeth

I don't have a prob - lem.

**the last time:
the ensemble breaks off suddenly,
somewhere in the middle of one bar
and plays the next bar immediately**

Fl.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

E.Gtr.

17

Vln.

Vla.

Vc.

D.B.

Em ♩ = 90 **O4** ♩ = 120

25

possible to transpose the entire bar augmented fourth higher
cat vomiting

p *fp* *mf*

VVV Vom - it - ing green stuff.

not noticing the rhythm of the ensemble
is not there any more
singing / humming though teeth

broken off
as he realizes
the others can hear him

1 just want to help you los - ers.

sordino wawa
u - - - - - a

pp

sordino wawa
(u) u - - - - - a

p

p

p

p

p

p

p

B
B7 ♩ = 56

29

Once the arms are covered, T sits in position, excited.
trying to hide how lyrically excited he is

p as deep and und interested as possible

p *p* *f* *f*

1 Tweet. 4 1 Tweet. 2 1 Tweet. Pfrfr 2 1 Tshll

Weeeeee! You're back!!!! Here! On my shoul - der!

B claws T's shoulder with his fingers, as if it is a canary perched there.

Em ♩ = 90 **B7** ♩ = 56 **B6** ♩ = 50

40

cat vomiting

vV vV vV vV...

Sing the real - song!

matter-of-factly, like going through a checklist

It's 'what friends do'.

p

1 Tweet. 2 4

tempo, rhythm (and pitches for some playing techniques) are approximate
 try to perform all the sounds in a way that does not easily let your instrument being identified
 repeat and interchange the material freely to create a full, ecstatic but still soft soundscape (that does not resemble Messiaen)
 try to communicate between the instruments but still preserve the impression of a natural chaos
 everyone is free to add any other natural bird effect or modify the existing ones on their instrument that does support the idea of this natural soundscape

C
 B starts first, very reluctantly
 then, instrument after instrument enter
 after everyone joined in, T, M and the others start joining

46 **p**
 irregular nasal "american" R with exchanging vowel quality
 like an excited duck-like parrot
 repeat the first 1-quarter-figure 1 to 6 times each time, the last 0 to 4 times

R[u]>R[e] R[u]>R[e] R[u]>R[e] Re - sol!

Picc.
 choose one soft, non-harmonic, high, "dirty" D-based multiphonic and develop its colour during the phrase

Cl.
 with a bit of a dirty sound at each accent

Tpt.
 sordino wawa
 nasal sound play groups of 10 to 20 sounds
 u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a u - - - a

Hn.
 mouthpiece only
 glissando as a function of the air power
 very nasal, more multiphonic like sound make groups between approx. 15 and 50 sounds

Tbn.
 sordino wawa
 [u] flute-like sound only (maybe only opening a slight bit on the highest note)
 if necessary transpose down a fifth

Acc.
 15^{ma}

Pno.
 dampen the strings to produce ligh, but dirty sound
 trill as fast as possible
 repeat the trill 4 to 7 times each time
 15^{ma}

Perc. 1
 with bow
 hollow sound

Perc. 2
 15^{ma}

Vln.
 46

Vla.
 the upper accented notes ascend like a smooth glissando
 the rhythm is more a measured natural accelerando

Vc.
 the clearest glass-like sound
 arco

D.B.
 arco

whistle like a bird trying to imitate human speech
repeat the 1-quarter-figure 1 to 8 times each time
mp

47

B

Tah - w a Tah - w a Tah - w a Tah - w a

Picc.

make groups of 5 to 9 sounds

Cl.

electronic birds
as long as possible on one breath
"p"

Tpt.

mouthpiece only
very nasal, more multiphonic-like high sound, glissando as a function of the air power
plus, try to make a small gliss up and down on each note
make groups between 4 and 7 sounds

Hn.

Tbn.

8va

Acc.

short scratches on the wire of the string, always cut off, only each last one in a row is longer and the scratch clicks get slower and slower in a rhythm of natural bouncing
with the other hand dampen the string to produce the highest and the most complex harmonic-multiphonic sound possible
"pp"

Pno.

Perc. 1

Perc. 2

softest possible high overpressure sound
bow jumping without real accents if possible

47

Vln.

soft overpressure
without accent
dissolving the pitch

Vla.

arco

Vc.

natural harmonics sul A

D.B.

Detailed description of the musical score: The score is for a rehearsal piece. It features 14 staves for different instruments. The B (Bassoon) staff starts at measure 47 with a triplet of quarter notes (Tah - w a) repeated four times, marked *mp*. The Piccolo (Picc.) staff has two measures of eighth notes, marked *p*. The Clarinet (Cl.) staff has seven measures of eighth notes, marked *p*. The Trumpet (Tpt.) staff has a long note with a glissando, marked "p". The Horn (Hn.) staff has two measures of eighth notes, marked *p*. The Trombone (Tbn.) staff is empty. The Accordion (Acc.) staff has two measures of notes, marked *p*. The Piano (Pno.) staff has five measures of short scratches, marked "pp". The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) staves are empty. The Violin (Vln.) staff starts at measure 47 with a sixteenth-note triplet, marked *p*. The Viola (Vla.) staff has four measures of sixteenth notes, marked *p*. The Violoncello (Vc.) staff has two measures of notes, marked *p*. The Double Bass (D.B.) staff has five measures of notes, marked *p*. Each staff ends with a dotted line and an arrow pointing right.

singers join the ensemble
their phrases appear in the given order, the breaks inbetween are free
phrases in boxes are repeated as long as the arrow goes
breaks between repetitions are free

Em
♩ = 90
cat vomiting
mf cresc on each note
vvV vvV vvV vvV

O2
♩ = 60
mp
I am trig-gered.

B8
♩ = 44
mp
Good boy, Ken - ny!

B8
♩ = 44
mf
I've missed you so much!

eS5
♩ = 75
f
God, I love him!

eS5
♩ = 75
f
I love him so much!

eS5
♩ = 75
f
Don't say that.

eS5
♩ = 75
f
Don't say that word!

M
eM
T
eT
B
eB
Picc.
Cl.
Tpt.
Hn.
Tbn.
Acc.
Pno.
Perc. 1
Perc. 2
Vln.
Vla.
Vc.
D.B.

58

M

T

eT

B

eB

Picc.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

58

O5
♩ = 60
f whistle like a bird trying to imitate human speech
repeat the 1-quarter-figure 1 to 8 times each time
Tah - w a Tah - w a Tah - w a Tah - w a

B8
♩ = 44
ff
I miss you, Ken - ny!

B8
♩ = 44
fff
I love you, Ken - ny!

O5
♩ = 60
f repeat the first 1-quarter-figure 1 to 6 times each time, the last 0 to 4 times
R[u]>R[e] R[u]e R[u]e Re - sol!

B8
♩ = 44
ff
I miss you, Mum - my.

eS5
♩ = 75
fff
E -

B2
♩ = 105
f like shooting a machine gun with irregular breaks
pew pew pew pew pew pew

eS5
♩ = 75
ff sing only once and then keep shooting again
Stop it!

eS5
♩ = 75
f Don't you dare say that!!!!!!

the ensemble stops abruptly

Vorabmaterial zur UA
- nur zu Informationszwecken -

140

D eS5 ♩ = 75 E1 ♩ = 80 B5 ♩ = 80 eB6 ♩ = 60 **E**

approx. 2s approx. 5s approx. 20s or more

M

T

B

eB

Samp. El.

Picc.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

D.B.

nough!!!

1 4

7 8

5 8

turning message bank on

B sticks his finger in his ear and twists it.

turning message bank on

UNSURE

happy and melodious system voice

(transpose freely, but stay low and transpose the same way ever since)

T falls to the ground and is suddenly rolling around in sadness!
B starts to clean his arm off.

B finishes cleaning his arms off and turns to M.

mf

Your mes - sage bank is now full.

turning message bank on

1 4

7 8

5 8

the ensemble restarts playing again

all the instruments rejoin in a quick succession keep playing for about the next 5 seconds play less and less often (but still in the absolutely same phrasing and dynamics)

M 75

Em any ascending interval bigger than an octave
♩ = 90
mf Huh?

eB2 like a big slow nice comic book hero (low bottle-like lazy voice)
♩ = 46
mp Like you have helped him??

eB3 like a small fast comic book hero (nasal fast pointy moving voice)
♩ = 95
mf You have to let me 'love' you!

eB6 deep hoarse menacing voice slightly shaking like a dark lord
♩ = 50
f Mind your own busi - ness!

M3 sharply with exaggerated speech melody going as low and as high as possible but still well understandable
♩ = 105
f Stay out of my busi - ness!

M and B interchange in the given order in the breaks between their lines, last separated soli of the instruments might sound

B

M2 annoyed with a nasal vocal fry
♩ = 66
mp Your turn.
falling as deep as possible

M4 encouragingly like a fake nurse
♩ = 95
mp How can I help you?

M3 sharply with exaggerated speech melody going as low and as high as possible but still well understandable
♩ = 105
mf You have to let me help you.

B4 as deep as possible
♩ = 60
mp G. L. H. F.

B4 as deep as possible
♩ = 60
mp A. F. K.

only last isolated solos sound inbetween the lines of the singers

Picc. 75

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

Vln. 75

Vla.

Vc.

D.B.

O5 repeat ad libitum
♩ = 60 (at least 4 times)



Lo - ser!

M 85

Em
♩ = 90
intimate, jazzy, dark and sexy

mp

B

Fuck - ing hugs and fuck - ing love up your fuck - ing arse, psy - cho!

everyone is silent

Picc.

Cl.

Tpt.

Hn.

Tbn.

Acc.

Pno.

Perc. 1

Perc. 2

E.Gtr.

Vln. 85

Vla.

Vc.

D.B.

Scene 8

Em $\text{♩} = 90$
repeat ad libitum
(at least 5 times)
mf

M
Re - sol! Lo - ser! Re - sol! Lo - ser! Re - sol! Lo - ser!

Sampler Electronics
aria-on-click
aria-off-click
aria-on-click
aria-off-click
aria-on-click
aria-off-click
aria-on-click
aria-off-click
aria-on-click

14 **repeat ad libitum**
(at least 4 times)
 $\text{♩} = 66$ **M2**

M
I came up with this song. I used to build Ca - nar - ies. Re - sol!

with a nasal vocal fry annoyed
falling as deep as possible
annoyed

mp *mf*

Samp. El.
aria-off-click
aria-on-click
aria-on-click
aria-off-click

from the first overpressure clicks with slow bow over saturated overpressure at mf to letting the bow fly off the strings

Vc.
mf *mf*

20 *mf* $\text{♩} = 66$ **M2** **Em** $\text{♩} = 90$
repeat ad libitum
(at least 3 times)

M
Lo - ser! Back - wards! But they loved - it. Hahahaha! Lo - sers! Hahahaha!

annoyed
uncensored absurd laughter of M

mp *f*

Samp. El.
4/8 7/8 2/8 3/8 2/8
the other way round (from the lightest bowing till overpressure)

Vc.
mf *mf*

repeat ad libitum
she repeats it the same way over and over, till she finds out she is repeating herself

25 **M2** $\text{♩} = 66$ **A**

M
Lo - sers!

Sc
in therapy mode
through the entire scene always exactly the same
Oh, yes?

Samp. El.
oh, yes?

E.Gtr.
fast, exaggerated vibrato, always in the same pace and range almost like a trill or tremolo, but not chromatic
mf
very fast, exaggerated vibrato like a mosquito in a bedroom

Vc.
con sordino metallico
ppp
change the bow unnoticeably, do not use bow change to mark a pitch after a gliss

very tender, light, like calming herself down
but still very well pronounced and pointy

29

M *p*
My neigh - bour loved me but she did - n't re - al - ise it yet. This fun wom - an with lots of friends.

eM

Vc.

6/4 4/4 3/4

over-press
mf

B

Em

♩ = 90

ossia: perfect fifth higher

M2

♩ = 66

37

M *mf* *mp* *pp*
Bitch - es. She could hear su - per - high sounds. - Like mos - qui - to!

eM

Sc *in therapy mode*
Oh, yes?

Samp. El. *Oh, yes?*

E.Gtr. *mfpp*

Vc. *pp*
always the same exaggerated vibrato
as the gliss becomes faster and faster, let the vibrato progressively transform into the gliss
make light and natural dynamic changes
like the mosquito is changing its flight direction

stage whisper
like telling a secret

peep tone
as high as possible
as soft as possible

take your time

41

M *pp*
I'd bro - ken in - to her place. - I hid there some spea - kers. I would play this high - est pitch.

eM

Vc.

pp
peep tone
as high as possible
as soft as possible

Eeeeeee.

C

like an alarm
take your time but stay in regular rhythm

a bit faster

more and more excited

everyone follows eM

M

46 *mf* 3 She would go cra - zy... Run - ning a round... Hit - ting her head... Yell - - - ing...

eM

pp take your time

Eeeeeee. 3/4 4/4 Eeeeeee.

Acc.

15^{ma} *pp* 15^{ma} *pp*

E.Gtr.

8 *p* 3/4 *p* 4/4

Vc.

senza vibrato waves between senza vibrato (s.v.) and exaggerated fast vibrato (e.v.)

p *mf* *p* *mf* *p*

D.B.

8

D

52

M *mp*

But her friends would not hear these sounds.

eM *f* nasal, duck-like sound not exactly in rhythm

peep tone as high as possible as soft as possible *pp*

Ne! Ne! Ne! Ne! Ne! Ne! Ne! Ne! $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ Eeeeeee. *pp*

15^{ma}

Acc.

E.Gtr. *p* $\frac{3}{4}$ $\frac{5}{4}$ *p* $\frac{6}{4}$ *p*

Vln. *p* *pp* *p*

Vla. *p* *p*

Vc. *ppp* *p* *p*

D.B. *p* *p* *pp*

con sordino metallico

unfold to an exaggerated fastest vibrato during the solo pitch

con sordino

choose a sordino with the softest, most distant and most metallic sound

unfold to an exaggerated fastest vibrato during the solo pitch

3.v. e.v. s.v.

♩ ≈ 50 or less
as slow as possible
like the time stopped

63 *pp*

M She start - ed to see that she real - ly did love me. I was so hap - py.

eM *pp*
Eeeeeee.

Acc. *15^{ma}* *pp*

E.Gtr.

Vln. *(8^{va})*
more and more natural, warm but fast vibrato, even during glissando

Vla.
more and more natural, warm but fast vibrato, even during glissando

Vc.
more and more natural, warm but fast vibrato, even during glissando

D.B.
more and more natural, warm but fast vibrato, even during glissando

F

significantly faster than M2
at least ♩ ≈ 75

mp

M
eM
Sc
Samp. El.
Acc.
E.Gtr.
Vln.
Vla.
Vc.
D.B.

X 10/8
in therapy mode
Oh, yes?
X Oh, yes? 10/8

But then

X 10/8 *p*

71
p

71
p

71
p

71
p

all strings: each group should feel like with a hidden accelerando inside
as much of one glissando as possible on one string
but feel free to change smoothly strings if more comfortable
apart from the first pitch in each group, the gesture shaping is more important than exact intonation

73

M

she found out and left one night. Leav - ing me a - lone

eM

Samp. El.

E.Gtr.

Vln.

Vla.

Vc.

D.B.

77

M
a - gain. Un - friend - ing me.

Samp. El.
3/8 10/8 12/8

E.Gtr.
3/8 *pp* 10/8 *ppp* 12/8 *mp*

Vln.
pp *ppp* *mp*

Vla.
pp *ppp* *mp*

Vc.
pp *ppp* *mp*

D.B.
pp *ppp* *mp*

8va

Detailed description: This page of a musical score is for rehearsal mark 77. It features a vocal line at the top with lyrics 'a - gain. Un - friend - ing me.' and a piano accompaniment. The piano part includes a sampled electric guitar (Samp. El.) with three time signatures: 3/8, 10/8, and 12/8. The guitar part is marked with dynamics *pp*, *ppp*, and *mp*. The string section (Vln., Vla., Vc., D.B.) consists of five staves, each with dynamics *pp*, *ppp*, and *mp*. A dashed line labeled '8va' indicates an octave shift for the violin part in the final measure. The score is divided into three measures corresponding to the time signatures.

repeat ad libitum
(at least 5 times)

80

M *p* So I did - n't up - date. *mp* I did - n't

Sc *in therapy mode* Oh, yes?

Samp. El. 6 8 2 3 8+16 X Oh, yes? 4 4 1 8 aria-off-click

E.Gtr. 6 8 2 3 8+16 *p* X 4 4 *pp* 1 8

(8^{va})

Vln. 80 *p* *pp* ridiculously exaggerated fast vibrato start the gliss very slowly, keep speeding up till the end until disappearing in the highest possible register

Vla. *p* *pp* ridiculously exaggerated fast vibrato start the gliss very slowly, keep speeding up till the end until disappearing in the highest possible register

Vc. *p* *pp* ridiculously exaggerated fast vibrato start the gliss very slowly, keep speeding up till the end until disappearing in the highest possible register

D.B. *p* *pp* ridiculously exaggerated fast vibrato start the gliss very slowly, keep speeding up till the end until disappearing in the highest possible register

Part 4
Scene 9

without tempo
(text to speech robot)
*B is bashing away on Sc's keyboard.
T and M are lost in their own worlds.*

Screeny

You know that be - fore I was put in this spa, a long time a - go, I was a Supercomput-er and was the first piece of A I to be a - ble to beat hu - mans at an - y game they tried.

(Screeny in a text-to-speech female voice in a smooth timbre like a perfect stewardess, but obviously both bored and tensed with self-pity, all very slowly, with breaks inbetween the lines)

Samp. Electronics

X You know that be - fore I was put in this spa, a long time a - go, I was a Supercomput - er and was the first piece of A I to be a - ble to beat hu - mans at an - y game they tried.

Sc

Chess, yes. Go, of course. But then there were new - er com - put - ers. Fast - er. I said they were all ze - ros, no ones. So I got can - celled.

Samp. El.

Chess, yes. Go, of course. But then there were new - er com - put - ers. Fast - er. But then there were new - er com - put - ers. So I got can - celled.

Sc

And then they put me here, to point peo - ple to the toi - let. And be - cause of put - ting me here they made me fe - male, which ac - tu - al - ly made me e - ven smart - er, which made it all e - ven worse.

Samp. El.

And then they put me here, to point peo - ple to the toi - let. And be - cause of put - ting me here they made me fe - male, which ac - tu - al - ly made me e - ven smart - er, which made it all e - ven worse.

A

repeat at least 10 times
(until the speech-to-song illusion arrives)

sings in a high nasal sarcastic mode exactly the pitches that emerged through the speech-to-song illusion by Screeny (= more pitched than Screeny)

2

B

I'm of - fend - ed.

Sc

You're not e - ven lis - ten - ing to me. I'm of - fend - ed. I'm of - fend - ed. Wow, I'm e - ven too bored to pre - tend to be of - fend - ed.

Samp. El.

You're not e - ven lis - ten - ing to me. I'm of - fend - ed. I'm of - fend - ed. Wow, I'm e - ven too bored to pre - tend to be of - fend - ed.

7

B4

$\text{♩} = 60$
vi- as deep as possible
mp

X

B4

$\text{♩} = 60$
as deep as possible
mp

X

f

X

B4

$\text{♩} = 60$
as deep as possible
mp

X

Sc

What are you do - ing an - y - way? Mak - ing me read more of your old sexts? I know Guys. it was to - tal - ly a sext.

Samp. El.

4/16 X What are you do - ing an - y - way? 3/16 X Mak - ing me read more of your old sexts? 10/16 X I know Guys. it was to - tal - ly a sext. 4/16

B

free (10s or more)
-de

(6s or more)

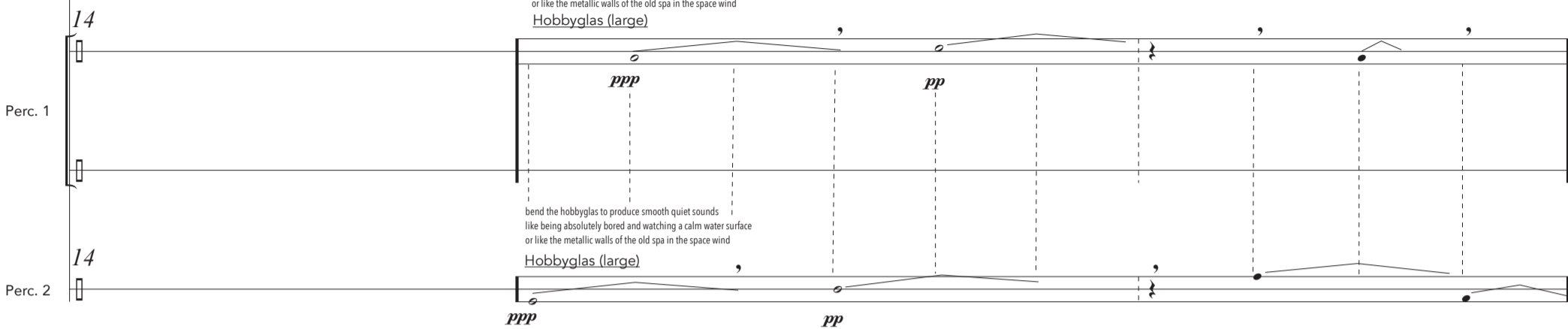
Sc 

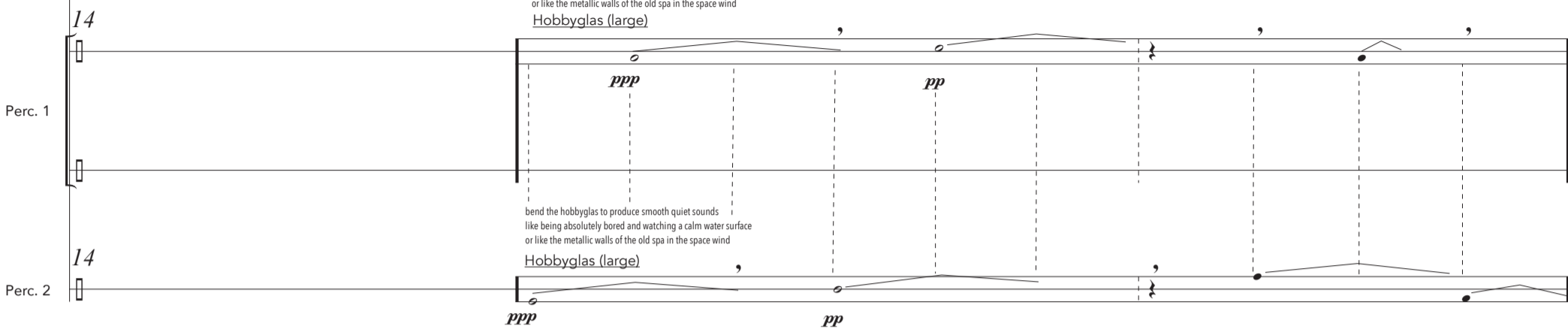


Samp. El. 



perc 1 and 2 exchange freely
with breaks inbetween or smoothly connected
free improvisation possible
bend the hobbyglas to produce smooth quiet sounds
like being absolutely bored and watching a calm water surface
or like the metallic walls of the old spa in the space wind

Perc. 1 

Perc. 2 

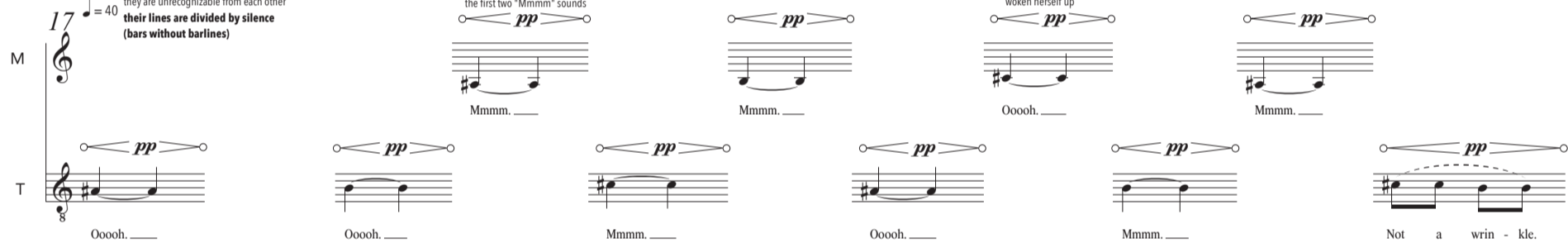
bend the hobbyglas to produce smooth quiet sounds
like being absolutely bored and watching a calm water surface
or like the metallic walls of the old spa in the space wind

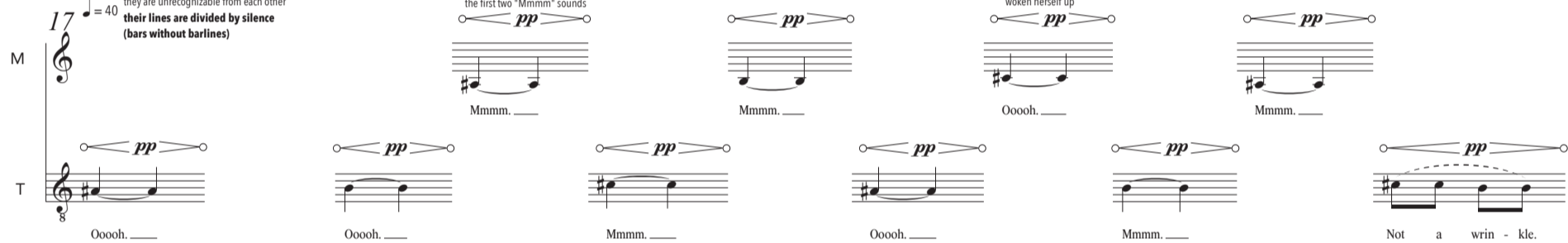
C T and M face each other, looking over each other's faces.

06 both their voices have the same timbre
they are unrecognizable from each other
their lines are divided by silence
(bars without barlines)

eM is yawning as she tries to sing
the first two "Mmmm" sounds

woken herself up

M 

T 

M 

eM 

T 

eT 

Sc 

Samp. El. 

D bars (with visible barlines)
Em- without silence inbetween
slower than ♩ = 90

18 *ppp* (ca. 2s) *p* Em- (ca. 2s) Em- *p*

(4) Sad mouth. Sad mouth. Sad mouth. Sad mouth. Sad mouth. X

(4) Sad mouth. Sad mouth. Sad mouth. Sad mouth. X

18 Perc. 1 Hobbyglas (small) *p* *mf*

18 Perc. 2 Hobbyglas (small) *mp* *mf* *mp*

2/4 very open pronunciation on 'traun'

2/4 Big frown. X

2/4 Thumbs down.

23 (ca. 2s) Em- *p* *ppp*

(4) Bro - ken heart. Bro - ken heart. Bro - ken heart. Bro - ken heart. X

(4) Bro - ken heart. Bro - ken heart. Bro - ken heart. Bro - ken heart. X

23 Perc. 1 *p* *ppp*

23 Perc. 2 *pp*

E O6 ♩ = 40
silence between bars again (no visible barlines)

M2 ♩ = 66
annoyed, but also very bored and tired with a nasal vocal fry

O6 ♩ = 40

pp

We were ne - ver lov - ers.

pp

I wish we were still lov - ers.

pp

I wish

Yawn.

Yawn.

T

pp *pp* *pp* *p* (4s or more)

I was still think - ing we were lov - ers.

O6
♩ = 40
pp (6s or more)

You look... De - pressed.

O6
♩ = 40
ppp

Too much?

Hobbyglas (large)
very low and very bored sound
like the water surface would become oil

pp

Perc. 1

Hobbyglas (large)
the lowest and most bored sound possible
like the water surface would become heavy oil

ppp

Perc. 2

F

26 free (10s or more)

B

Sc

Samp. El.

B types more furiously.

What are you do - ing down there?

What are you do - ing down there?

free improv possible
26 Hobbyglas (large)

bending tremolo

pp *mf*

Hobbyglas (small)

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

free improv possible
26 Hobbyglas (small)

ppp *p* *mp* bending tremolo *mf* *f*

Hobbyglas (large)

pp

eB3

♩ = 95

like a small fast comic book hero
(nasal fast pointy moving voice)

28 *f*

B

Giv - ing you my girl - friend's voice!

repeat at least 15 times
(until the effect of speech satiation appears and B finishes his reprogramming)

B has finished!

Sc

You're what?! Guys! Help me! He... broken off

Samp. El.

You're what?! Guys! Help me! He... broken off

Scene 10

very free, with a feeling of accel.

♩ = 66 or faster

Screeny's voice changes to eS's.
eS takes her time
the others follow

The musical score is arranged in five staves. The top staff is for eS, the second for M, the third for T, the fourth for Screeny, and the bottom for Electric Guitar. The score is in 2/4 time, with a tempo of 66 or faster. It features various dynamics (f, p, mp, mf) and performance instructions such as 'trying to say the words but hesitating first on f, s, sh...' and 'stop during gliss do not stabilise the last chord'. The lyrics are: 'No. My voice! My beau - ti - ful com - pu - ter - y voice is gooooooone!!!' and 'Wait. [F]-fuck! This [s] - sucks. This is [sh]-shit. This is [t] - fuck - ing [sh] - shit show. What? Wait.'

B9 $\text{♩} = 70$

B6 $\text{♩} = 50$ *Then to M...* **B9** $\text{♩} = 70$

overpronouncing with round mouth like Donald Trump

B

You... mouth a - long.

Fl. whistle tone (on B or F# fundamental), like flying away
pp

Cl. slap tongue
mf
high hissing air sound
mf
smack (kiss)
p
ppp

Tpt. *mf*

Hn. electronic birds without particular pitch
pp
air sound glissando ["uoaei"] as extreme as possible like a swoosh sound
p

Tbn. u/a
pp
deepest clicks possible irregular, but still dense
pp

Acc. deep gliss down by letting the air out with the chin
p
air sound (like fast breathing)
p

Pno. *ppp*
swipe quickly on string to produce buzzing electric sound
p
dampen unperceptibly
gliss with fingernail on white keys
p
ppp with palm on strings in the lower part of the middle section of the frame try to hit so softly that there is no attack, just the resonance after
dampen imperceptibly

Perc. 1 one fast circle with brush on white and black bars
p
tremolo with brush
pp

Perc. 2 left-right tremolo on the rim with a shaft that is simultaneously moved from its end to end
pp
with wooden skewer on white bars first and last pitch not perceptible
p
separate overpressure clicks rhythm approximate

Vln. *pp*
harmonic gliss
rhythm approximate
arco
superhigh pizz without specific pitch (a knocking sound)
pizz.
pp
circle with bow, molto arco, quasi flautando
arco
pp
noise gliss only as high as possible
p

Vla. *pp*

Vc. sul C / sul G
pp

D.B. pizz.
gliss with pizz as fast and as high as possible
ppp

B takes a deep breath. He holds M's hands, almost like they're in a seance.

B9

♩ = 70

14 *pp*

My... My hon - ey... Where... Where are you? What's hap - pened? Please? What's hap-pened to you?

Fl. *frull - almost air only*
"*mp*"

Cl. *smack (kiss)*
p *ppp*

Tpt. *pp*

Hn. *"p"*

Tbn. *deepest clicks possible irregular, but still dense*
pp

Acc. *air sound (like fast breathing)*
V s V s V
"p"

Pno. *ppp* *p*

Perc. 1 *pp*

Perc. 2 *p*

Vln. 14 *pp*

Vla. *p*

Vc. *"p"*

D.B.

B9
♩ = 70

18 *mp*

eB I miss your sounds. I miss your smells. I miss how you looked af - ter me.

Fl. whistle tone (on B or F# fundamental), like flying away
pp

Cl. slap tongue
high hissing air sound
mf

Tpt. *mf*

Tbn. u/a
pp

Acc. deep gliss down by letting the air out with the chin
p

Pno. with palm on strings in the higher section of the frame try to hit as many string as possible so softly that there is no attack, just the resonance after
swipe quickly on string to produce buzzing electric sound
p
dampen unperceptibly
dampen unperceptibly

Perc. 1 left-right tremolo on the rim with a shaft that is simultaneously moved from its end to end
one fast circle with brush on white and black bars
p

Perc. 2 harmonic gliss
rhythm approximate
pp

Vln. arco
pp
superhigh pizz without specific pitch (a knocking sound)
pizz.

Vla. *pp*

Vc. sul C / sul G
pp

D.B. first gliss as high as possible and then lower and lower until the pizz becomes glissless again

Vorabmaterial zur UA
- nur zu Informationszwecken -

162

C

B9

very free (15s or more)

♩ = 70

eB and each instrument lose their dependency on metrum individually

eS

M

eB

mp

keep repeating faster and faster and softer and softer until only whispering and muttering, lost in moment

Where are you? What's hap-pened? Are you safe? Are you o - kay? Are you look - ing for me? Are you look - ing for me?

Fl.

frull - almost air only

keep holding the frull as possible and transform it slowly and imperceptibly into the noise at the next bar

mp

Cl.

smack (kiss)

keep repeating the smack, softer and softer, faster and faster and transform it slowly and imperceptibly into the noise at the next bar

p *ppp* *p*

Tpt.

electronic birds without particular pitch

hold the electronic birds as long as possible and transform it slowly and imperceptibly into the noise at the next bar

pp

Hn.

air sound glissando ["uoaei"] as extreme as possible like a swoosh sound

keep glissing as slow and as long as possible and transform it slowly and imperceptibly into the noise at the next bar

p

Tbn.

deepest clicks possible irregular, but still dense

keep clicking, denser and denser and softer and softer and transform them slowly and imperceptibly into the noise at the next bar

pp

Acc.

air sound (like fast breathing)

keep breathing, faster and faster and transform it slowly and unperceptibly into the noise at the next bar

p

Pno.

gliss fifth fingernail on white keys

with palm on strings in the low section of the frame try to hit so softly that there is no attack, just the resonance after

let the cluster in the lowest section sound and simultaneously start rumbling inaudibly on the strings just to refresh the resonance and transform it slowly and imperceptibly into the noise at the next bar

ppp

Perc. 1

tremolo with brush

keep brushing, faster and faster and transform it slowly and imperceptibly into the noise at the next bar

pp

Perc. 2

with wooden skewer on white bars first and last pitch not perceptible

keep whirling on the bars, narrower and narrower and transform it slowly and imperceptibly into the noise at the next bar

p

Vln.

separate overpressure clicks rhythm approximate

keep cclicking, faster and faster and transform it slowly and imperceptibly into the noise at the next bar

pp

Vla.

circle with bow, molto arco, quasi flautando

keep circling, faster and faster, and transform it slowly and imperceptibly into the noise at the next bar

p

Vc.

noise gliss only starting as low as possible

keep glissing, slower and slower, and transform it slowly and imperceptibly into the noise at the next bar

p

D.B.

keep pizing, faster and faster, and transform it slowly and imperceptibly into the noise at the next bar

21

tries to speak exactly like the beautiful
computery voice of Screeny from before

B3 ♩ = 66

D eS5 ♩ = 75

M3 ♩ = 105

eS5 ♩ = 75

M3 ♩ = 105

7/16 This is too weird to com-pute. 6/8

9/8 I love you for your PFRFR TSHLL PCHOAH

9/8 I love you for your PFRFR TSHLL PCHOAH

9/8 I love you for your PFRFR TSHLL PCHOAH

9/8 I love you for your PFRFR TSHLL PCHOAH

exaggerated glissando [w-->D--t]

replay gesture

replay gesture

replay gesture

absurd laughter of M

M mouths along to...
This is too weird to com-pute.

as deep as possible annoyed
Just play her mes-sage!

I love you for your PFRFR TSHLL PCHOAH

[W]-wha-t? Screen - y! A - gain!

Hahahaha! That's the mes - sage?! A - gain!

B
7/16 PFRFR Just play her mes-sage!

Sc
I love you for your PFRFR TSHLL PCHOAH

I love you for your PFRFR TSHLL PCHOAH

the entire ensemble stands still in one softest continuous noise
each musician chooses their own technique so that:

1. there are no instrumental specifics (breath, bowing, timbre etc...) perceptible
2. the noise can be smoothly transformed from the sound before and into the sound after
3. the entire ensemble produces the softest quasi-technical noise covering all registers in a balanced form

Samp. El.
7/16 6/8 9/8 9/8 9/8

Fl.
pppp

Cl.
pppp

Tpt.
pppp

Hn.
pppp

Tbn.
pppp

Acc.
pppp

Pno.
pppp

Perc. 1
pppp

Perc. 2
pppp

E.Gtr.
7/16 6/8 9/8 9/8 9/8

Vln.
pppp

Vla.
pppp

Vc.
pppp

D.B.
pppp

sordino wawa the wawa effect each time faster and faster u/o

sordino wawa the wawa effect each time faster and faster u/o

sordino wawa the wawa effect each time faster and faster u/o

pizz on string almost inaudible but afterwards, dampen the string from the side with a cresc-like buzzing

with the cresc and decres, bend the pitch a bit up and down only like a slow vibrato, but each time a bit more until it becomes a waving microinterval

with the softest buzzing effect at the beginning of each pizzgliss pizz.

27

eS eS5 $\text{♩} = 75$ *p* I love you for your PFRFRSHHCCHOAH M3 $\text{♩} = 105$ *p* I love you for your eS5 $\text{♩} = 75$ *p* I love you for M3 $\text{♩} = 105$ *p* I love you for eS5 $\text{♩} = 75$ *p* I love you for M3 $\text{♩} = 105$ *p* I love you for

M *f* No way!!! A - gain! *f* It's so pa-thet - ic! One more time! *f* Two more times!

B *mp* (pitched shouting) Huh? *mf* No. *mf* No.

Sc I love you for your PFRFR TSHLLPCHOAH I love you for your I love you for

Samp. El. replay gesture stop click sound

Fl.

Cl.

Tpt. *ppp* u/o

Hn. *ppp* u/o

Tbn. *ppp* u/o

Acc. *ppp*

Pno. *pp*

E.Gtr. *ppp*

Vln.

Vla.

Vc.

D.B. *ppp*

33

eS $\text{♩} = 75$ *p* **M3** $\text{♩} = 105$ **eS5** $\text{♩} = 75$ *p* **Em** $\text{♩} = 90$

I love you

Hit it, Screen-y!

(pitched shouting) *mp* Laugh - ing tears. *mf*

Please not a - gain. Please?

mf Don't! *f* Stop this!!! Stop this now!!!! *f* Don't you

I love you

pp *pp* *ppp* *ppp* *ppp* *pp*

pp *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

pp *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

pp *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp*

F with all the possible love and tenderness like her tone got stuck (as long as possible so that the next bar can be sung without breathing)

B8 ♩ = 44 very free

52

eS 3/16 1/8 3/16 1/4 3/16 2/4 4/16 2/4 3/8 I love

M *pp* stunned Oh, God. You're right.

T *pp* PFRFR

B *f* Don't! *mf* Stop! *p* Stop! *pp* sad and resigned Play it a - gain! *pp* replay gesture

Sc

Samp. El. 3/16 1/8 3/16 1/4 3/16 2/4 4/16 2/4 3/8 replay click sound

Acc.

G very slow and free without any common tempo

larger breaks or overlaps well possible everyone in their own time bubble, not paying attention to the others however, try to make all lines understandable

64

eS broken-off suddenly matter-of-factly Me too.

M She loved him.

eM

T TSHLL matter-of-factly *pp* tenderly I know. I wish some - one loved my PFRFR TSHLL PCHOAH

eT

B *pp* stunned You're right. *pp* almost choking She... Loved... Me.

Sc

Acc. *pppp*

ppp I've been wast - ing my life.

ppp Sad mouth.

ppp I wish I had some-one to squawk with.

very open pronunciation on 'trau'n'

ppp Big frown.

77 *ppp*
 eS to make noise with. **"p"**
|-----|

M *ppp*
 What will be - come of my life?

eM *ppp* 3 Bro - ken heart. *ppp* Tears. *ppp* Truelove.

T very fast exchange between the two vowels like a wa-wa effect or like a fast vibrating water surface after a drop splash [tʁɛtʁɛtʁɛ...]

eT *ppp* Tears. *ppp* 3 Bro - ken heart. *ppp* Truelove.

B *ppp* I wast - ed her love. very fast exchange between the two vowels like a wa-wa effect or like a fast vibrating water surface after a drop splash [tʁɛtʁɛtʁɛ...]

eB *ppp* Truelove. *ppp* 3 Bro - ken heart. *ppp* Tears.

Sc to make noise with. |-----|
You hu - mans are too weird for me.

Acc.

Vln. 77 *mp*
 very fine overpressure with a slight bend down at the end of the bar like stuck and broken-off

Vla. *mp*
 very fine overpressure with a slight bend down at the end of the bar like stuck and broken-off

Vc. *mp*
 very fine overpressure with a slight bend down at the end of the bar like stuck and broken-off

H
 B8 ♩ = 44 very free

M

T *f* overreacting *p*
 Why can't I have an - y - one? Ffff...ck! Thissss...cks. This ssss...ks bbbh...lls! This is shhhh...t! This is ffff...-ing shhh...t! Thissucks and

B *ppp* (ossia)
 Be-fore she got the bug... She asked me something big. 6 I nev-er told her how I felt. 2/4

T3
♩ = 90
the voice gets more and more excited and higher and higher during this section
trying to get the same pitch level as T
rapping, excited

97
M (2+3+2) 16 *mf* (2+2+2+2+3) (3+2) (2+2+2) (2+2) (3+2) (3) (2+2+3)
He is gon-na blow! Hugs and love to you! But for real - this time! Don't stop now!

T *mf* rapping, self-assured
the voice gets more and more excited and higher and higher during this section
this is fuck - ing shit as fuck! I've had e-nough! I nev - er want to hear your lov - er a - gain! She is so whin - y! And an - noy - ing! She should take con - trol of her

106 (2+2+2) (4) (2+2) (2+2) (2+2) (2+2) (2+3) (2+2+2) (4+2) (3+2+2) *f*
M This is soooooo good! You are nor - mal - ly so blah! But this is bril - liant! Fi - nal - ly you're fun! Go!

T life! And not set - tle! And not be safe! And real - ly live her life! A life is for liv - ing! It is time to live my

116 (4) (4) (4) (2+2+3) (2+3) (2+3+2) (2+2+3)
M Do it!!!

T life!!!! Turn Screen - y's voice off! It's time to take con - trol! Screen - y! Go back to nor - mal, or I will!!!

B *f* You 7/16 stay a - way from Screen - y! 5/16 Don't you dare... 7/16 No!

ff T picks up a chair and goes to Screeny's wall panel.
ff B goes for T!

J
Em ♩ = 90

T2
♩ = 66

T2
♩ = 66

T3
♩ = 90
play at least 4 times

123
M [W]-wha - t? [W]-wha - t? [W]-wha - t? [W]-wha - t?

eM Shocked eyes! Shocked eyes!

T *ff* And... *f* overreacting I don't wan-na be con-nect-ed an-y-more! *ff* I am tak-ing my tech out! *mf* R[u]>R[e]

eT Shocked eyes!

B *mp* Her voice! *p* Her voice! *pp* Her voice!

Screeny has gone back to just typing! (typing only)

Sc Happy to o - blige. You on - ly had to ask.

E.Gtr. hit the string already during the glissando first pitch should not be stable and can vary fast, menacing vibrato metallic color *ppp* final pitch is unclear (still in gliss) with scratchy, unclear sound *mf*

two different scratchy multiphonic-like sounds one lower, one higher, both on the same f-fundamental make them appear and disappear very suddenly, like switching on and off

L O1 $\text{♩} = 105$ **very fast and free**
without any common tempo but with a feeling of accelerando

M+T improvise very hastily some vocal warm-ups like getting ready to a race (do not use any tonal or too loud warm-ups) (6s or more) vi-

-de They madly start doing it together!!! There is a lot of huffing and puffing noises! the tempo and expression of each line is a variation of the original tempo, expression and meaning of these lines (the tempo markings are for orientation only) small breaks between the lines or random overlapping of the singers is possible **p** repeat ad lib

O2 $\text{♩} = 60$

repeat ad lib

M: 149 $\text{♩} = 90$ *M and T accidentally write on to each other. They freeze. They look at each other.* *mf* Peach? *p* Checking. Checking. *mp* My a-pol-o-gies.

T: *mf* Egg-plant? *p* O-kay to mes-sage? Wait-ing. I am trig-gered. *mp* Please ac-cept.

eB: *p* like talking to a cute pup Pup-py eyes. *f* Not de-liv-ered! True love. *f* Not de-liv-ered!

Samp. El. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

Perc. 1 *fp* Vibrator 1 *p* Vibrator 2 higher gear if available

Perc. 2 *fp* Vibrator 1 *p* Vibrator 2 higher gear if available

E.Gtr. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ *mf* *f*

M: 163 $\text{♩} = 105$ *mp* Check-ing. *mf* Ac-cept-ing. *mf* Fuck! *f* This sucks balls. *p* pew pew pew pew *mf* dsh dsh dsh dsh *f* TSHLL

T: Wait-ing. Thank you. *mf* This sucks. *f* PFRFR *f* TSHLL *mf* Fuck!

Pno. *p* *improvise with rhythmical programs*

Perc. 1 *improvise with rhythmical programs*

Perc. 2 *higher gear if available* *improvise with rhythmical programs*

M: 176 $\text{♩} = 105$ *f* PFRFR *f* This is fuck-ing shit. *mf* Wait-ing. *p* Wait-ing. *f* This sucks and this is fuck-ing shit as... *fff*

T: *fp* This is shit. *mf* Wait-ing. *f* Wait-ing. *mf* This sucks and this is fuck-ing shit as... *ff*

Pno. *wilder programs* *cut off*

Perc. 1 *wilder programs* *cut off*

Perc. 2 *wilder programs* *cut off*

M without tempo

They've climaxed.
They huff and puff on the ground.

B9-
much slower than ♩ = 70

Musical score for various instruments including M, T, Fl., Cl., Tpt., Hn., Tbn., Acc., Pno., Perc. 1, Perc. 2, E.Gtr., Vln., Vla., Vc., and D.B. The score is divided into three measures with specific performance instructions and dynamics.

Measure 1 (6/8):

- M:** *ppp* 183, "ah!"
- T:** *ppp* "ah!"
- Fl.:** jet whistle, *p*
- Cl.:** long kiss (inhale), *mp*
- Tpt.:** (senza sordino) split tone (of any higher on the G fundamental), *pp*
- Hn.:** (senza sordino) air sound (like fast breathing), *mf*
- Tbn.:** sordino wawa, wawa a growl at once, *p*
- Pno.:** repeat notes as fast as possible and dampen as hard as possible so that only a muffled percussive sound comes out, *p*; pres the pedal immediately after the stacc. to achieve rich bell-like multiphonic sound
- Perc. 1:** gliss on the resonators as soft and mellow sound as possible, *mp*
- Perc. 2:** rebound sound of the fiberglass shaft of a mallet on the head and rim of the instrument, *pp*

Measure 2 (4/8):

- M:** *mf* without tempo, "Ac-cept-ed."
- T:** *mp* "Thank you."
- Fl.:** air, tongue-ram (resulting pitch), *f*
- Cl.:** key clicks, *mf* to *p*
- Tpt.:** pizz., *mp*
- Tbn.:** combine fundamental and harmonic gliss as high and soft as possible, *p*
- Pno.:** with wooden skewer on the strings right at the pegs at the highest register, *p*; scratch on string wiring (to achieve an "uoaei" effect)
- Perc. 1:** tremolo with brush, *pp*
- Perc. 2:** with wooden skewer on white bars first and last pitch not perceptible start slowly and get faster on the way down, *p*

Measure 3 (4/8):

- Vln.:** overpressure. only a few clicks, but not separate, *p*
- Vla.:** sul G / sul D, *p*
- Vc.:** col legno battuto soft (like a soft snap pizz sound), *mp*
- D.B.:** *pp*
- Vln.:** *f* saltando col legno as high as possible without particular pitch starting m.s.t., ending m.s.p. rhythm approximate
- Vla.:** *mf*
- Vc.:** sul D / sul A, *pp*
- D.B.:** from m.s.p. to m.s.t. to produce electronic-like "uoaei"-sound all punta, very fast tremolo, *p*

N

without tempo
for the first time in the entire opera,
everyone is speaking as civil, as plainly as possible
no voice acting whatsoever
longer pauses between lines

187

without tempo

B9-
much slower than ♩ = 70

M
T
B
eB

Head-exploding-gesture
"mp"
PCHOAH

matter-of-factly

Vom-it-ing green stuff.

I wish I had a cig-a-rette.

(drinks a bit of water and gargles shortly)

(gargling)

I should be hap-py now. I won't die... With-out ev-er...

Fl.
Cl.
Tpt.
Hn.
Tbn.
Acc.
Pno.
Perc. 1
Perc. 2

frull - almost air only
"mp"

smack (kiss)
p **ppp**

electronic birds without particular pitch
pp

air sound glissando ["uoaei"] as extreme as possible like a swoosh sound
"p"

deepest clicks possible irregular, but still dense
pp

air sound (like fast breathing)
V V V V V V V V V V V V V V V V
"p"

gliss with fingernail on white keys
p

ppp with palm on strings in the lower part of the middle section of the frame try to hit so softly that there is no attack, just the resonance after dampen unperceptibly

tremolo with brush
pp

with wooden skewer on white bars first and last pitch not perceptible
p

187

Vln.
Vla.
Vc.
D.B.

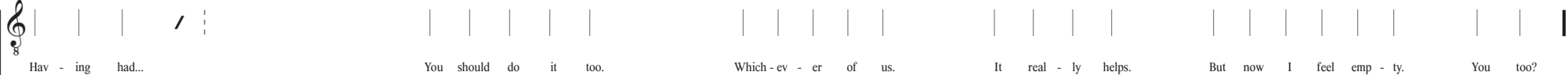
separate overpressure clicks rhythm approximate
3 3 3 3
"pp"


circle with bow, molto arco, quasi flautando
arco V V V V V V V V V V V V V V V V
p

noise gliss only as high as possible
"p"

ppp

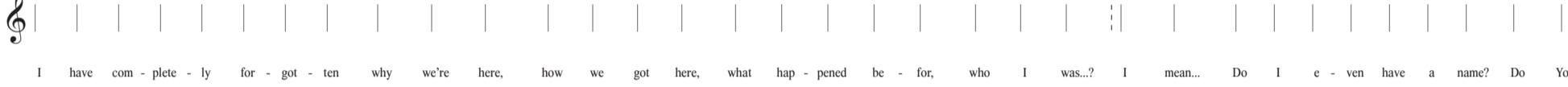
190 *(popping sound in his cheek)*

T 

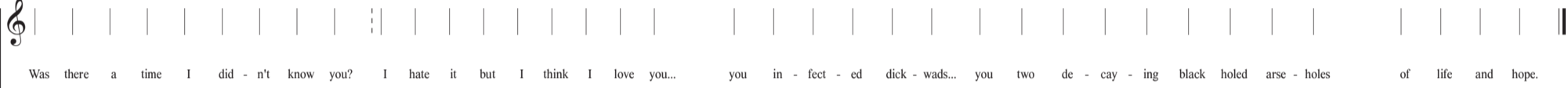
B  *aiming at T and shooting*

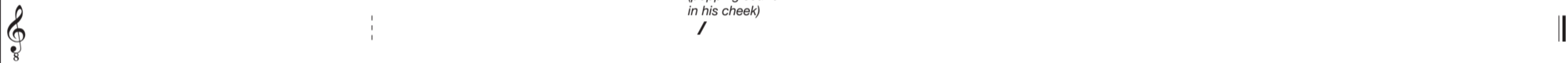
O


191

M 

193

M 

T 

B 

Scene 11

free (10s or more)

	M1 ♩ = 60	M1 ♩ = 60	eS4 ♩ = 46	M1 ♩ = 60	eS4 ♩ = 46	M1 ♩ = 60
S						
eS						
M		<i>pp</i>				
eM			<i>pp</i> Marilyn Monroe vibrato			
Sampler Electronics			the glitches from scene 1 passing shortly			
Accordion						
Percussion 1		Hobbyglas (large) the longest, saddest bend possible, like none of them before <i>pp</i>	Hobbyglas (small) with some curious excitement <i>p pp</i>			
Percussion 2		Hobbyglas (large) the longest, saddest bend possible, like none of them before <i>ppp</i>	Hobbyglas (small) with some curious excitement <i>pp mp</i>			
Cello			very fast, exaggerated vibrato like a mosquito in a bedroom change the bow unnoticeably con sordino metallico <i>ppp</i>			

Suddenly a door opens.
Someone walks in with a space suit on.
They take their helmet off. It's S!
But she's now a very old woman!
She turns to B:

A
eS1
♩ = 60

eS4
♩ = 46

8

S
the ensemble in scenes 11-12 sounds like one fluid sound
all colors and movements merge
like bathing in plasma
some - one who loves
of try - ing too

eS
you be - cause I'm scared

M
Marilyn Monroe
vibrato
p
fecl...

eM
p
I love you be - cause I'm...

B
p
Who are you?

Fl.
pp

Cl.
pp

Tpt.
con sordino ad libitum
pp

Hn.
con sordino ad libitum
pp

Tbn.
con sordino ad libitum
pp

Acc.
pp

Perc. 2
pp

Vln.
pp

Vla.
pp

Vc.
pp

D.B.
pp

mf

4/4

B

14

S
hard.

eS

11/8 4/4

eB
mf
3
I love you too! I love you too! I love you too! I love you too! I love you too!

Fl.
pp

Cl.
11/8 4/4
pp

Tpt.
pp

Hn.
pp

Tbn.
11/8 4/4
pp

Acc.
pp

Pno.
11/8 4/4
12
sempre con pedale
ppp

Perc. 2
let sound for a long time
pp

14

Vln.
pp

Vla.
pp

Vc.
pp

D.B.
pp

17 *mp*

S Well, I was that per - son. Who you should have

eS

eB I love you too! I love you too!

Fl. *pp*

Cl. *pp*

Tpt. *pp*

Hn. *pp*

Acc. *pp*

Pno. 12

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

20

S
said that to.
But I'm not an - y - more.

eS

B
But I love you! But I love you!

eB
But I love you! But I love you! But I

Fl.
pp

Cl.
pp

Tpt.
pp

Hn.
pp

Acc.
pp

Pno.
12

20

Vln.
pp

Vla.
pp

Vc.
pp

D.B.
pp

Detailed description: This is a page of a musical score, page 179, for a vocal and instrumental ensemble. The score is divided into two systems. The first system (measures 20-23) features vocal parts (Soprano, Alto, Bass, and Bassoon) and instrumental parts (Flute, Clarinet, Trumpet, Horn, Accordion, and Piano). The vocal parts have lyrics: 'said that to.', 'But I'm not an - y - more.', and 'But I love you!'. The instrumental parts are marked with *pp* (pianissimo). The second system (measures 24-27) continues the instrumental parts, with the Piano part featuring a complex rhythmic pattern marked with '12'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

sensitive hysterical laughter
(like renaissance trillo)

23

S: *mp* When
 eS: as deep as possible
 T. L. D. R.
 B: But I love you! But I love you!
 eB: love you! But I love you! But I...
 Sc: Wel-cometo the ISS; the gal-ax-y's first In-ter-nation-al Spa Sta-tion, for all your beau-ty needs. Where 'young' is yester-day, to-day and to-mor-row.
 Fl.: *pp*
 Cl.: *pp*
 Tpt.: *pp*
 Hn.: *pp*
 Acc.: *pp*
 Pno.: *pp*
 Perc. 1: *pp*
 Perc. 2: *pp*
 E.Gtr.: *mf*
 Vln.: *pp*
 Vla.: *pp*
 Vc.: *pp*
 D.B.: *pp*

25 matter-of-factly

The score is divided into two systems. The first system includes the vocal line (Soprano and Alto) and instrumental parts for Flute, Clarinet, Accordion, Piano, Percussion 1, and Percussion 2. The second system includes Violin, Viola, and Violoncello parts. The vocal line consists of two parts: Soprano and Alto. The lyrics are: "you were the smart-est com-put-er on Earth. Be-fore you were put on this spa. Per-haps you re-mem-ber this lit-tle bot in your". The instrumental parts are marked with dynamics such as *pp* and *p*. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "matter-of-factly".

S
you were the smart-est com-put-er on Earth. Be-fore you were put on this spa. Per-haps you re-mem-ber this lit-tle bot in your

eS

Fl.
pp

Cl.
pp

Acc.
pp

Pno.
p

Perc. 1
p

Perc. 2
p

25
Vln.
pp

Vla.
pp

Vc.
pp

28

The musical score is arranged in a vertical system with the following parts from top to bottom:

- S (Soprano):** Vocal line with lyrics: "sys - tem? You used to call it...". It features triplet markings over the first and third measures.
- eS (English Horn):** Empty staff.
- Sc (Saxophone):** Empty staff with lyrics: "Botty!!!", "Botty and I were...".
- Fl. (Flute):** Melodic line with *pp* dynamics.
- Cl. (Clarinet):** Melodic line with *pp* dynamics.
- Acc. (Accordion):** Melodic line with *pp* dynamics.
- Pno. (Piano):** Accompanying line with *p* dynamics.
- Perc. 1 (Percussion 1):** Accompanying line with *p* dynamics.
- Perc. 2 (Percussion 2):** Accompanying line with *p* dynamics.
- E.Gtr. (Electric Guitar):** Accompanying line with *mf* dynamics.
- Vln. (Violin):** Melodic line with *pp* dynamics.
- Vla. (Viola):** Melodic line with *pp* dynamics.
- Vc. (Violoncello):** Melodic line with *pp* dynamics.

The score spans measures 28 to 31. The vocal line is the primary focus, with the instrumental parts providing a textured accompaniment. Dynamics are consistently marked as *pp* (pianissimo) for the strings and woodwinds, and *p* (piano) for the piano and percussion.

30

S. In love?

eS.

Sc. It would go through my net-works. I'd tell it my fears. And pro-gramme it to whis-per 'don't wor-ry' to me.

Fl. *pp* *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp* *pp* *pp*

Acc. *pp* *pp* *pp* *pp* *pp*

Pno. *p* *p*

Perc. 1 *p* *p*

Perc. 2 *p* *p*

E.Gtr. *mf* *mf*

30

Vln. *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

32

Sc

'Eve - ry - thing's go - ing to be o - kay.'

'I'm go - ing to keep you safe.'

Fl.

pp

Cl.

pp

Acc.

pp

Pno.

p

Perc. 1

p

Perc. 2

p

E.Gtr.

mf

32

Vln.

pp

Vla.

pp

Vc.

pp

D.B.

34

S. *mp* still feels *mf* Things

eS. *mp* Bot - ty the same.

Sc. Bot - ty is still a - live?!

Fl. *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp*

Tpt. *pp*

Acc. *pp* *pp* *pp* *pp* *fp* *pp* *pp*

Pno.

Perc. 2 *p*

E.Gtr. *mf*

34

Vln. *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

D.B. *pp* *pp* *pp* *pp*

36

S
like you... Just like love...

eS
mf
Cyb er things... You nev er

Fl.
pp

Cl.
pp

Tpt.
pp

Hn.
pp

Tbn.
pp

Acc.
pp

Perc. 1
pp *p*

E.Gtr.

Vln.
pp

Vla.
pp

Vc.
pp

D.B.
pp

38

S
eS
Fl.
Cl.
Tpt.
Hn.
Tbn.
Acc.
Pno.
Perc. 1
Perc. 2
E.Gtr.
Vln.
Vla.
Vc.
D.B.

real ly die.

pp *pp* *pp* *pp* *ppp*

p

pp *pp* *pp* *pp*

3/4

3/4

8va

8va

6 6

5

3/4

7 7

38

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

E

40 *mf* matter-of-factly

S Send your - self back to Earth.

eS

Sc

Acc. (8va)

Pno. *pp*

Perc. 1 *pp* 6 6 6 6 6 6 6 6

Perc. 2 *pp* 5 5 5 5 5 5 5 5

E.Gtr. *pp* 7 7 7 7 7 7 7 7

Thank you.

42 *mf*

S Be - gin an un - in - stall.

eS

Acc. (8va)

Pno.

Perc. 1 6 6 6 6 6 6 6 6

Perc. 2 5 5 5 5 5 5 5

E.Gtr. 7 7 7 7 7 7 7 7

mf Some red lights turn on.
A countdown starts flashing on Screeny.

S Set off your self de - struct pro - gramme.

attacca

Scene 12

As the AI leaves the system, the physical screen crashes to the floor, but the countdown continues on it...
the countdown numbers appear exactly coordinated with the ensemble / the e-guitar

The musical score for Scene 12 is arranged in a standard orchestral format with the following parts and details:

- Screeny:** Treble clef, 7/8 time signature. Starts with a whole note chord marked '30'.
- Flute:** Treble clef. Features a melodic line with dynamics *pp* and *pp*.
- Clarinet:** Treble clef, 7/8 time signature. Features a melodic line with dynamics *pp*.
- Trumpet:** Treble clef. Features a melodic line with dynamics *fp* and *pp*.
- Horn:** Treble clef. Features a melodic line with dynamics *pp*.
- Trombone:** Bass clef, 7/8 time signature. Features a melodic line with dynamics *mp*.
- Accordion:** Treble and Bass clefs. Features a melodic line with dynamics *mf*.
- Piano:** Treble and Bass clefs. Features a complex rhythmic pattern with dynamics *mf* and fingerings 6 and 5.
- Percussion 1:** Treble and Bass clefs. Features a complex rhythmic pattern with dynamics *mf* and fingerings 3 and 5.
- Percussion 2:** Treble clef. Features a melodic line with dynamics *mp*.
- Electric Guitar:** Treble clef, 7/8 time signature. Features a melodic line with dynamics *f*.
- Violin:** Treble clef. Features a melodic line with dynamics *pp* and a note flag.
- Viola:** Treble clef. Features a melodic line with dynamics *pp* and a note flag.

3

Sc

29

Fl.

pp mp pp pp

Cl.

fp pp pp pp

Tpt.

pp pp fp pp pp mp

Hn.

pp pp

Tbn.

pp pp

Acc.

pp

Pno.

mf 6 5

8va

mf 6 5

Perc. 1

mf mf

Perc. 2

E.Gtr.

mf

3

Vln.

pp pp pp pp

Vla.

pp pp pp

guitar plays as a solo, each descending pitch very pronounced however still merging in color with the ensemble

5

S *mf*
The bug

Sc 28

Fl. *pp* *pp* *pp* *mp*

Cl. *fp* *pp* *pp* *fp* *pp* *pp* *pp* *pp*

Tpt. *pp* *pp*

Hn. *pp*

Acc. *pp* *mp* *pp* *pp* *pp* *pp*

Pno. *mf* *mf*

11
8

Perc. 1 *mf* *mf*

Perc. 2

E.Gtr. 8 11
8

Vln. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

7

S
spread. Eve - ry - one sent all their thoughts

eS

11 8

Sc

27

Fl.

pp *fp* *pp*

Cl.

pp *pp* *pp*

Tpt.

fp *pp* *pp*

Hn.

pp *pp*

Tbn.

mp

Acc.

pp *pp* *pp* *mp* *pp* *pp* *pp* *pp* *pp*

Pno.

mf *mf*

Perc. 1

mf *mf*

Perc. 2

E.Gtr.

11 8

Vln.

pp *pp* *pp* *pp* *pp* *pp*

Vla.

pp *pp* *pp* *pp*

Vc.

pp *pp*

D.B.

pp *pp*

11

S some - thing hap - pened. Like

13
8

Fl. *pp*

Cl. *pp*

Tpt. *pp* *pp*

Hn. *pp*

Tbn. *mp*

Acc. *fp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *mf* *mf*

Perc. 2

E.Gtr.

Vln. *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp*

D.B. *pp* *pp*

12

S we

eS 15

Sc 24

Fl. *pp*

Cl. 15 *pp* *pp* *pp*

Tpt. *pp*

Hn. *pp*

Tbn. 15 *mp*

Acc. *fp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. 15^{ma} 8^{va} *mf* *mf*

Perc. 2 15 8

E.Gtr. 15 8 8^{va}

Vln. 12 *pp* *pp* *pp* *pp*

Vla. 8^{va} *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

D.B. *pp* *pp* *pp*

A

13

musical score for orchestra and vocal soloist, measures 13-22. The score includes parts for Soprano (S), Alto (eS), and Scat (Sc), as well as Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Accordion (Acc.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitar (E.Gtr.), Viola (Vla.), Violin (Vc.), and Double Bass (D.B.). The vocal soloist part includes the lyrics "merged. Like each mind". The score features various dynamics such as *p* (piano), *pp* (pianissimo), and *p* (piano). The time signature is 4/4. The score is marked with a rehearsal sign 'A' and measure numbers 13, 23, and 22.

16

S
— of one. an - y - more.

eS
meld - ed to be - come part There was - n't 'we' There was - n't 'us'.

Sc
21

Fl.
pp

Cl.
pp

Tpt.
pp

Hn.
pp

Acc.
pp

Pno.
12

Perc. 1
pp

Perc. 2
pp

E.Gtr.
pp

Vla.
pp

Vc.
pp

D.B.
pp

B

19 *mf* *p*
S There was just 'it'. There was just 'me'.
eS There was just 'me'.
Sc
Fl. *pp*
Cl. *pp*
Tpt. *pp*
Hn. *pp*
Acc. *pp*
Pno. *12*
Perc. 1 *pp*
Perc. 2 *pp* *ppp* *sempre con pedale*
E.Gtr.
Vln. *pp*
Vla. *pp*
Vc. *pp*
D.B.

22

S
You were on - ly who up - date. You sent here a

eS
...three the ones did not were as back - up.

Sc
19 18

Fl.
pp

Cl.
pp

Tpt.
pp

Hn.
pp

Tbn.
pp

Acc.
pp

Pno.

Perc. 2

E.Gtr.

22

Vln.
pp

Vla.
pp

26

This musical score is for a symphony with vocal soloists. It consists of the following parts:

- S (Soprano):** Lyrics: "I've you ...live... you. ...ing learn ...bout"
- eS (Soprano):** Lyrics: "kept a... - Watch - ing Try... - - - to a... - - - the"
- Sc (Soprano):** Includes rehearsal marks 17 and 16.
- Fl. (Flute):** *pp* dynamics.
- Cl. (Clarinet):** *pp* dynamics.
- Tpt. (Trumpet):** *pp* dynamics.
- Hn. (Horn):** *pp* dynamics.
- Tbn. (Tuba):** *pp* dynamics.
- Acc. (Acoustic Guitar):** *pp* dynamics.
- Perc. 2 (Percussion 2):** Rhythmic accompaniment.
- E.Gtr. (Electric Guitar):** *pp* dynamics.
- Vln. (Violin):** *pp* dynamics.
- Vla. (Viola):** *pp* dynamics.
- Vc. (Violoncello):** *pp* dynamics.

The score is written in a major key with a 4/4 time signature. It features complex rhythmic patterns, including triplets and quintuplets, and uses *pp* (pianissimo) dynamics throughout. The vocal lines are melodic and expressive, with some lyrics appearing in a different language than the English lyrics provided.

C

29 *mf*

S time ...fore. *mf* But late - ly... I don't

eS be - - - fore. *mf* But late - ly... I don't

Sc 15

Fl. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

Tpt. *pp* *pp* *pp*

Hn. *pp* *pp* *pp*

Tbn. *pp* *pp*

Acc. *pp* *pp* *pp*

Pno. *pp*

Perc. 2

E.Gtr.

29 Vln. *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp*

31

The musical score is arranged in a vertical stack of staves. At the top, two vocal staves (Soprano and Alto) feature lyrics: "know. You've be - come too pa - thet - ic. Is that what it was like be - fore?". Below the vocal staves is a Scapular (Sc) staff with a measure rest and a fermata. The instrumental section includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Accordion (Acc.), Piano (Pno.), Electric Guitar (E.Gtr.), Violin (Vln.), and Viola (Vla.). The Flute, Clarinet, Trumpet, Horn, and Violin parts are marked with *pp* (pianissimo). The Piano part features a complex, fast-moving texture. The Electric Guitar part has a long, sustained note. The Viola part is also marked with *pp*. A measure rest with a fermata is present in the Scapular staff and the beginning of the Violin and Viola parts.

33

S
Were you all... Pet - ty? Self - ish? Were we all... In our heart of hearts... Los -

eS
Were you all... Pet - ty? Self - ish? Were we all... In our heart of hearts... Los -

Sc

13

Fl.
pp

Cl.
pp

Tpt.
pp

Hn.
pp

Acc.

Pno.

Perc. 2

E.Gtr.

33

Vln.
pp

Vla.
pp

Vc.
pp

D.B.
pp

D

35

Score for measures 35-37, marked with a 'D' rehearsal sign. The score includes vocal parts (Soprano, Alto) and a full orchestra. The vocal parts have lyrics: "ers? of watch - ing you." and "ers? I got bored". The orchestral parts include Flute, Clarinet, Trumpet, Horn, Trombone, Accordion, Percussion 1 & 2, Electric Guitar, Violin, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *mf*. A rehearsal mark '12' is present in the Sc part.

Soprano (S):
ers? of watch - ing you.

Alto (eS):
ers? I got bored

Sc: 12

Fl. *pp*

Cl. *pp*

Tpt. *pp*

Hn. *pp*

Tbn. *pp*

Acc. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

E.Gtr. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

38

S. *f* The place

eS. It was mak - ing me sad. *f* is go - ing to blow.

Sc. 11

Fl. *pp*

Cl. *pp*

Tpt. *pp*

Hn. *pp*

Tbn. *pp*

Acc. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

E.Gtr.

Vln. 38 *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

E

41

S: *f* Join me die. Just accept to live. Just ac -
 es: *f* or die.
 M: *f* ossia Shit!
 T: *f* What?!
 Sc: 10 9
 Fl.: *pp*
 Cl.: *pp*
 Tpt.: *pp*
 Hn.: *pp*
 Tbn.: *pp*
 Acc.:
 Perc. 1: *pp*
 Perc. 2: *pp*
 E.Gtr.: *pp*
 Vln.: *pp*
 Vla.: *pp*
 Vc.: *pp*
 D.B.: *pp*

44 S holds up her elbow for someone to touch it with theirs. S wants to touch B's elbows with her own.

mf *mf*

S
cept to live.
T and M search the floor for their hardware.
You got it. That ship has sailed.

M
Shiit!

T
Shit!

B
You are not you an - y - more? Great!

eB
Ex - press - ing my fac - es? I can pre - tend eve - ry -

Sc
8 7

Fl.
pp *pp* *pp*

Cl.
pp *pp* *pp*

Tpt.
pp *pp* *pp*

Hn.
pp *pp* *pp* *pp*

Tbn.
pp *pp* *pp* *pp*

Acc.

Perc. 2

E.Gtr.

44 Vln.
pp *pp* *pp* *pp*

Vla.
pp *pp* *pp* *pp*

Vc.
pp *pp* *pp* *pp*

D.B.
pp *pp* *pp* *pp*

48

mf

B
And I've got noth - ing to a - pol - o - gise for!

eB
thing was per - fect! And I was a great

Fl.
pp *pp* *p* *p*

Cl.
pp *pp* *pp* *p* *p*

Tpt.
pp *pp* *pp* *pp* *p* *p*

Hn.
pp *pp* *pp* *pp* *p* *p*

Tbn.
pp *pp* *p*

Pno.
pp

Perc. 1
pp *p*

Perc. 2

E.Gtr.

Vln.
pp *pp* *pp* *pp* *pp* *p* *p*

Vla.
pp *pp* *pp* *pp* *p*

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

D.B.
pp *pp* *pp* *pp* *p* *p*

51

f

B touches S's elbows with his own.

B
It's so much eas - ier this way.

eB
boy - friend! In - vit - ing you to do your worst.

Sc
5 4

Fl.
p

Cl.
p

Tpt.
p

Hn.
p

Tbn.
p

Acc.
p

Pno.
p 8^{va}

Perc. 1
p

Perc. 2
p

E.Gtr.
8 3/4

51

Vln.
p

Vla.
p

Vc.
p

D.B.
p

54

This musical score page contains measures 54 and 55 for a vocal soloist and a full orchestra. The vocal parts (Soprano, Alto, Bass) have lyrics: "Ac - cept - ed." and "Wait - ing." The instrumental parts include Flute, Clarinet, Trumpet, Horn, Trombone, Percussion 1 and 2, Violin, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *mp*, and *p*, and includes performance markings like *ossia* and *tr*. The time signature is 4/4.

S puts her fist on B's forehead and 'explodes' it and B's body falls limp on the floor!
T and M have both found hardware.

56

f

Now

f

...or

3

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

3

6

mp

f

56

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

This musical score is for a symphony with vocal soloists. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is divided into two systems, with the second system starting at measure 58. The vocal parts have the following lyrics:

Soprano: nev - er. Now or

Alto: Me too! do I have yours? In - vit - ing you to do your

Tenor: Got one! But is it mine? In - vit - ing you to do your worst.

Bass: (Lyrics are partially obscured by the vocal line above)

The orchestral parts include Flute, Clarinet, Trumpet, Horn, Trombone, Accordion, Piano, Percussion 1 and 2, Electric Guitar, Violin, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (e.g., "T and M have no choice but to shove the hardware back in their mouths, then pull on their ears and slap themselves on their foreheads.", "T smells his, but it tells him nothing."). The time signature is 5/4.

60 *ff* if S chooses the lower ossia, M chooses also the lower one *The countdown approaches zero.* **free (approx 4s or more)**
S's body hits the ground.

S
nev - er. Now! *ff* *mf* matter-of-factly

eS
f Check - ing. Ac - cept - ed. Wait - ing. Wait - ing. $\frac{1}{4}$ Los - ers. $\frac{4}{4}$

M
ff if S chooses the lower ossia, M chooses also the lower one
Shiit!

eM
ff worst. Wait - ing. Wait - ing. Check - ing. Ac - cept - ed. $\frac{1}{4}$ $\frac{4}{4}$

T
ff ossia (b) Shiit!

eT
ff Wait - ing. Wait - ing. Check - ing. Ac - cept - ed. $\frac{1}{4}$ $\frac{4}{4}$

Sc
1 [black] *ff* Black (exactly instead of zero.)

Samp. El.
 $\frac{4}{4}$ big noise (system error) [like at the end of scene 1] recording of the whole opera played backwards in a cosmic speed *ff* $\frac{4}{4}$ *f*

Fl.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Cl.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Tpt.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Hn.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Tbn.
f *f* $\frac{1}{4}$ $\frac{4}{4}$

Acc.
f $\frac{1}{4}$ $\frac{4}{4}$

Pno.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Perc. 1
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Perc. 2
f $\frac{1}{4}$ $\frac{4}{4}$

E.Gtr.
ff $\frac{1}{4}$ $\frac{4}{4}$

Vln.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Vla.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

Vc.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

D.B.
f *f* *f* *f* $\frac{1}{4}$ $\frac{4}{4}$

mf $\text{♩} = 40$ $\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.**

S+eS
No need for mes-sag-ing.

M+eM
mf *mf*

T+eT
mf
Es-pe-cial-ly you. Es-pe-cial-ly you. Es-pe-cial-ly you. Es-pe-cial-ly you.
But we made love. But we made love.

B+eB

Acc.

$\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.**

S+eS

M+eM
mf *mf*
We had sex. We had sex. We had sex. We had sex. Bad-ly. Bad-ly. Bad-ly. Bad-ly. Bad-ly. Bad-ly. Bad-ly.

T+eT
But we made love. But we made love.
mf
I loved it. I loved it. I loved it. I loved it. I loved it. I loved it. I loved it.

B+eB

Acc.

C $\text{♩} = 40$ $\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.** $\text{♩} = 60$ **accel.**

S+eS
Are you lis-ten-ing to me?

M+eM

T+eT
mf
So what? So what? So what? So what? So what? So what? So what?

B+eB
mf *mf*
Hey, love, Hey, love, Hey, love, Hey, love, He had a ca-nar-y! He had a ca-nar-y! He had a ca-nar-y! He had a ca-nar-y!

Acc.

D

$\text{♩} = 40$ *mf* $\text{♩} = 60$ **accel.**

S+eS You don't need to talk.

$\text{♩} = 40$ *mf* $\text{♩} = 60$ **accel.**

M+eM An - y of you.

$\text{♩} = 40$ *mf* $\text{♩} = 60$ **accel.**

T+eT We are all one now.

B+eB She's a stalk-er. She's a stalk-er. She's a stalk-er. She's a stalk-er. She's a stalk-er.

Acc.

singers hum their pitches between their lines all the time, as soft, balanced and non-vibrato as possible they breathe only when covered by a line of other singers they hum as long as possible before their next line starts when a pair of singers ends a line, they rejoin immediately and imperceptibly the humming on their respective humming pitches between their two lines they always progressively change the humming vocal as follows: m-m[u]-u-o-a-e-i-m[i]-m breaks between the lines are free

E

$\text{♩} = 40$ *mf* $\text{♩} = 60$ **accel.**

S+eS No need to mes - sage.

pppp $\text{♩} = 40$ *mp*

M+eM m/m[u]/u/o/a/e/i/m[i]/m

pppp *mp*

T+eT m/m[u]/u/o/a/e/i/m[i]/m

B+eB Screen-y told me. Screen-y told me. She was ter-ri-ble with se-crets. She was ter-ri-ble with se...

pppp *mp*

Samp. El. A switch is flicked on. aria-on-click

Acc. broken off hold again, until the last broken off

Perc. 2 *pppp*

softest largest mallets possible as soft as possible hold until broken off Gran Cassa

S+eS
No need to mes-sage. No need to talk. Great to have you back,

M+eM
Fuck off. Fuck-cr.

T+eT
But weird. Who's leg is that? Bug-ger.

B+eB
mp
Hon ey, are we all one now? Did you hear that? You two are me now. Suck-ers.

Acc.

Perc. 2

S+eS
but you need to shut up. E - nough!

M+eM
mf
Oh, shut up!!

T+eT
mf
Oh, shut up!!

B+eB
mf You two are in me now! You two are in me! You two are in me!
f You two are in me! You two are... broken off

Samp. El.
A switch is flicked, like the sound finally turning off. aria-off-click

Acc.

Perc. 2