

VOCAL / PIANO SCORE

Cover design by Matilda Luk

ANDREW LOVETT

THE ANALYSING ENGINE

*chamber opera in one act
for six singers and seven
instruments*

Text by the composer

VOCAL/PIANO SCORE

2017

This opera originated in an Atelier Program class at Princeton University in the spring of 2015.

Thanks are due to the Lewis Center and the Music Department at Princeton University for supporting the project, and to the participants: Erika Baikoff, Alyson Beveridge, Sebastian Cox, Sam Kaseta, Lisa Kim, Stephanie Leotsakos, Michael Manning, Aryeh Nussbaum Cohen and Heather O'Donovan.

Special thanks are due to Rinde Eckert who co-taught the Atelier class and made crucial contributions to the development of the story and to the text.

Part of the opera was composed at the MacDowell Colony in the Spring of 2016.

A workshop version was presented at the Wallace Theater, Princeton in November 2017, with singers Heather O'Donovan, Shruthi Rajasekar, Allie Porter, Gabriel Crouch, Bradley King, Brandon Gaines, instrumentalists Jayne Rosenfeld, Robert Wagner, Lynda Saponara, Margaret Kampmeier, Anna Lim, Alberto Parini and Jack Hill conducted by Gabriel Crouch, directed by Daniel Krane, with lighting design by Victoria Davidjohn.

Duration: 75 minutes.

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vocal score version 4 (December 2017)

CHARACTERS:

PROFESSOR PLATT - <i>theorist, inventor of the Engine</i>	SOPRANO
DOCTOR NEARE - <i>Platt's assistant, maker of the Engine</i>	HIGH BARITONE

FOUR STUDENTS:

SALLY MUDD - <i>an idealist</i> <i>and</i>	SOPRANO
JAKE McCORMICK - <i>an activist, Sally's boyfriend</i>	TENOR
AMANDA PALMER - <i>smart, (outwardly) conventional, careful</i> <i>and</i>	SOPRANO
HUNTER PYNE - <i>privileged, wealthy - Amanda's fiancé</i>	BARITONE

INSTRUMENTS:

FLUTE

BASSOON

KEYBOARD-SYNTHESISER

PIANO

VIOLIN

CELLO

DOUBLE BASS

Use *parlando* where possible, especially in recitative and dialogue passages. Rhythms and accents should follow speech-patterns rather than strict metrical values. Some syllables should be very light - or swallowed - as in natural speech. There are places where a line is interrupted or cut off. It's important that that the words or thoughts could have continued.

Crossed note-heads indicate either half-pitched notes (voices) or indeterminate pitches (instruments).

String parts: NV= no vibrato, SP= sul pont. NAT = naturale.

Tempo markings are approximate - for guidance only. Overall tempi should be fast - pushing ahead. Transitions between sub-sections should also be as quick as possible.

Fermatas are indicated for staging purposes. They may be longer (potentially, *much* longer) or occasionally shorter than the indicated note value. The large fermata sign with "Long Pause" *really* means a long pause.

Unless specifically indicated otherwise, all scenes follow straight on with no pause.

SETTING:

A university science laboratory, (more or less) modern-day.

The set is dominated by a monstrous machine: a complicated assemblage of wires, dials, pipes, brass wheels, levers, cables, and lights. This is the Analysing Engine. It is large enough for Platt and Neare to clamber around inside. Towards stage-rear, there is a space within the Engine where the four students stand during the experiment. In front of this space there is a frosted glass panel which partially covers them leaving their heads and feet visible (like an old-fashioned X-ray machine). The subjects are attached to the Engine with skull-cap helmets, with wires and lights.

The Engine breaks apart catastrophically halfway through the opera.

To one side of the stage there is an old-fashioned lectern, from which the Professor addresses the audience. There are also two control panels, which Platt and Neare crouch over during the experiment. Towards the front of the stage, there are chairs that Neare will grab for the students in scene 6.

The instrumental ensemble may be incorporated into the Engine with wires and cables. The set may spill over into the audience area - as if the whole space is the interior of a laboratory.

Platt (and Neare) address the audience as fellow scientists at a lecture-demonstration. Platt is excited to explain her theory that she can measure the love between couples using the newly completed Analysing Engine. The students have been recruited as test-subjects for the experiment/demonstration.

Platt and Neare wear white lab coats (possibly getting them muddled when they are scrambling around in the prologue). They wear (comical) safety goggles during the experiments.

Professor Platt is short-sighted - perhaps literally - while Neare seethes with suppressed rage and resentment (like a character played by John Cleese).

The students are dressed in line with their "archetypes": Amanda and Hunter are wealthy and ostentatiously privileged, while Sally and Jake are self-conscious political activists. They all carry phones.

PROGRAMME NOTE:

A message from Professor Louise Dorothy Platt.

You are all very welcome to the Neuro-Amatory-Analytics Laboratory.

I will begin by outlining the technical and theoretical background to our research, then my associate, Dr Neare, and I will introduce the focus of our work: the Analysing Engine.

The Engine is designed to measure the emotional connection between two individuals with unprecedented numerical accuracy. I call this the "Amorous Coupling Co-efficient". Imagine, if you will, the great boon this will prove. If we can extrapolate from this value, we will be able to predict the outcome of any given relationship with a very high level of certainty. Think of the time, money and heartache this will save! We have invited four students to be the first test-subjects for our demonstration. They are two couples, in love (they say - we'll soon see!). Just for fun, we will award a small cash prize to the pair that attains the highest co-efficient value with the Engine.

Please follow normal Lab safety protocols at all times. The components are exceedingly fragile and we use high-voltage sonic capacitors in the Engine.

Finally, thank you in advance for signing the non-disclosure confidentiality agreement.

LDP (Professor)

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*Ed al magnetico Signor Dottore,
Rendo l'onore che meritó.*

Così Fan Tutte, Act II, sc 18

For Scott and Rinde

THE ANALYSING ENGINE

ANDREW LOVETT

PROLOGUE

The Professor (Platt) and her Assistant (Neare) are inside the engine, facing each other, uncomfortably close, their heads visible. Their exchange is suggestive of sex, but they are actually trying to remove a faulty piece of equipment.

Fast ♩ = 132

Professor Platt

Yes! O yes - - - That's it! Yes!

Dr Neare

Wait! Hold on. I can feel it.

5

Pl.

Stick it fur-ther in! Yes - - - ! Wait.

Ne.

It's co - - - ming!

accel.

9

Pl. *mp* Slight-ly - to the left. Yes.

Ne. *mp* Yes. *sfz* Yes! *mf* Keep your hand - - - right -

p

They pull out a small cube with wires sticking out

♩ = 132

15

Pl. *ff* Yes. Yes - . Wait - - - ! Aahh -

Ne. *ff* - there... SLOW - - - LY. It's co-ming - . Aahh -

sfz *ff*

The Professor suddenly notices the audience and interrupts Neare

The Professor and Neare scramble around to clean things up for the presentation.

20

slow ♩ = 72 faster... ♩ = 132 accel. -----

Pl. *sfz* (in a panic) *3*

! Whoa - You're al-rea-dy here !

Ne. *mf* (interrupted)

! This u-nit's old - and...

26

SCENE 1

Professor Platt turns to the audience and addresses them (as if this is a lecture-demonstration)

RECIT - freely (♩ = 132)

Professor Platt

Wel - come! Thank you for co-ming. No doubt you're a-ware of the

5

Pl.

broad out-line of our re-search? I'm - Pro-fe-ssor Platt. And this is my a-

10

Pl.

(♩ = 132)

ssis-tant, Doc - tor... My - A - sso - ciate... if you will,

Ne.

A - sso - ciate.

A

urgent - fast (♩=136)

14 *f*

Pl. *Doct-tor... That's what I said.*

Ne. *Just - A-sso-ciate! You said: "My A-sso-ci-ate.*

18

Ne. *If you will." As if it were up to them. It's not up to them -*

22

Ne. *. Not o-pen to ques-tion. I de-serve the ti-tle. I de-serve re-spect - - - .*

B

ARIA (Neare)

(♩ = 124)

28 *f*

Ne. You're the in-ven - tor, the thin-ker, the drea-mer. I am the ma - ker, the de-

31 *mf*

Ne. sig-ner, the en-gi-neer - . Your head's in the clouds, no grasp of re-a-li-ty. While

35 *cresc.*

Ne. I gra-pple with ca-pa-ci-tors - and re - lays - and wires, and dis-plays. And

accel. -----

38

Ne. *all you do is give spee-ches: Blah blah blah blah blah blah blah blah blah blah - blah -*

41

Ne. *- blah blah - - - - - Hah!*

ffz

C

RECIT - freely (♩=96)

Neare nods - embarrassed

46

Pl. *mp* *Are you fi - nished?*

Ne. *This is my "A-sso-ci-ate.". Doc-tor O-li-ver Neare-*

mp *p*

faster (♩ = 112)

50

Pl. *mf* *f*

Ne. Doc-tor Neare - my "A-sso-ci-ate." And I - am Pro-fe-sor Platt.

mp *mf* *sfz*

An alarm goes off. They scabble around until one of them shuts it off.

RECIT (fast in a panic)
(♩ = 104)

Neare exits (fast)

56

Pl. *f*

Ne. Quick! Out of time. Go fetch the vo-lun-teers - . Mean-while,

fff *ff*

62

Pl.

Ne. Let me ex-plain the prin-ci-ples of the An-a-ly-sing En-gine.

SCENE 2

As Neare exits, Platt embarks on her lecture

fast $\text{♩} = 172$

f

PI. In the course of in - ves-ti-ga-ting neu-ral path-ways in the au-di-to-ry cor-tex

7 *p*

PI. I dis - co-ved that mu-si-cal sounds in-duce re-so-nance sti-mu-lus re-spon-ses.

11 *f*

PI. And these can be am-pli-fied and mul-ti-plexed through pseu-do co-he-rent ma-tri-ces.

16 *p*

Pl. *I theo-rised that a care-f'lly ad - jus-ted tim-bral probe can in-duce an*

Neare re-enters carrying a clipboard and leading two students - AMANDA and HUNTER.

21 *f*

Pl. *in-ter-fe-rence pa-ttern, which can be quan-tised a-cross mul-ti-ple vec-tors!*

A

Neare tries to get Platt's attention, but she is oblivious and continues with her lecture.

steadier

25 *slower* (♩=90) *faster* (♩=144) *mp* *f* ♩ = 112

Pl. *No doubt you're fa - mi - liar with these con-cepts?*

Ne. *A-hem. Pro-fe-ssor. A-hem.*

molto accel. -----*

*

30 *f*

Pl. *f*

Then... - we made a co-nnec-tion with the neural fi-ring pa-tterns in the cal-ce-

Ne. *ff*

Pro-fe-ssor. Pro-fe-ssor! Pro-fe-ssor! Pro-fe-ssor!

mf

8va

* Slightly faking it - so that Neare remains the focus

Fast again ♩=172 -----

slower (♩=90)

36

Pl. *fff*

rine sul - - - - - cus!

Ne. *fff*

PRO-FE - - - - - SSOR!

mf

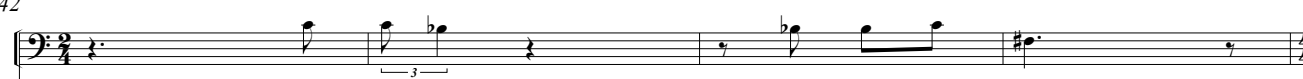
These are our first vo-lun-teers.

8va


fffz

p

42

Ne. 

Miss Pal-mer. And Mis-ter Pyne.




B


sightly faster ♩ = 120

*Amanda steps forward and offers her hand to the Professor.
She flaunts an engagement ring for all to see.*


46 AMANDA *mp*

Am. 

De-ligh-ted to meet you. We

Pl. 

Ah yes, good. Come in.



steadier (♩ = 112)

50

Am.

Pl.

Ne.

rit. -----, steadier ♩ = 90

54

Ne.

HUNTER *f* (checking his phone)

Amanda notices the audience

slower (*very free*)

57

Am.

Pl.

Ex-cuse - me. Who are they-?

No. We have to have ev'-ry one to-ge-ther.

mf *sf*

slightly faster $\text{♩} = 112$

61

Pl.

Co-lleagues. They'll be qui-et. Doc-tor Neare.

mp *f*

p *mp*

Neare frowns and checks his clipboard

64

Pl.

Ne.

Where are the - ... (erm) o-tthers?

Mudd-. Mc-Cor-mick.They should be

mf *p* *mf*

C

SALLY storms in - in a fury - with a phone clapped to her ear

(♩ = 112)

68 SALLY *f* (shouting into her phone) *ff* *p*

Sa. Where are - you - ? Ah - - - so so-rry. He's so un-re-li-a-ble.
(cut off suddenly)

Ne. h(ere).

75 (freely)

Sa. So - - - ir-re-spon-si-ble. al-ways le - - - - le-le - le-

80 Enter JAKE *sf*

Sa. - - - le-tting me down. Ms. Mudd. My boy-friend is on his...

Ne. Miss Mudd?

Sally sees Jake

83

Sa. *mf*
Ah - at last! Don't call me that.

Ja. *mf*
So-rry Sal-. So-rry Sa - lly.

sfz

♩ = 120 (fast)

87 *♩* = 148

Pl. *mf*
Two young cou-ples in love, eh? Do you know one a-no-ther?

Ja. *mf*

Ne. *mf* *(exasperated)*
All here - , *fi-nally*.

mf *p*

D

SEXTET

♩ = 148

92

Am. *mf*
We may have met?

Sa. *mf*
I don't think so.

p

99

Am. May-be in

Sa. We may have met - ?

Pl. *f*
Splendid!

Ja. *mf*
We've ne-ver met.

Hu. *mf*
May-be in class - ? I don't think so.

104

Am. class? We may have met? I don't think so -

Sa. We've ne-ver met. We've ne-ver met -

Pl. Splen-did!

Ja. We've ne-ver met. We've ne-ver met. We've ne-ver met -

Hu. We may have met? I don't think so -

E

108

Am. ! We've ne-ver met. We've ne-ver met. We've ne-ver

Sa. ! We may have met? Per-haps in class? We may have met?

Pl. Splen-did!

Ja. ! We may have met? Per-haps in class? We may have met?

Hu. ! We've ne-ver met. We've ne-ver met. We've ne-ver

112

Am. met. We've ne-ver met. We've ne-ver met. We've ne-ver ne-ver

Sa. Per-haps in class? We've ne-ver met. We've ne-ver ne-ver ne-ver

Ja. Per-haps in class? We've ne-ver met. We've ne-ver ne-ver ne-ver

Hu. met. We've ne-ver met We've ne-ver met. We've ne-ver ne-ver

F

115

Am. met! We've ne-ver met. We've ne-ver

Sa. met! We may have met? Per-haps in class?

Pl. Splen-did! All -

Ja. met! We may have met? Per-haps in class?

Ne. All here - - - all -

Hu. met! We've ne-ver met. We've ne-ver

118

Am. met. We've never met. We've never met. We've never met. We've never met.

Sa. We may have met? Perhaps in class? We've never met. We've never never never met!

Pl. here - - - , all - present - - - For *f*

Ja. We may have met? Perhaps in class? We've never met. We've never never never met!

Ne. here - - - , all - present - - - all - - - For *f*

Hu. met. We've never met. We've never met We've never met. We've never never met!

The musical score is written for six vocal parts and piano accompaniment. The vocal parts are labeled Am., Sa., Pl., Ja., Ne., and Hu. The piano part is at the bottom. The lyrics are: Am. met. We've never met. We've never met. We've never met. We've never met. Sa. We may have met? Perhaps in class? We've never met. We've never never never met! Pl. here - - - , all - present - - - For f Ja. We may have met? Perhaps in class? We've never met. We've never never never met! Ne. here - - - , all - present - - - all - - - For f Hu. met. We've never met. We've never met We've never met. We've never never met! The piano part has dynamics sfz.

G

rit.

122

Am.

For Sci-ence - - - - - ?

Sa.

For Sci-ence - - - - - ?

Pl.

sci-ence - - - .

Ja.

For Sci-ence - - - - - ?

Ne.

sci-ence - - - .

Hu.

For Sci-ence - - - - - ?

slower (♩ = 96) LONG PAUSE

127

Pl. *mp*

For sci - ence - - - .

Ne. *mp*

For sci - ence - - - .

pp

8^{va} - - - - -

RECIT - *freely*

131 *mf* (addresses the students)

Ne.

I hope you've signed the con-sent forms - ? Come this way - .

SCENE 3

Neare guides the students to one side to prepare for the experiment. As he instructs them, they remove clothing and belongings. Jake has a ridiculous number of items in his pocket.

fast - urgent ♩ = 148

mf

Ne. Leave your bags and be-lon-gings. Em-pty your po-ckets. Re-move

(vln & vc - light)
p


6

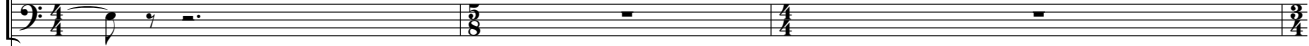
Ne. ja-ckets-, ties, swea-ters-, jewl' ry - and shoes - - - - -

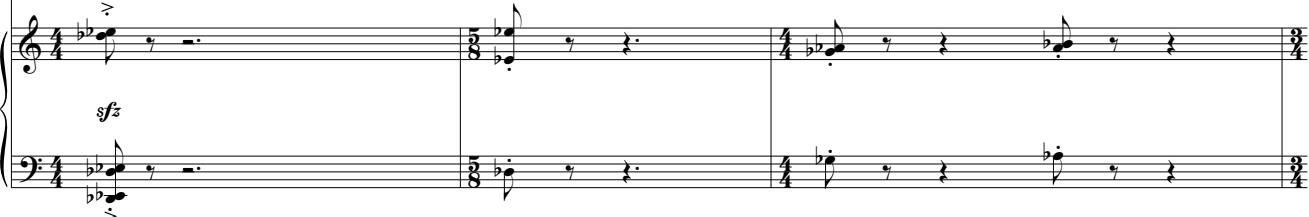
f

Platt resumes her lecture to the audience

11

Pl.  Af - ter ma - ny years I theo - rised that a re - verse an - gu - lar so - nic feed - back

Ne. 



sfz

Neare glares at Jake, who is still pulling things from his pockets

14


Pl.  loop, if vo - lu - me - tri - c'ly ad - jus - ted could probe - deep in - to the

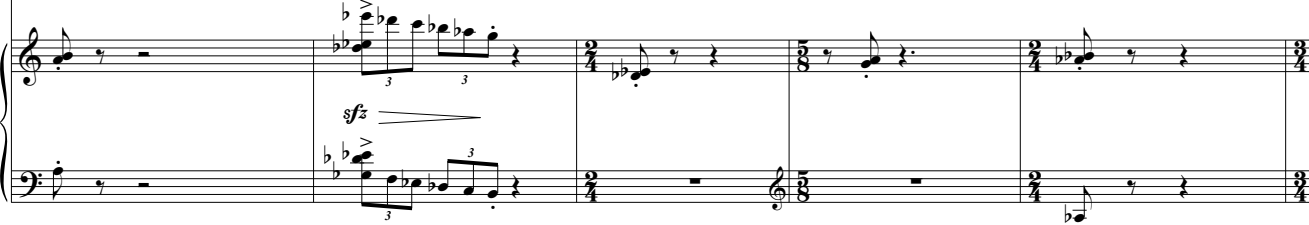
Ne.  Ev - 'ry - thing!



sfz

18

Pl.  au - di - to - ry cor - tex. We i - den - ti - fied a cell clu - ster re - spon - si - ble for...




sfz

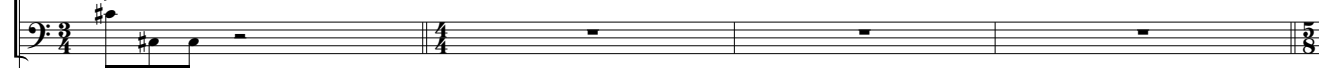
Neare glares at Jake again

(with a great sense of importance)

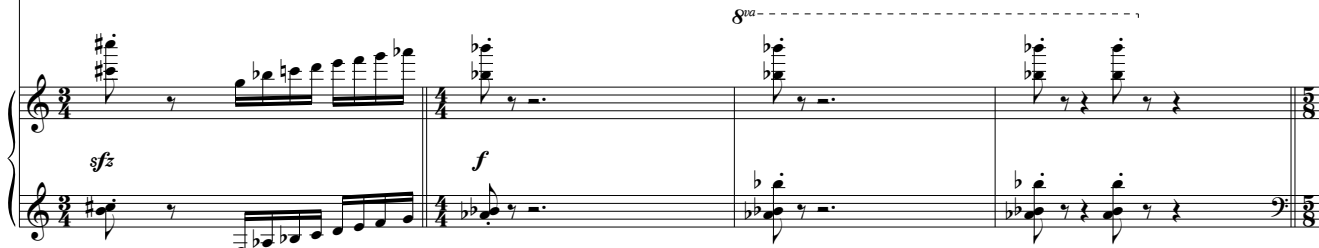
23

Pl. 

The me-di-a-tion of "A-ffec-tive Choice Po-la-ri-ties".

Ne. 

Ev'-ry-thing!



A

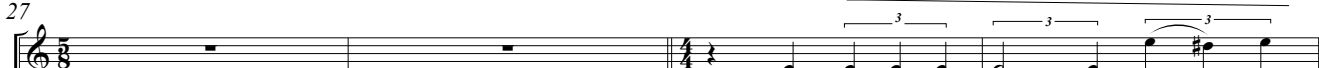
Neare is increasingly exasperated by the students

Neare ushers the students to the Engine


(♩ = 144)

slower ♩ = 108


27

Pl. 

And mu-si-cal tones un - lock - the

Ne. 


Switch off your phones and leave them too - .




rit. -----

31 *f* *p*
Am. 
The heart - - - ?



Sa. 
The heart - - - ?

Pl. *ff* *mf*

my-ste-ries of the heart - ! Spea-king me-ta-pho-ri-c'lly, of course.

Ja. *f* *p*

The heart - - - ?

Hu. *f* *p*

The heart - - - ?


ff *p* *mp* *(flute)*


B

Neare begins attaching wires and (comical) helmets to the volunteers
back to fast tempo

37

Am. *mp*
For

Sa. *mp*
For

Pl. *f*
We can mea-sure with pre - ci-sion-...

Ja. *mp*
For

Ne. *mf* (confiding to the audience)
The wir-ing's - the hard - part -

Hu. *mp*
For

(vln & vc - light)
p

43

Am. sci-ence - . For sci-ence -

Sa. sci-ence - . For sci-ence -

Pl. the e - mo-tio-nal a-ffi-ni-ty. *f* We - can

Ja. sci-ence - . For sci-ence -

Ne. Then - the amp-li-fi-ca-tion cir-cui-try.

Hu. sci-ence - . For sci-ence -

mf

47

Am. *mf*

Sa.

Pl. quan-ti - fy, and mea-sure - ...

Ja.

Ne. And - - - - - six-ty se-ven de - cou-pling ag - gre - ga - tors.

Hu.

ff

slightly slower ♩ = 120

51

Am. *p* ledge - . And love -

Sa. *p* ledge - . And love -

Pl. com-pa-ti-bi-li-ty. And - ex-tra-po-late pair-bon-ding po-ten-ti-a-li-ty.

Ja. *p* ledge - . And love -

Hu. *p* ledge - . And love -

p

rit.

55

Am.

Sa.

Pl. *mf*

I call it "The A - mo-rous Cou-pling Co-e - ffi cient".

Ja.

Ne. *mp*

Re-lax - - - - - please.

Hu.

slower ♩ = 72

59

Am. *pp* For

Sa. *pp* For

Pl. *p* For fun: a hun-dred do-llars to the cou-ple that a-ttains the high-est va-lue.

Ja. *pp* For

Hu. *pp* For

mp For

61

Am. sci - ence

Sa. sci - ence

Pl. First, we ca - lli-brate - the En - gine.

Ja. sci - ence

Hu. sci - ence

pp

C

Platt (and Neare) begin callibrating the Engine. The students register the stretching and changes of the Engine

64 $\text{♩} = 72$
violin solo - very free

QUARTET - Neare switches on the helmets for each of the students in turn. As he does so, they begin to sing (inwardly).

72 $\text{♩} = 72$
p

Am. Just - a hun-dred do-llars. Not much. Bro-cade for the dress-. Bou-quets-

(flute)

p (bassoon)

77

Am. - for the a-tten-dants.

Sa. *p*
 One hun-dred do-llars-. E-nough to start a fund -

(flute)

(bassoon)

(bassoon)

81

Am.
A small we-dding - . Per-haps - - - a hun-dred guests -

Sa.
. One day - a fe-male Pre-si-dent. A fe-male - Chief Jus-tice - . A

85

Am.
- - - ? Or more - ?

Sa.
fe-male head of the armed for-ces - .

Ja.
One hun-dred do-llars. Wow -

Hu.
An in-vest-ment o-ppor-

88

Am. May - be four - - - hun-dred? A

Sa. May - be - - - we don't need an ar-my -

Ja. - ! That's a lot! We - can save - - - -

Hu. tu-ni-ty-. Start a small fund - .

91

Am. small - - - - we-dding. We dream -

Sa. ? End - - - - the mi-li-ta-ry in -

Ja. - a co-mmu-ni-ty-. Build - an e-co - sys-tem - . Make friends-

Hu. An o-ffice-, an a-ssis-tant. In-ves-tors - , growth - of five per cent -

94

Am.

Sa.

Ja.

Hu.

dus-tri-al com-plex? We - dream - - - .

- - - with o-ther spe-cies. We dream - - - .

. Flo-ta-tion - . We dream - - - .

violin solo - very free

p

98

Pl.

f

Ex-ce-lent! We're rea-dy.

f

SCENE 4

The Professor and Neare take their positions at the control panels

RECIT - *freely* (♩ = 112)

Quick ♩ = 120

Pl. *mf* Thank you Neare. Re-laxed-?

Ne. *mf* This scope shows the num-bers. The subjects are rea-dy Pro-fe-ssor.

Pl. *slower* Com-f'ta-ble-? And the En-gine - ? All charged up - ?

Ne. *f (testily)* Yes - Pro-fe-ssor. Yes - , in per-fect or-der.

A

$\text{♩} = 76$ *rit.* *slow* $\text{♩} = 64$

8

Am. *ppp*
Mm - - - - -

Sa. *ppp*
Mm - - - - -

Ja. *ppp*
Mm - - - - -

Hu. *ppp*
Mm - - - - -

(violin) *pp*

pp

f

Detailed description of the musical score: The score is for a vocal ensemble and piano. It begins with a tempo of 76 beats per minute (♩ = 76) and a 'rit.' (ritardando) marking. The tempo then changes to 'slow' at 64 beats per minute (♩ = 64). The music is in 3/4 time. The vocal parts (Am., Sa., Ja., Hu.) all start with a rest in the first two measures (3/4 and 4/4), then enter in the third measure (3/4) with a half note. The piano accompaniment starts in the first measure with a half note in the bass and a quarter note in the treble. The violin part enters in the third measure with a half note. The score concludes with a double bar line.

Very inward - gently moving

♩ = 104

13

Am. *p* Our hearts - .

Sa. *p* Our hearts - .

Ja. *p* Our hearts - .

Hu. *p* Our hearts - .

21

Am. are o - - - pen. Our hearts - - - are o-pen-. Our minds -

Sa. are o - - - pen. Our hearts - - - are o-pen-. Our minds -

Ja. are o - - - pen. Our hearts - - - are o-pen-. Our minds -

Hu. are o - - - pen. Our hearts - - - are o-pen-. Our minds -

(cello)

(violin and cello)

29

Am. *p*
- - . are clear - - - . 0 - - -

Sa. *p*
- - . are clear - - - . 0 - - -

Ja. *p*
- - . are clear - - - . 0 - - -

Hu. *p*
- - . are clear - - - . 0 - - -

molto rit.

37

Am. *pp*

Sa. *pp*

Ja. *pp*

Hu. *pp*

pen - . Clear - - - .

pen - . Clear - - - .

pen - . Clear - - - .

pen - . Clear - - - .

With great solemnity, Platt and Neare put on their safety goggles

LONG PAUSE

45

Pl. *p*

Doc-tor Neare-. Start the En-gine.

(bassoon) freely *pp*

B

At a nod from Platt, Neare pulls a lever to start the Engine

♩ = 80 very gradual accel.

50

8va-----
sf *sfz* *f* *sf*
loco *b*

55

Pl. *mf*

Set the

b *8va*-----
sf *sfz* *f*
b

59

Pl. *f*

mo-du-la-tion fre-quen-cy to one point five- Start the probe tone.

Ne. *f*

Star-ting Probe tone

8va-----
sfz *f*
b

C

There is a clear causal link between the loud octave Es in the ensemble and the sudden vocalisation by the students.

♩ = 92

62

Am. Ah - ! Ah - - -

Sa. Ah - ! Ah - - -

Pl. - - -

Ja. Ah - ! Ah - - -


Ne. now. Ah - ! Ah - - -


Hu. Ah - ! Ah - - -


sfz *ff* *sfz* *sfz* *ff* *sfz*


8va--- 9 8va--- 9


66

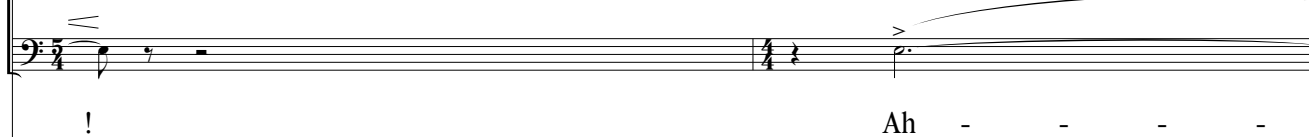
Am.  ! Ah - - - -

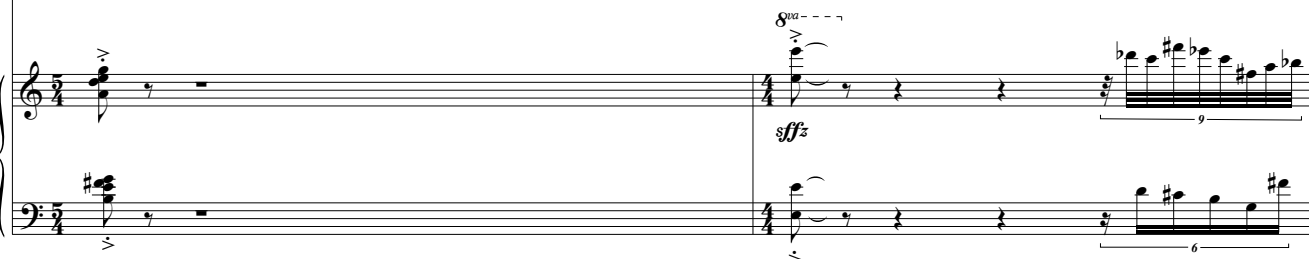
Sa.  ! Ah - - - -

Pl.  *f* In - vo-lun-t'ry sym-pa-the-tic vo-ca-li-sa-tion.

Ja.  ! Ah - - - -

Ne. 

Hu.  ! Ah - - - -



68

Am.

Sa.

Pl.

Ja.

Ne.

Hu.

I did - n't ex - pect that!

ffz

The musical score is arranged in a system with six vocal staves and a piano accompaniment. The vocal parts are labeled Am., Sa., Pl., Ja., Ne., and Hu. The piano part is marked *ffz*. The lyrics "I did - n't ex - pect that!" are written under the Pl. part. The score includes various musical notations such as rests, notes, and a triplet in the piano part.

70

Am.

A musical staff for the Alto voice part in 4/4 time. It features a melodic line with a long note on the first beat, followed by a half note on the second, a quarter note on the third, and a quarter note on the fourth. The lyrics "Ah - - - !" are written below the staff. The phrase "Our hearts-" begins at the start of the next measure.

Sa.

A musical staff for the Soprano voice part in 4/4 time. It features a melodic line with a long note on the first beat, followed by a half note on the second, a quarter note on the third, and a quarter note on the fourth. The lyrics "Ah - - - !" are written below the staff. The phrase "Our hearts-" begins at the start of the next measure.

Ja.

A musical staff for the Tenor voice part in 4/4 time. It features a melodic line with a long note on the first beat, followed by a half note on the second, a quarter note on the third, and a quarter note on the fourth. The lyrics "Ah - - - !" are written below the staff. The phrase "Our hearts-" begins at the start of the next measure.

Ne.

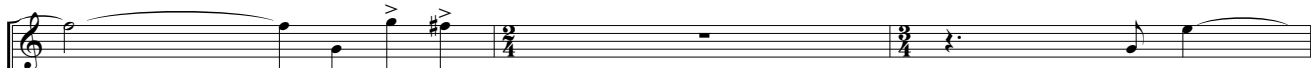
A musical staff for the Bass voice part in 4/4 time. It features a melodic line with a quarter note on the first beat, followed by a quarter note on the second, a quarter note on the third, and a quarter note on the fourth. The lyrics "All sys-tems no-mi-nal." are written below the staff.

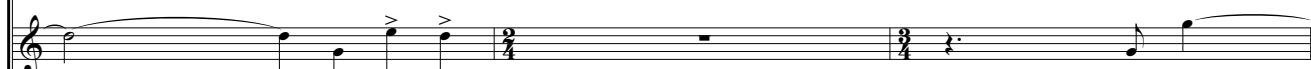
Hu.

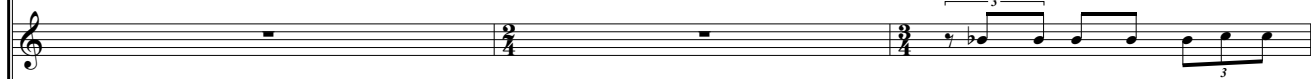
A musical staff for the Bassoon part in 4/4 time. It features a melodic line with a long note on the first beat, followed by a half note on the second, a quarter note on the third, and a quarter note on the fourth. The lyrics "Ah - - - !" are written below the staff. The phrase "Our hearts-" begins at the start of the next measure.

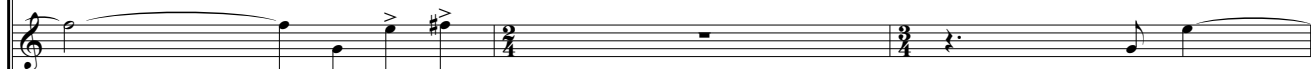
Piano accompaniment in 4/4 time. The right hand features a melodic line with a long note on the first beat, followed by a half note on the second, a quarter note on the third, and a quarter note on the fourth. The left hand features a bass line with a quarter note on the first beat, followed by a quarter note on the second, a quarter note on the third, and a quarter note on the fourth. The dynamic marking *ffz* is present. The piece concludes with a final chord and a fermata.

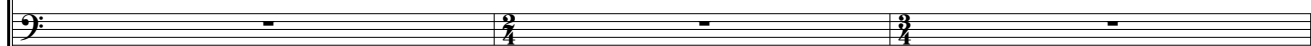
73

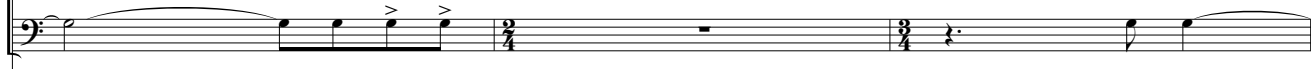
Am.  are o - pen. Our minds -

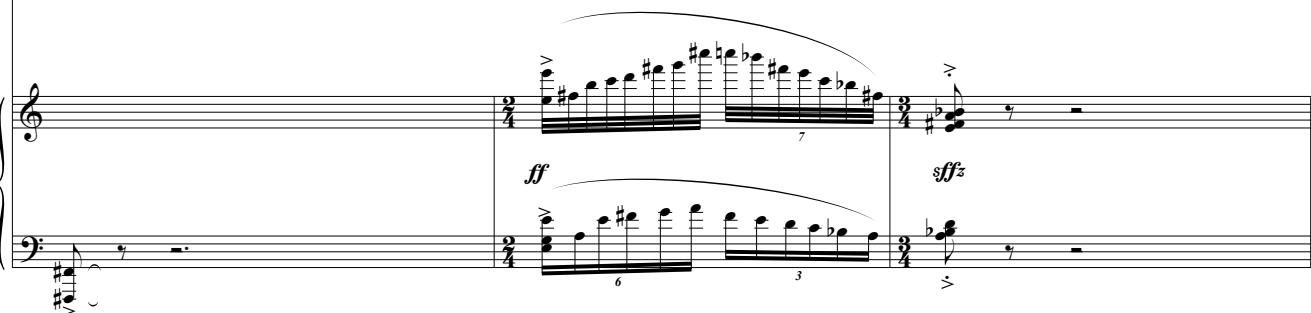
Sa.  are o - pen. Our minds -

Pl.  Check the so - nic thy-ris-tors.

Ja.  are o - pen. Our minds -

Ne. 

Hu.  are o - pen. Our minds -



76

Am. - - - - clear - . We sing -

Sa. - - - - clear - . We sing -

Pl. *Am-pli - fi - ca-tion cir - cui - try?*

Ja. - - - - clear - . We sing -

Ne. *With-in nor-mal pa - ra-me-ters.*

Hu. - - - - clear - . We sing -

The musical score for page 76 consists of several staves. At the top, the number '76' is written. The vocal parts are arranged vertically: Am. (Alto), Sa. (Soprano), Ja. (Tenor), and Hu. (Bass). The piano part (Pl.) is positioned between the Soprano and Tenor parts. Below the vocal parts is a grand staff for the piano accompaniment, consisting of a right-hand and left-hand part. The lyrics are placed below the corresponding vocal staves. The lyrics for the vocal parts are: 'clear - . We sing -'. The lyrics for the piano part are: 'Am-pli - fi - ca-tion cir - cui - try?' and 'With-in nor-mal pa - ra-me-ters.'. The piano part includes musical notation such as notes, rests, and triplets. The vocal parts include notes, rests, and a fermata over the final note of each phrase.

78

Am. Our hearts surge -

Sa. Our hearts surge -

Pl. Nothing - on the scope-.

Ja. Our hearts surge -

Ne. Func-t'ning nor-mally.

Hu. Our hearts surge -

ffz 10 7

81

Am. We reach - - - . beyond our-

Sa. We reach - - - . beyond our-

Pl. That's odd. No-thing?

Ja. We reach - - - . beyond our-

Ne. No-thing here - . No-thing here ei - ther.

Hu. We reach - - - . beyond our

The musical score for page 81 consists of several parts. At the top, the vocal parts for Am., Sa., Ja., and Hu. are written in treble clef. They all sing the phrase "We reach - - - . beyond our-". The piano part (Pl.) is in bass clef and has the lyrics "That's odd." and "No-thing?". The vocal part for Ne. is in bass clef and has the lyrics "No-thing here - . No-thing here ei - ther.". The grand piano accompaniment is at the bottom, with a treble clef on the right and a bass clef on the left. It features various musical ornaments and triplets. The page number "81" is written at the top left of the score.

D

85

Am. *ff*
selves - - . We sing - - - -

Sa. *ff*
selves - - . We sing - - - -

Pl. *ff*
It must be a wi-ring pro-blem? the con-nec-tors?

Ja. *ff*
selves - - . We sing - - - -

Ne. *ff*
The ca-bles are fine - . I can

Hu. *ff*
selves - - . We sing - - - -

89

Am.
We sing - . Our hearts - - - -

Sa.
We sing - . Our hearts - - - -

Pl.
the con-duc-tion in-ver-ters? Stop -

Ja.
We sing - - - - - Our

Ne.
see they're fine - . Wor-king per-fect-ly.

Hu.
We sing - - - - - our

Detailed description of the musical score: The score is written for five vocal parts and piano accompaniment. The vocal parts are Alto (Am.), Soprano (Sa.), Piano (Pl.), Tenor (Ja.), and Bass (Ne. and Hu.). The piano accompaniment is at the bottom. The lyrics are: 'We sing - . Our hearts - - - -', 'the con-duc-tion in-ver-ters? Stop -', 'We sing - - - - - Our', 'see they're fine - . Wor-king per-fect-ly.', and 'We sing - - - - - our'. The piano part features triplets and slurs.

93

Am. Our hearts - - - - -

Sa. Our hearts - - - - -

Pl. ! Some-thing's wrong- Stop!

Ja. hearts - - - - - our hearts -

Ne. It's fine -

Hu. hearts - - - - - our hearts -

The score consists of seven staves. The first six staves are for voices: Alto (Am.), Soprano (Sa.), Piano (Pl.), Tenor (Ja.), Bass (Ne.), and Alto (Hu.). The seventh staff is for the piano accompaniment. The lyrics are: 'Our hearts - - - - -', '! Some-thing's wrong- Stop!', 'hearts - - - - - our hearts -', and 'It's fine -'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

98

Am. our hearts - - - - -

Sa. our hearts - - - - -

Pl. Stop! Stop! STOP! STOP-

Ja. - - - - - our hearts - - - - -

Ne. - - - - - All's - well -

Hu. - - - - - our hearts - - - - -

The musical score is arranged in a system with six vocal staves and a piano accompaniment. The vocal parts are labeled Am., Sa., Pl., Ja., Ne., and Hu. The lyrics are: Am. 'our hearts', Sa. 'our hearts', Pl. 'Stop! Stop! STOP! STOP-', Ja. 'our hearts', Ne. 'All's well', and Hu. 'our hearts'. The piano part consists of two staves with chords and arpeggiated figures.

103

Am. our hearts - - - are o - - - - -

Sa. our hearts - - - are o - - - - -

Pl. - - - - - !! CUT THE

Ja. - - - , our hearts - - - - - are

Ne. - - - . No - - - - - pro - blem!

Hu. - - - , our hearts - - - - - are

Piano accompaniment with chords and melodic lines.

107

Am. *pen.*

Sa. *pen.*

Pl. POWER - - - !! Cut the power.

Ja. *pen.*

Hu. *pen.*

ffz

< ff

5

3

110

pp

SCENE 5

Platt and Neare are baffled. They confer surreptitiously

RECIT - freely (♩ = 84)

Pl. *mp* There should be some-thing. Yes, but there's ab-so-lute-ly no-thing here.

Ne. *mp* It's wor-king per-fect-ly.

Platt is suddenly lost in thought

slow ♩ = 52

hesitant... (♩ = 72)

faster

Pl. *f* Yes!

Ne. *mf* Per-haps if we in-creased the re-so-nance?

rit. *slower*

Pl. Amp ev-'ry thing up-!

Ne. *f* Ah - but what a-bout safe-ty pro-to-cols? *mp* These com-po-nents are de-li-cate.

Platt is about to snap back at Neare, but then re-considers and assents...

slow ♩ = 66 faster (♩ = 104)

11

Pl. *mp* In-crease the vol-tage on - ly to the so - nic probe.

Ne. *p* Ve-ry well.

sf

Platt turns back to the audience...

A

confident

15 *f* *f in a public voice*

Pl. A-hem. As you may ob-serve we did-n't get a rea-ding.

f *f*

slower

faster

20 *mp* *mf*

Pl. Most pe - cu - liar. We'll re - tune the sen - sors and try a - gain.

p

Platt and Neare return to their control stations and set about making adjustments - pulling levers, turning dials etc...

♩ = 72

22

sfz *f*

29

p *pp*

Once again, Platt and
Neare don safety goggles
long pause

36 *solemn*

Pl. *p* *3*

Doc - tor Neare - . Start the En - gine.

(poco) sf *p*

B

Neare pulls a lever and the Engine begins to groan into life. Lights blink and wheels turn, slowly at first but gathering momentum.

slow ♩ = 56 very gradual accel...

41

pp *p*

46

p

51

f *f*

C

56

Am. *f* Aah -

Sa. *f* Aah -

Ja. *f* Aah -

Hu. *f* Aah -

loco

59

Am. , aah - - - - - mm.

Sa. , aah - - - - - mm.

Ja. , aah - - - - - mm.

Hu. , aah - - - - - mm.

63

Am. *f* Aah -

Sa. *f* Aah -

Ja. *f* Aah -

Hu. *f* Aah -

sfz *mf*

66

Am. Aah - , Aah - , Aah -


Sa. Aah - , Aah - , Aah -

Ja. Aah - , Aah - , Aah -

Hu. Aah - , Aah - , Aah -

sfz

D

accel.-----rit. ...  ♩ = 128 accel.-----

69

Am. 

Sa. 

Ja. 

Hu. 



75

Am. 
Aah-! Ah-! Aah-! Ah-!

Sa. 
Aah - ! Ah-! Aah-! Ah - !

Ja. 
Aah - ! Ah-! Aah-! Ah - !

Hu. 
Aah - ! Ah! Aah-! Ah!



fast ♩ = 144

80

Am. *Aah - - - ! Aah - !*

Sa. *Aah - - - ! Aah - !*

Pl. *Switch in - tri-la-te-ral cir-cuit mo-di-fi-ers.*

Ja. *Aah - - - ! Aah - !*

Ne. *Yes - .*

Hu. *Aah - - - ! Aah - !*

sf sf ff sf

8va

85

Am. Ah, Aah - , Ah! Aah - Ah!

Sa. Ah, Aah - , Ah! Aah - Ah!

Pl. *f* Raise cen-tre fre-quen-cy ma-ni-fold - by twen-ty per cent - .

Ja. Ah, Aah - , Ah! Aah - Ah!

Ne. *f* Done that.

Hu. Ah, Aah - , Ah! Aah - Ah!

The musical score is arranged in a system with five vocal staves (Am., Sa., Ja., Ne., Hu.), a piano part (Pl.), and a grand piano accompaniment. The vocal parts have lyrics: 'Ah, Aah - , Ah!' and 'Aah - Ah!'. The piano part has the lyrics: 'Raise cen-tre fre-quen-cy ma-ni-fold - by twen-ty per cent - .'. The grand piano accompaniment features complex rhythmic patterns and dynamic markings such as *f* and *sfz*. The score is written in 4/4, 2/4, and 4/4 time signatures.

E

89 *ff*

Am. *ff*
Aah - - - - Ah! Ah, Aah - - - - -

Sa. *ff*
Aah - - - - Ah! Ah Aah - - - - -

Ja. *ff*
Aah - - - - Ah! Ah Aah - - - - -

Hu. *ff*
Aah - - - - Ah! Ah Aah - - - - -

ff *sfz*

94 *sfz*

Am. *sfz*
- Ah! Ah Aah - - - . Ah

Sa. *sfz*
- Ah! Ah Aah - - - . Ah

Pl. *f*
In-crease fre-quen-cy mo-du-la-tion spec-trum re-so-nance.

Ja. *sfz*
- Ah! Ah Aah - - - . Ah

Hu. *sfz*
- Ah! Ah Aah - - - . Ah

F

accel......

98

Am. *Aah - - - - - Ah Aah - - -*

Sa. *Aah - - - - - Ah Aah - - -*

Ja. *Aah - - - - - Ah Aah - - -*

Hu. *Aah - - - - - Ah Aah - - -*

G

(accel.)..... *faster*

103

Am. *- - - - - Ah Aah - - - - -*

Sa. *- - - - - Ah Aah - - - - -*

Ja. *- - - - - Ah Aah - - - - -*

Hu. *- - - - - Ah Aah - - - - -*

107

Am. - - - - - Aah -

Sa. - - - - - Aah -

Ja. - - - - - Aah -

Hu. - - - - - Aah -

(*accel.*)

111

Am. - - - - - !

Sa. - - - - - !

Ja. - - - - - !

Hu. - - - - - !

H

(♩ = 144)

115

Am. Ah -

Sa. Ah -

Ja. Ah -

Ne. *f* She's rea-lly going now - - - .

Hu. Ah -

ff


ff

Detailed description: This is a musical score for five vocal parts and piano accompaniment. The vocal parts are labeled Am., Sa., Ja., Ne., and Hu. The piano part is at the bottom. The score is in 4/4 time. The vocal parts have lyrics 'Ah -' and 'She's rea-lly going now - - - .'. The piano part has dynamics *ff* and *f*. The score is numbered 115.

120

Am.  ! We sing - - - - -

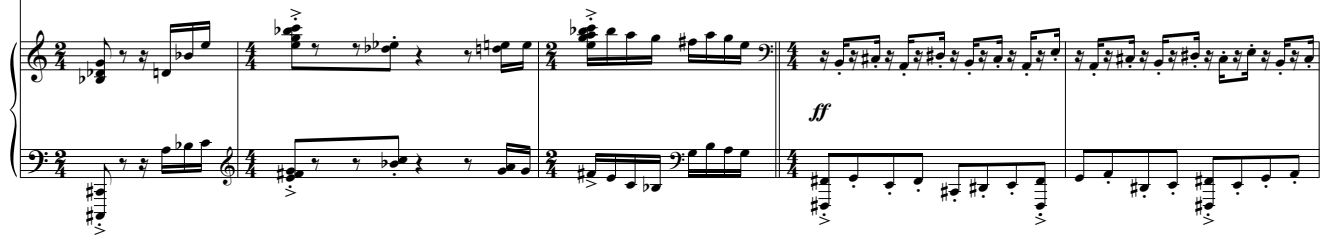
Sa.  ! We sing - - - - -

Pl.  Increase S P L - .

Ja.  ! We sing - - - - -

Ne.  All good - - -

Hu.  ! We sing - - - - -



ff

125

Am.

Sa.

Ja.

Ne.

Hu.

she likes to run . . . O my beau-ty - - - !

(bassoon)

f

ff

129

Am. Love's - - - - - pain - - - - -

Sa. Love's - - - - - pain - - - - -

Pl. In-crease the probe - tone - - - -

Ja. Love's - - - - - pain - - - - -

Ne.

Hu. Love's - - - - - pain - - - - -

Piano accompaniment with bass and treble clefs.

Detailed description: This is a musical score for a choir and piano. The score is in 4/4 time and consists of seven staves. The vocal parts are: Alto (Am.), Soprano (Sa.), Piano (Pl.), Alto (Ja.), Tenor (Ne.), and Bass (Hu.). The lyrics are: "Love's - - - - - pain - - - - -" for Am., Sa., and Ja.; "In-crease the probe - tone - - - -" for Pl.; and "Love's - - - - - pain - - - - -" for Hu. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some melodic lines in the right hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

133

Am. ... that cru - - - shes, and pulls - - -

Sa. ... that cru - - - shes, and pulls - - -

Pl. ! More - - -

Ja. ... that cru - - - shes, and pulls - - -

Ne. No. Too much.

Hu. ... that cru - - - shes, and pulls - - -

137

Am. - - - - - , plucks - ,

Sa. - - - - - , plucks - ,

Pl. ! Do it! Higher -

Ja. - - - - - , plucks - ,

Ne. You're pu-shing her - - - - - .

Hu. - - - - - , plucks - ,

The score consists of seven staves. The top six staves are for vocal parts: Am., Sa., Pl., Ja., Ne., and Hu. The bottom two staves are for the piano accompaniment. The music is in 4/4 time and features a key signature of one flat. The vocal parts have lyrics and performance instructions like 'plucks' and 'Do it! Higher'. The piano part has a complex rhythmic accompaniment with triplets and slurs.

I

141

Am. and tears - - - - - Pain - - - - - *ff*

Sa. and tears - - - - - Pain - - - - - *ff*

Pl. ! Still no-thing!

Ja. and tears - - - - - Pain - - - - - *ff*

Ne. She's not built for this - - - - - She can't *ff*

Hu. and tears - - - - - Pain - - - - - *ff*

Piano accompaniment with *ff* dynamic.

Detailed description: This is a page of a musical score, page 82, starting at measure 141. It features six vocal staves (Am., Sa., Pl., Ja., Ne., Hu.) and a piano accompaniment. The vocal parts are in various staves: Am. (Soprano), Sa. (Soprano), Pl. (Piano), Ja. (Alto), Ne. (Bass), and Hu. (Bass). The piano accompaniment is at the bottom. The score is in 4/4 time and includes dynamics like *ff* and articulation marks like accents and slurs. The lyrics are: 'and tears - - - - - Pain - - - - -', '!', 'Still no-thing!', 'and tears - - - - - Pain - - - - -', 'She's not built for this - - - - - She can't', and 'and tears - - - - - Pain - - - - -'. The piano part has a complex rhythmic pattern with many sixteenth notes.

145

Am.

- - - - - ! Our hearts - - - - -

Sa.

- - - - - ! Our hearts - - - - -

Pl.

Keep go-ing. Ma-xi-mum!

Ja.

- - - - - ! Our hearts - - - - -

Ne.

take it. Too much - - - - -

Hu.

- - - - - ! Our hearts - - - - -

149

Am. *Ma-xi-mum!* ... *ex - plode* - - -

Sa. *Ma-xi-mum!* ... *ex - plode* - - -

Pl. *Ma-xi-mum!* *Ma-xi-mum!*

Ja. *Ma-xi-mum!* ... *ex - plode* - - -

Ne. ... *No* - - - !

Hu. *Ma-xi-mum!* ... *ex - plode* - - -

sfz

ff

J

153

Am.
 Sa.
 Pl.
 Ja.
 Ne.
 Hu.

MA - XI - MUM! MORE - - - !
 NO - - - !

chromatic clusters

In a panic, Neare runs to the Engine in a desperate attempt to prevent the inevitable...

long pause moderate... ♩ = 56

156

sfz *p* *pp* *p*

8va 8va- 8va- 8va-

161

pp *fff*

8va 8va- 8va- 8va-

[as long as you dare!]

SCENE 6

An almighty explosion. The engine breaks apart with bits rolling everywhere. The students slump. Neare stands aghast in the middle of the space. Platt doesn't notice a thing.

ff slow ♩ = 72

Am. *ff* Aagh - !

Sa. *ff* Aagh - !

Ja. *ff* Aagh - !

Hu. *ff* Aagh - !

(chromatic clusters)

fff let ring *fffz* *fffz* *fffz*

[parts of the Engine are still falling off with the pizzicato / wind gestures]

5 *loco* *fffz* *fffz* *fffz*

9 *mf* *f* *mf* *p*

13

(violin - sweetly)

Debris strewn across the stage. Eventually, everything and everyone is completely still, except for Platt, who is so intent on the dials and displays that she is oblivious to what has just happened. She keeps hitting the panel and waggling levers - as if she can coax a response.

LONG PAUSE

18

slight rallantando..... rit.....

A

Finally, Platt notices the silence and pops her head up.

RECIT (♩ = 112)

24

in a public voice - with an edge of panic (while extricating herself from her equipment) *loud whisper*

p *f* *sfz*

Too much, per-haps? La-dies and gen-tle-men. No need for pa-nic. This is... Neare.

28

That's to say: please - - don't leave-. We'll have this fixed in a mo-ment.

Neare - in a state of shock - remains absolutely still

♩ = 76

RECIT (♩ = 112)

30

Am. *pp*

Sa. *pp*

Pl. *whisper sfz* *Mm* - - - . *mf* *3* *3* *3*

Ja. *pp*

Hu. *pp*

Neare. Neare. The Sub-jects. Quick! Help them.

Mm - - - .

sfz *mp*

Neare doesn't move a muscle

♩ = 76

RECIT (♩ = 112)

35

Am. *p*

Sa. *p*

Pl. *sfz* *fff*

Ja. *p*

Hu. *p*

Neare. Neare! NEARE -

Mm - aah - .

Mm - aah - .

Mm - aah - .

Mm - aah - .

sfz *ff* *10* *5*

Neare splutters back to attention...

39

Pl. *f* Get them out_ now.

Ne. *ff* Urgh...arh.. FUCK-!

Neare heads back to the Engine to check what's left.

Platt resumes her lecturing position

slow ♩ = 76

42

Am. *fp* Aah - - - - - *f*

Sa. *fp* Aah - - - - - *f*

Ja. *fp* Aah - - - - - *f*

Hu. *fp* Aah - - - - - *f*

B
RECIT (♩ = 112)

47

Pl. *f* May I re-mind you that you... you all - signed a con-fi-den-ti-a-li-ty a-gree-ment.

51

Pl. Please, don't mention this to es - pe - cially to the Press. Ob - vious - ly, I've

mp *f*

Platt and Neare notice the students

very fast

slow ♩ = 76

54

Am. Aah - - - -

Sa. Aah - - - -

Pl. had bad luck. Muck-ra - kers. All in the past of course. Are they O-

Ja. Aah - - - -

Hu. Aah - - - -

f *f* *f* *f* *f*

f (vehemently) (with fake cheeriness) *f* *ff*

Neare takes a cursory look at the students... He's much more concerned about the Engine

58

Am. *mf*

Sa.

Pl. *mf*

Ja.

Ne. *f* *mp* (*grumbling to himself*)

Hu.

K? Con - scious? Ve - ry good.

A li-ttle sha-ken. They'll be fine. My ca-pa-ci-tors-on the o-ther-hand...

Platt ignores Neare - interrupts him - and addresses the audience again...

RECIT (♩ = 112)

62 *f* (3/4 + 3/8)

Pl. *f*

(*interrupting*)

As you may have ob - served. We di-dn't get a rea-ding that time ei - ther. It's

Neare gestures - look at all this wreckage!

64

Pl. *ba-ffling. We'll make ad-just-ments and try a-gain.*

Ne. *Arghh... - Pro-fe-ssor!*

Platt ignores Neare's outburst and calmly finishes her instructions to the audience

C

67

Pl. *Sit tight. And - erm please don't use your phones.*

(bassoon)

Neare examines the students, who are hopelessly entangled in the cables and wires

Very slow ♩ = 64

70

Am. *Mm - - - , Ah - - - . Ah - - - .*

Sa. *Mm - - - , Ah - - - . Ah - - - .*

Ja. *Mm - - - , Ah - - - . Ah - - - .*

Hu. *Mm - - - , Ah - - - . Ah - - - .*

D

The Professor becomes lost in thought...

Neare detaches the students from the Engine one by one.

LONG PAUSE (♩ = 64)

76

Am. Sa. Ja. Hu.

pp *sfz* *light* 10 5

The students emerge one by-one from the wreckage

82 (snip) (snip) (snip) *mp*

Ja. Hu.

Ah - - - *f*

Ah - - -

12

sfz

E

... lurching unsteadily across the stage...

faster ♩ = 84

87

Am. *mp* Ah -

Sa. *mp* Ah -

Ja. *f* Ah - - - - - Ah

Hu. *f* Ah - - - - - Ah

sf 12

Neare tries to herd the students through the debris. His concern is more for the components than for their safety. But it's a losing battle...

91

Am. *f* Ah - - - - - Ah - *mp*

Sa. *f* Ah - - - - - Ah - *mp*

Ja. Ah - - - - -

Ne. *f* Whoa! Watch your feet!

Hu. *f* Ah - - -

sf 11

97

Am. *f* Ah - - - - - Ah - - - - -

Sa. *f* Ah - - - - - ,

Ja. *f* Ah - - - - - Ah - .

Ne. Watch out - ! That's a so-nic ca-pa-ci-tor! No - ! Not

Hu. *f* Ah - - - - - Ah - - - - - Ah -

The Professor is still lost in thought.

102

Am. Ah - - - - - Ah - - - - -

Sa. Ah - - - - - Ah - - - - -

Ja. Ah - - - - - Ah -

Ne. *ff* there! Pro-fe-ssor! Help me! Whoa - !

Hu. Ah - - - - -

Neare struggles desperately to keep all four students from trampling on bits of the engine - or damaging themselves

107

Am. ah ah

Sa. ah ah

Ja. Ah Ah

Ne. WOAH ! Not there -

Hu. Ah Ah

mp

p

Neare guides the students towards the front of the stage

112

Am. Ah Ah Ah

Sa. Ah Ah Ah

Ja. Ah Ah

Ne. ! This way - Not - there -

Hu. Ah

mp

p

At the last moment - and surprisingly adroitly - Neare places chairs behind the students as they collapse. The two men have ended up together on one side of the stage, the two women together on the other side.

slight rallantando.....LONG PAUSE

118

Am. *Ah*

Sa. *Ah*

Ja. *Ah*

Ne. *f*

Hu. *p* Just. stay. there

Ah.

mp *p* *pp* *ppp*

F

Aria (Platt)

♩ = 64

125

ff (solo cello)

sfz *sfz*

130

Pl. *f*

What

sfz *sfz*

136

Pl. ha-p-pened? It's-... im-po-ssi-ble. that no-thing-

(bassoon) *ff* *sfz* *sfz*

The students are semi-conscious - trying to focus their eyes

141

Pl. ... re-gis-tered. No-thing-? No-thing? No -

Ja. My eyes-

Hu. My eyes-

The students sing inwardly, while Platt is increasingly horror-struck by what has happened...

146

Am. Our heads - - - - -

Sa. Our heads - - - - -

Pl. - - thing! Per-haps - its' a cas-ca-ding e-rror - ?

Ja. - hurt - - - - -

Ne. (muttering to himself)

Hu. We'll ne-ver get this lot back to -

- hurt - - - - -

151

Am. - - - - -

Sa. - - - - -

Pl. Per-haps - - - - - if we re-rou-ted the co-ax-ial a-sy-mme-tric in-ver - ters?

Ja. Lights - - - - - , co-lours -

Ne. ge-ther. Eight. months -

Hu. Lights - - - - - , co-lours -

156

Am.  Pur - ple, blue, green - , ye - llow, ma-gen-ta.

Sa.  bright pink, o-range, red, mauve - , li-lac.

Pl.  Or May-be I should change - ... the re *f*

Ja.  , so bright - , so strong - .

Ne.  - - on the wi - ring. Blown - a way - - - .

Hu.  , so bright - , so strong - .

 *sfz*

G

accel.

160

Am.

Musical staff for Alto (Am.) with notes and rests.

Ah - - - - -

ff

Sa.

Musical staff for Soprano (Sa.) with notes and rests.

Ah - - - - -

ff

Pl.

Musical staff for Piano (Pl.) with notes and rests.

nor - - - - - ma-li-sa-tion al-go-ri-thm? Im-po-ssi-ble - !

Ja.

Musical staff for Tenor (Ja.) with notes and rests.

Ah - - - - - , ah -

ff

Ne.

Musical staff for Bass (Ne.) with notes and rests.

Hu.

Musical staff for Bass (Hu.) with notes and rests.

Ah - - - - - , ah -

ff

Piano accompaniment for the section, including both treble and bass staves with notes and rests.

164

Am. ah - - - - - rgh!

Sa. ah - - - - - rgh!

Pl. *ff* Im - po-ssi - ble - - - - - !

Ja. rgh!

Ne. *ff* A - way - - - - - !

Hu. rgh!

Piano accompaniment with triplets, quintuplets, and sextuplets.

H

♩ = 60

167

f

Pl. *Im-po-ssi-ble! Com-plete-ly im-po-ssi-ble. It does-n't make sense-*

ff

171

Pl. *: the theo-ry's good-, the En-gine works-, And the sub-jects they're young!*

sfz

175


slower *rit.* *slow* ♩ = 52

Pl. *And they say they're in love - ! In love - ? In*

mp *p* *pp* *pp*

pp *mp* *f*

182

Pl. 

love - ?? The theo-ry's good, the Engine works - - - - -

187

Pl. 

They say - - - - they're in love - - - ?

LONG PAUSE

rit. 

192

Pl. 

Im-po-ssi-ble. Im - po-ssi-ble-. Im - po-ssi-ble - .

SCENE 7

As the students begin to recover, they moan and sway

fast ♩ = 132

Am. *p* Argh. *sf* Urgh.

Sa. *p* Argh. *sf* Urgh.

Ja. *p* Argh. *sf* Urgh.

Hu. *p* Argh. *sf* Urgh.

Pno. *ff* gru

Jake and Hunter nearly fall off their chairs, prompting Platt and Neare to snap out of their musings

LONG PAUSE

6

Am. Ah!

Sa. Ah!

Pl. *f* *ff* Neare! Help them!

Ja. *f* *wavering in pitch while rolling around - ending with a long downward glissando while falling off the chair...* Ahh.

Hu. *f* *wavering in pitch while rolling around - ending with a long downward glissando while falling off the chair...* Ahh.

Pno. *f* *ff*

Neare catches both male students just before they fall. He settles them back in their seats then begins quizzing Jake

8 *ff* (to Jake)

Ne. *ff* Can you hear me? What's your name - ?

Pno. *ff*

11 *f*

Pl. Jake is unresponsive - still dazed Neare, very frustrated, shakes Jake... Neare !?

Ne. Do you re-mem-ber where you are - ? Do you re-mem-ber a-ny-thing?

Pno. *sfz* *f*

15 *mp*

Ne. He's co-ming round-.

Pno. *p* *pp*

slower

A

slow ♩ = 72

16 *p* *mp* *mf*

Ja. I... I - ... I - - ... re-mem - ber - ...

Pno. *pp* (flute)

RECIT (♩ = 112)

22 *f* *mp*

Pl. *f* *mp*

Hmm. Per - haps mas - cu - line brain-types are more ro - bust?

Pno. *f*

back to tempo... ♩ = 72

24 *p*

Ja. *p*

when I was young - - - -

Pno. (flute) *p* *p* (*pp*) *pp*

B

RECIT (♩ = 112)

rit.

An alarm goes off from deep within the machine - prompting Platt and Neare to rush off...

27 *f* *fff* *ff*

Ja. ...

Ne. *f* *fff* *ff*

This one's O. K. They're all co-ming round - .

Pno. *f* *fff* *ff* (cello)

32

(cello)

Pno.

C

Aria (Jake)

slow ♩ = 60

37

Ja.

p

I saw - a he-ron

Pno.

p

8va

D

42

Ja.

mp

on a lake - . I re - mem-ber...

Hu.

sf

What?


Pno.

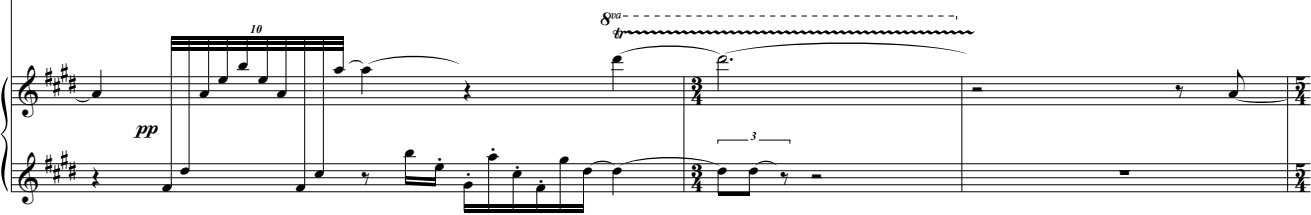
p

(flute)

8va

47

Ja.  ear-ly mor-ning - ,

Pno.  *pp*

Detailed description: This system shows measure 47. The vocal line (Ja.) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a whole rest followed by a quarter rest, then a quarter note G4, an eighth note F#4, and a quarter note E4. The piano accompaniment (Pno.) is in treble and bass clefs. The right hand starts with a 10-measure arpeggiated figure, followed by a half note G4, a dotted half note G4, and a quarter note F#4. The left hand has a quarter note G2, a quarter note F#2, and a quarter note E2. There are triplets and an 8-measure arpeggiated figure in the right hand.


50

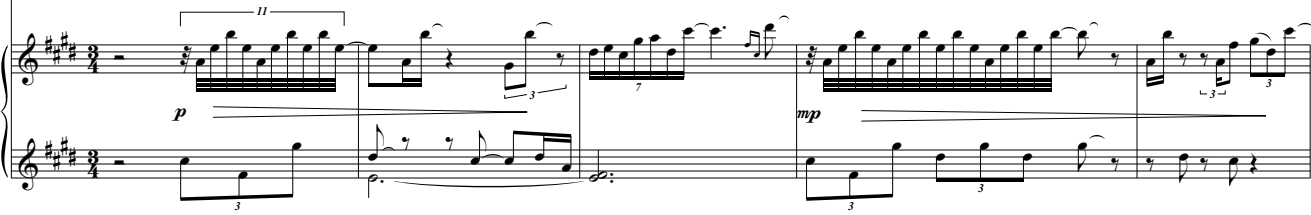
Ja.  ev-'ry-thing still - - - , not a breath of wind-

Pno.  *pp*

Detailed description: This system shows measure 50. The vocal line (Ja.) is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a whole rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment (Pno.) is in treble and bass clefs. The right hand starts with a 10-measure arpeggiated figure, followed by a half note G4, a dotted half note G4, and a quarter note F#4. The left hand has a quarter note G2, a quarter note F#2, and a quarter note E2. There are triplets and an 8-measure arpeggiated figure in the right hand.

54


Ja.  - - -

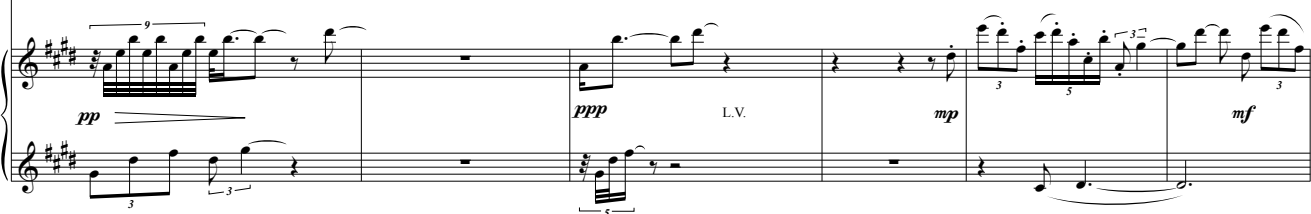
Pno.  *p* *mp*

Detailed description: This system shows measure 54. The vocal line (Ja.) is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a whole rest. The piano accompaniment (Pno.) is in treble and bass clefs. The right hand has a 11-measure arpeggiated figure, followed by a half note G4, a dotted half note G4, and a quarter note F#4. The left hand has a quarter note G2, a quarter note F#2, and a quarter note E2. There are triplets and an 8-measure arpeggiated figure in the right hand.

E

59

Ja.  A he-ron - glides - a-cross the lake - .

Pno.  *ppp* *mp* *mf* L.V.

Detailed description: This system shows measure 59. The vocal line (Ja.) is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a whole rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment (Pno.) is in treble and bass clefs. The right hand starts with a 9-measure arpeggiated figure, followed by a half note G4, a dotted half note G4, and a quarter note F#4. The left hand has a quarter note G2, a quarter note F#2, and a quarter note E2. There are triplets and an 8-measure arpeggiated figure in the right hand. Dynamics include *ppp*, *mp*, and *mf*. The section ends with 'L.V.' (L'viv).

65

Ja. *A per-fect - re-flec-tion - mir-rored be-low - .*

Pno.

70

Ja. *A mo-ment of si-lent - e-xul-ta - tion - .*

Pno.

very slow ♩ = 48

pp

F

76

rit. a little faster... ♩ = 112

Ja. *It was ma-gi-cal. Pre-cious.*

Hu. *That's why you be-came an e-co-freak?*

Pno.

p

a little faster... *mf* *accel.* *fast* ♩ = 128 *f*

81

Ja. *mf* *f*
A rare bird. A great blue he-ron. They filled in the lake and built

Hu. *mf*
A bird? A damn - bird - - - - ??

Pno. *p* *mf* *sf*

♩ = 112

86

Ja. *f*
a mall-. And called it "Lake - View -".

Pno. *sfz* *sfz*

G

accel. *slow* ♩ = 66

90

Am. *f*
Oh -

Sa. *f*
Oh -

Ja. *f vehemently* *sf*
But the he-ron was gone for e - ver!

Hu. *f* *[interrupted]*
De-ve-lo-pers. En-ter-prise. That's good...

Pno. *sfz* *sfz* *sfz* *pp*

94

Am.

Sa.

Pno.

mp

p

pp

H

fast - with rapidly growing excitement

♩ = 132

99 (3+2+2)

Hu.

mf

Per-haps

Pno.

mf

sf

sf

sf

sf

(bass pizz)

At some point, Jake and Hunter get up from their chairs...

105

Ja.

Hu.

Pno.

What? With you?!

we could work to - ge - ther?

(2+3)

sfz

sfz

sfz

sfz


sf

111

Hu.  It's not so stu-pid. You know a-bout Na - ture, the Pla - net.


Pno. 


115


Hu.  All that good stuff! I know a-bout in - vest-ment, tech-no-lo-gy, dis-rup-tion.

Pno. 

120

Ja.  Huh-??!

Hu.  In-stead of figh-ting, let's - co-lla-bo-rate. An e-thi-cal

Pno. 

I

125 (3+2+2)

Ja. Com-bine our skills and pa-ssions.

Hu. port-fo-lio for the pla-net. Con-sul-ta-tion-

Pno. *ff* *sfz*

130 *f* *f*

Am. Ah - .

Sa. Ah - .

Ja. for a New - - - World!

Hu. - and in-vest-ment. for a New - - - World!

Pno. *sfz*

J

135 *f* (3+2+2)

Ja. *f* Save the pla-net. And - make mo-ney! We have a plan - - -

Hu. *f* Save the pla-net. And - make mo-ney! We have a plan - - -

Pno. *sfz*

140 *rit.* (3+2+2) *a tempo*

Ja. A compa-ny, A lo-go?? Of course -

Hu. a lo-go... The heron, of course - !

Pno. *sfz*

K

faster ♩ = 136

accel.

146 (2+3+3) (3+2+2) (2+3) (2+3) (3+2+2)

Ja. , thehe- ron! Yes! Yes - , yes-

Hu. Yes! Yes - ! Yes -

Pno. *sfz*

L

153 (2+3) $\text{♩} = 144$ (3+2) (2+3)

Am. Ah - .

Sa. Ah - .

Ja. - - - - - ! We'll save the he-ron, to - ge-ther.

Hu. - - - - - ! We'll save the he-ron, to - ge-ther.

Pno.

159 (3+2+3) (3+2) (3+2+3) (3+2) *mf*

Ja. Yes - ! We'll build and pro-sper, to - ge-ther. Yes - ! The pla-net's

Hu. Yes - ! We'll build and pro-sper, to - ge-ther. Yes - ! The pla-net's

Pno. *ffz*

M

165 (2+3) (3+2) (3+2) (2+3+3) *ff*

Ja. our pro-ject. And - our in-vest-ment. Our work - . Yes - - -

Hu. our pro-ject. And - our in-vest-ment. Our work - . Yes - - -

Pno. *ff*

171

Ja. - - - ! And the Great Blue He-ron soars a-gain -

Hu. - - - ! And the Great Blue He-ron soars a-gain -

Pno. *ff*

N Jake and Hunter dance for joy...
accel. -----

176 (2+3+3) (3+2+2) (2+3) *ff*

Ja. - - -

Hu. - - -

Pno. *ff*

very fast ♩ = 152

182

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

Ja. *ff* A part-ner-ship.

Hu. *ff* A part-ner-ship.

Pno. *ff*

188

Ja. For pla-net, for pro-fit. A con-tract! YES - - -

Hu. For pla-net, for pro-fit. A con-tract! YES - - -

Pno.

Jake and Hunter exit very fast

196

Ja. To - ge - ther!

Hu. To - ge - ther!

Pno. *fff*

SCENE 8

As Jake and Hunter disappear, Platt and Neare run out from behind the Engine. Platt tries, in vain, to stop the young men from leaving

medium slow $\text{♩} = 90$

(running in) *ff*

Platt

NO - - - - - !!

Piano

5

Platt

Neare! Neare!

Piano

A

RECIT ($\text{♩} = 112$)

(slower).....

Platt

Oh my God. Were they... were they... dan-cing? That's a bad sign right?

Piano

(slower) *(fast again)*

15 *mp*

Pl. *f* Hm. Mas-cu-line brain - type: not as ro-bust as I thought.

Ne. They're fine - .

Pno. *sfz* *p*

Platt exits (back into the Engine). *Neare follows (grumbling to himself)*

slower *(rit.)* ----- *slow* *rit.*-----

18 *f* *mp*

Ne. Don't wo-rry a-bout them-. This is going to take for-e-ver.

Pno. *f* *mp* *p* *(d. bass) p*

B

Amanda and Sally begin to stir - at first lost in their own worlds...

♩ = 72

23 *mf*

Am. Where'd they go?

Sa. *f* I don'tknow.

Pno. *mf* *p*

32

Am. We were su - pposed - to choose flowers this af - ter - noon. I wan - ted li - lacs.

Sa. So - un - re - li - a - ble. So - i - rre - spon - si - ble.

Pno.

37

Am. May - be cro - cu - ses?

Sa. Al - ways le - - - - - le - - - - - le - tting me down.

Pno.

41

Am. I rea - lly like mag - no - li - as. Yes?

Sa. I have to ask: Why are you ma - rry - ing him -

Pno.

Amanda and Sally turn towards each other...
rit. slightly slower

extreme rit.

C

46 *slow* ♩ = 72 *fast* ♩ = 84 *mf*

Am. Well. My Mo-ther ad-vised me:

Sa. ?

Pno. *mp* *f* *f*

51 *mp*

Am. Go to co-llege. Find a hus-band. Af-ter co-llege. she said,

Pno.

D

55 *f* *slower* ♩ = 72 (♩ = 60) *rit.*-----

Am. *The a - vai-la-ble choi-ces di-mi-nish ra-pid-ly.*

Sa. *But he's so - bo-ning?*

Pno. *sfz* *mf*

-----, fast again ♩ = 84

59 *mf* (with enthusiasm)

Am. There's a buil - ding with his name on it.

Pno.

62 *fp*

Am. He's weal - thy. And - - - - -

Pno.

66 *ff*

Am. and - - - - - and - - - - - he's smart.

Pno.

E

RECIT

slower

70

Sa. *3*
But don't you want some - thing more - ?

Pno. *mf*

Platt and Neare briefly reappear from behind the Engine and watch the two young women talking

RECIT (♩ = 112)

74

Pl. *f*
In-t'-res-ting. See Neare. The fe-mi-nine brain-type act-'lly re-co-vers much be-tter.

Pno. *ff*, *p*, *f*

slower

fast again

Platt ducks back into the Engine - followed by Neare

77

Pl. *(cheerfully vindicated)*
No dan-cing what-so-e-ver. May-be I'll write a pa-per af-ter-all!

Ne. *rit.* -----
Humph!

Pno. *f*, *p*, *sfz*

F

very fast ♩ = 172

81

Am. *p*
Well. There is - one thing. He likes to stay at home. Watch T.

Sa.
Yes-?

Pno. *pp* *p* *sfz*

88

Am. V. While I - want to tra-vel. He does-n't have a pass-port. While I -

Pno.

95

Am. - want to see the world. An ad-ven-ture! I want to fly-

Sa. That's more like it! Tell-me -

Pno. *sfz*

G

Aria (Amanda)

very fast ♩ = 154

102

Am. *e-v'ry-where - .*

Sa. *Tell - - - - me - !*

Pno. *sfz sfz sfz ff*

110

Am. *Me-xi-co, Ca-na-da, A-fri-ca, A-sia-, Eu-rope-, Aus-tra-li-a-, In-di-a*

Pno.

118

Am. *Chi-na, An-tarc ti-ca - and France - - - - and Spain - !*

Pno.

H

127

Am. *Pa-ra-guay U-ra-guay Pa-na-ma E-cua-dor, Ko-so-vo, Por-tu-gal. I-ta-ly Swi-tzer-land Swa-zi-land,*

Pno. *mf sf*

133

Am. *p cresc.*

Se - ne - gal, Sing - a - pore, Lat - vi - a, Le - be - non, Ca - me - roon, Mo - zam - bique, Mar - ti - nique. Ger - ma - ny, Aus - tri - a,

Pno.

138

Am.

Lu - xem - bourg Mont - ser - rat, Gua - de - loupe, Ice - land, Bos - ni - a, Ban - gla - desh, Ka - zahk - stan, Pa - ki - stan,

Pno.

I

142

Am.


Tu - va - lu, Po - land and Spain - - - - .


Sa. *ff*

Let's Go -

Pno. *ff*


147


Sa. 


Pno. 

J

156

Am. 

Sa. 

Pno. 

165

Am. 

Sa. 

Pno. 

173

Am. *ga-ssò, Li-gu-ri-an, At-lan-tic. Let's go - , let's go - - - - -*

Sa. *- I-o-ni-an, the Bal-tic, Pa-ci-fic. Let's go - - - - -*

Pno.

K

181

Am. *!*

Sa. *!*

Pno. *ff*

192

Am. *Screw the we-dding - ! Screw the we-dding - . Let's*

Sa. *Screw the we-dding - ? Screw - - - the we-dding - - - Let's*

Pno. *p*

L

(accel.)

as fast as possible

202

Am. go - ! Ca-na-da. Pa-ra-guay Pa-na-ma. Ko-so-vo.

Sa. go - ! Me-xi-co. U-ra-guay E-cua-dor. Por-tu-gal.

Pno.

208

Am. I-ta-ly. Swa-zi-land. Sin-ga-pore. Le-ba-non. Mo-zam-bique.

Sa. Swit-zer-land. Se-ne-gal. Lat-vi-a. Ca-me-roon. Mar-ti-nique.

Pno.

M

213

Am. Ger-ma-ny. Lu-xem-bourg. Bos-ni-a. Pa-ki-stan. Tu-va-lu. Ca-na-da, Me-xi-co, *

Sa. Aus-tri-a. Gua-de-loupe Bang-la-desh. In-di-a. Tu-va-lu. Mal - ta, mp

Pno.

* very light - and slightly under Amanda

234

Am. go - - - - - ! Let's go - - - - -

Sa. go - - - - - ! Let's go - - - - -

Pno.

O

Amanda and Sally hold, exulting in the moment...

(accel.) -----

241

Am. - - - - - !

Sa. - - - - - !

Pno.

... then run off-stage together

248

Pno.

SCENE 9

Platt rushes out to try to stop Amanda and Sally - but fails.

fast ♩ = 112

(running in) *f* (sobbing with frustration)

Pl. NO! No! NO! NO! No no no no no NO - - - -

(cello) *fff* *fff*

A

Neare follows Platt

molto rit. *fast*

5 !! Now they're gone too - - - -

Ne. A tem-po-r'y phase in-ver-sion. It's

Pno. *f* *mf* *8va*

slower

faster

10

p

But what if they don't come back?

f

Pl. bound to wear off. Don't wo-rry.

Ne. *8va* *mp* *8va* *sfzp* (cello)

B

slow ♩ = 64

13 *pp* (tiny voice) *p* RECIT

Pl. *pp* *p*

O my God. Neare... What if they sue - ? A-ny trou-ble and all this ends-

Pno. *pp* *ppp*

18 *faster* *f*

Pl. *f*

I've no o-ther fun-ding. Well your job's at risk, too.

Ne. *f*

Is that what you care a-bout?

Pno. *p* *sfz* *f*

21 *even faster* *slow* ♩ = 64

Ne. *ff* *sfz* *p* *sfz*

Well, I can al-ways switch Labs.

Pno. *sfz* *sfz* *p* *sfz*

(cello)

slower

27

Pl. *mp* *p*
 O Neare. I'm so-rry.

Ne. *p*
 What? What?

Pno. *sf* *mf* *p* *f* *pp*

C

34

Pl. *p* *pp*
 No-one else wants you. I'm so-rry.

Ne. *sfz* *p*
 What? Why?

Pno. *f* *pp* *pp*

42

Pl. *f* *mp*
 Well. You have a re-pu-ta-tion. You're.. a bit...

Pno. *p* *sf* *p* *pp*

D

(tiny voice) extremely agitated - accelerando...

48

Pl. *di - ffi-cult...*

Ne. *mf cresc.* *f* *ff*
I'm not... di-ffi-cult. I... I... NE-VER SHOUT!

Pno. *f cresc.* *sfz*

53

Ne. *ff*
I NE-VER LOSE MY TEM-PER-! I'M - NOT DI - FFI - CULT!!

Pno. *ff* *fff* *8va*

slow

56

Pl. *p* *rit.-----*
I'm so so-rry. I should-n't have said that.

Ne. *mf* *p*
I... I... I...

Pno. *fff* *p*

E

(Sally and Amanda from off-stage - almost inaudible)

slow ♩ = 64

61

Am. *pp* Ah - - - - . *ppp* Mm - - - - .

Sa. *pp* Ah - - - - . *ppp* Mm - - - - .

Pno. *pp*

DUET (Platt and Neare)

very inward - moving gently

68

Pl. *pp* We need... da-ta - .

Ne. *pp (very inwardly)* I'm not... di-ffi-cult-. I ne-ver shout - . I ne-ver lose my

Pno.

moving on...

73

Pl. Re-sults I can in-ter-pret - . Pu-blish or pe-rish - . Re -

Ne. tem - per - . I ne-ver shout - . I ne-ver lose my

Pno.

76


Pl. 

views - , ci - ta - tions - the a - ca - de - mic me - trics. We need - , we need -


Ne. 

tem - per - - I'm - - - not di - ffi - cult - . I - , I -

79

Pl. 

, we need - - - - da - ta that I can pu - blish. We need to fix this. We

Ne. 

, I ne - ver lose my tem - per - . We need to fix this - . I'm -

F

build...

83

Pl. 

need to fix - this. We need - - - - da - ta - .

Ne. 

- - not di - ffi - cult. I'm - - - not di - ffi - cult - . I ne - ver shout - .

Pno. 

88

Pl. Pu - blish or pe - rish - . Re - views - - - -

Ne. I ne - ver lose my tem - per - . I'm -

Pno.

91

Pl. - ci - ta - tions-. The a-ca-de-mic me-trics. It's hard - ... It's

Ne. - - not di-fficult. I'm - - - not di-ff-cult.

Pno.

G

very intense - but gradually calming

94 *f*

Pl. hard - - - , so ve-ry hard-. So hard - , im-poss-i-ble-!

Ne. *f* We have - to fix this - , we have to fix - this, we have to fix - - this-

Pno.

99

Pl. *Im - po-ssi-ble - ?!* *Im-po-ssi-ble - .*

Ne. *We have to fix - this - .*

Pno. *(cello solo) intense*

H

slow ♩ = 60

103

Pno. *ff* *mp* *p*

109

Pno. *rit.* *♩ = 52* **(LONG PAUSE)**

SCENE 10

Platt and Neare are interrupted by the sudden reappearance of Hunter closely, followed by Jake (in mid-argument)

fast - energetic ♩ = 132

Ja. *f*

Hu. *f* What?

You fu-cking i - diot! Sen-ti-men tal fool -

Pno. *ff*

5 *sf*

Ja. What? What?

Hu. We have to make mo-ney.

Pno. *sfz*

9

Ja. What - ?? WHAT -

Hu. You la - zy lef - tist e - co - fa - scist! En - ter - prise - ! That's what we do - .

Pno. *sfz*

A

fast and ferociously energetic

♩ = 144

12

Ja. *??!*

Hu. *ff* We're - - - cre-a-tors: *mf* We make fi - nan - cial in - stru - ments. *ff* We *mf*

Pno. *ff* *ffz*

18

Hu. en - gi - neer Pro - fits. And all you do is talk a - bout *birds* and *bees* and

Pno.

22

Hu. *clouds - !* Sus - tain - a - bi - li - ty?

Pno. *ff*

27 *sfz* *b* *slow* *f very pompous*

Hu. *HAH!* *PRO-DUC-TI-VI-TY.* *That's what ma-tters.*

Pno. *mf*

B

ARIA (HUNTER)

very fast ♩. = 132

32 *sfz p* *ff*

Pno.

39 *ff*

Hu. *I'm a wa-rrior.* *Tough de-*

Pno.

45

Hu. *ci-sions.* *De-ci-sive ac-tion.* *Nerves of steel -*

Pno.

C

51

Hu.  , light-ning choi-ces. In -

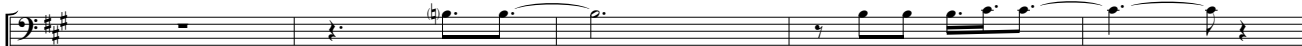
Pno. 


56

Hu.  vest-ment, le - v'rage, pro-gress,

Pno. 

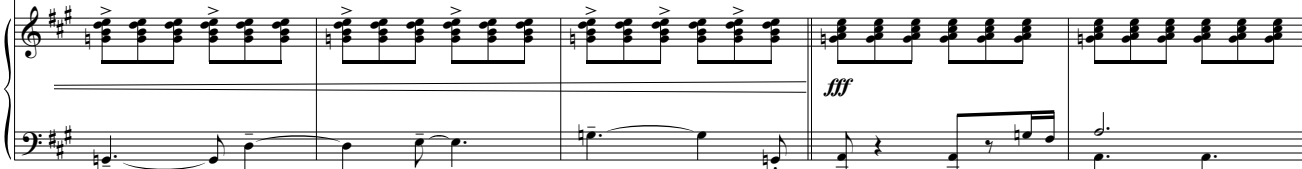
61

Hu.  dri-ving - - - the e co-no-my - .

Pno. 

66

Hu.  A wa - - - -

Pno.  *fff*

71

Hu.

Pno.

76

Hu.

Pno.

rior

81

Hu.

Pno.

D

mp

On - ly those - - -

86

Hu.

Pno.

with the cou-rage - - - to stru-ggle su -

92

Hu. *ceed - - - in this fi - nan - cial jun - gle.*

Pno.

E
slower ♩ = 72

98

Hu. *And re-mem-ber: with - out a vi-brant e-co-no-mic sec-tor*

Pno.

very slow fast ♩ = 132

104

Hu. *there is - no - - - - -*

Pno.

F

110

Hu. *- - - - -*

Pno.

G

very slow

fast ♩ = 144

accel. -----

116

Hu. *ff* En - vi - (ron) - ment.

Pno. *ff*

122

Ja. *ff* You heart-less ca-pi-t'list! Right-wing nut!

Hu. *ff* You lib-'ral jerk! Mar-xist scum-bag!

Pno. *ff*

H

medium fast - ferocious!

♩ = 124

126

Ja. *ff* How - did we think we could work to-ge-ther-? Ab-surd! How-

Hu. *ff* How - did we think we could work to-ge-ther - ? Ab-surd! How-

Pno. *ff*

131 *fff*

Ja. *fff*
 - did we think we could pull this off - ? Ri-di-cu-lous! How-

Hu. *fff*
 - did we think we could pull this off - ? Ri-di-cu-lous! How-

Pno.

135

Ja. *fff*
 - - - could I con-tem-plate wor-king with you - ? Ab-surd - ! What po-

Hu. *fff*
 - - - could I con-tem-plate wor-king with you - ? Ab-surd - ! What po-

Pno.

140

Ja. *fff*
 sessed us? Ri-di-cu-lous! AB-SURD - - - - !

Hu. *fff*
 sessed us? Ri-di-cu-lous! AB-SURD - - - - !

Pno.

slower ♩ = 112

molto accel.

145 *sfz*

Ja. This part-ner-ship is - void - - - - - !

Hu. This part-ner-ship is - void - - - - - !

Pno.

I

Jake and Hunter fight furiously...

fast ♩ = 164

151 *ff*

Pno.

accel. *very fast*

157 *fff* *sfz p cresc.*

Pno.

LONG PAUSE
(with staging)

gradually change to unmeasured tremolo - inreasing tremolo speed

163 *fff*

Pno.

Jake and Hunter crash into each other, bounce off and collapse.

Neare takes centre-stage - completely vindicated

slow ♩ = 112

171

Ne.

ff *f*

See - - Com-plete-ly nor-mal.

Pno.

ff *sfz* *sfz*

♩ = 72

175

Ja.

mf (sobbing) *rit.*

. O my head - .

Hu.

mf (sobbing)

O my head - .

Pno.

(bassoon) *sfzp* L.V. *pp* (bassoon)

RECIT (♩ = 104)

184

mp

Pl. What a re-lief. They'vere-a-dap-ted all-right.

Ne. The e-ffects wore off. Just as I said. E - v'ry-thing's going to be

Pno. *sf* *f* *mp* *f* *p*

J

Again, the sound of the two women's voices from off-stage.

rit. *slow* ♩ = 60

188

pp

Am. Ah - - - - - mm - .

pp

Sa. Ah - - - - - mm - .

Pl. *p*

Ne. But what a-bout the o-thers-?

O K - .

Pno. *p*

K

RECIT (♩ = 104)

slower ♩ = 72

196

Pl. *mp*
You're con-fi-dent.

Ja. *pp*
Oohh - !

Ne. *mf* *mp* *p*
They'll be back. E-v'ry-thing's O K-. Don't wo-rry.

Hu. *pp*
Oohh - !

Pno. *mf* *mp* *pp* (violin) *pp*

The women are still off-stage

slow ♩ = 60

201

Am. *pp*
Ah - - - - . Ah - - - - mm - .

Sa. *pp*
Ah - - - - . Ah - - - - mm - .

Pno. *pp*

SCENE 11

Sally and Amanda enter together with great deliberation

slow - solemn
♩ = 56

8^{va} (loco)

(vln)

Pno.

p (*d. bass*) *f*

A

Consternation as P, N, J and H notice that S and A are holding hands. There is a palpable emotional /erotic connection between the two young women...

RECIT (♩ = 96)

7

mf (interrupted)

Ne.

There. See - : e-v'ry-thing's... Oh, I did-n't ex-pect that.

Pno.

sfz

Platt is re-invigorated, excited as she sees an opportunity

12

slower

faster

sfz (whisper)

Pl.

Sssshhhh - ! Neare!

Hu.

f

A-man - da!

Pno.

p *sfz* *sfz* *p*

8^{va}

17 *slower* *faster* *sfz* *sfz* (*whisper*) *p* *f*

Pl. *Sssshhhh-! Quiet! Neare. Neare. Neare - !*

Ja. *f* *Sal - !*

Pno. *sfz* *sfz* *sfz* *sfz* *p*

B

22 *steadier* ♩=92 *accel.*.....

Pl. *p* *Quick. Quick-ly... Get the...*

Ne. *WHAT-?! What? What? What?*

Pno. *fff*

28

Pl. *the... what's it? the 'scope - . The 'scope -*

Ne. *What? What? The scope?*

Pno. *f* *sfz*

C

RECIT
(♩ = 120)

33

Pl. *f* *mp*
Quick-ly! I know what was wrong. We can get a rea-ding.

Ja. *ff*
What's ha-pp'ning?

Hu. *ff*
What's ha-pp'ning?

Pno. *ffz* *p* *f*

Jake and Hunter hesitate for a moment. One of them (Jake perhaps) seems about to intervene, but the other (Hunter) hold him back. Finally grasping Platt's instructions, Neare collects cables and components. Platt and Neare set about re-connecting parts of the Engine...

36

Pl. *ffz* *pp* (whisper) *f*
Ssshhhh! Qui-et! Neare!

Ja. *ffz*
What is - this?

Hu. *ffz*
What is - this?

Pno. *ffz* *p*

D

ARIA (Sally)

not too slow - but quite solemn

$\text{♩} = 56$

42

sf *p*

Pl. *Psst!* *Now!*

Pno. *smooth, flowing...*

pp *pp*

49

Sa. *p* ()

My - heart - - - -

Pno.

54

Sa. - - is o-pen. And my mind - is clear - .

Pno.

59 *mf*

Sa. *Un - fold - - - love's - de-li-cious pain - - - :*

Pno.

E

64 *mf* *intense*

Sa. *cru-shing, pu-lling, mel - - -*

Pno.

69

Sa. *- - ting. My eyes are o - - -*

Pno.

74

Sa. *- - pen for you - - -*

Pl. *Psst! Neare! I think it's*

Pno.

79 *mf*

Am. My heart - - - is bea-ting.

Sa. *mf*
My - heart - - -

Pl. *mf*
wor-king.

Pno.

84

Am. My mind's - - - con-fused - . My hand - - -

Sa. (')
- - is o - pen. And my mind - is clear - . My hand -

Pno.

89

Am. - - is trem - bling - - - . Our eyes - - -

Sa. - - - is still. Our eyes - - -

Pno.

G

92

Am. *f*
 - lock - to - ge-ther. Our hearts - are o - - -

Sa. *f*
 - lock - to - ge-ther. Our hearts - are o - - -

Pl. *f*
 Yes! Look! We have a rea-ding!

Ja. *f*
 What's happ - 'ning?

Hu. *f*
 What's happ - 'ning?

Pno. *f*

97

Am. *mp* pen! Our minds are clear . . . *p* Our hearts are o -

Sa. *mp* pen! Our minds are clear . . . *p* Our hearts are o -

Pl. *p* Our hands are trem-bling - .

Ja. *mf* Our hearts are bro-ken.

Ne. *p* Our hands are trem-bling- .

Hu. *mf* Our hearts are bro-ken.

Pno.

Detailed description: This is a page of a musical score for a choir and piano. The score is in G major (one sharp) and 4/4 time. It begins at measure 97. The vocal parts are arranged in five staves: Alto (Am.), Soprano (Sa.), Alto (Pl.), Tenor (Ja.), and Bass (Hu.). The piano accompaniment is on a grand staff (Pno.). The lyrics are: 'pen! Our minds are clear . . . Our hearts are o -', 'pen! Our minds are clear . . . Our hearts are o -', 'Our hands are trem-bling - .', 'Our hearts are bro-ken.', 'Our hands are trem-bling- .', and 'Our hearts are bro-ken.'. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

H

(⁵ ♩ = ♩) *faster* ♩ = 70

101

Am. - - pen.

Sa. - - pen.

Pl.

Ja.

Ne.

Hu.

(flute and bassoon)
mf

Pno. *mf*

106

Am. *mf*
Your breath - - - in - side - me - , your

Sa. *mf*
Your voice - - - be-side - me -

Pno.

111

Am. voice - - - be-side - - - me -

Sa. , youbreath - - - in side - - - me -

(flt and vln)

Pno.

117

I

Am. Un - fold love's - - - de-li-cious pain -

Sa. Un-fold - - - love's - - -

Pno.

122

Am. - - - : cru-shing, pu-lling, mel - - -

Sa. de-li-cious pain-: cru-shing, pu-lling, mel - - -

Pno.

127

Am. *mf*

ting. My hand - - on your heart - , your hand - on my heart -

Sa. *mf*

- ting. Your hand - on my heart, my hand - on your heart-

Pno. *mp*

J

132

Am. *mp*

. I see you - . I see you - . I

Sa. *mp*

. I see you - . I see you - . I

Pno. *p*

137

Am. *mf*

see - - - you - . I see - - - you -

Sa. *mf*

see - - - you - . I see - - - you -

Pno. *mf*

142 *p*

Am. I - - - - sec - - - -

Sa. I - - - - sec - - - -

Pno.

145 *slower* $\text{♩} = 52$ (*gentle rit*) *molto rit.* $\text{♩} = \text{♩}$

Am. - you - - - .

Sa. - you - - - .

Pno.

K

Sally and Amanda embrace

slow - but still moving $\text{♩} = 48$

150 (*violin*) *mp*

Pno. *pp* *mf* *f* *p*

157

Am. *p*
Your breath in - side - me - .

Sa. *p*
Your breath in - side - me - .

Pl. *mf*
Six-ty se-ven point - ... five - ze - ro...

Ja. *p*
For sci -

Ne. *p*
For sci -

Hu. *p*
For sci -

Pno. *p*
8va

L

slightly steadier

♩ = 48

162

(triumphant)

Pl. *Three - - - - !*

Ja. *- ence. For sci-ence - - - .*

Ne. *- ence. For sci-ence - - - .*

Hu. *- ence. For sci-ence - - - .*

Pno. *p*

167

Am. *mp* *Your hand on my heart - - - . Your*

Sa. *mp* *Your hand on my heart - - - . Your -*

Pno.

molto rit. -----

171

Am. *p* *pp*
hand - on my heart - - - . My hand - - - on your

Sa. *p* *pp*
hand - on my heart - - - . My hand - - - on - your -

Pno.

M

slow ♩ = 64

176

Am. *p*
heart - - - ! Your breath - - - in - side -

Sa. *p*
heart - - - ! Your breath - - - in - side -

Pl. *p*
Our hearts.. are full - . Full - .

Ja. *p*
Our hearts... are bro-ken - . Bro-ken - .

Ne. *p*
Our hearts... are full - . Full - .

Hu. *p*
Our hearts... are bro-ken - . Bro-ken - .

Pno. *pp* *mp* *8va*

184

Am. *p*

Sa. *p*

Pno. *(fl)* *p*

me - . And your voice - - - be - side - me -

me. And your voice - - - - - be - side

188

Am. *pp* *molto rit.*

Sa. *pp*

Pno. *p*

me. Your breath - - - - . in - side -

me. Your breath - - - - . in - side -

N

Amanda and Sally freeze

very slow - hushed

♩ = 32 (♩ = 64)

193

Am. me.

Sa. me.

Pl. *pp* For sci-ence. For sci-ence. For sci-ence - . For sci - ence - *f*

Ja. *pp* For sci-ence. For sci-ence. For sci-ence - . For sci - ence - *f*

Ne. *pp* For sci-ence-. For sci-ence-. For sci-ence - . For sci - ence - *f*

Hu. *pp* For sci-ence-. For sci-ence-. For sci-ence - . For sci - ence - *f*

Pno. *pp* *f* *p*

slow ♩ = 52

199

Pl. *pp* Mm -

Ja. *pp* Mm -

Ne. *pp* Mm -

Hu. *pp* Mm -

Pno. *pp*

204

Pl. *pp* Mm -

Ja. *pp* Mm -

Ne. *pp* Mm -

Hu. *pp* Mm -

Pno. *pp*

LONG PAUSE



slightly faster -----

207

Pl.

Ja.

Ne.

Hu.

Pno.

pp

p

s

Epilogue

The scene between Platt and Neare plays out as a "mirror" to the prologue. They start absolutely still, then - gradually - move together until they reach their exact starting positions from the Prologue.

faster - but very calm

♩ = 120

Pl. *mp* *3* *>*
Doc-tor Neare - ...

Pno. *f* *(bsn)* *(cello)* *p* *(picc)* *(bsn)*

9
Pl. Let's - ...

Ne. *p*
Yes?

Pno.

18
Pl. *mf*
Let's - ... Let's - ... re-build -

Ne. *mf*
Yes? Yes? Yes? Yes-

Pno.

Something breaks: Platt and Neare begin moving (slowly towards each other). They pick up debris from the Engine. Perhaps Platt finds the exact component that featured in the Prologue? They end up very close together.

25

Pl. *the En - - - gine - .*

Ne. *?*

Pno. *f mp*

32

Pno. *pp p* *(bsn)* *(cello)*

42

Pno. *pp p pp p pp p* *(flt)*

Platt and Neare come face-to-face.

52

Pno. *pp* *(bsn)* *pp* *pp* *rit.*

62

Ne. *(whisper) pp*

Yes.

Pno. *pp*