Elodie Lauten

The Two-Cents Opera

Orchestral Score

Studio 21
New York
ASCAP 2008
8/5/08

THE TWO-CENTS OPERA
Music and libretto by Elodie Lauten

Synopsis

The Two-Cents Opera is about writing an opera, in a creative realm where the autobiographical, the surreal and the supernatural coexist. A woman is obsessed by the idea of composing an opera but cannot begin to write it. In a dream, she meets the young Beethoven fighting the onset of his deafness, and he tells her she must 'do it'. She is torn between desire and doubt as to her purpose. To try and overcome her block, she consults yet another therapist but he realistically advises her that the opera might throw her off balance and drain her resources. Undeterred, she goes to a clairvoyant for a past life regression. During the session, under hypnosis, she hears an ethereal voice that enchants her, but during the trance, she becomes possessed by The Trickster, a demonic spirit who makes her speak gibberish and laugh uncontrollably. The Clairvoyant comes to the rescue: she is able to successfully perform a healing ceremony whereby she catches the spirit inside of an egg. Thus liberated, the composer is able to conceive the opera, and from that moment on, everything in her daily life becomes a sounding board to the music in her head. She meditates on the proportions of a flower. But obstacles of a more material nature get in the way of the completion of the opera. It is a chaotic time, the economy is at a low point, and survival is difficult. Moreover, in view of wars and natural disasters, the opera seems unimportant, and when despite of all obstacles the work is finally completed, the composer feels lonely and powerless. The joy is in the creative process, in the work itself, and by extension, in any kind of work! The lyrical closing instrumental expresses the composer's impossible wish for the opera not to end.

CAST OF CHARACTERS

Eccentric Friend	Soprano 1
Clairvoyant	Soprano 2
Composer	Alto
Young Beethoven	Tenor
Shrink Number 8	Baritone
Trickster	Performer

Additional dance performers as needed.

ACT I

1. The Desire and the Doubt (a cappella) – 4:45
2. Obsession – 5:48
3. Shrink Number 8 – 4:43
4. Past Life – 5:59

ACT II

5. The Trickster – 4:45
6. Haunting – 4:46
7. Healing – 3:09
8. The Five Petal Proportion – 5:32

Act III

9. Crazy Time – 3:28
10. Alone All One – 2:48
11. The Work – 3:10
12. Closure – 6:55

Orchestration: Flute, clarinet, violin, cello, contrabass, piano, percussion and electronics.

ACT I

Scene 1 – Track 1 *THE DESIRE AND THE DOUBT*

The composer is torn between desire and doubt. The five voices in the chorus express inspiration but also the tensions and anxieties of the creative process.

Tutti
Ah... an opera...
Now... opera
What should I do now?
Ah.... an opera
Does anyone need the music?
No one needs it now!
No one needs it, no one wants it now....
Why should anyone need another opera now?
Ah, what should I do or not do?
What should I do now?
Ah... my opera...

Scene 2 – Track 2 *OBSESSION*

A woman is obsessed by composing a new opera but cannot begin to write. In a dream, she meets the Young Beethoven fighting the onset of his deafness, and he tells her she must write the opera. The Eccentric Friends ridicule her at first but eventually they become convinced by the Young Beethoven that she "must do it". The chorus consists of the Eccentric Friend, the Claivoyant and Shrink Number 8.

Chorus
Ha ha ha ha ha!
No one wants your two-cents opera.

Compose
I can't keep it out of my mind an opera...

Chorus
Ha ha ha ha ha!

Composer
But I feel small, inconsequential,
Distracted by repetitive tasks for the benefit of others.
I can't keep it out of my mind.

Chorus
You must do it, you must.

Young Beethoven	I want to hear the sound of the piece, But the joy is denied, and I'll never understand why.... From the core of my being, I want to hear the music played. You must write it now.
Composer	There is no time, no place, no space...
Chorus	You must do it.
Young Beethoven	We can overcome our fate, With fire, with passion, yes, with madness. I shall write on the walls – if I run out of paper...
Chorus	You must do it, you must.
Young Beethoven	I want to hear the sound of the piece, But the joy is denied.
Chorus	You must do it, you must.
Composer	But there is no time.
Young Beethoven	We must overcome our fate, With fire, with passion, with madness.... even a little.
Chorus	Just do it.
Young Beethoven	From the core of my being, I want to hear my music played. It was not in the stars.
Chorus	Ha ha ha! You must do it you must.
Young Beethoven	We can overcome our fate. I shall write on the walls if I have to.
Chorus	Just do it, do it.

Scene 3 – Track 3 *SHRINK NUMBER 8*

In order to break through her mental block, she consults yet another therapist but he advises her that the opera might throw her off balance and drain her resources. As she argues with Shrink Number 8, other characters underscore her inner conflict.

Eccentric Friends	Oh no, oh no, oh no... Not my childhood.... Can't talk about it. Anorexic...
Composer	I don't want to talk about my childhood, Oh no, not my childhood... What they made me do... Can't talk about it.
Shrink Number 8	The key to your future is in your past.
Composer	It took no less than seven shrinks (I mean, therapists) To keep me on the straight and narrow... Can you do any better? You're Number 8! Can you?
Shrink Number 8	You are in danger of losing your balance.
Eccentric Friends	Oh no, Oh no!
Shrink Number 8	Your opera will bring you trouble, it will drain you.
Ecc/Clair/Comp	Nonsense, Nonsense!
Composer	You're not hearing me.
Shrink Number 8	Negative transfer, as I expected.
Composer	I really don't know if I like you, Number 8...
Shrink Number 8	You are in danger of losing your balance. Your opera will bring you trouble, it will drain you.
Composer	My opera will bring me joy, it will sustain me.
Tutti	An opera, an endeavor, an adventure, a creation.

An adventure, a creation, an opera.

Composer — Oh no, do you know... I was afraid...
They cut my hair! What they made me do...
I was afraid of Egyptian mummies...
They should never have let me see that movie...

Tutti — You are in danger of losing your balance,
Your opera will bring you joy,

Composer — It will sustain me.

Tutti — An opera, an endeavor, an adventure, a creation,
An Opera.

Scene 4 – Track 4 *PAST LIFE*

Undeterred by the unsuccessful therapy session, the composer goes to a clairvoyant for a past life regression, hoping to find inspiration for her opera. During the session, under hypnosis, she hears an ethereal voice (channeled by the Clairvoyant) that enchants her, but the hypnotic trance opens the door to the supernatural events that take place during the second act.

Composer — Where was I in my past life?
Do I have one?
Do I have a past life?
Where was I before?
When and where was I?

Clairvoyant (while hypnotizing composer with a pendulum)
Sleep... Relax... You will see...

Composer (under hypnosis)
Where am I?
Do I really want to know?
What if there's a secret?

Clairvoyant — Concentrate, deep into your past.

Composer — Further back, further into my past, down into my past...

Clairvoyant — Bring her back, bring her out,
Right now is the time.
Let her out, let her cry...

Composer — Where was I and when?
Who was I?
I hear a song...

Claivoyant (channeling voice from the past)
I am the color of time,
Time and space dimension,
Could be your time or mine.
Could be your time,
It could be my time,
It could be mine.
I am the color of time.

Composer — Voice of my past, I hear you loud and clear.

Clairvoyant (herself) — Don't be fooled! The voice is a demon...

Composer — What? What are you saying?
Is there a demon or a curse?

Clairvoyant — It is true, beware!
Only faith can save you.
Write, you must do it now.
Write the music now.

Composer — I just woke from a dream...

Clairvoyant — You're back in your own world...
You are free now, you must write...

Composer — I must do it,
Nothing can stop me now, not even my fear.

ACT II

All the scenes in Act II are to be choreographed. The singing or narratives are taped. This section should be visually spectacular and somewhat frightening.

Scene 5 – Track 5 *THE TRICKSTER* (choreography)

During the trance the composer becomes possessed by The Trickster, a disruptive supernatural presence, interpreted by a dancer wearing an interactive costume armed with triggers for musical loops, lights and other unexpected effects.

Scene 6 – Track 6 *HAUNTING* (choreography)

The composer is possessed by the Trickster who makes her speak in gibberish and laugh uncontrollably but it is not funny.

Scene 7 – Track 7 *HEALING* (choreography)

The Clairvoyant performs a healing ceremony whereby she catches the spirit inside of an egg.

Composer (spoken narrative)

She said I was under a spell
And for a fee
She would catch the demon
Inside of an egg.
I wasn't sure whether to believe her.
But when she broke the egg,
There was a black thing in it, kind of a star shape.
It had to be buried really far away, across the river.
Can you catch a demon
Inside of an egg?

Scene 8 – Track 8 *THE FIVE-PETAL PROPORTION* (choreography)

The composer is now liberated and from that moment on, everything in her daily life becomes a sounding board to the music in her head. She meditates on the proportions of a flower to guide her composing.

ACT III

Scene 9 – Track 9 *CRAZY TIME*

Obstacles of a material nature get in the way of the completion of the opera. It is a chaotic time, the economy is at a low point, and survival is difficult.

[Indistinct voices speak simultaneously, creating an impression of chaos.]

Verse 1

Eccentric Friend	It's a crazy time
Young Beethoven	A crazy time
Shrink Number 8	It's a recession
Tutti	It's upon us now!
	It's upon us.
Clairvoyant	It's a crazy time
Young Beethoven	A crazy time
Eccentric Friend	Friend out of work losing home...
Shrink Number 8	Sitting at the job all day,
	Hanging on by a thread....
Tutti	Where has the music gone?

Verse 2

Eccentric Friend	It's a crazy time
Clairvoyant	A crazy time
Shrink Number 8	Someone at the top
	Has made a series of mistakes!
Tutti	It's upon us now...
Clairvoyant	Prices are going up!
Eccentric Friend	Got to hang on....
Young Beethoven	But where has the music gone...

Verse 3

Eccentric Friend	It's a crazy time
Clairvoyant	It's a recession
Shrink Number 8	A medical crisis
Young Beethoven	Can't get the treatment
	The appointment
Eccentric Friend	Can't get the coverage
Clairvoyant	It's a merger
Shrink/Beethoven	Our jobs are coming to an end!
Tutti	It's upon us.
Eccentric/Clairvoyant	We have to maneuvre.

Young Beethoven	It's a pollution
Eccentric Friend;	An obstacle after another
Shrink Number 8	It's an earthquake
	It's a flooded region
Young Beethoven	It's a massive allergic reaction
Eccentric/Clairvoyant	Where is the music?
Tutti	Where has the music gone?
Verse 4	
Clairvoyant	We need protection
Shrink Number 8	Or a psychological evaluation!
Young Beethoven	They fixed the election.
Eccentric Friend	It's a religious confusion!
Young Beethoven	It's a crazy time
Eccentric/Clairvoyant	A crazy time
Tutti	But where has the music gone?

Scene 10 – Track 10 *ALONE ALL ONE*

The composer reflects on her work, and in view of wars and natural disasters, her opera seems unimportant. When, despite all obstacles, the work is finally completed, she feels exhausted, lonely and powerless… but in harmony with her deeper self ("All One").

The work is done and I am alone,
A woman, alone,
What can I do to change the world?

Without the work I fade, I lose myself,
I become anonymous,
A nameless drone without a face.

What can I do to change the world?
I am only a musician, a voice,
and I find myself alone,
When the work has come and gone...all done.
I find myself alone, all One.

And now I must be strong,
When I am at the end,
At the end, the very end,
Alone, but all One.

Scene 11 – Track 11 *THE WORK*

For the composer or artist, the joy is in the creative process, but this scene also expresses the joy in performing any kind of work in times of unemployment, the work that is so difficult to obtain is indeed a moment of excitement, celebration and gratitude.

Tutti

Work today, and tomorrow
And the day after tomorrow
Joy! Gloria in excelsis deo!
The work is here! Halleluiah!
Work!

Scene 12 – Track 12 *CLOSURE* (choreography)

The composer has to let go of the finished work and overcome the attachment to the work.

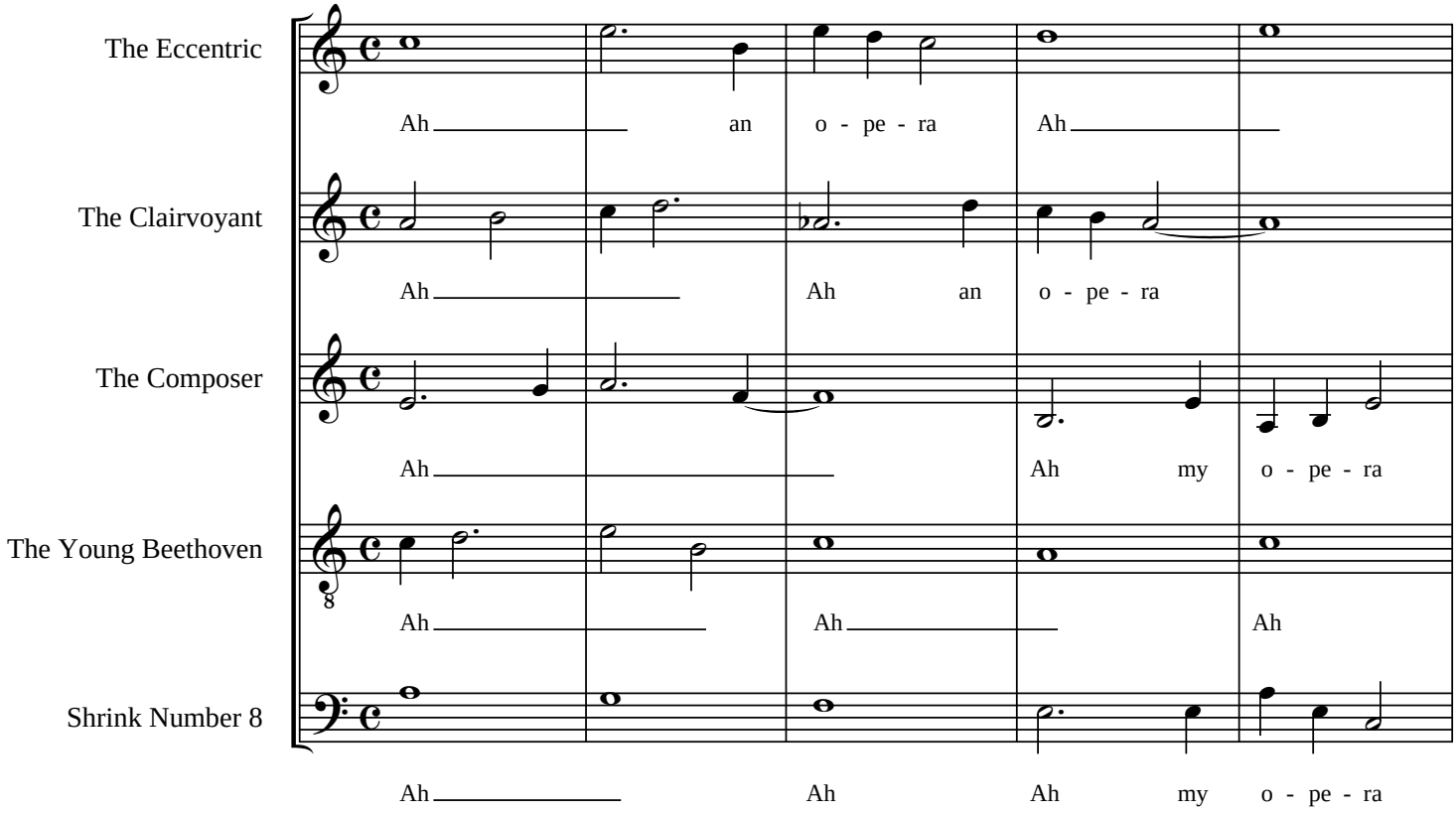
The Desire and the Doubt

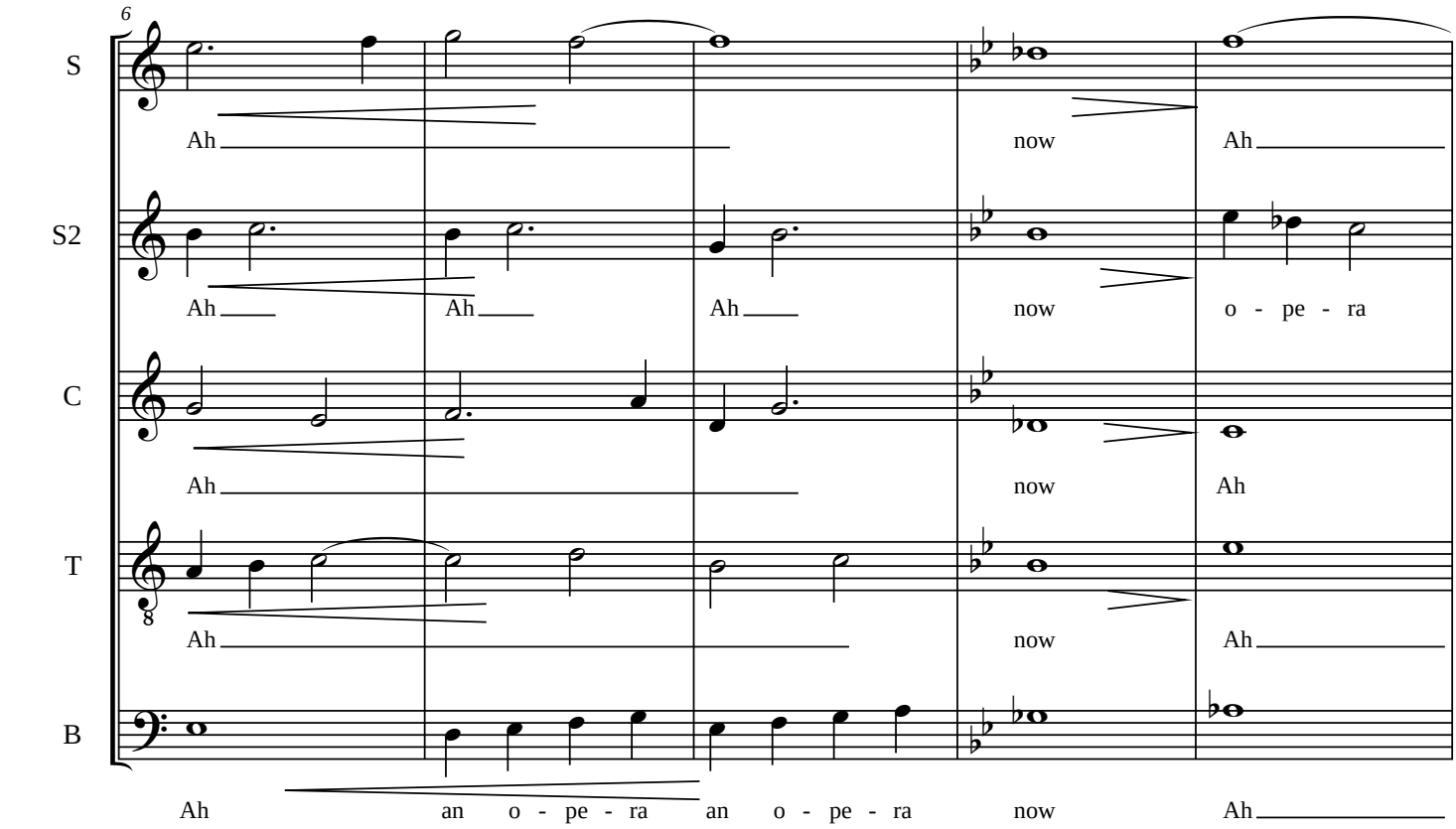
(a cappella)

Scene: The ccmposer hears the characters of her opera in her head, expressing her desire and doubt about writing.

Elodie Lauten
Words/Music

♩= 80





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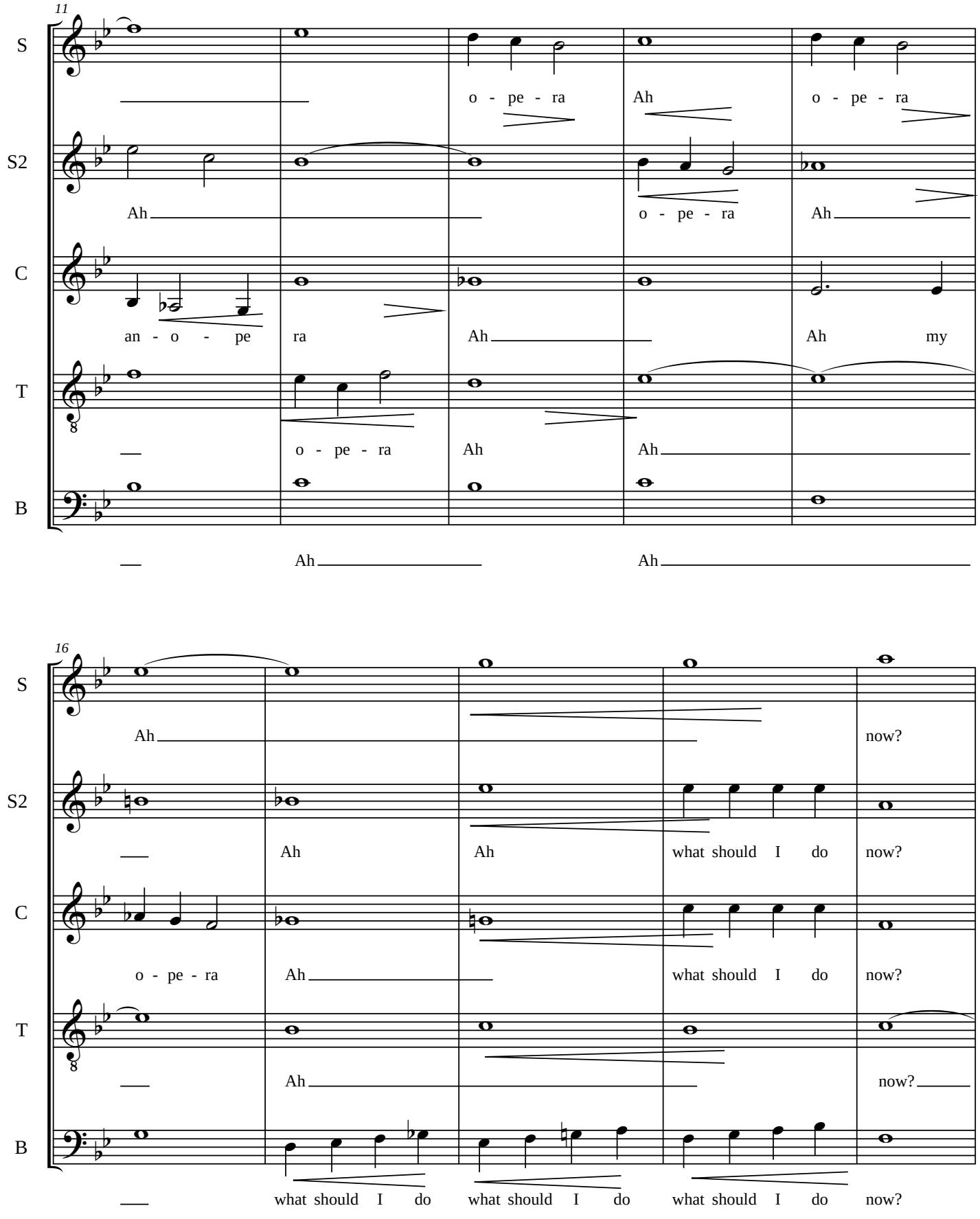
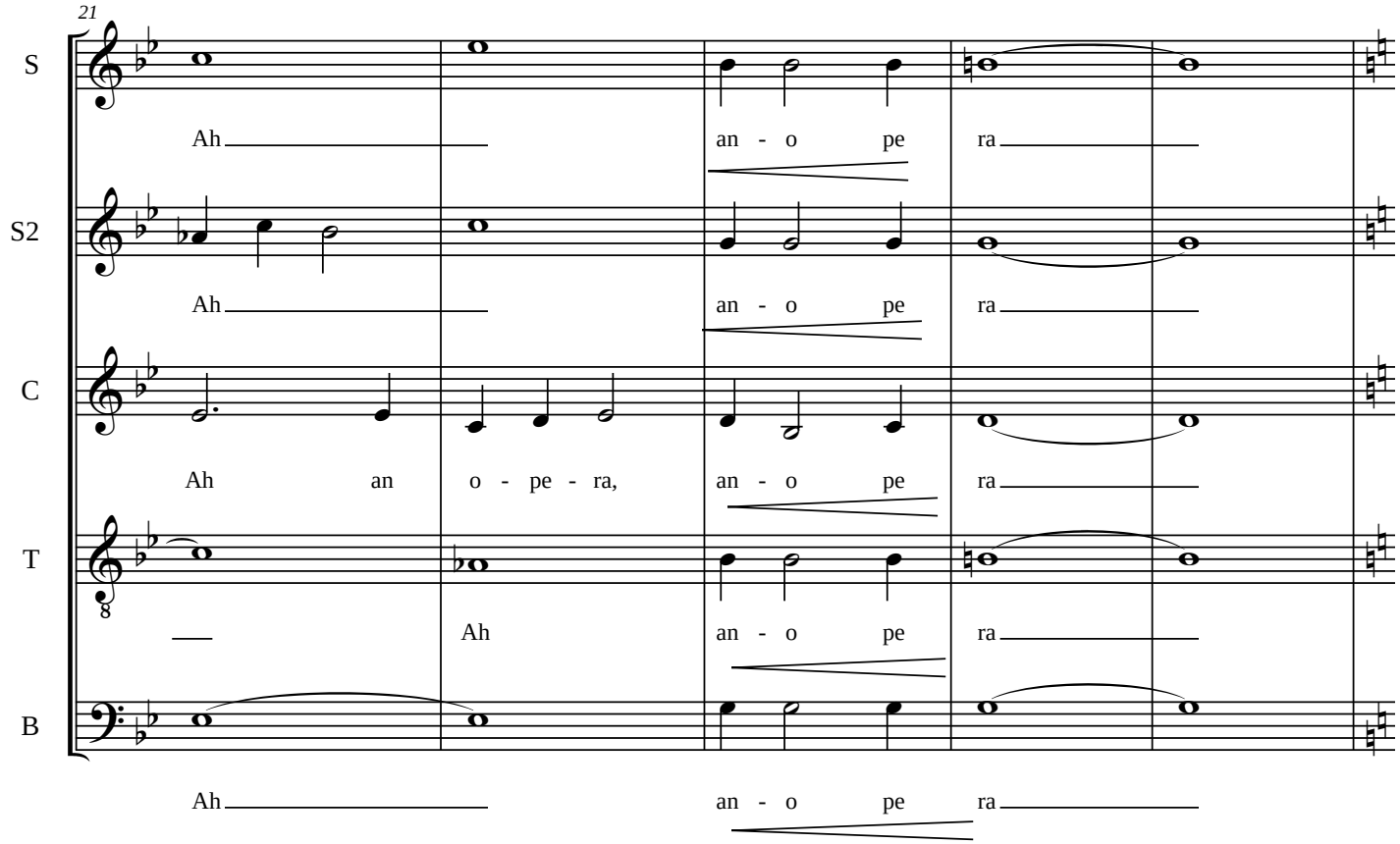
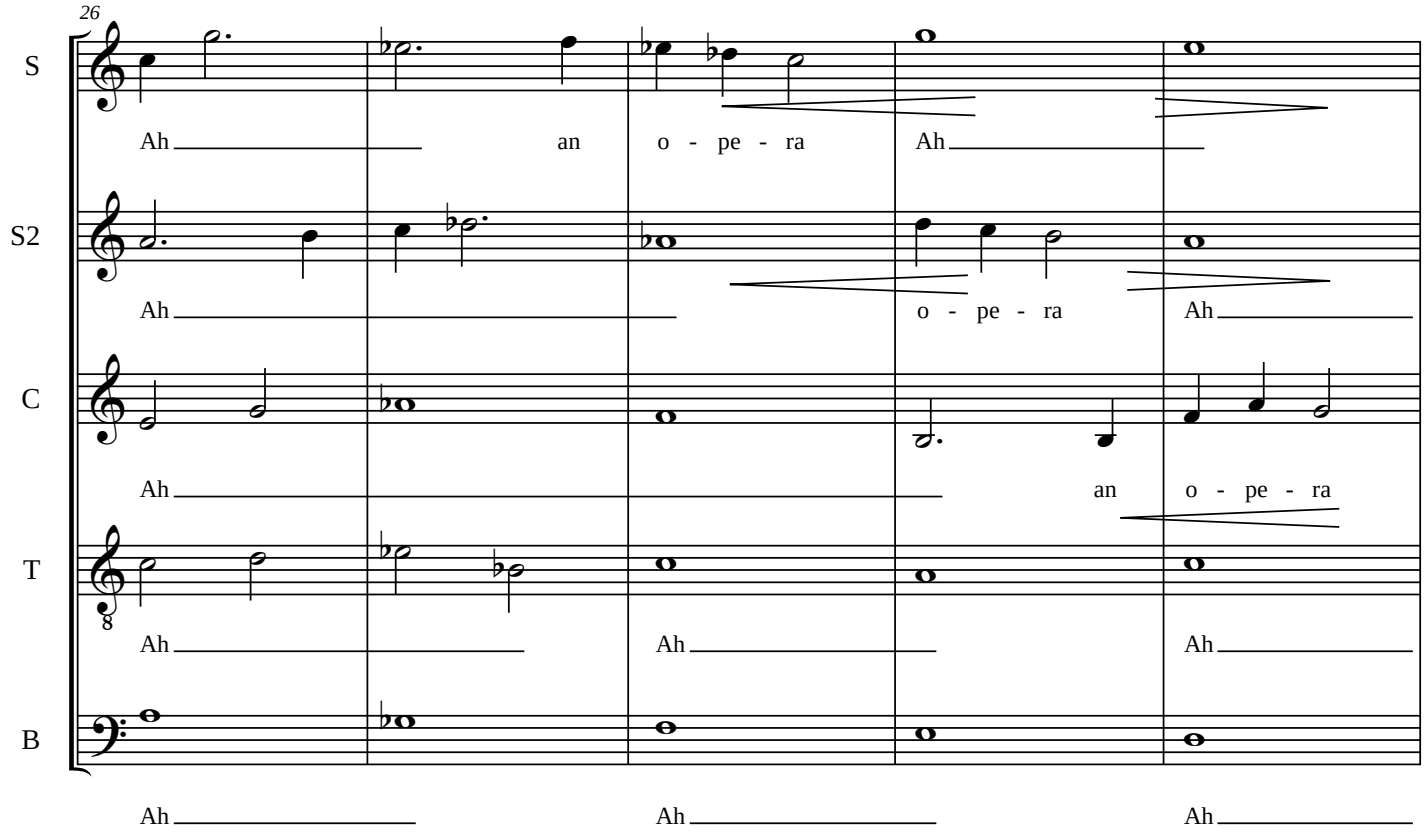
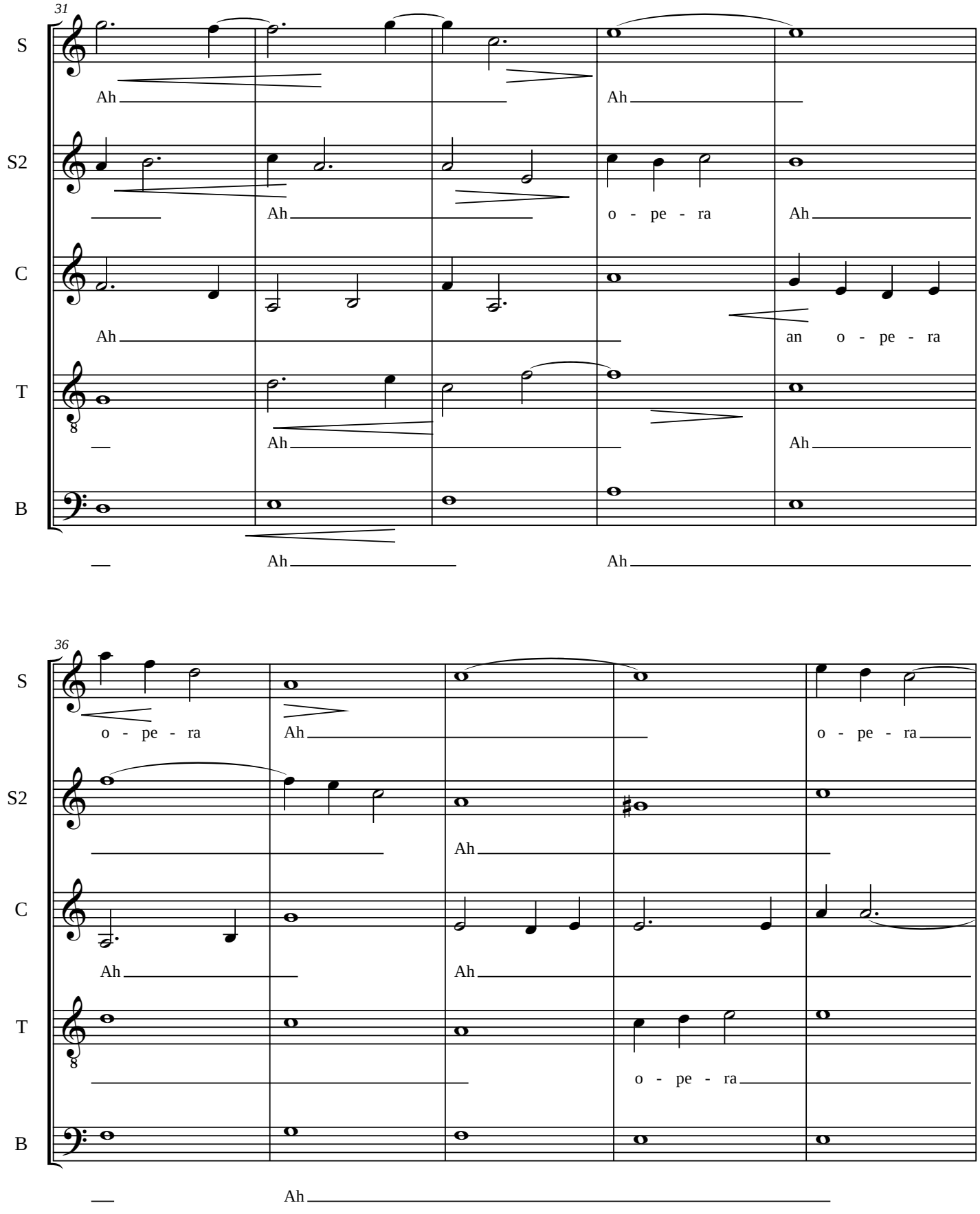
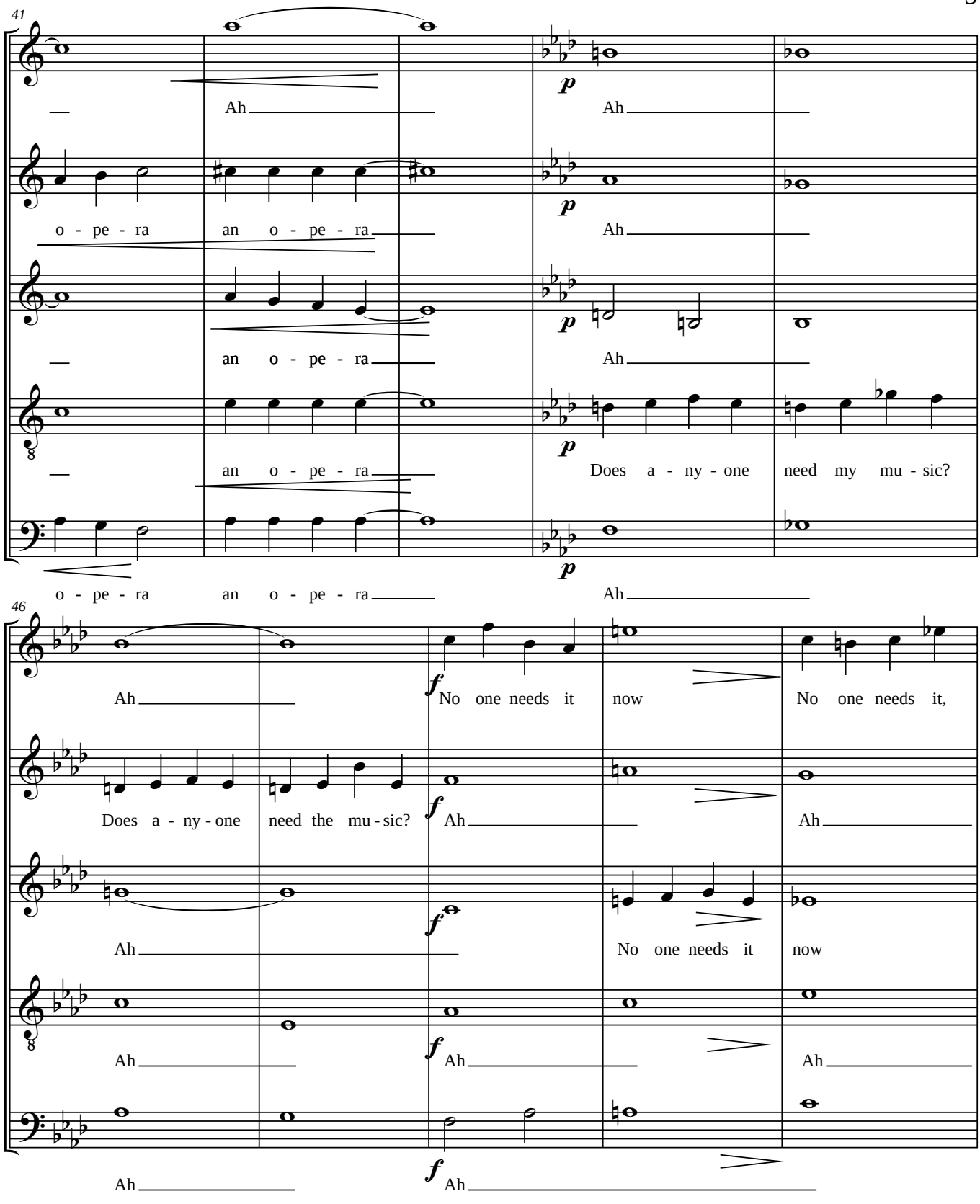

11
S
o - pe - ra
Ah
o - pe - ra
S2
Ah
o - pe - ra
Ah
C
an - o - pe
ra
Ah
Ah
my
T
o - pe - ra
Ah
Ah
B
Ah
Ah
16
S
Ah
now?
S2
Ah
Ah
what should I do
now?
C
o - pe - ra
Ah
what should I do
now?
T
Ah
now?
B
what should I do
what should I do
what should I do
now?

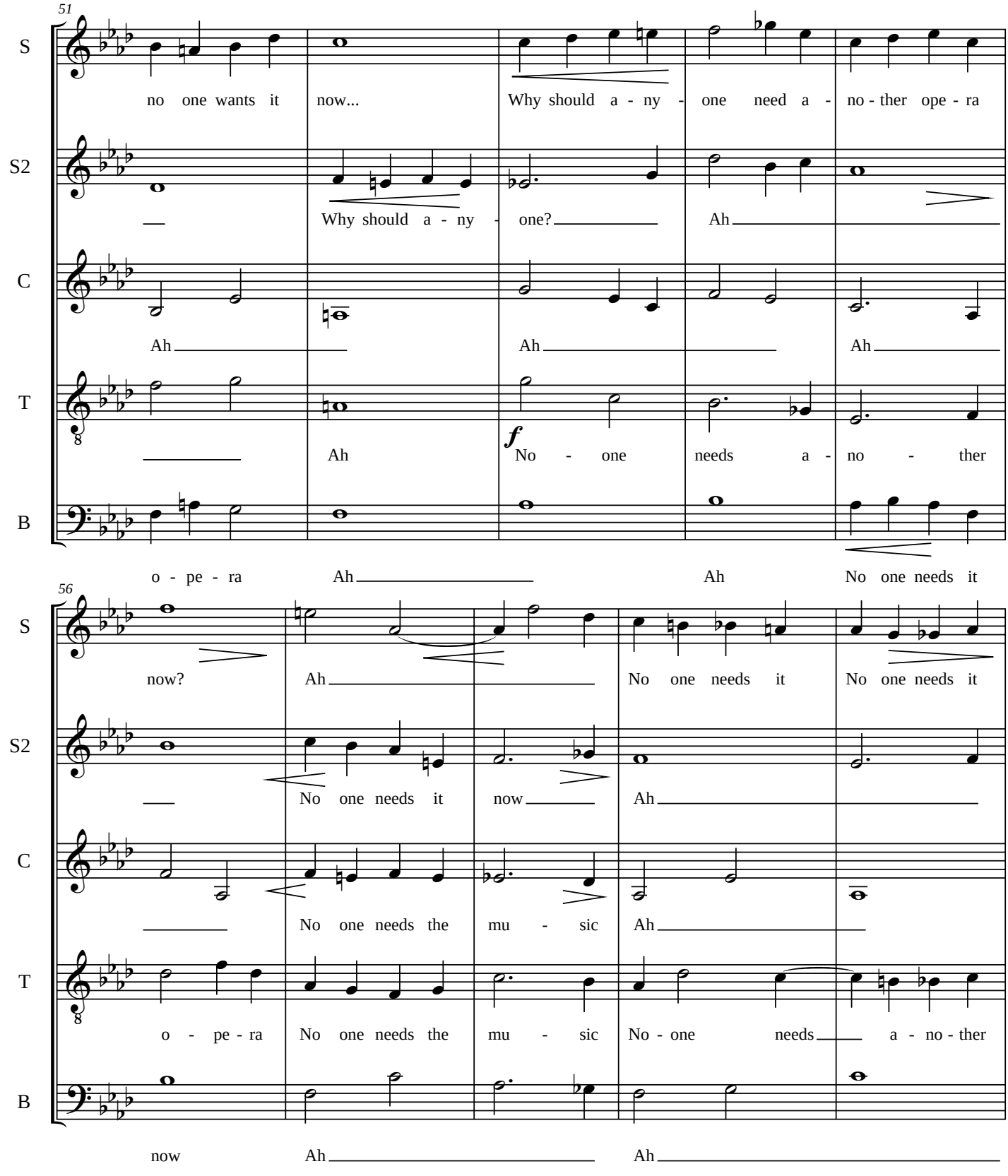

21
S
S2
C
T
B
Ah
an - o pe ra
Ah an o - pe - ra,
Ah

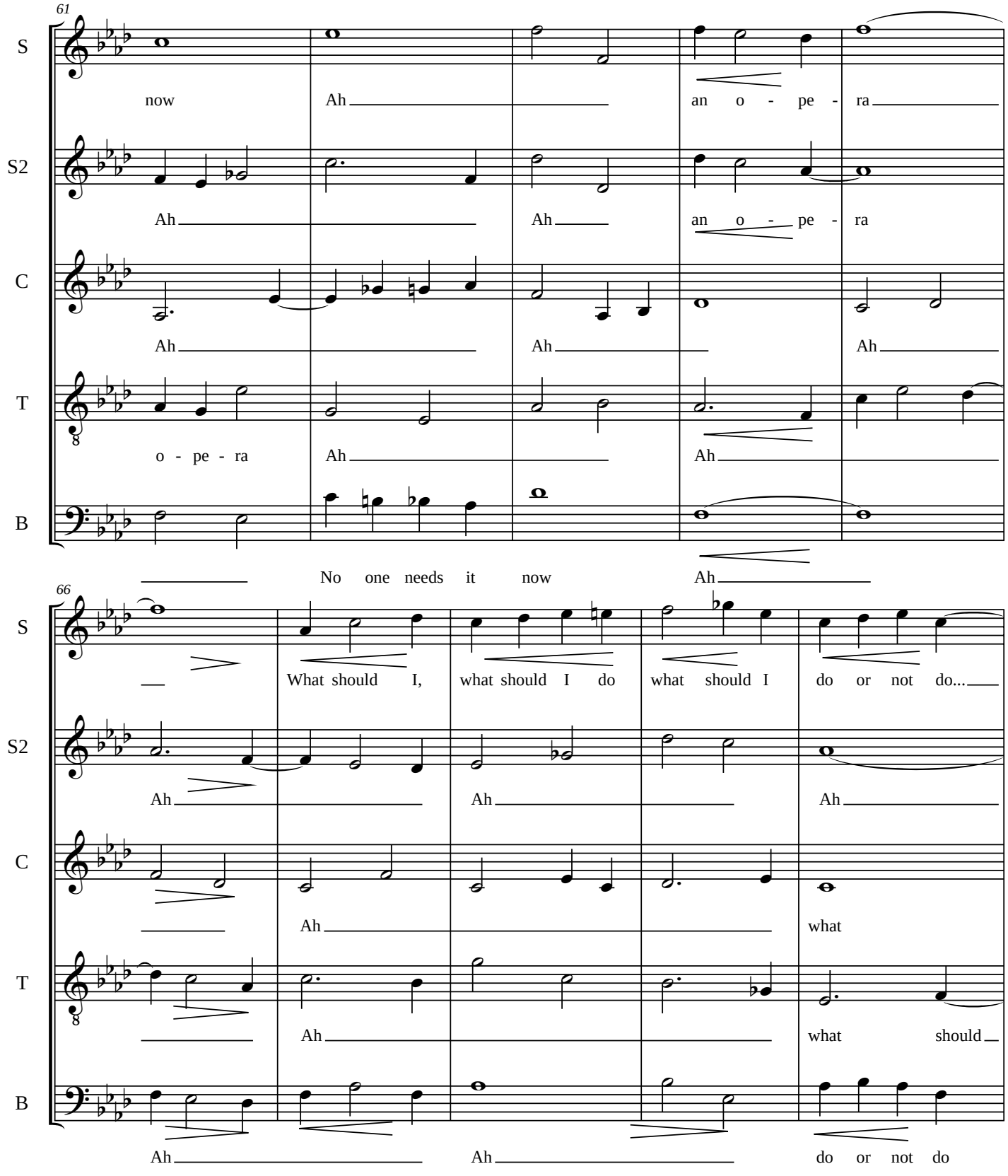

26
S
S2
C
T
B
Ah
an o - pe - ra
Ah
o - pe - ra
an o - pe - ra


31
S
S2
C
T
B
Ah
o - pe - ra
an o - pe - ra
36
o - pe - ra

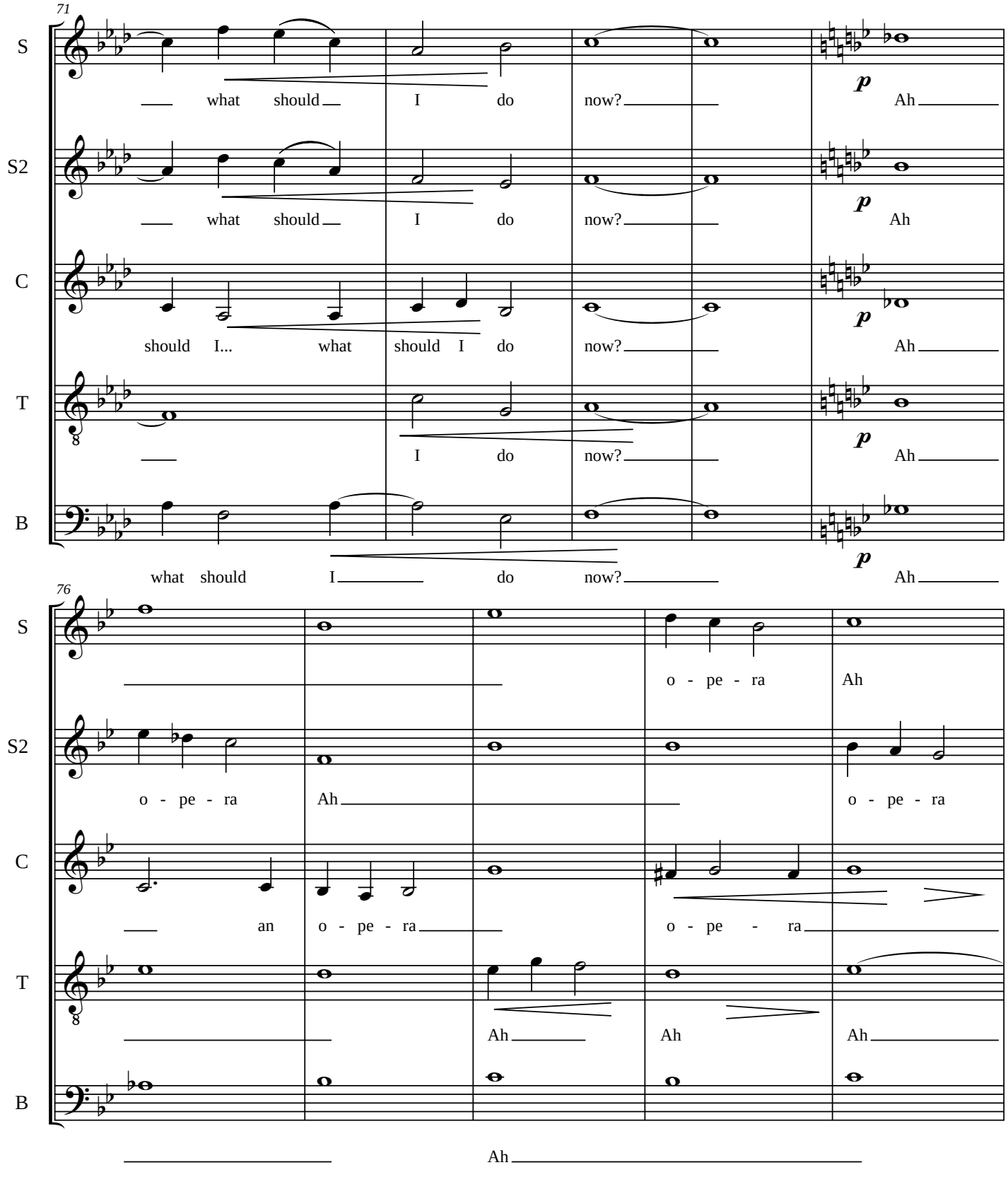

41
S
S2
C
T
B
Ah
o - pe - ra
an o - pe - ra
Does a - ny - one need my mu - sic?
46
No one needs it now
No one needs it,
Does a - ny - one need the mu - sic?
p
f

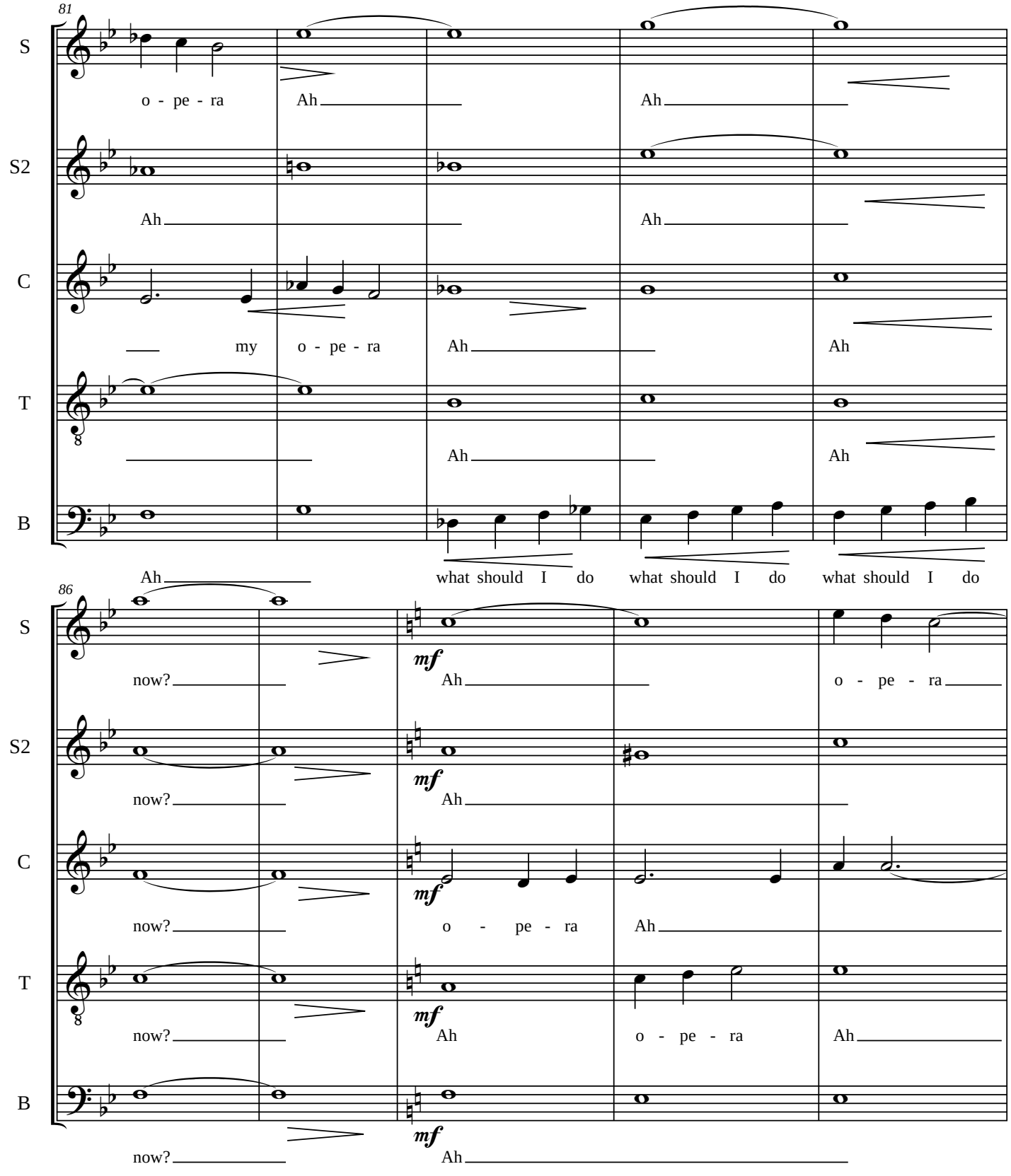
The Desire and the Doubt



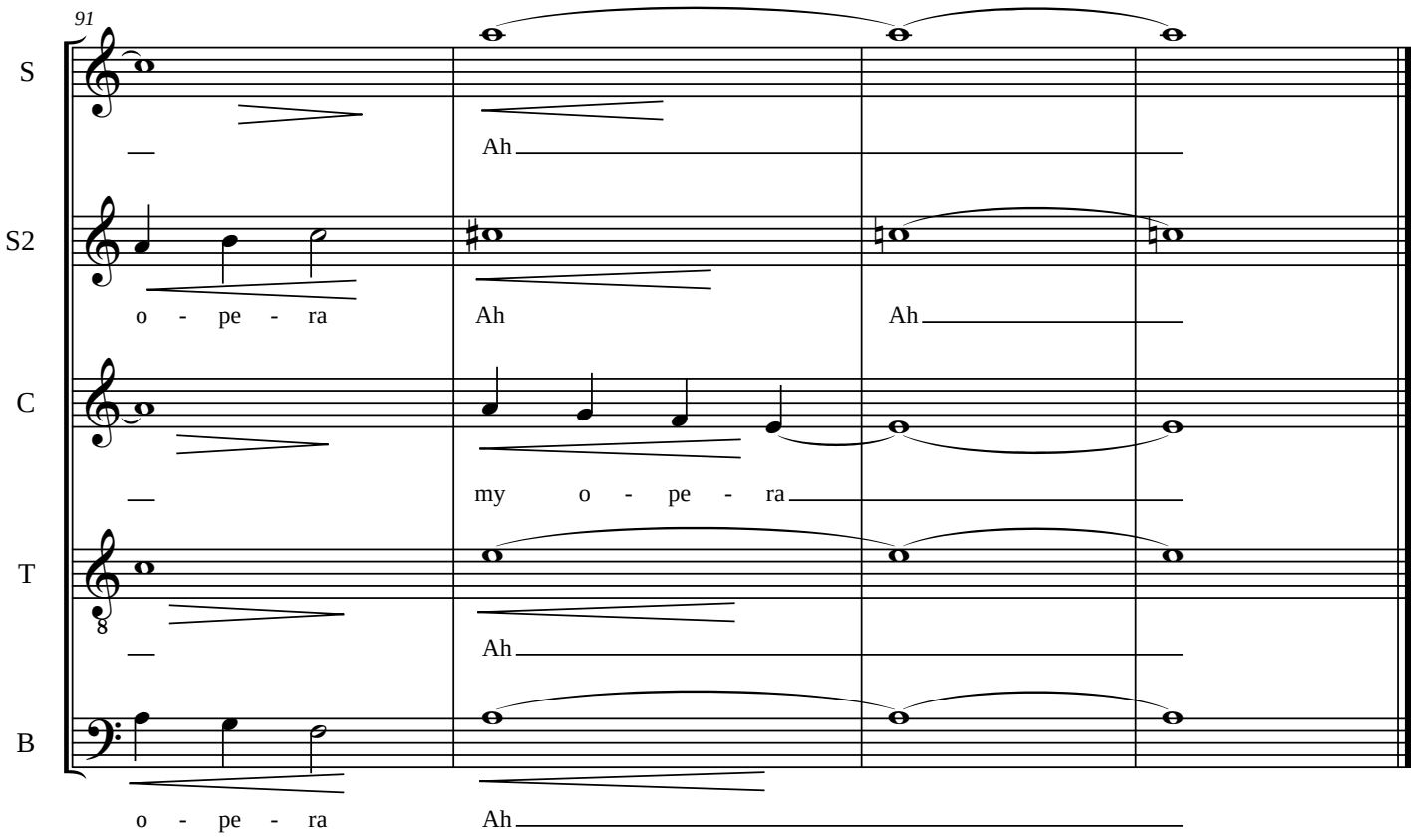

61
S
now
Ah
an o - pe - ra
S2
Ah
Ah
an o - pe - ra
C
Ah
Ah
Ah
T
o - pe - ra
Ah
Ah
B
No one needs it now
Ah
66
S
What should I, what should I do what should I do or not do...
S2
Ah
Ah
Ah
C
Ah
what
T
Ah
what should
B
Ah
Ah
do or not do

The Desire and the Doubt




81
S
o - pe - ra
Ah
Ah
S2
Ah
Ah
C
my
o - pe - ra
Ah
Ah
T
Ah
Ah
B
Ah
what should I do
what should I do
what should I do
86
S
now?
mf
Ah
o - pe - ra
S2
now?
mf
Ah
C
now?
mf
o - pe - ra
Ah
T
now?
mf
Ah
o - pe - ra
Ah
B
now?
mf
Ah

The Desire and the Doubt



Scene: Obsessed by the new piece, but unable to write, the composer has a dream of the Young Beethoven while other thoughts alternatively discourage or encourage the work.

Obsession

Elodie Lauten
Music/Text
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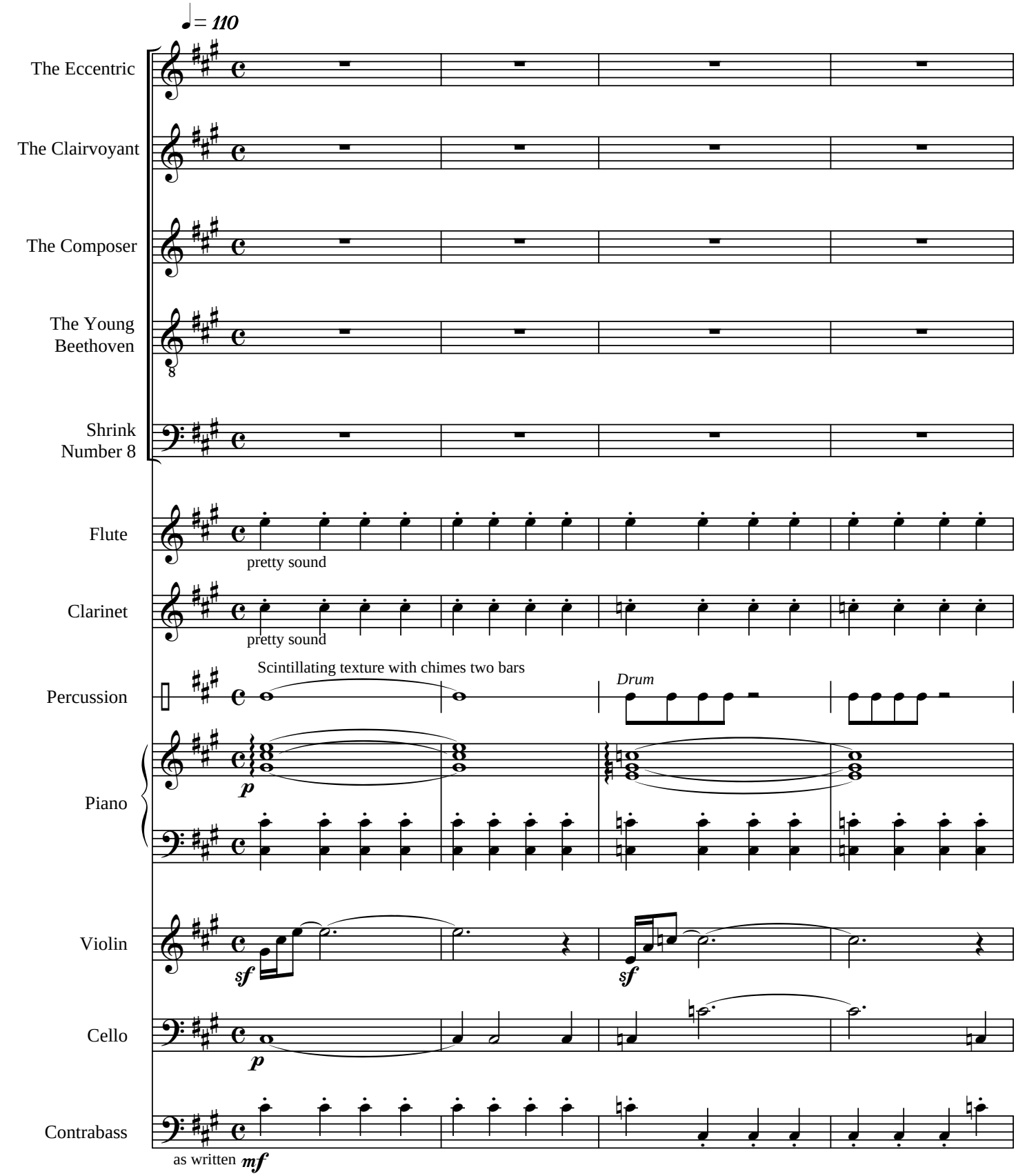
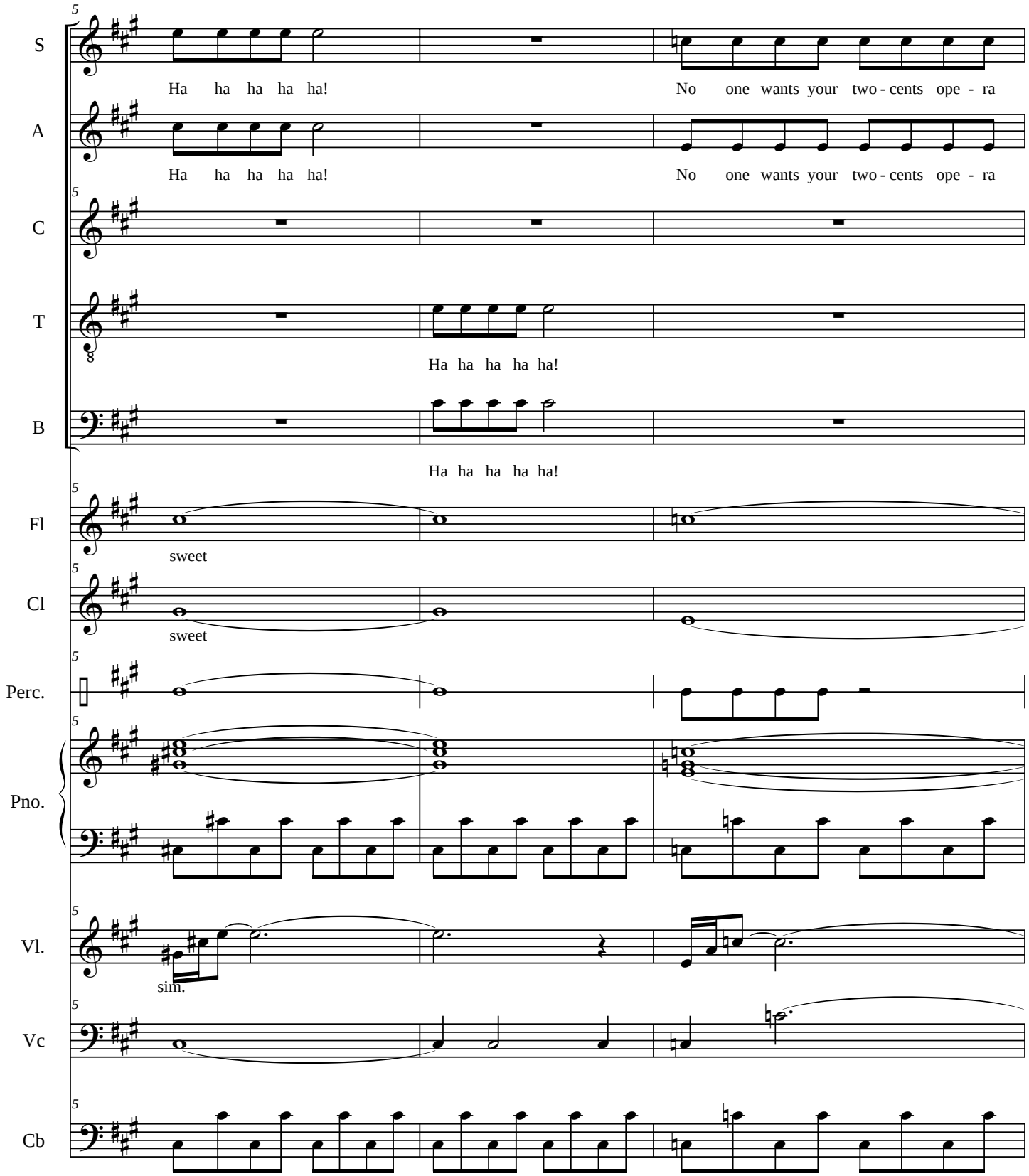
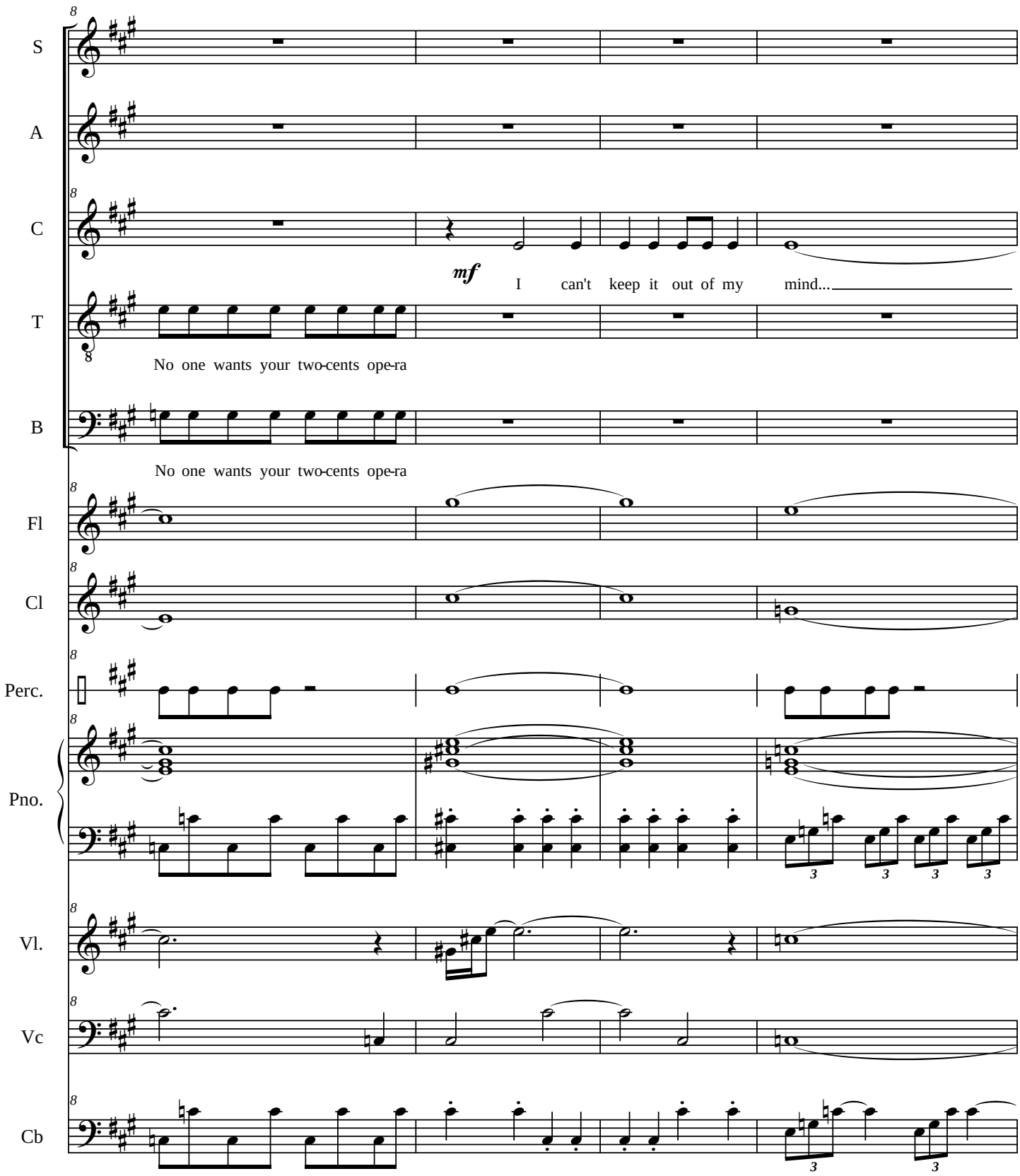
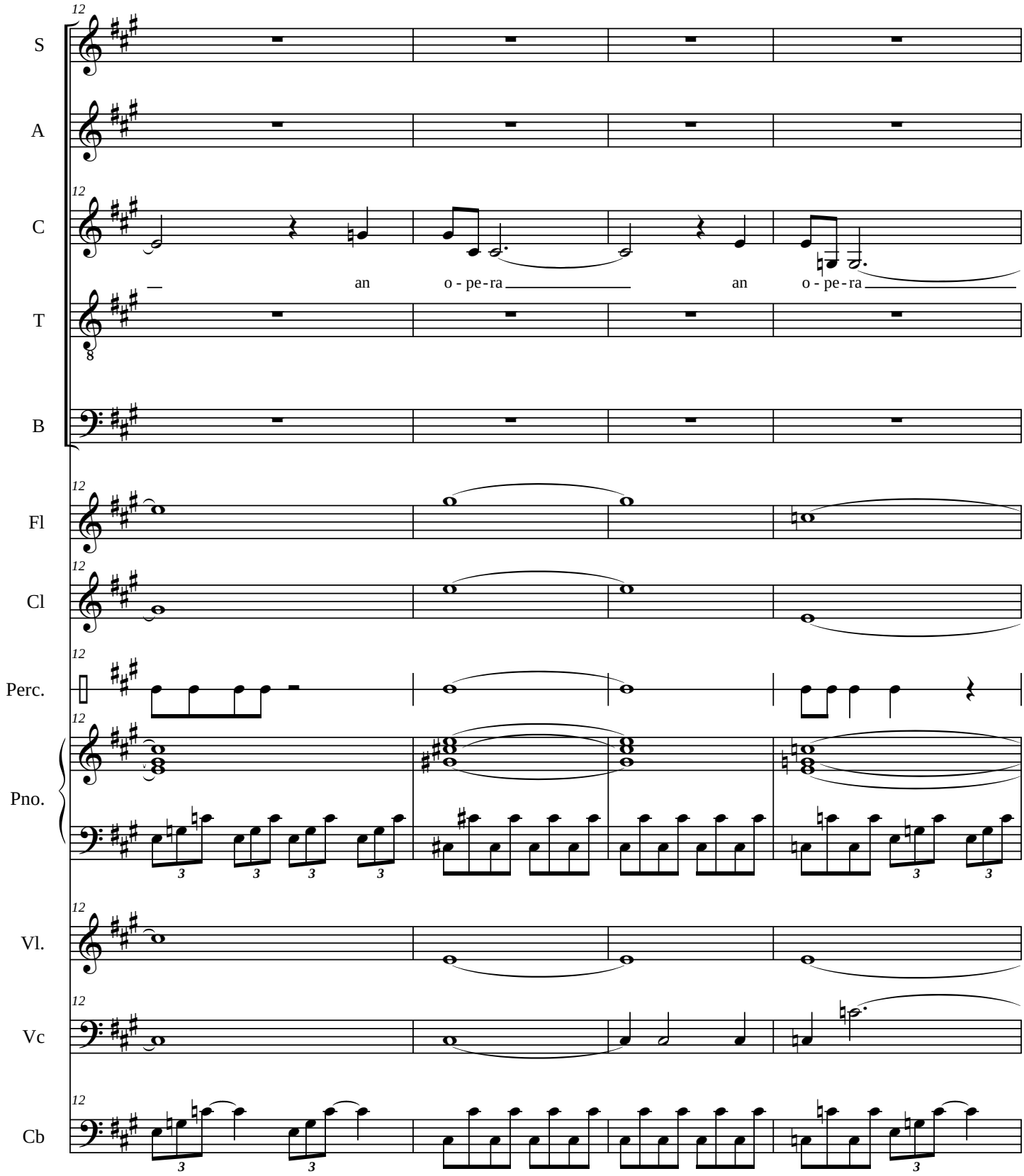
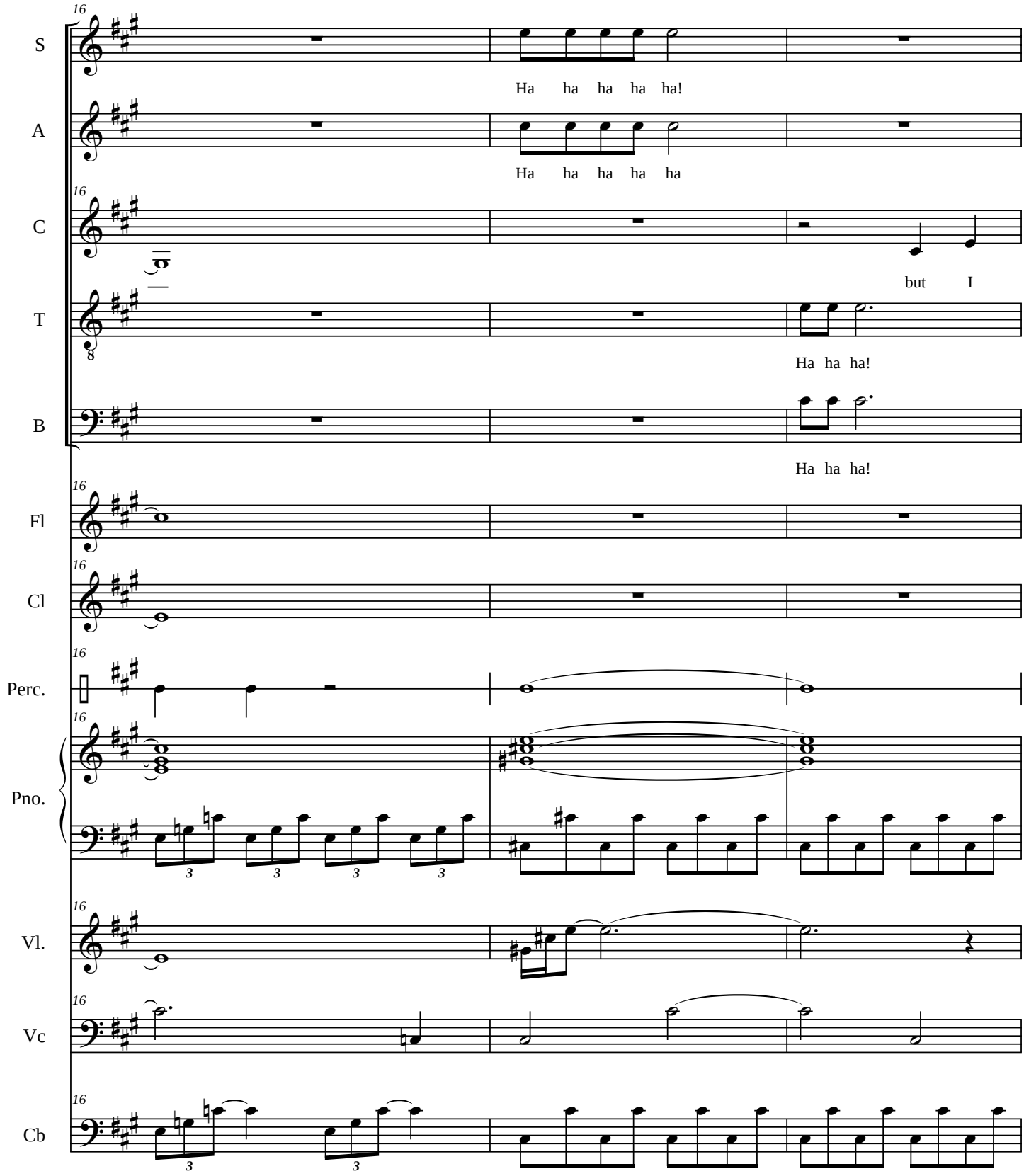


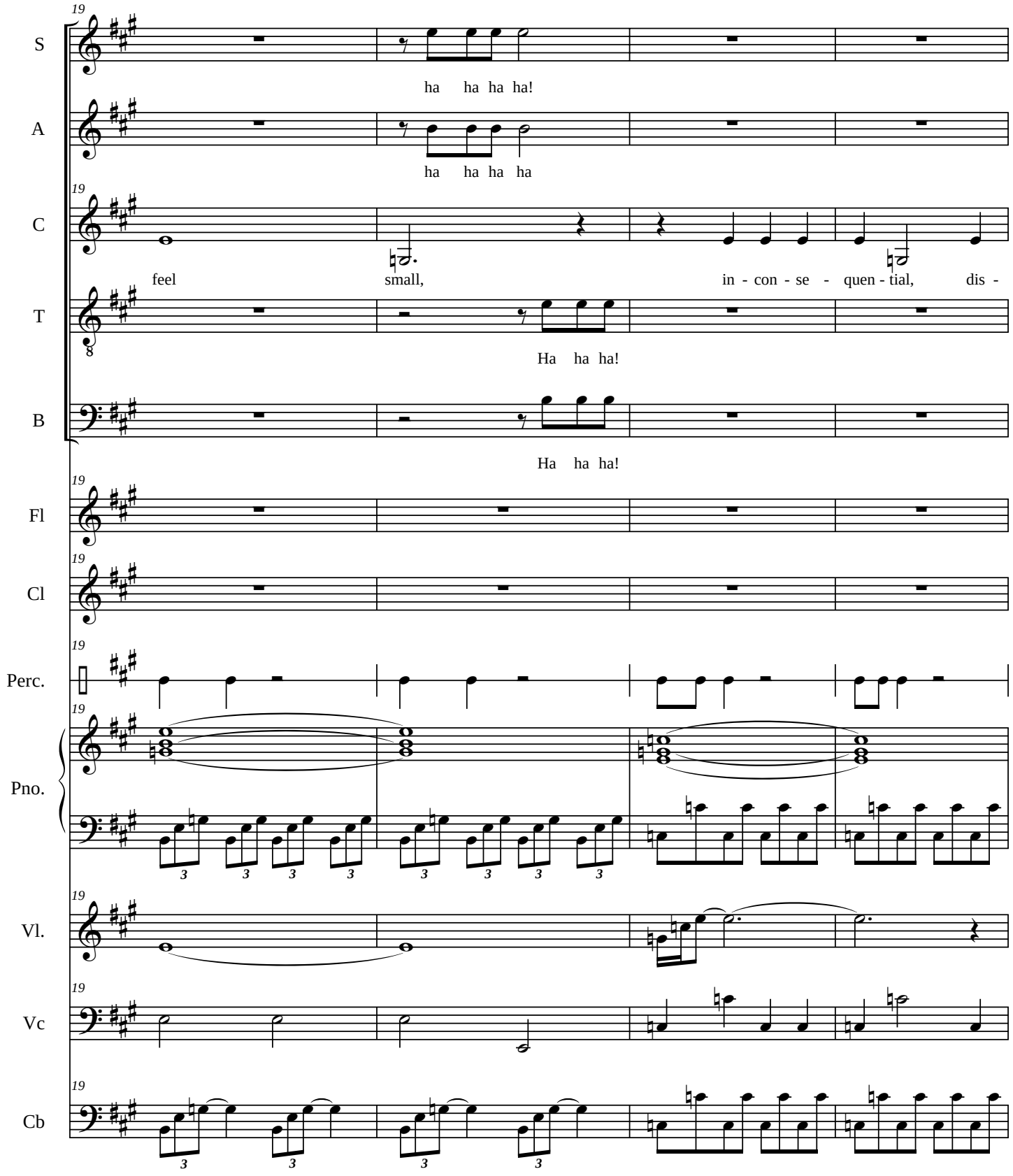
Obsession

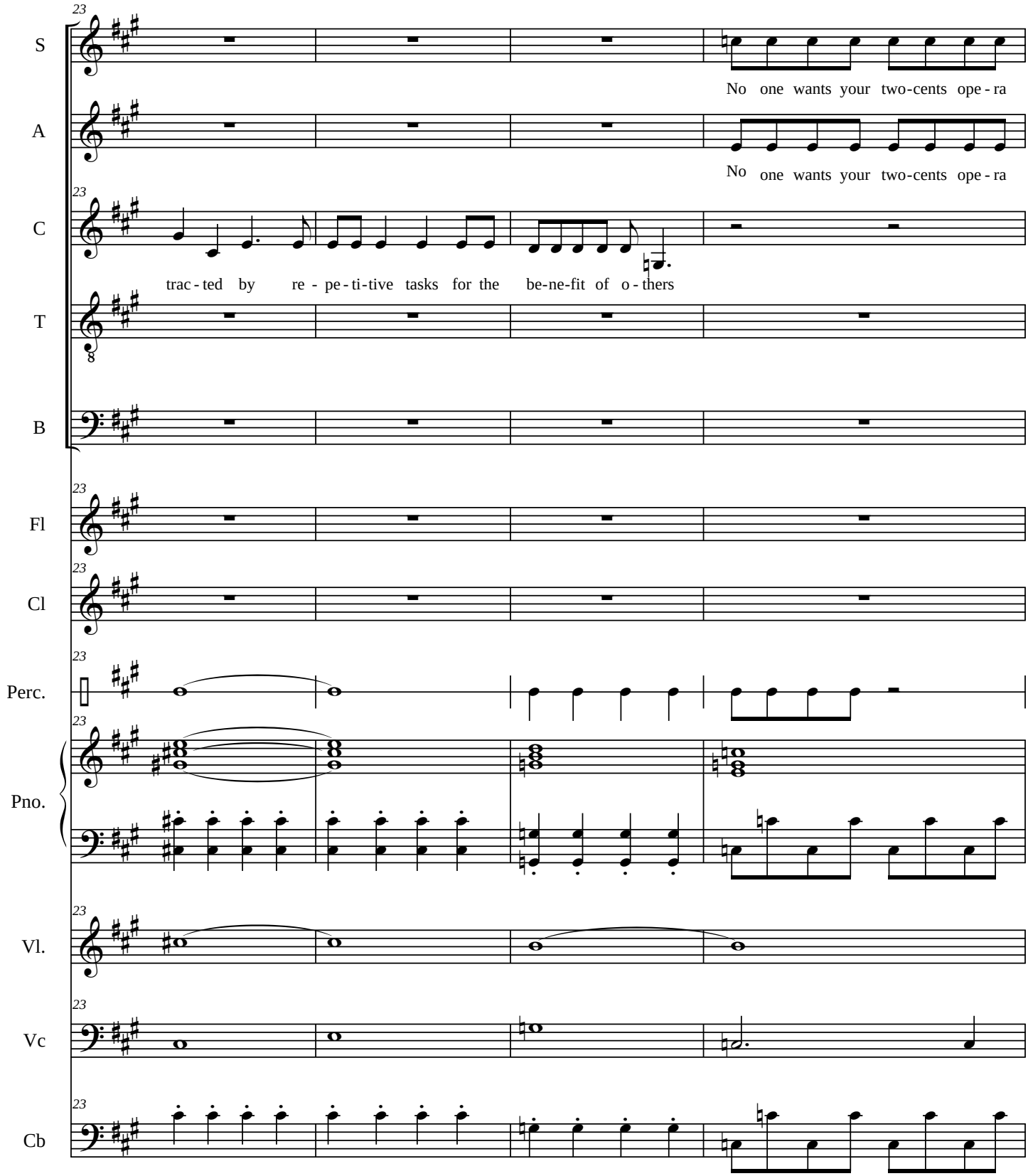

S
Ha ha ha ha ha!
No one wants your two - cents ope - ra
A
Ha ha ha ha ha!
No one wants your two - cents ope - ra
C
T
Ha ha ha ha ha!
B
Ha ha ha ha ha!
Fl
sweet
Cl
sweet
Perc.
Pno.
Vl.
sim.
Vc
Cb

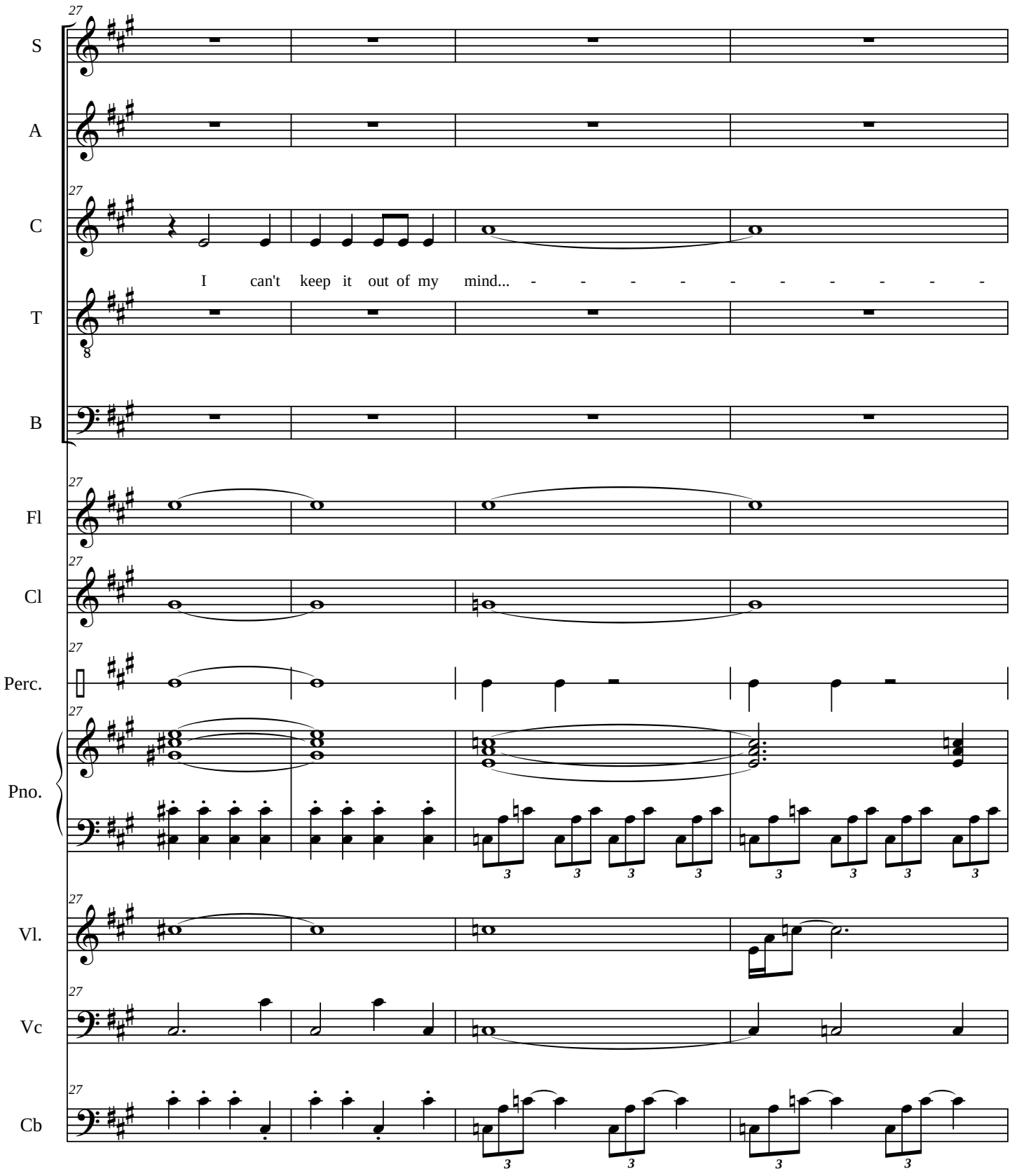

S
A
C
T
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb
mf
I can't keep it out of my mind...
No one wants your two-cents ope-ra
No one wants your two-cents ope-ra

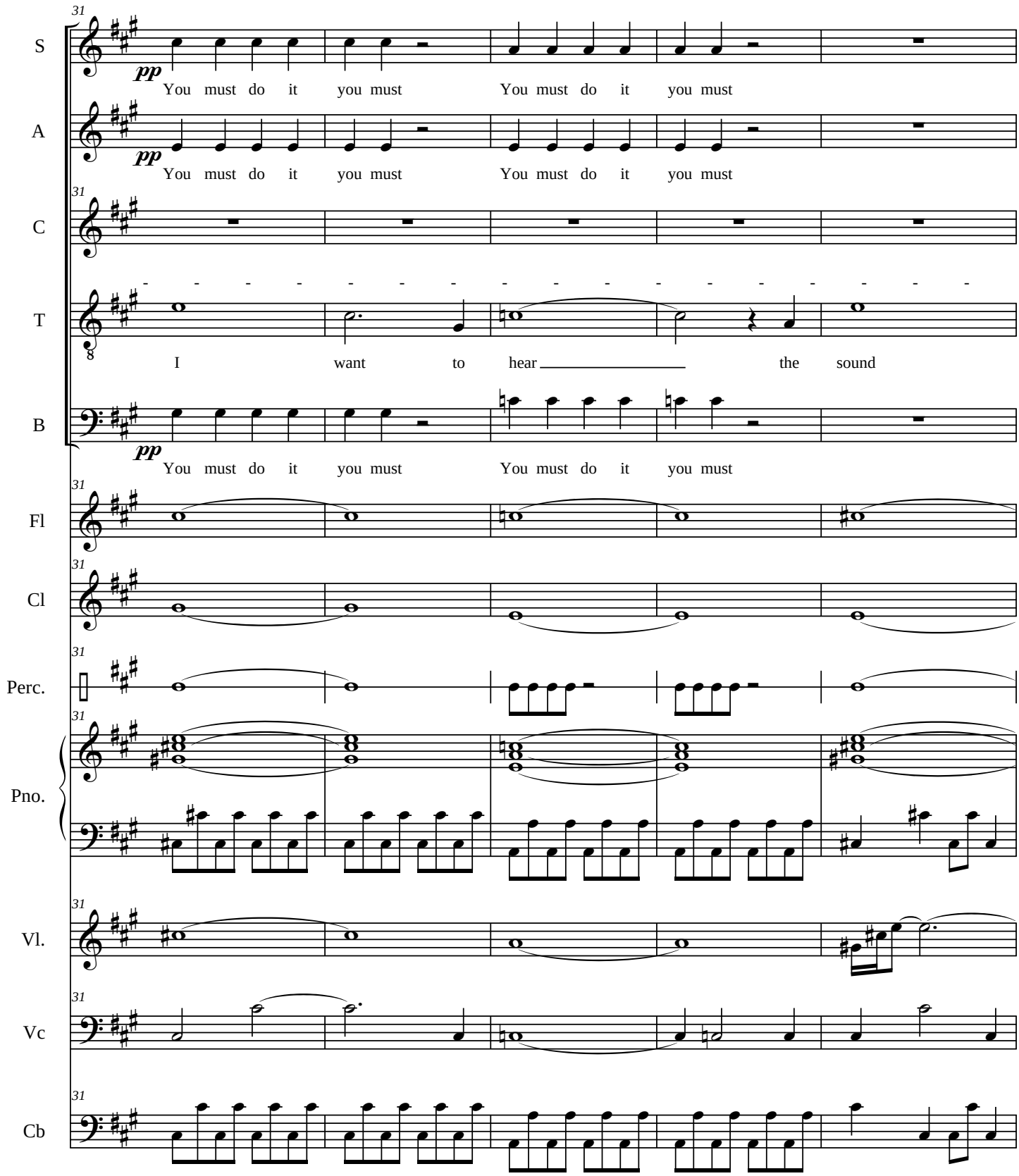

12
S
A
C
T
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb
an
o - pe - ra
an
o - pe - ra

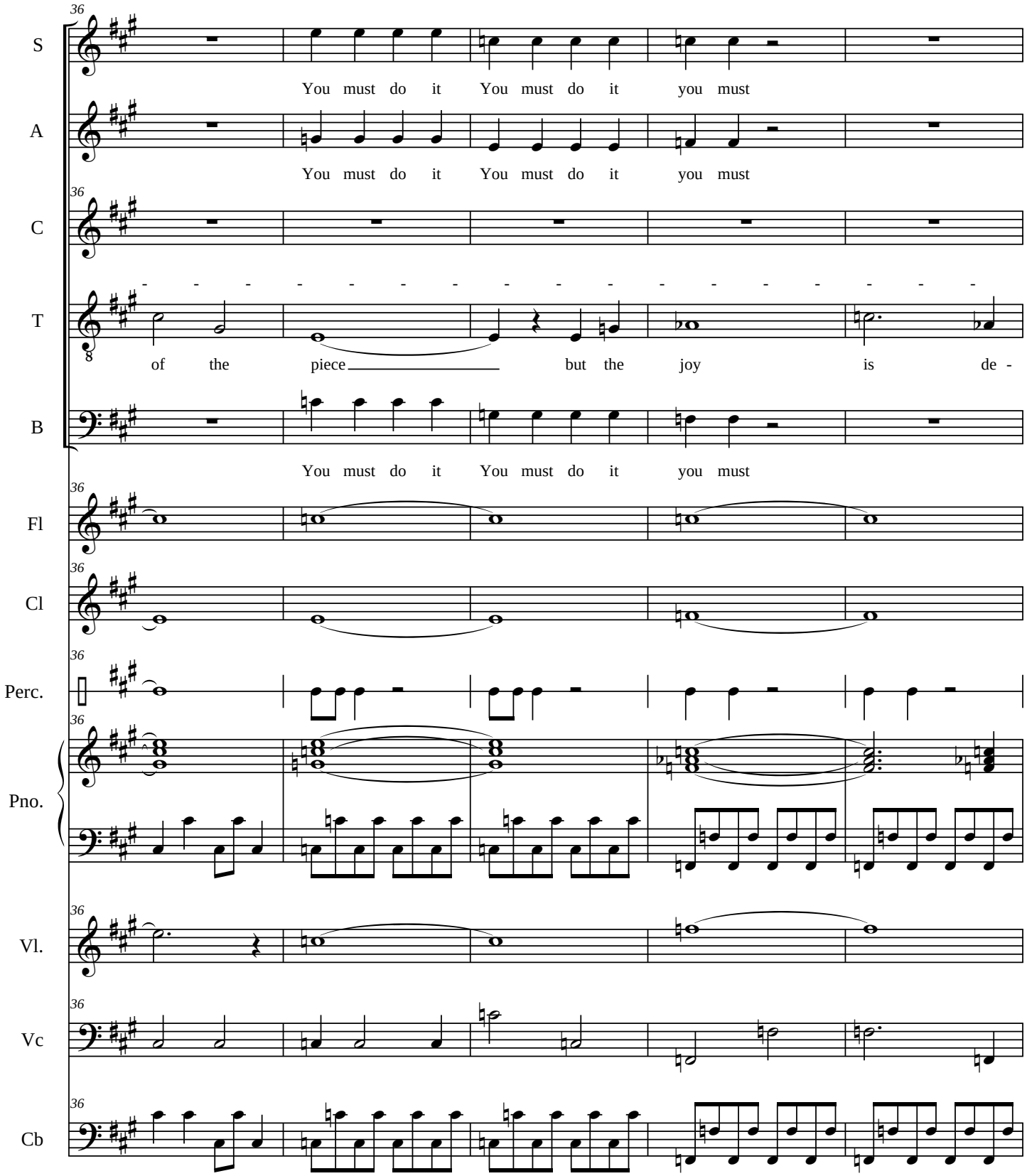

16
S
Ha ha ha ha ha!
A
Ha ha ha ha ha
C
but I
T
Ha ha ha!
B
Ha ha ha!
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

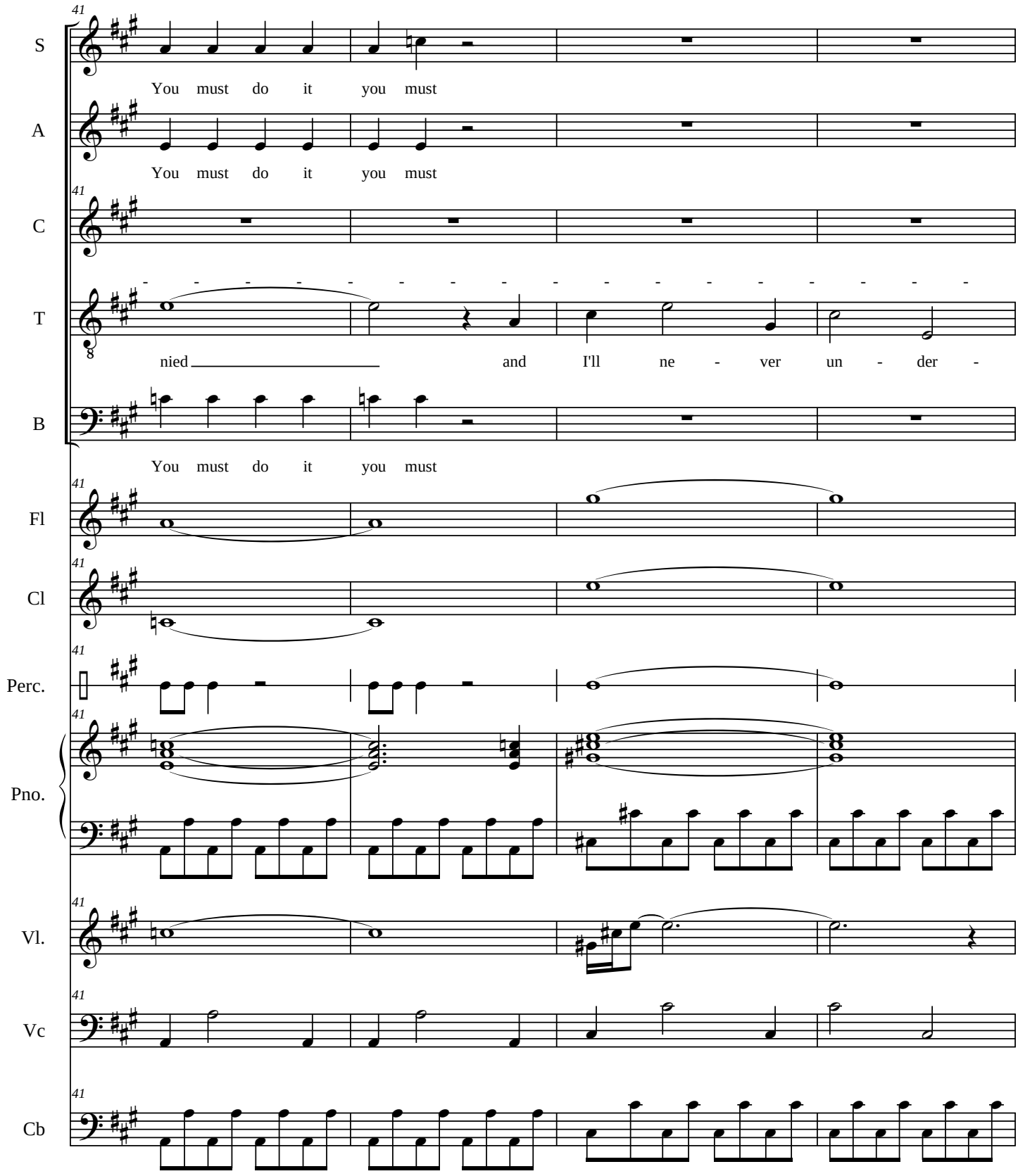

19
S
ha ha ha ha!
A
ha ha ha ha
C
feel small, in - con - se - quen - tial, dis -
T
Ha ha ha!
B
Ha ha ha!
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

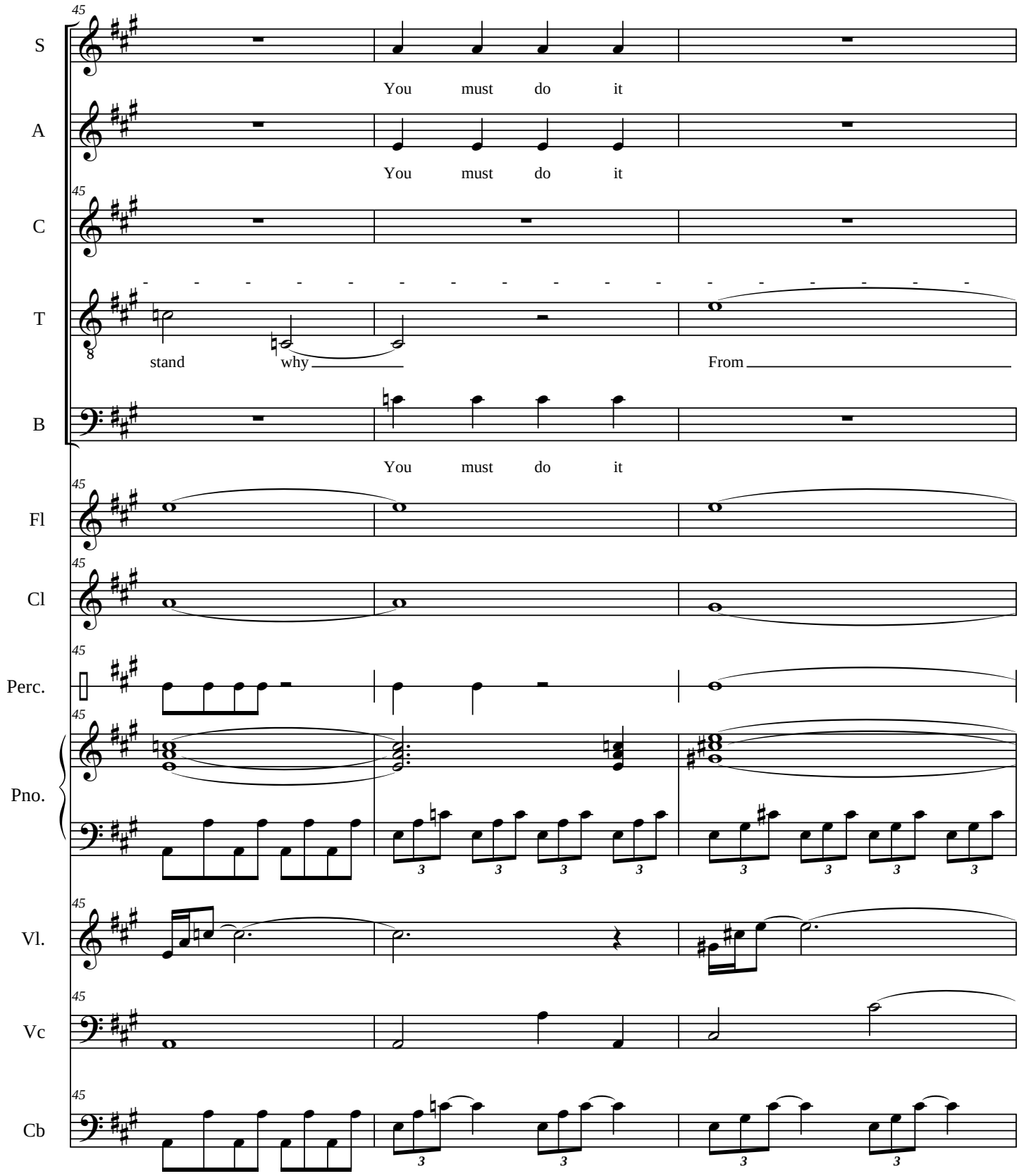

23
S
No one wants your two-cents ope-ra
A
No one wants your two-cents ope-ra
C
trac-ted by re-pe-ti-tive tasks for the be-ne-fit of o-thers
T
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

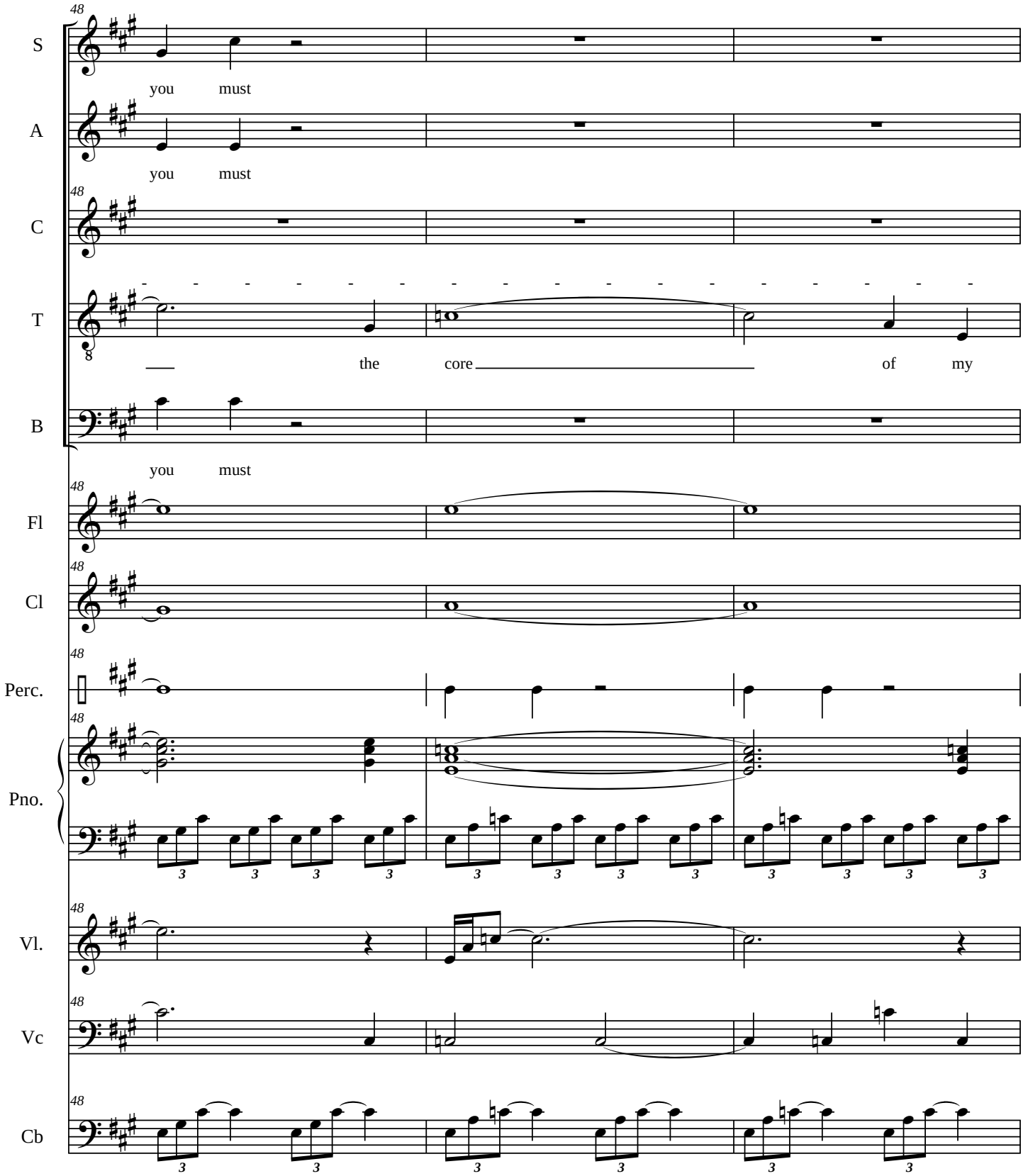

27
S
A
C
I can't keep it out of my mind... - - - - - - - - - -
T
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

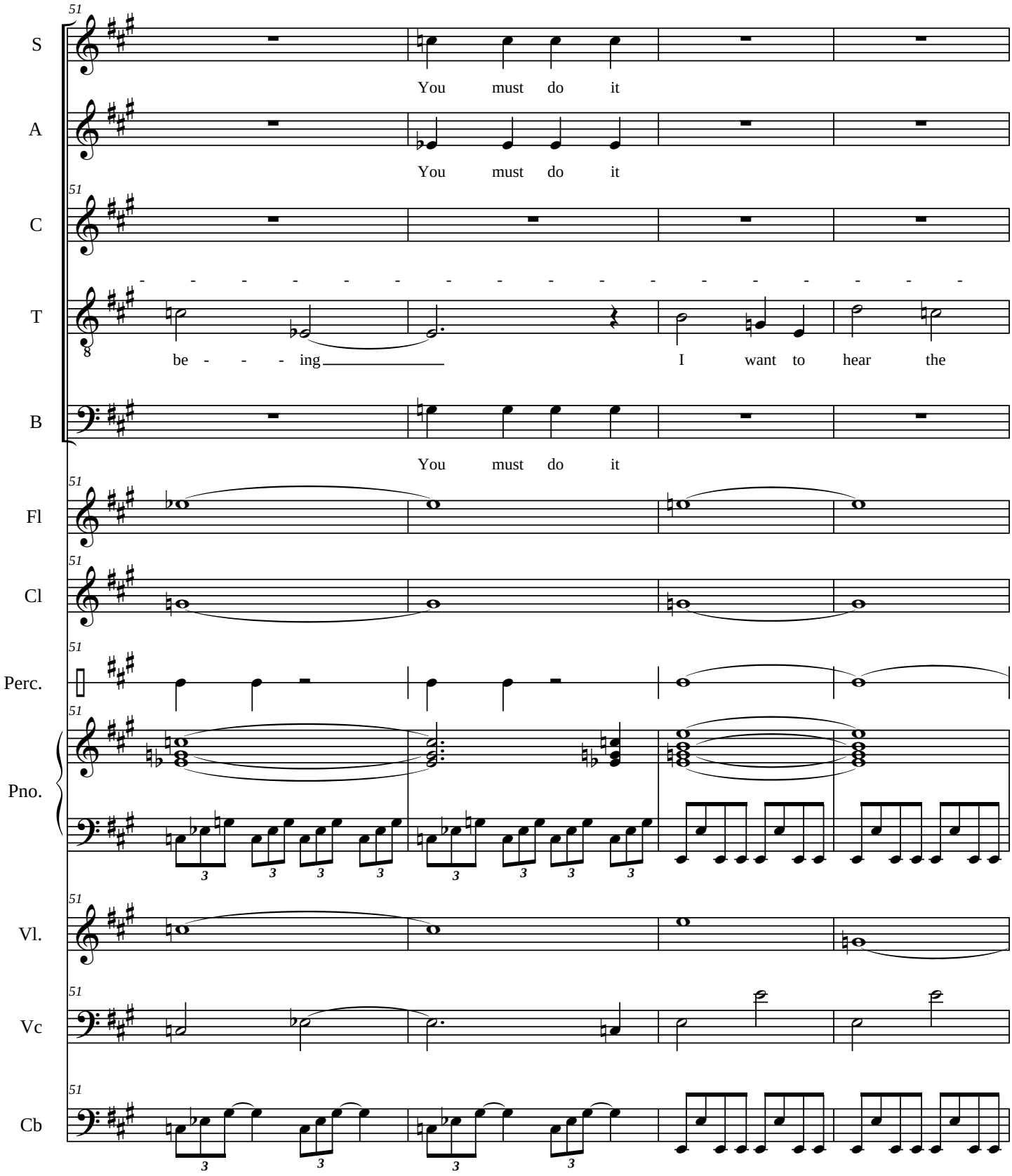

31
S
pp
You must do it you must You must do it you must
A
pp
You must do it you must You must do it you must
C
T
I want to hear the sound
B
pp
You must do it you must You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

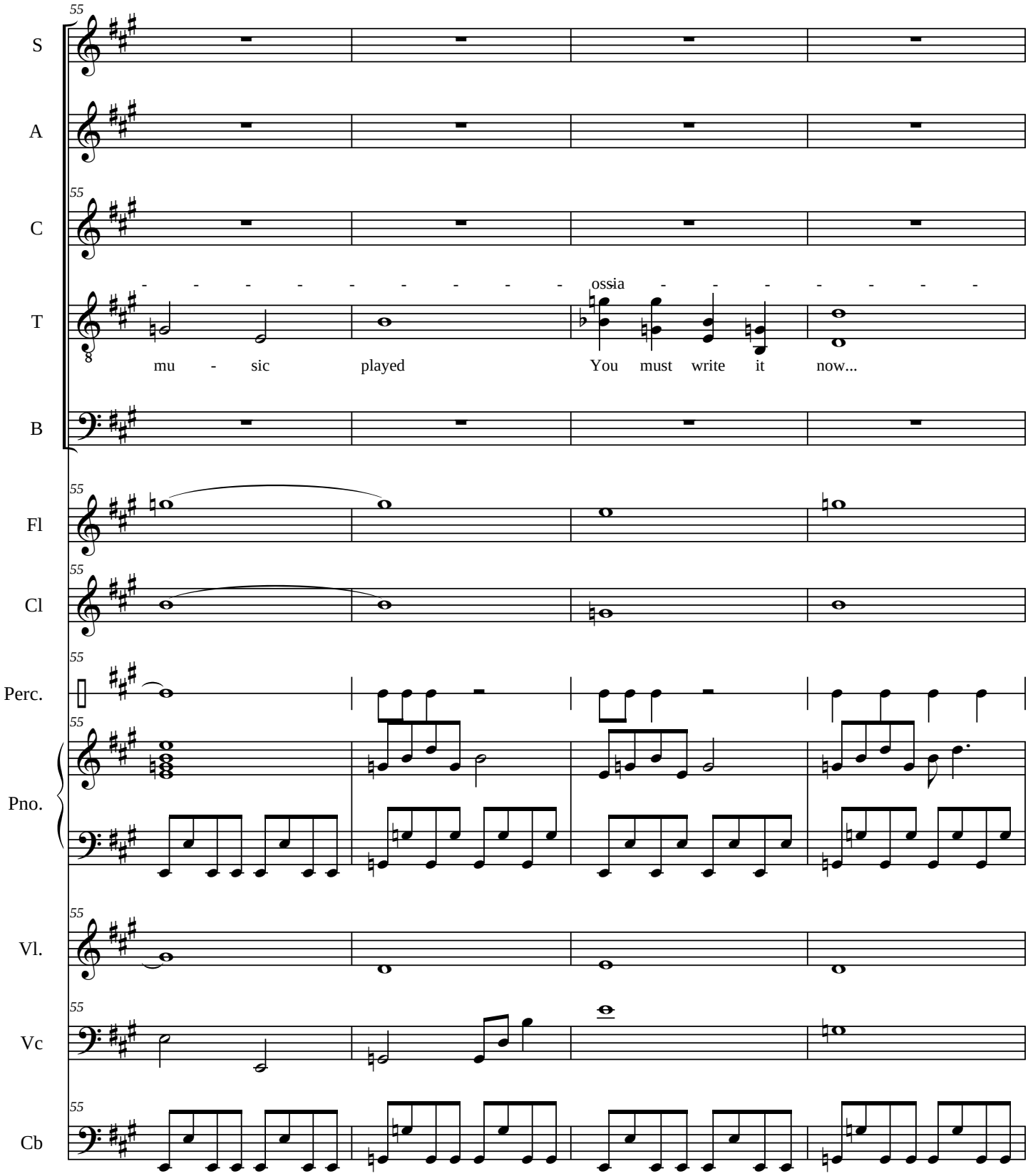

36
S
You must do it You must do it you must
A
You must do it You must do it you must
C
T
of the piece but the joy is de -
B
You must do it You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb


41
S
You must do it you must
A
You must do it you must
C
T
nied and I'll ne - ver un - der -
B
You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

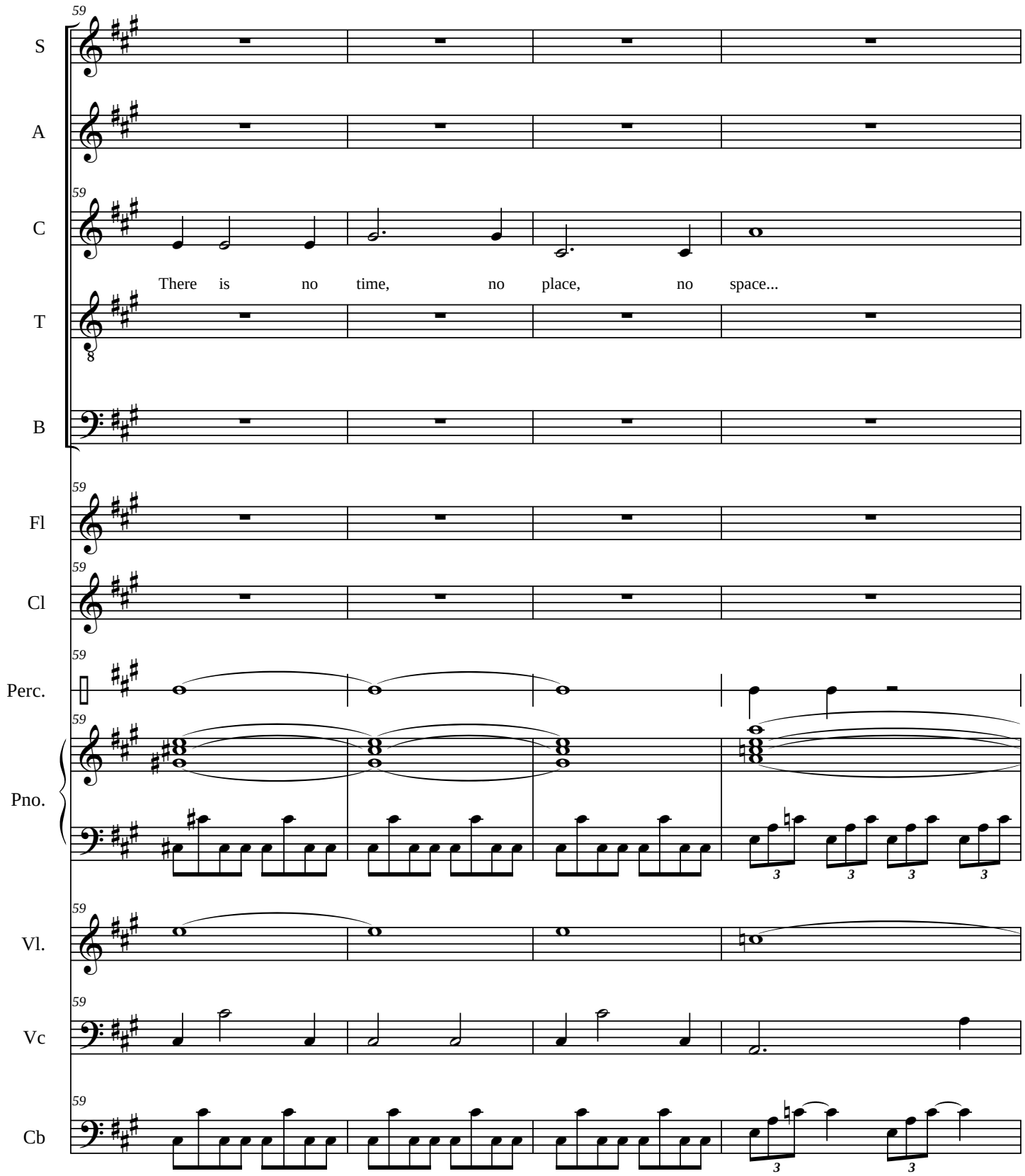

45
S
You must do it
A
You must do it
C
T
stand why From
B
You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

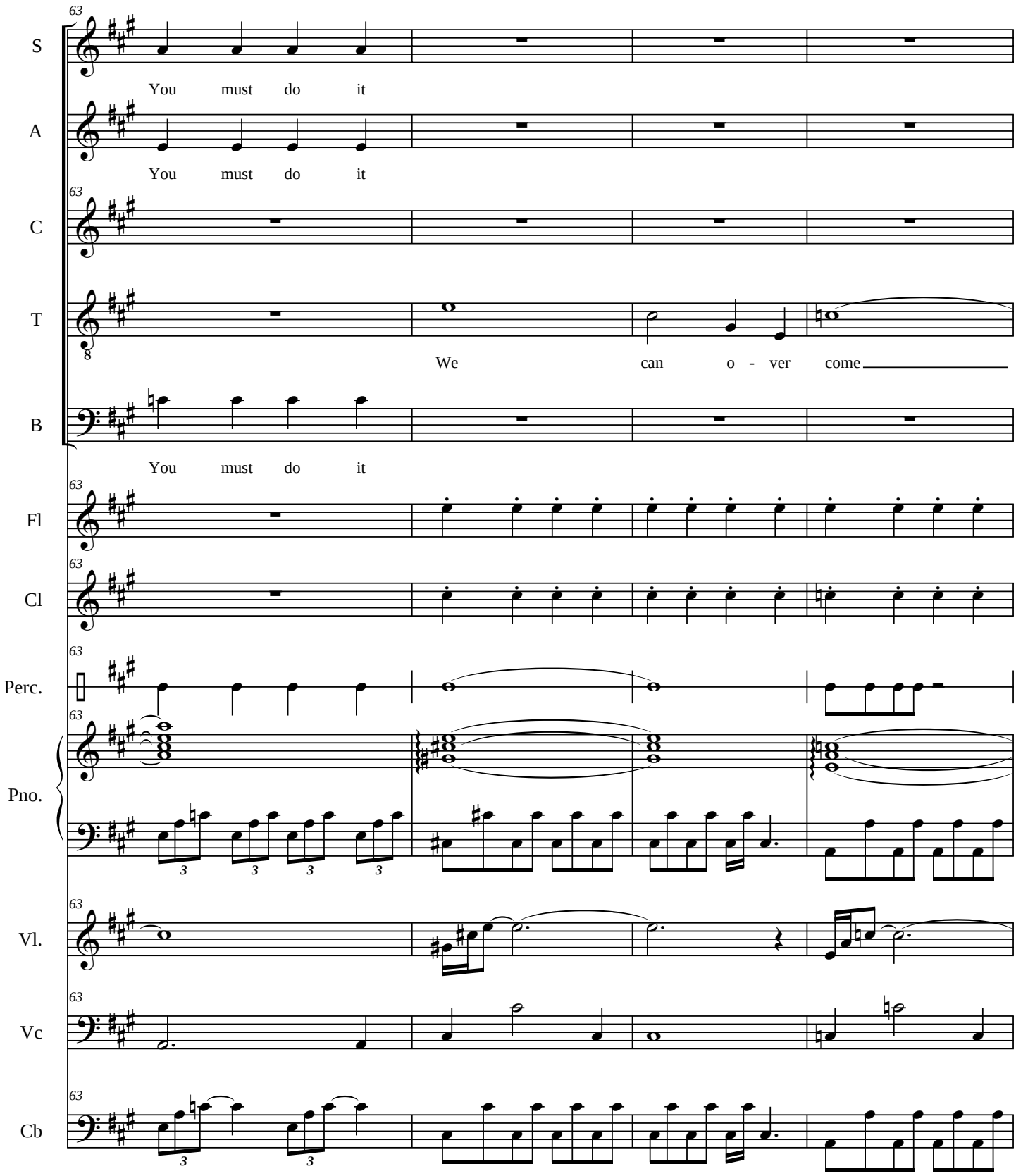

48
S
you must
A
you must
C
T
the core of my
B
you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

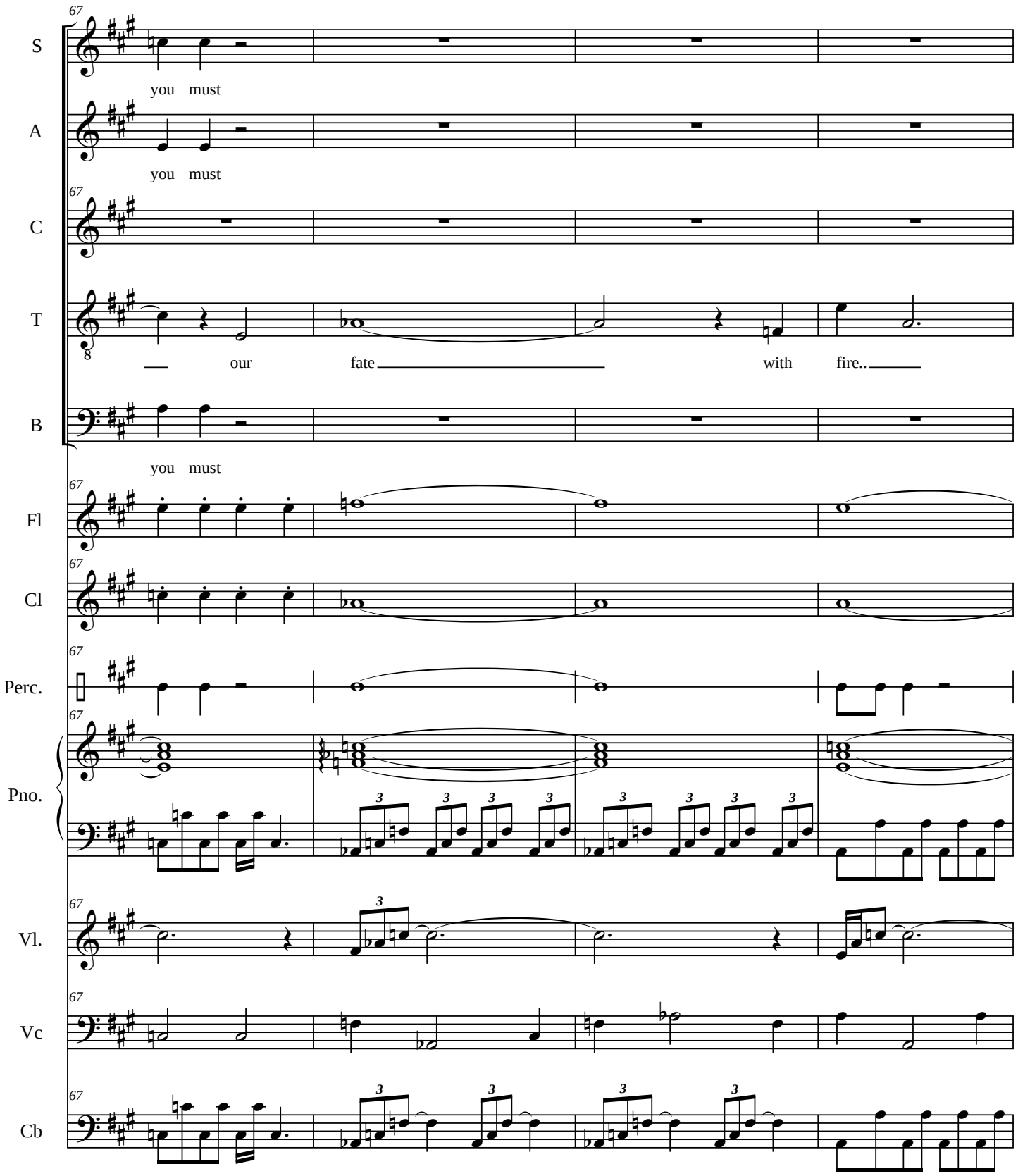

51
S
You must do it
A
You must do it
C
T
be - - - ing
I want to hear the
B
You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

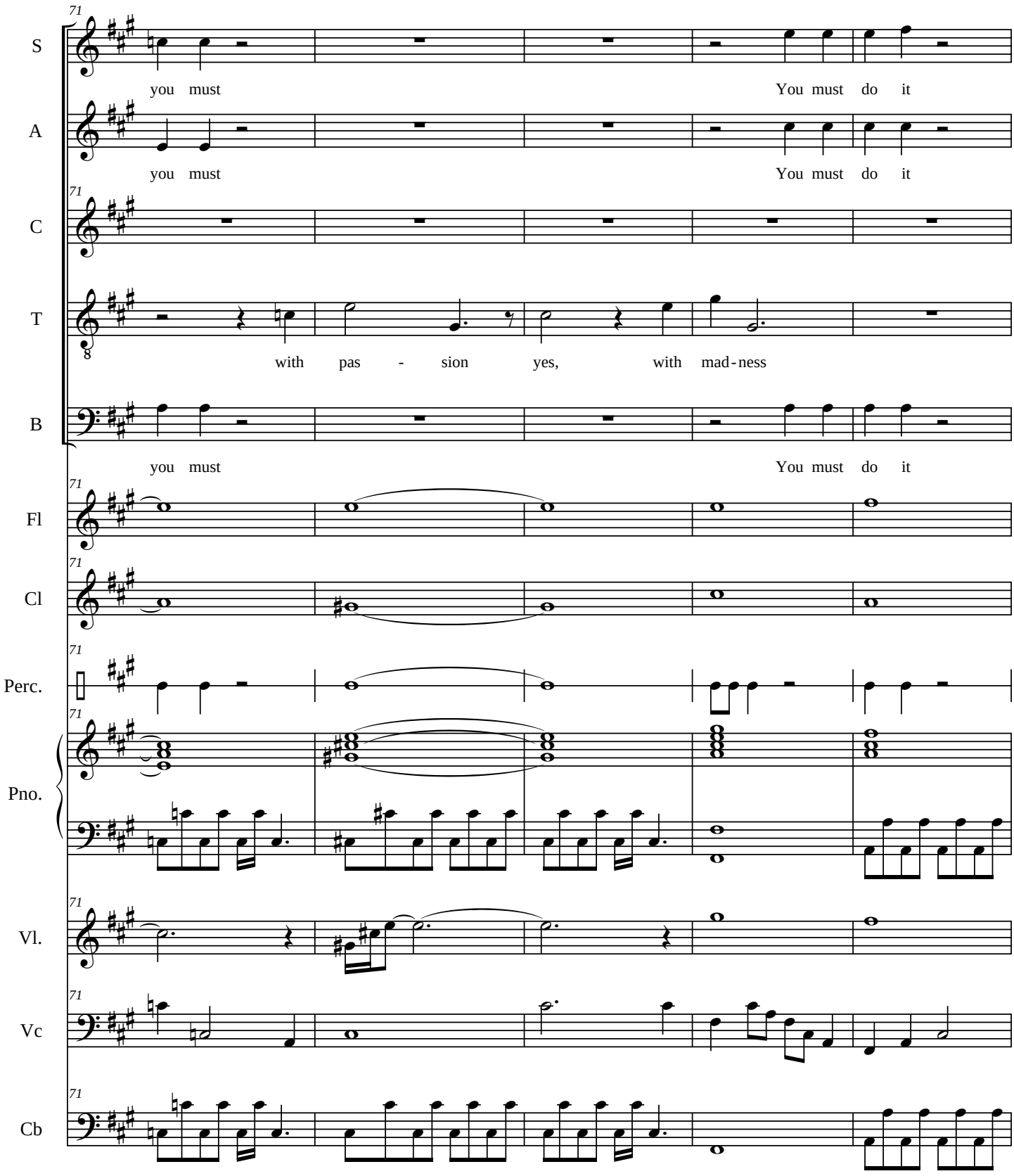

55
S
A
C
ossia
T
mu - sic played You must write it now...
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

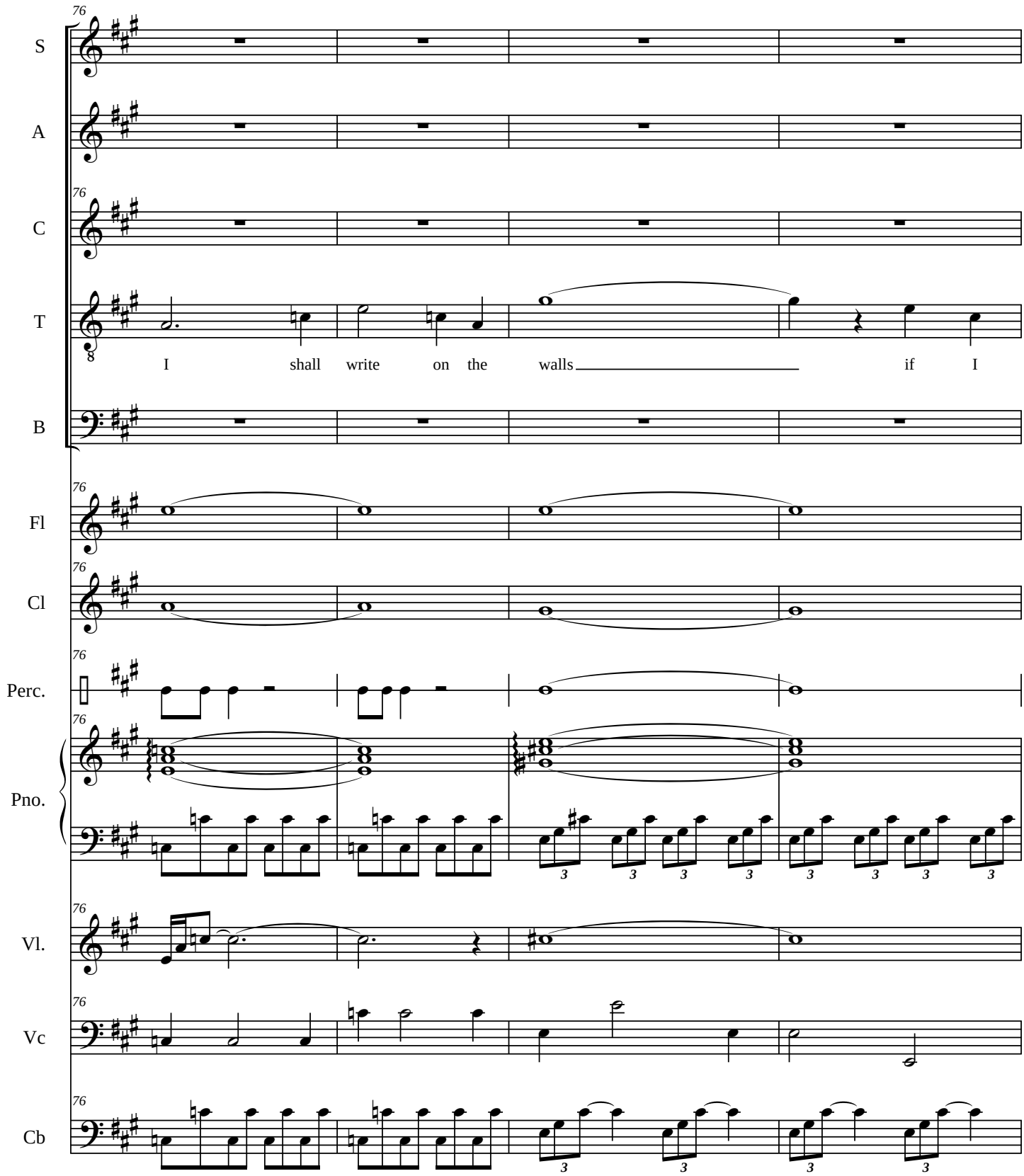
Obsession

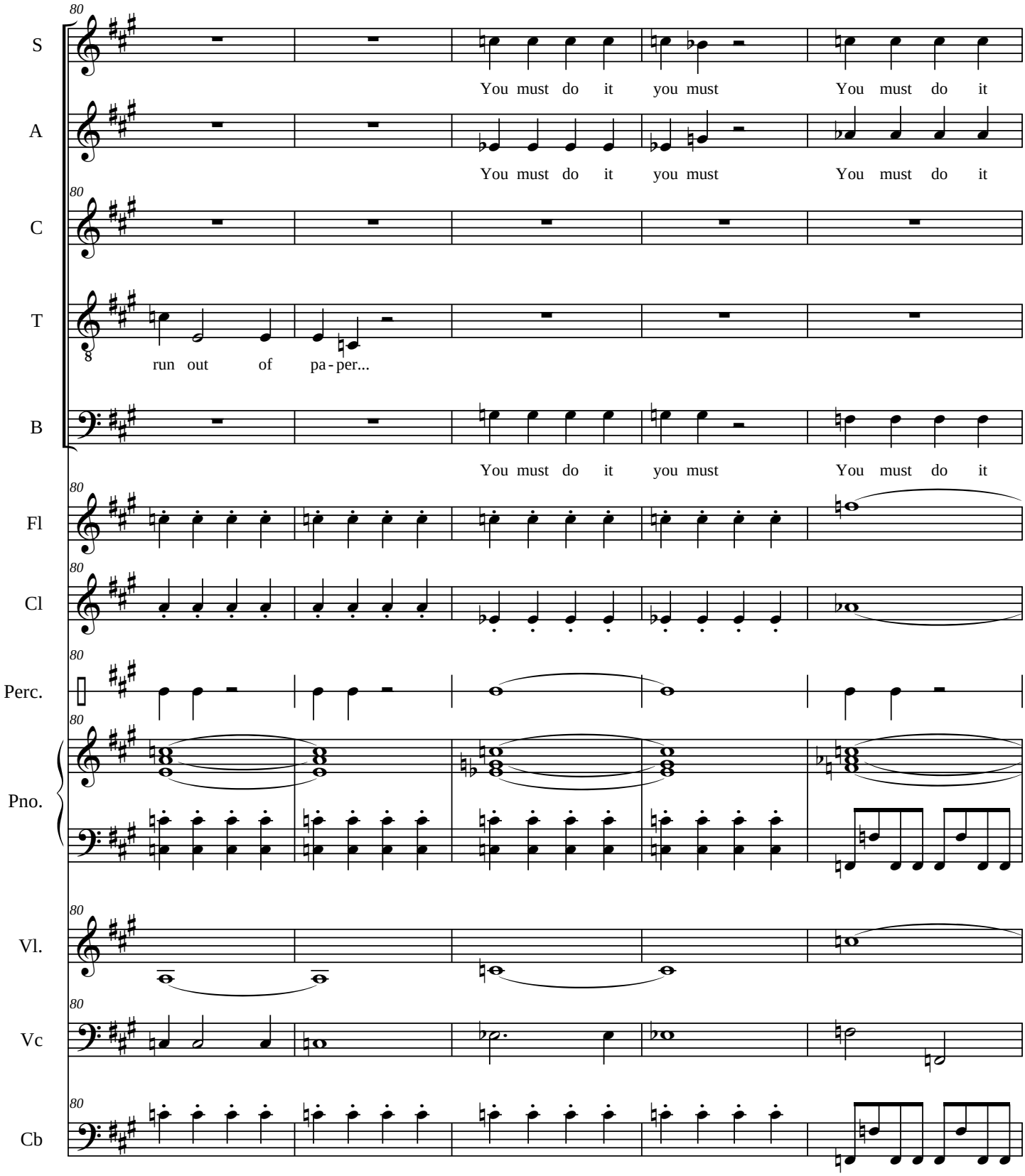

59
S
A
C
There is no time, no place, no space...
T
8
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb
3

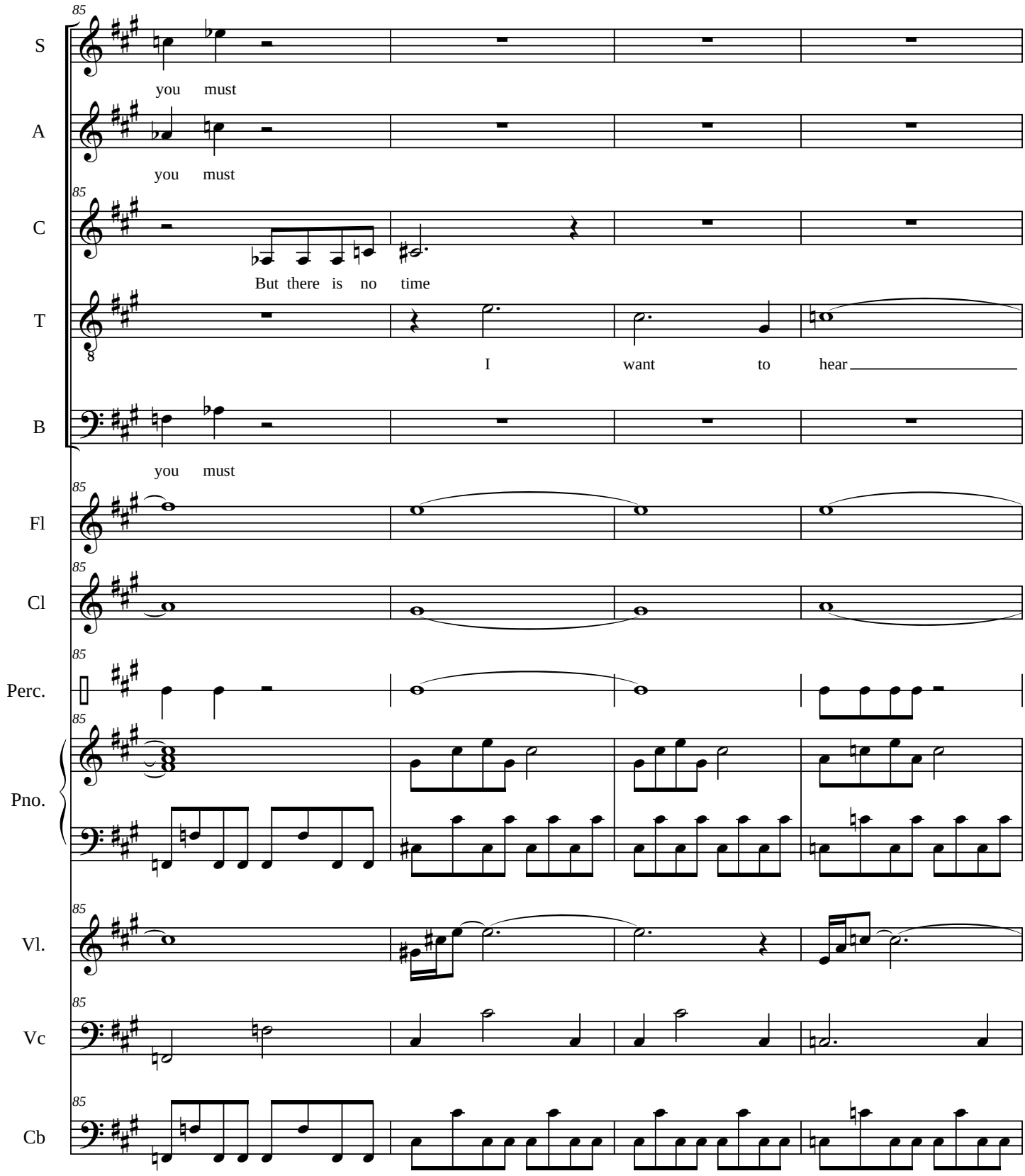

S
You must do it
A
You must do it
C
T
We can o - ver come
B
You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

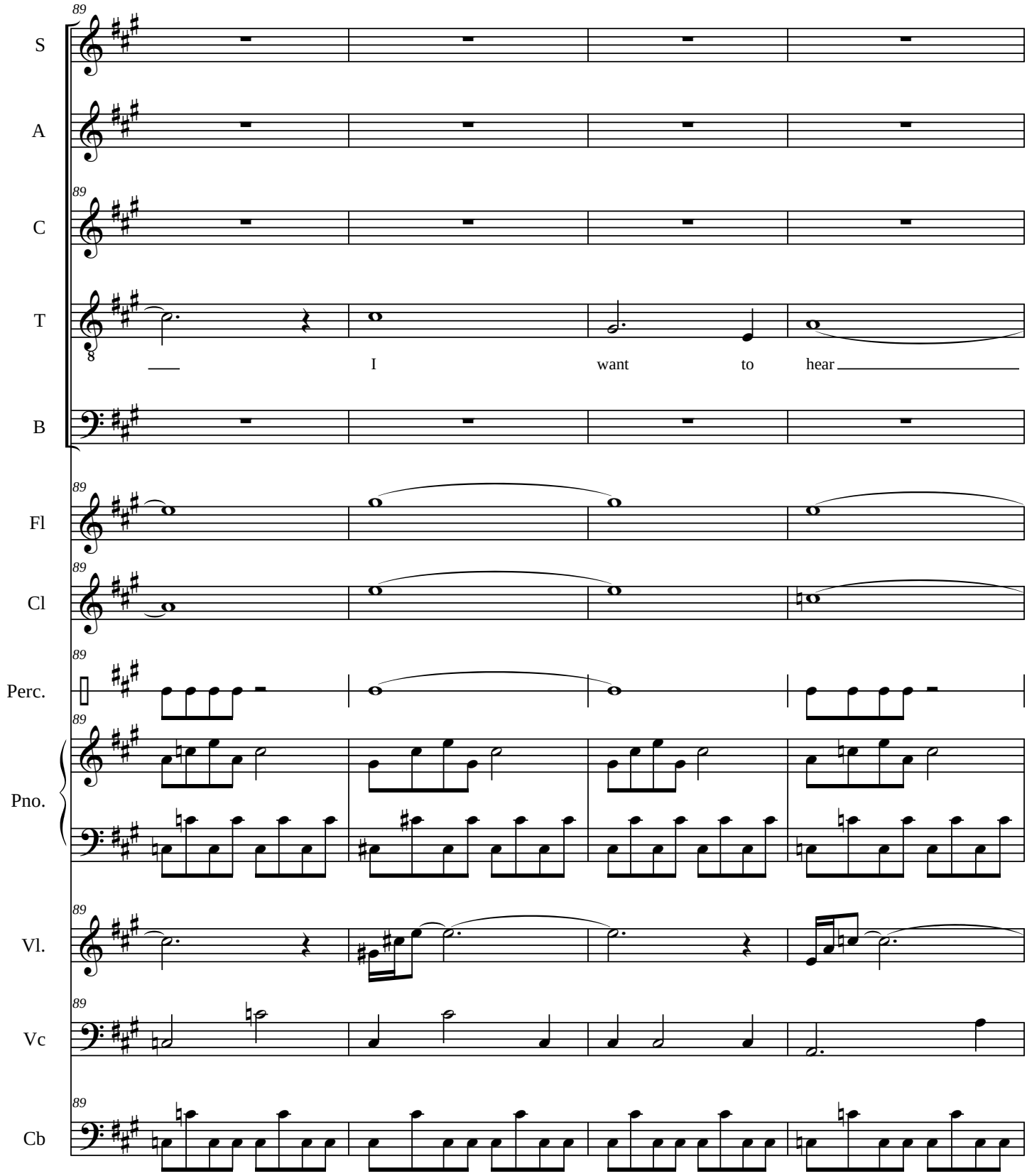

67
S
you must
A
you must
C
T
our fate with fire..
B
you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb


71
S
you must
You must do it
A
you must
You must do it
C
T
with pas - sion yes, with mad-ness
B
you must
You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

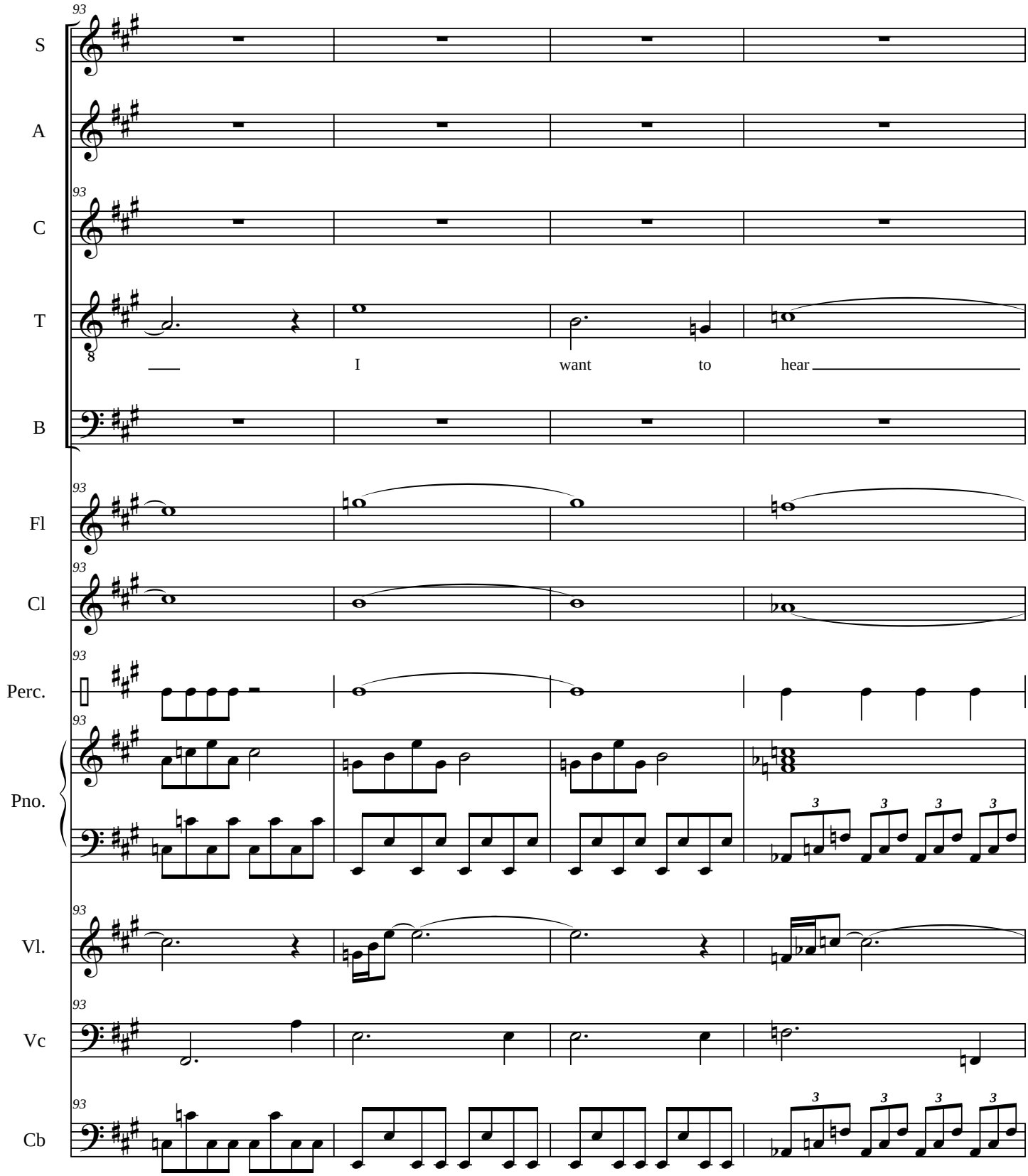

76
S
A
76
C
T
I shall write on the walls if I
B
76
Fl
76
Cl
76
Perc.
76
Pno.
76
Vl.
76
Vc
76
Cb

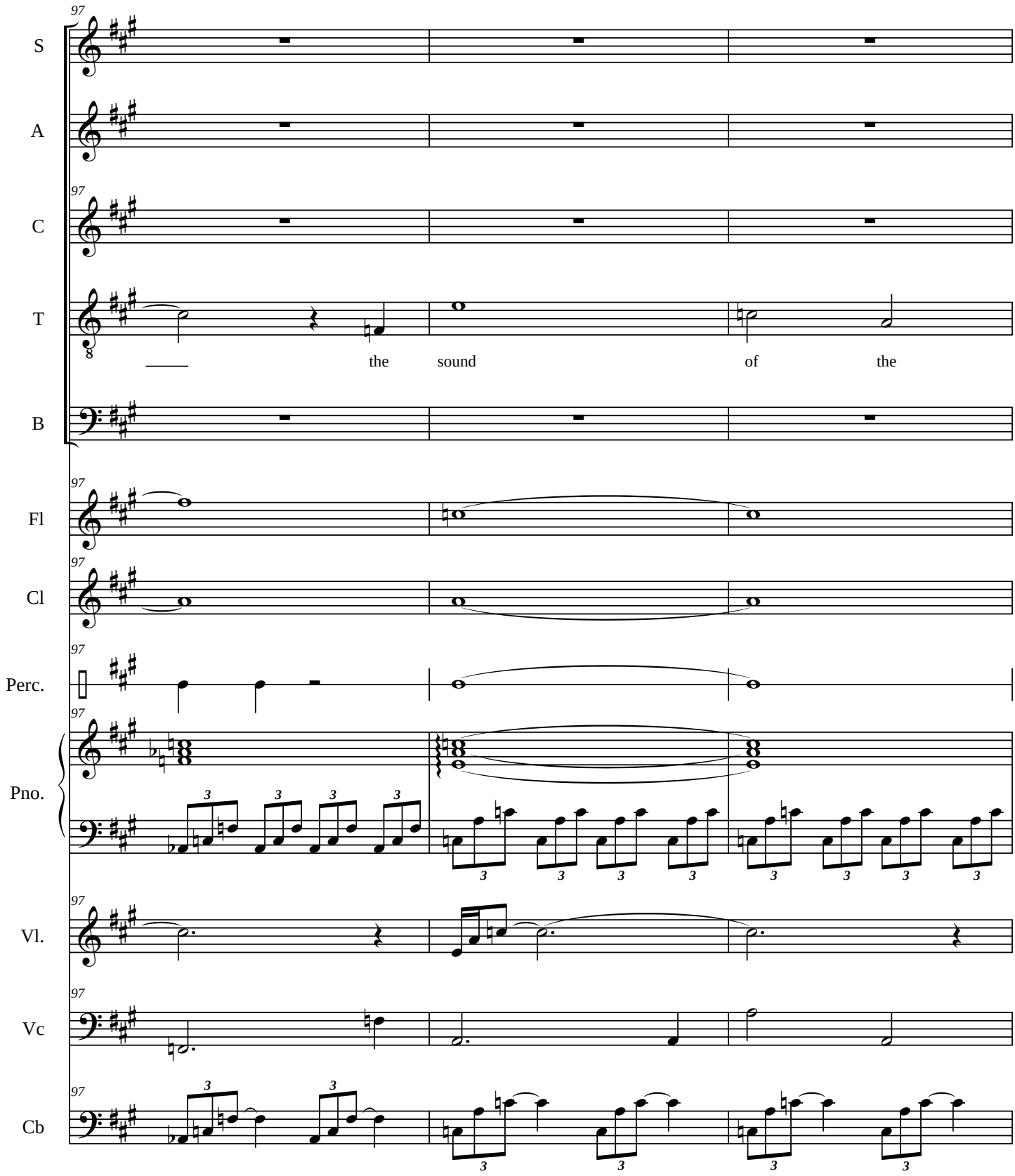

80
S
You must do it you must You must do it
A
You must do it you must You must do it
C
T
run out of pa - per...
B
You must do it you must You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

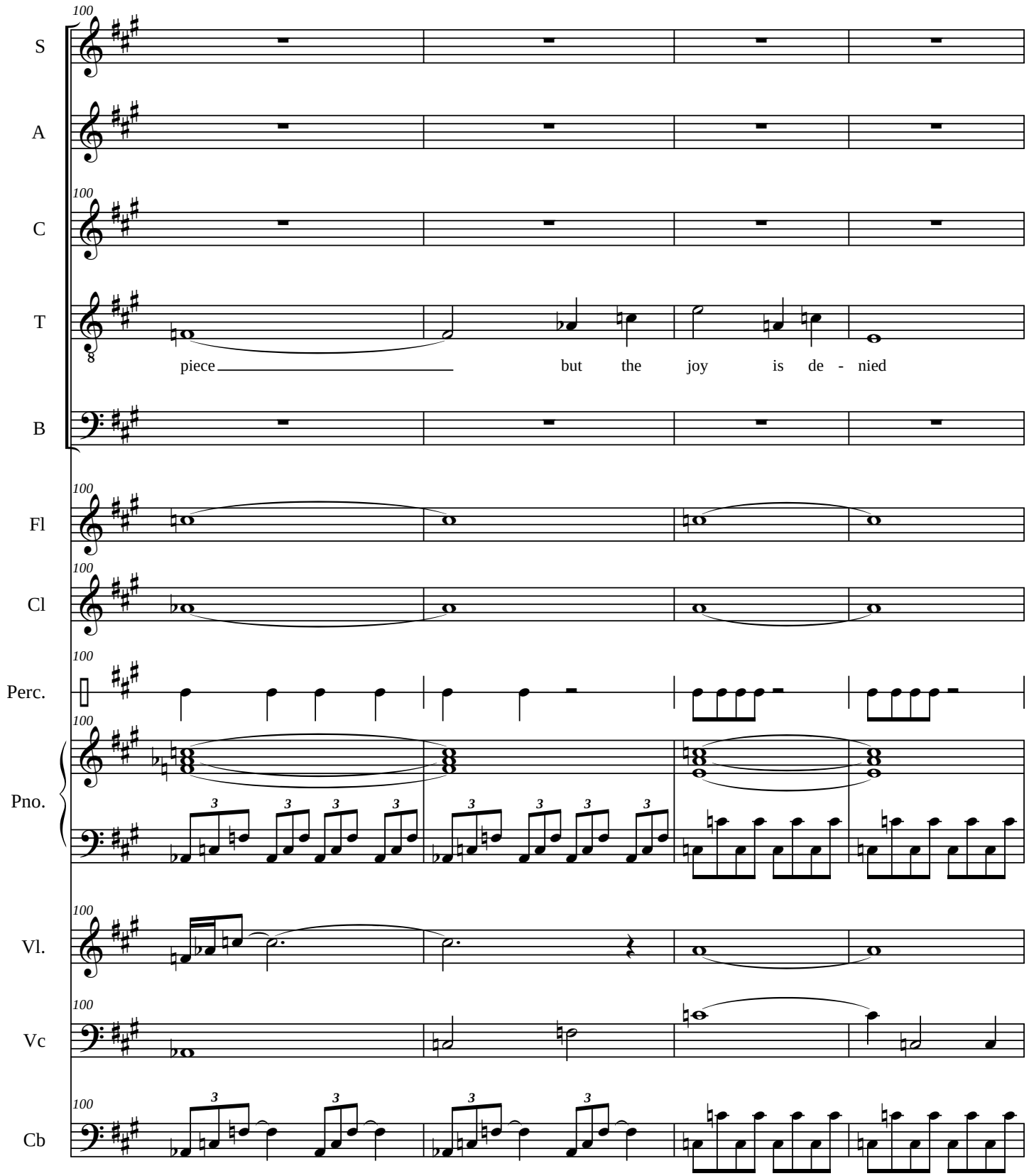

85
S
you must
A
you must
C
But there is no time
T
I want to hear
B
you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

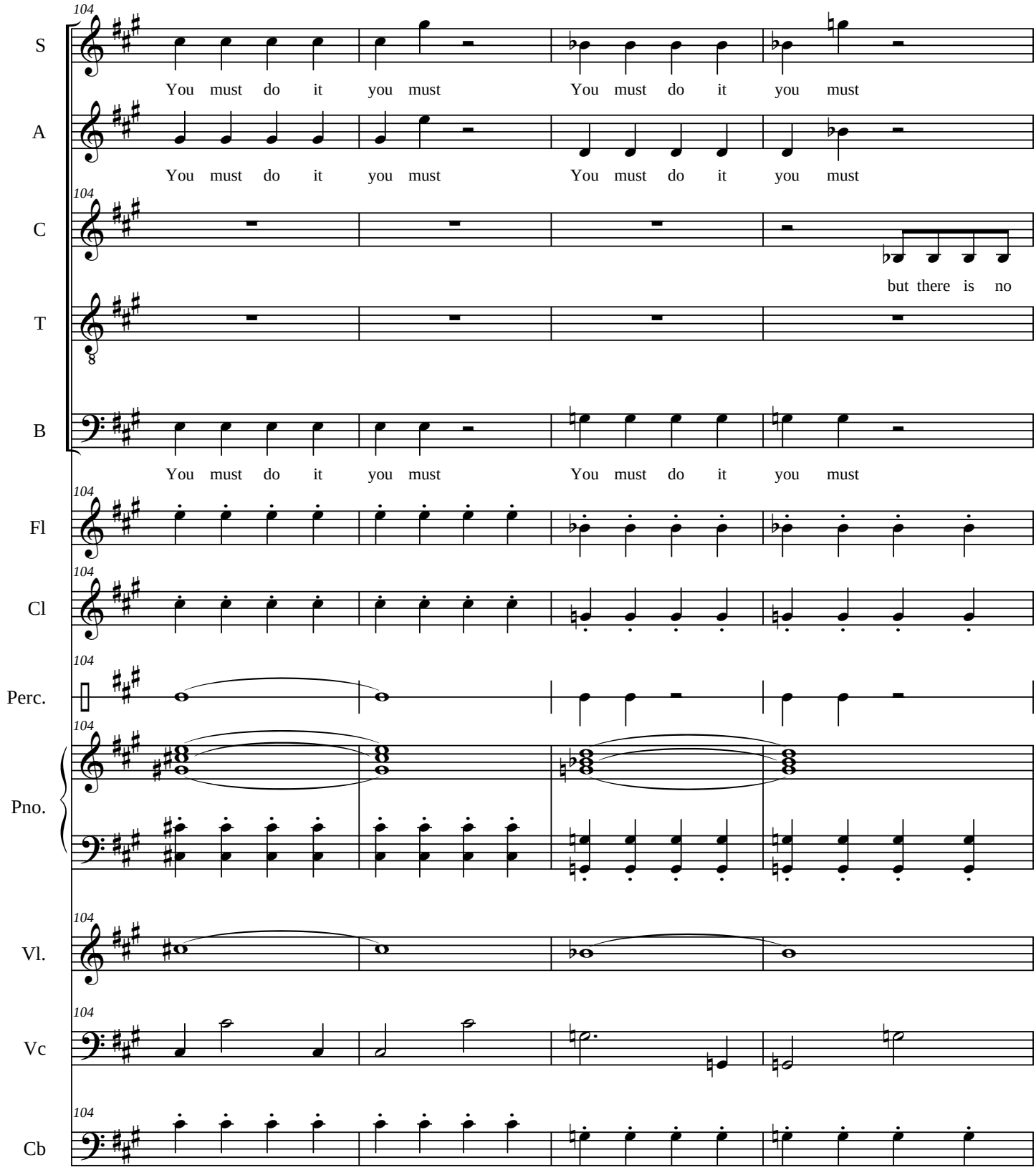

89
S
A
C
T
I want to hear
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

Obsession

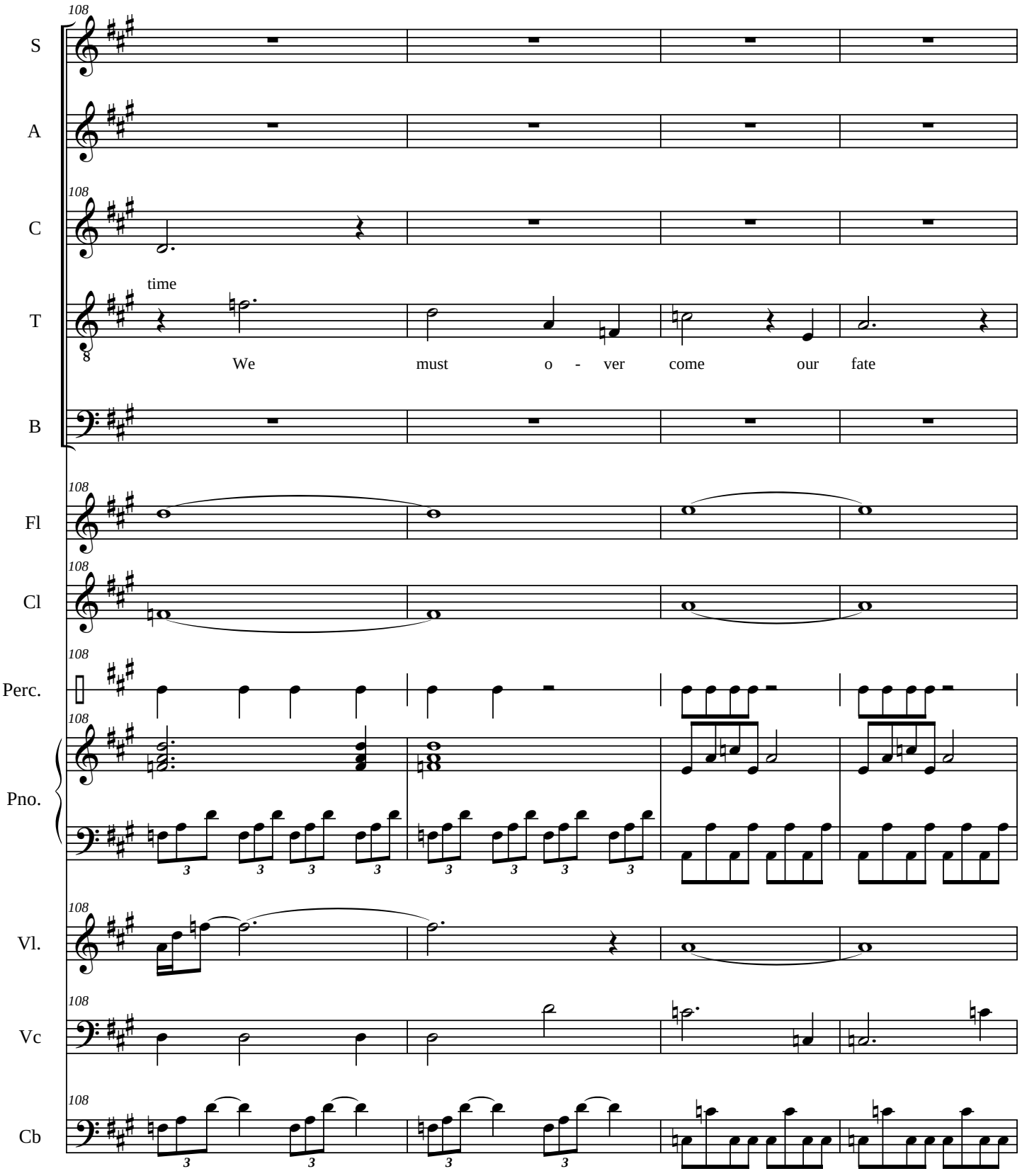


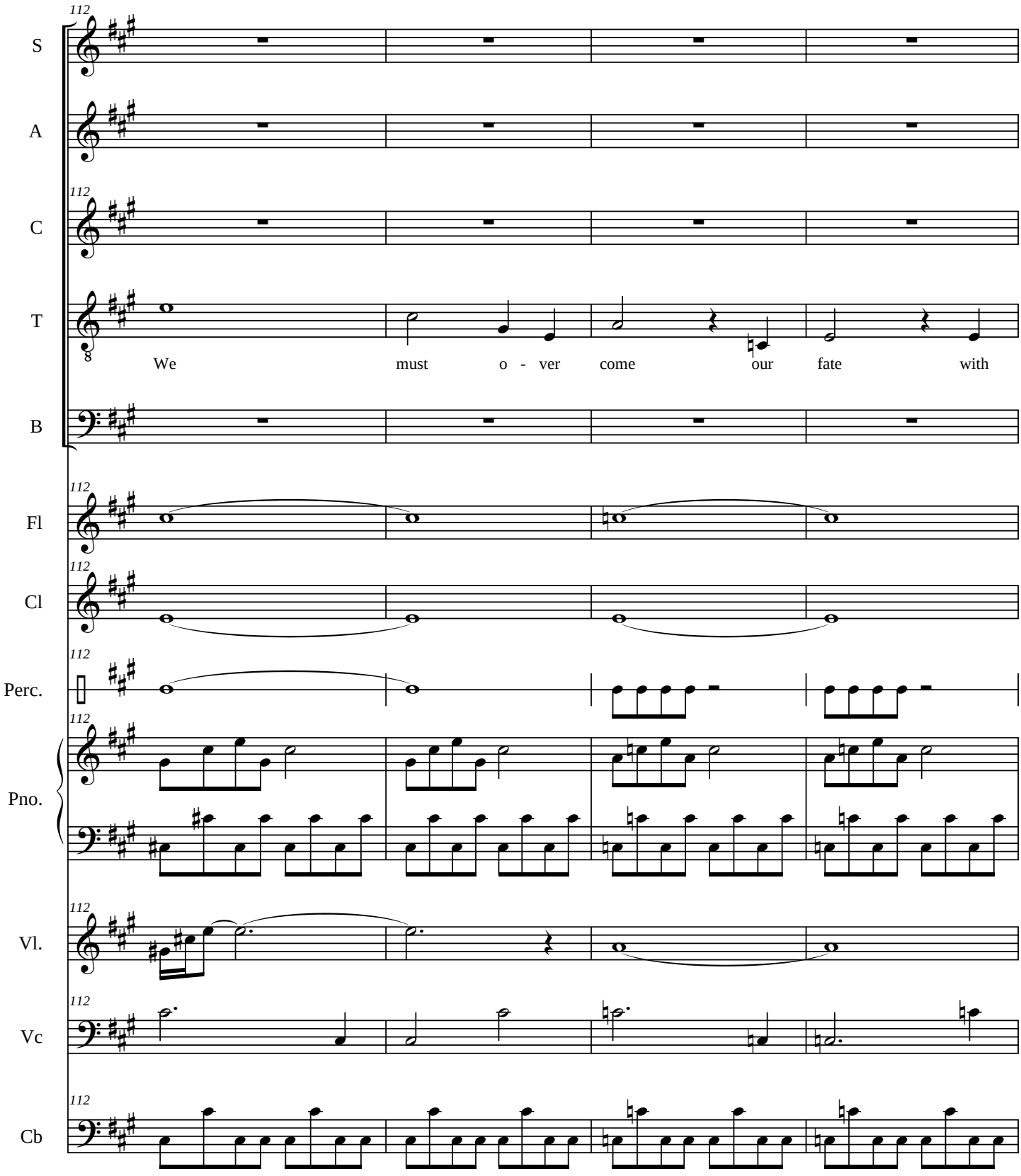

97
S
A
C
T
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb
8
the sound of the


100
S
A
C
T
piece
but the joy is de - nied
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

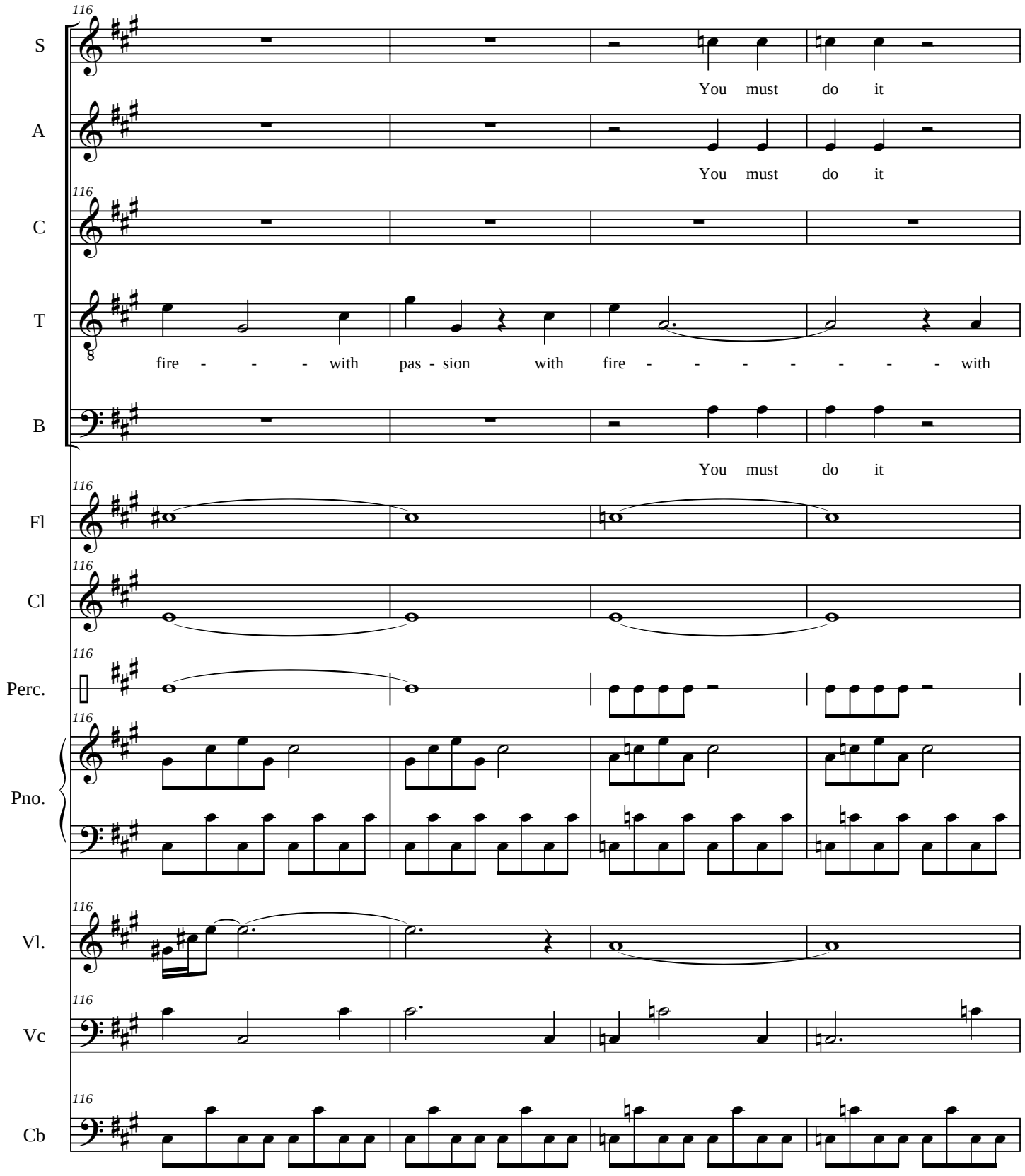

104
S
You must do it you must You must do it you must
A
You must do it you must You must do it you must
C
but there is no
T
B
You must do it you must You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

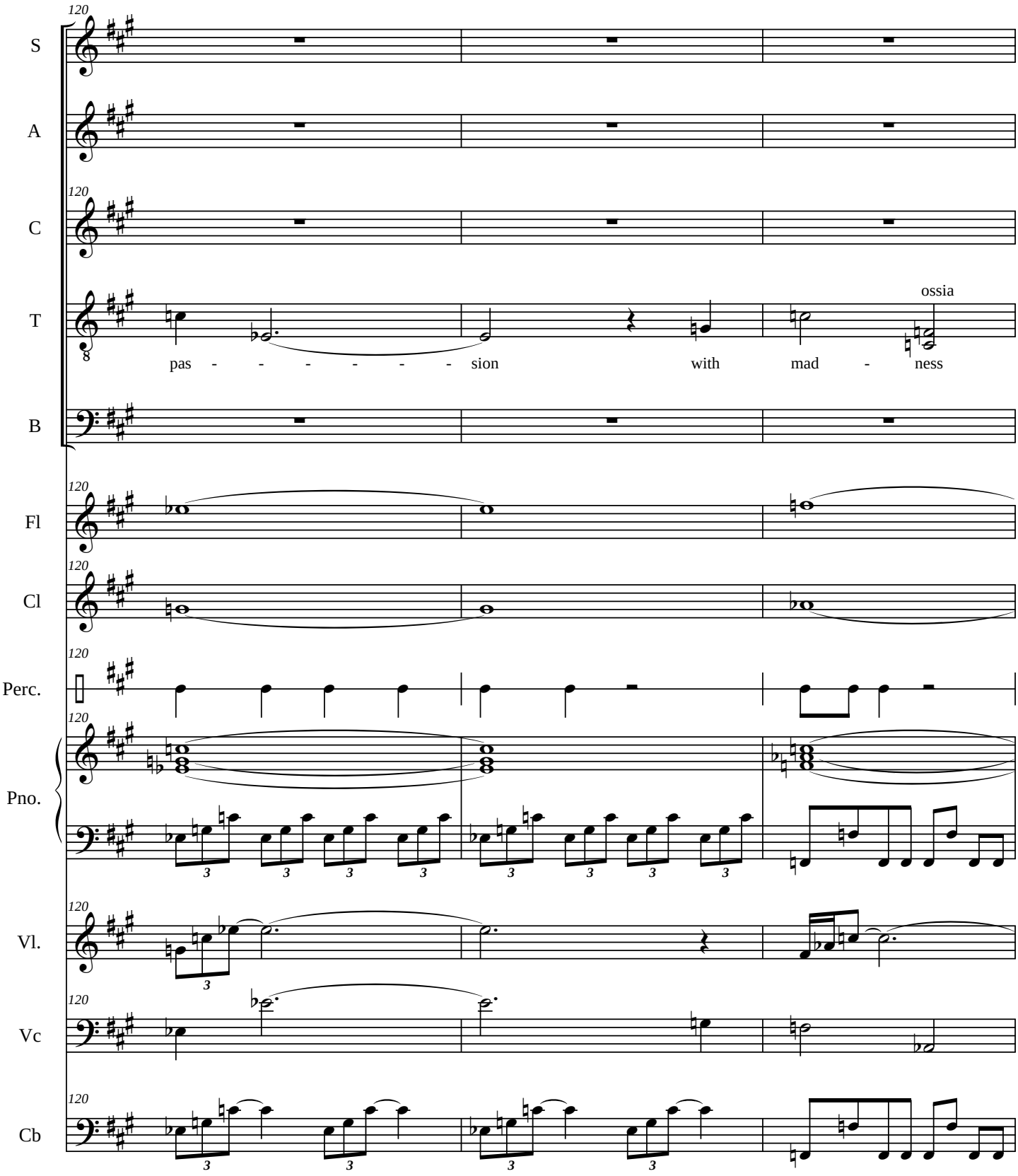
Obsession


108
S
A
C
time
T
We must o - ver come our fate
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

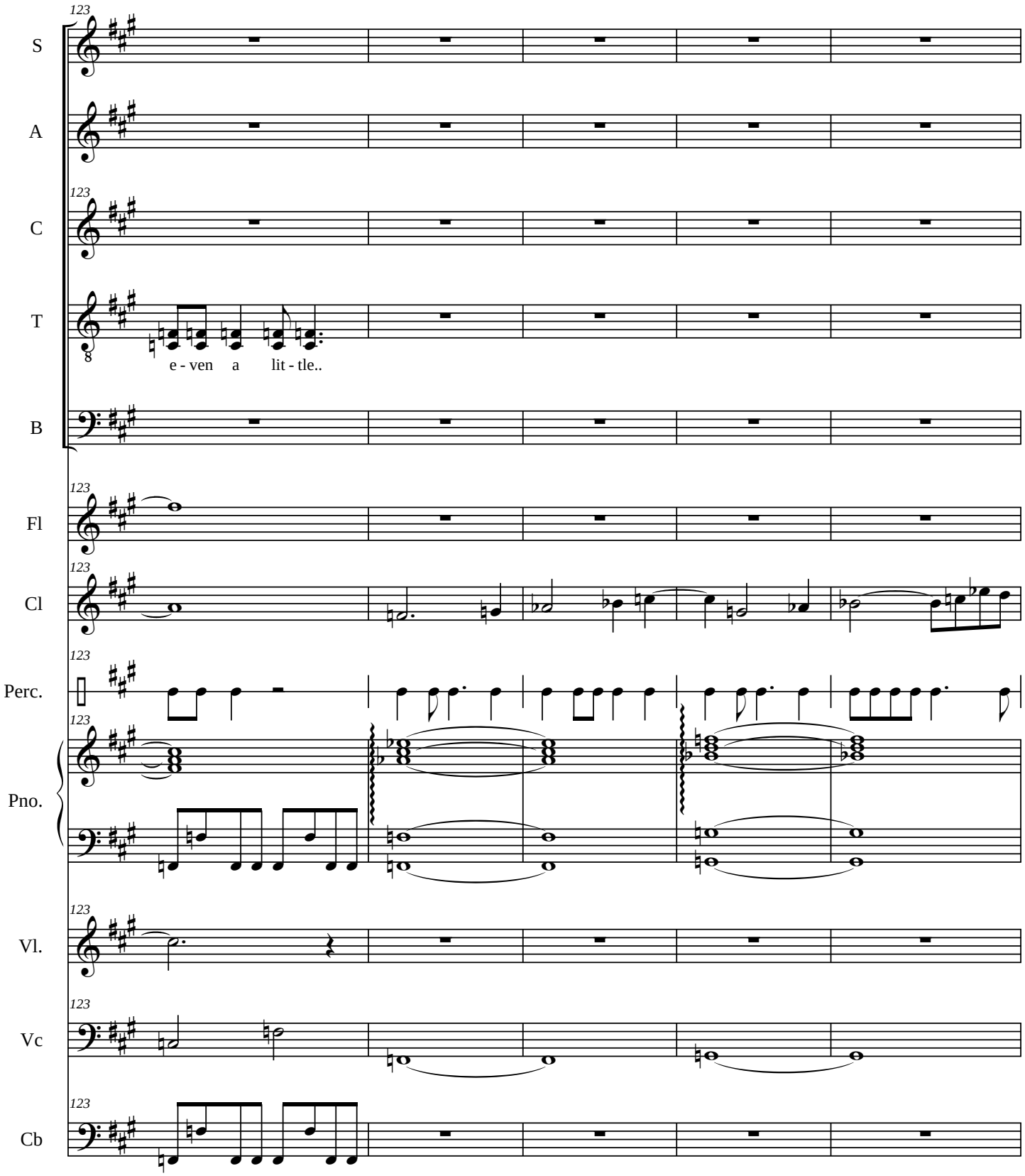

112
S
A
C
T
We must o - ver come our fate with
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

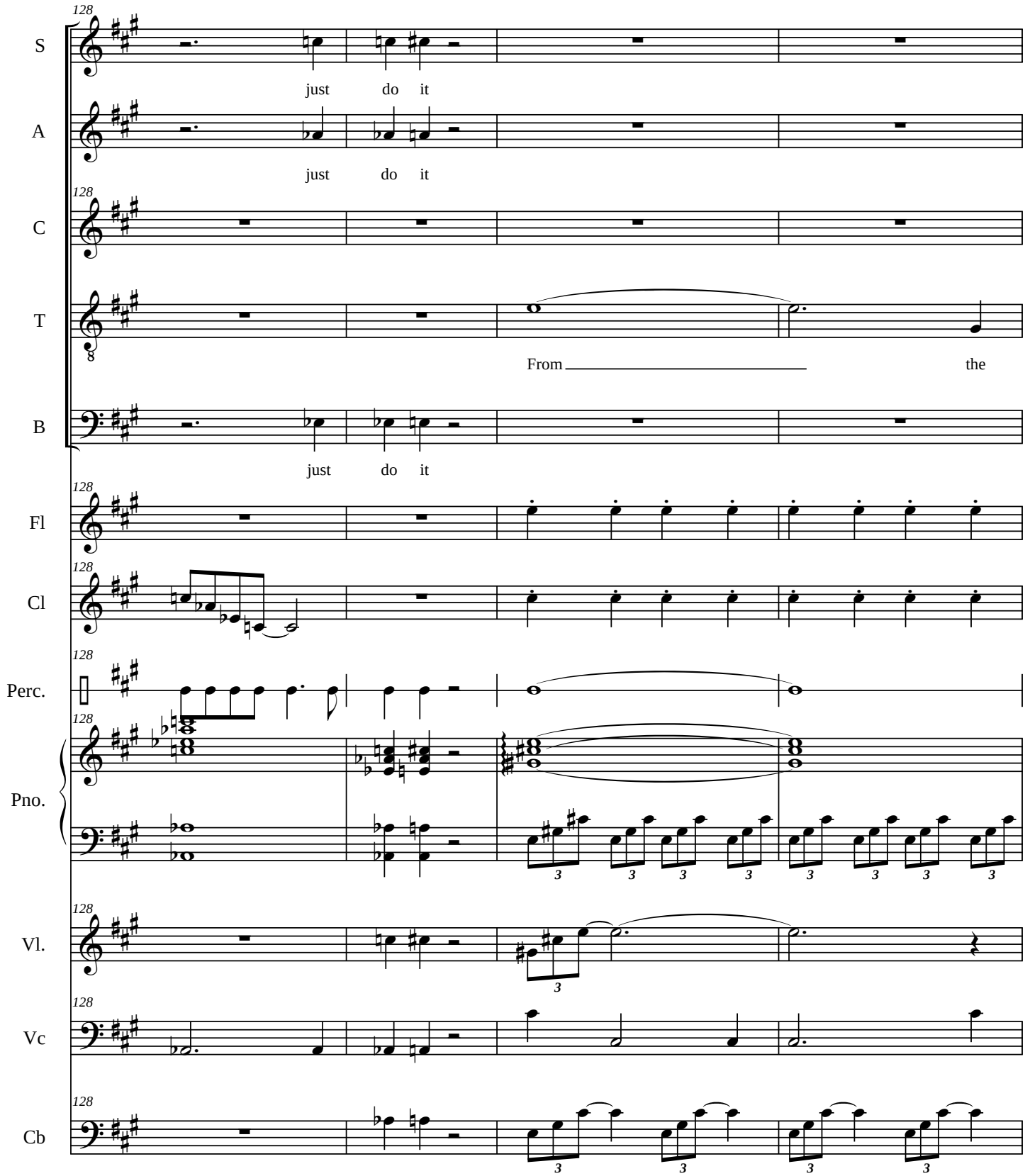
Obsession


116
S
You must do it
A
You must do it
C
T
fire - - - with pas - sion with fire - - - - - - - with
B
You must do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

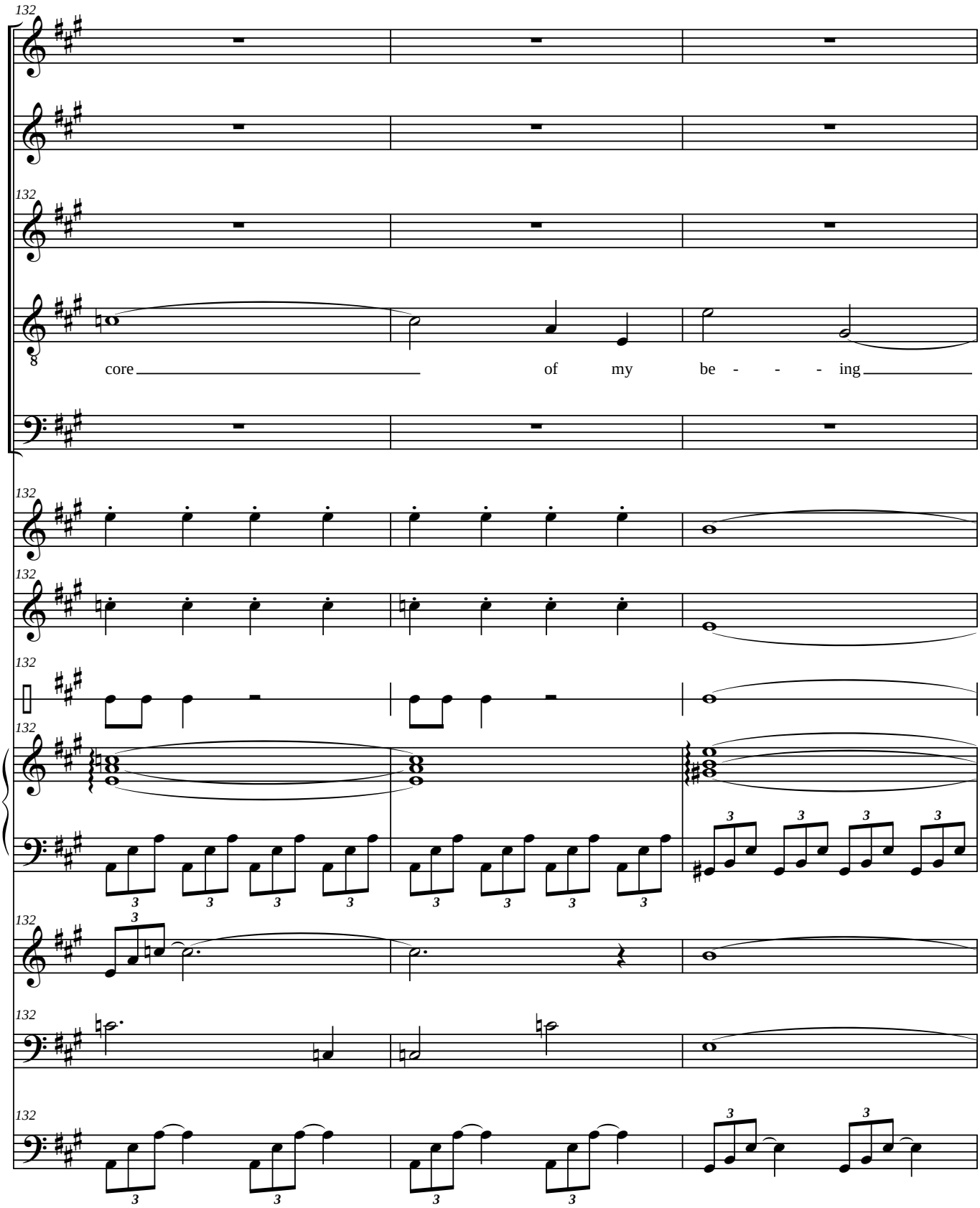

120
S
A
C
T
ossia
pas - - - - - - - sion with mad - ness
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

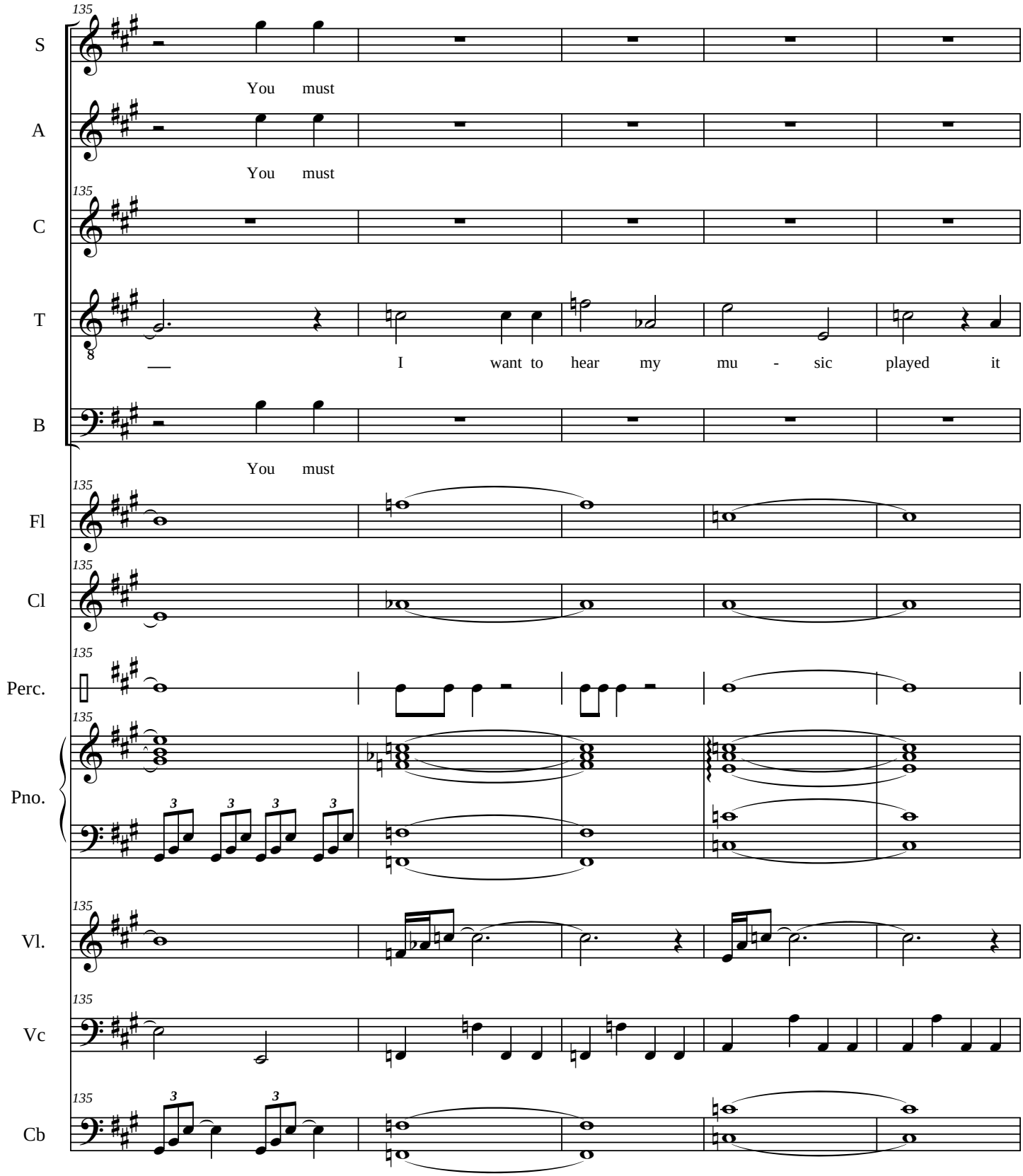
Obsession



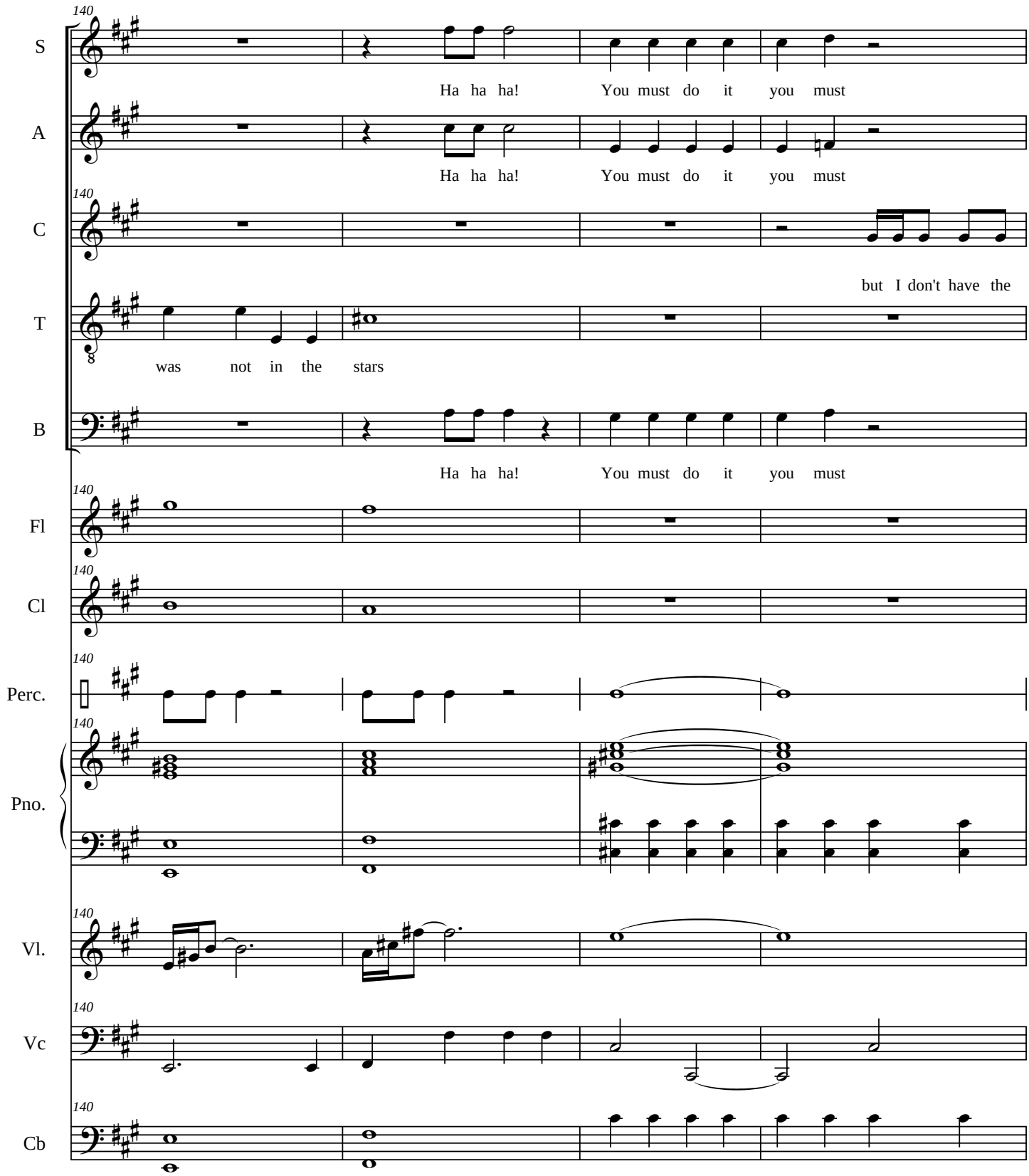

128
S
just do it
A
just do it
C
T
From the
B
just do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

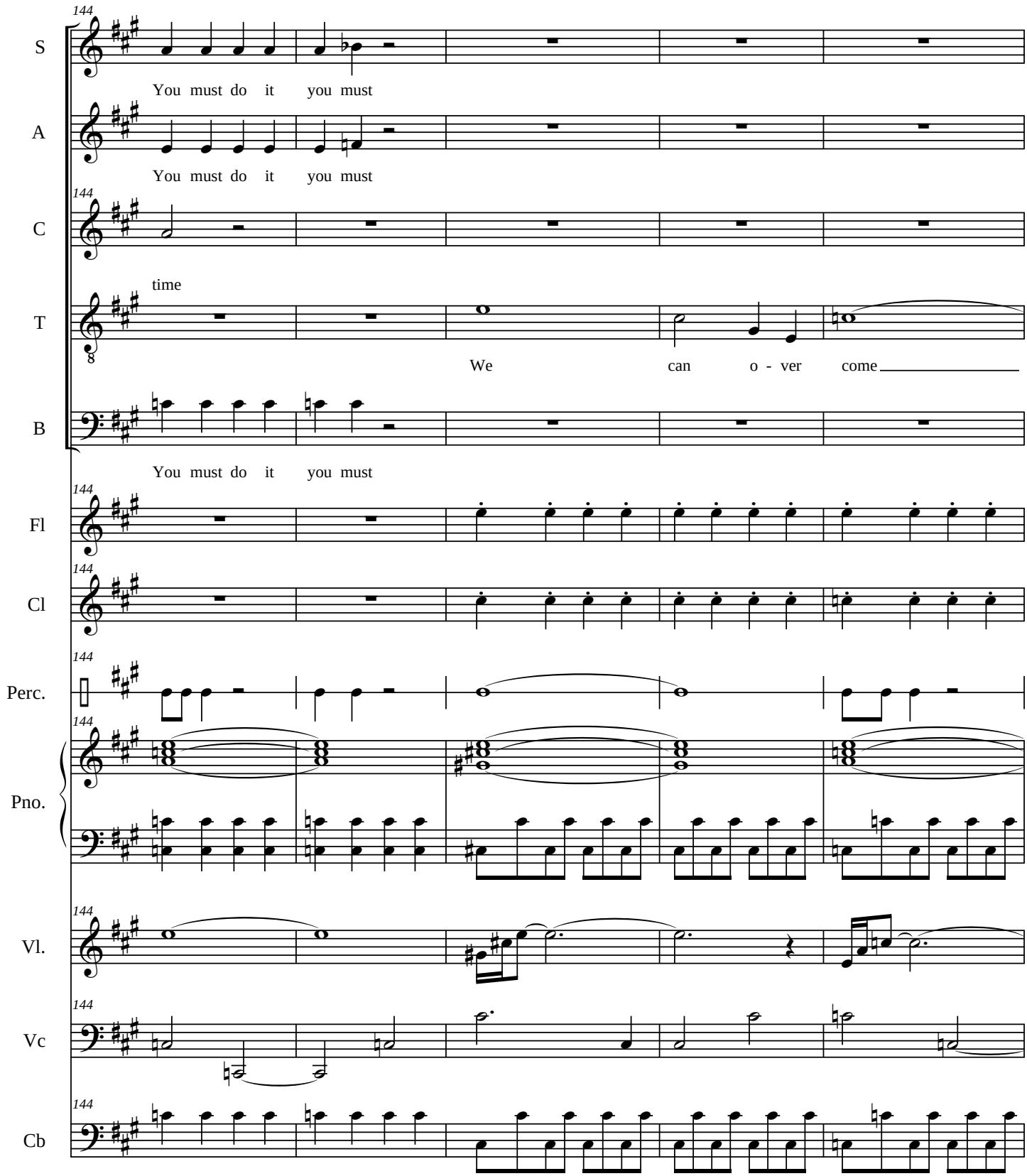
Obsession



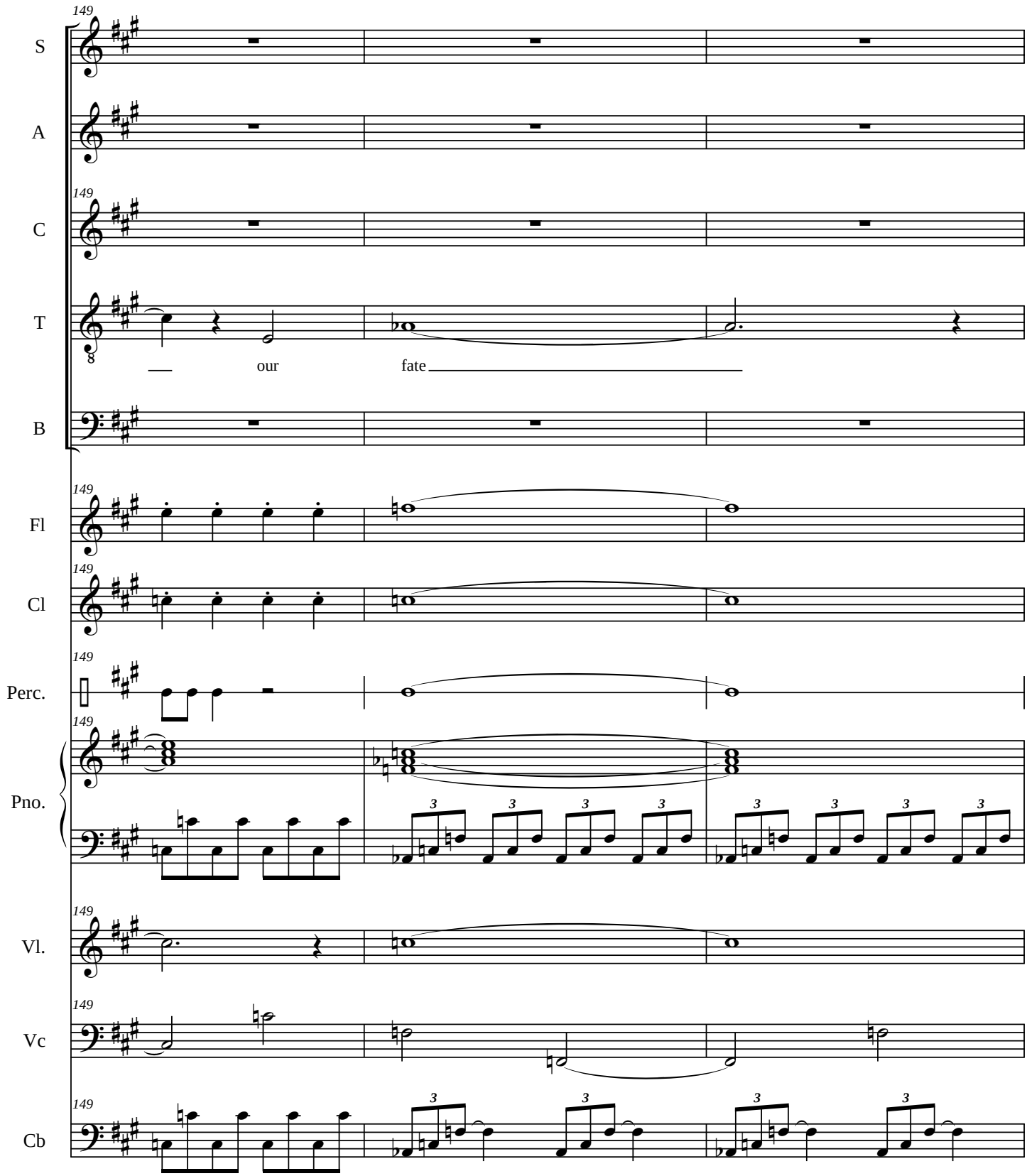

135
S
You must
A
You must
C
T
I want to hear my mu - sic played it
B
You must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

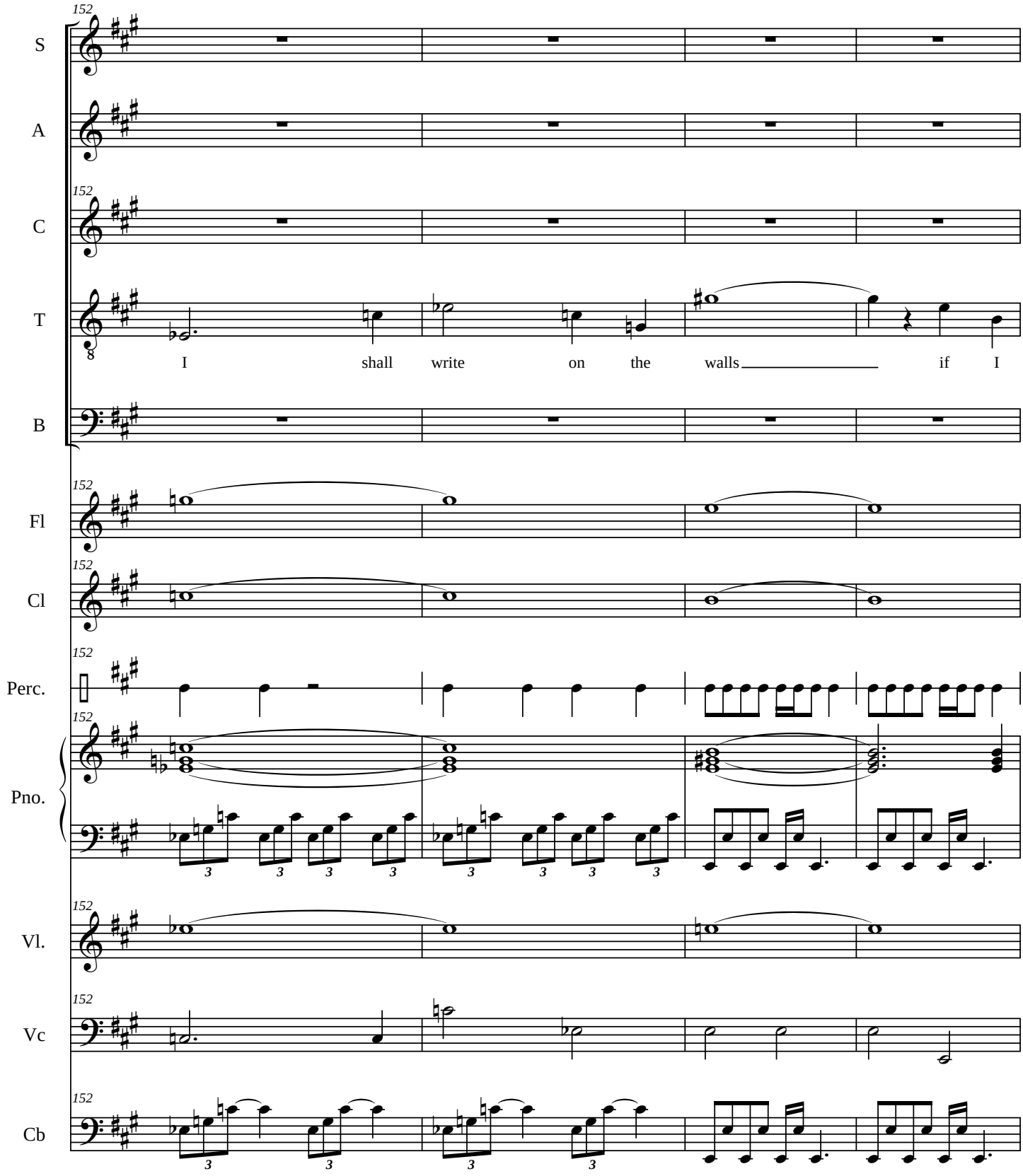
Obsession


140
S
Ha ha ha! You must do it you must
A
Ha ha ha! You must do it you must
C
but I don't have the
T
was not in the stars
B
Ha ha ha! You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

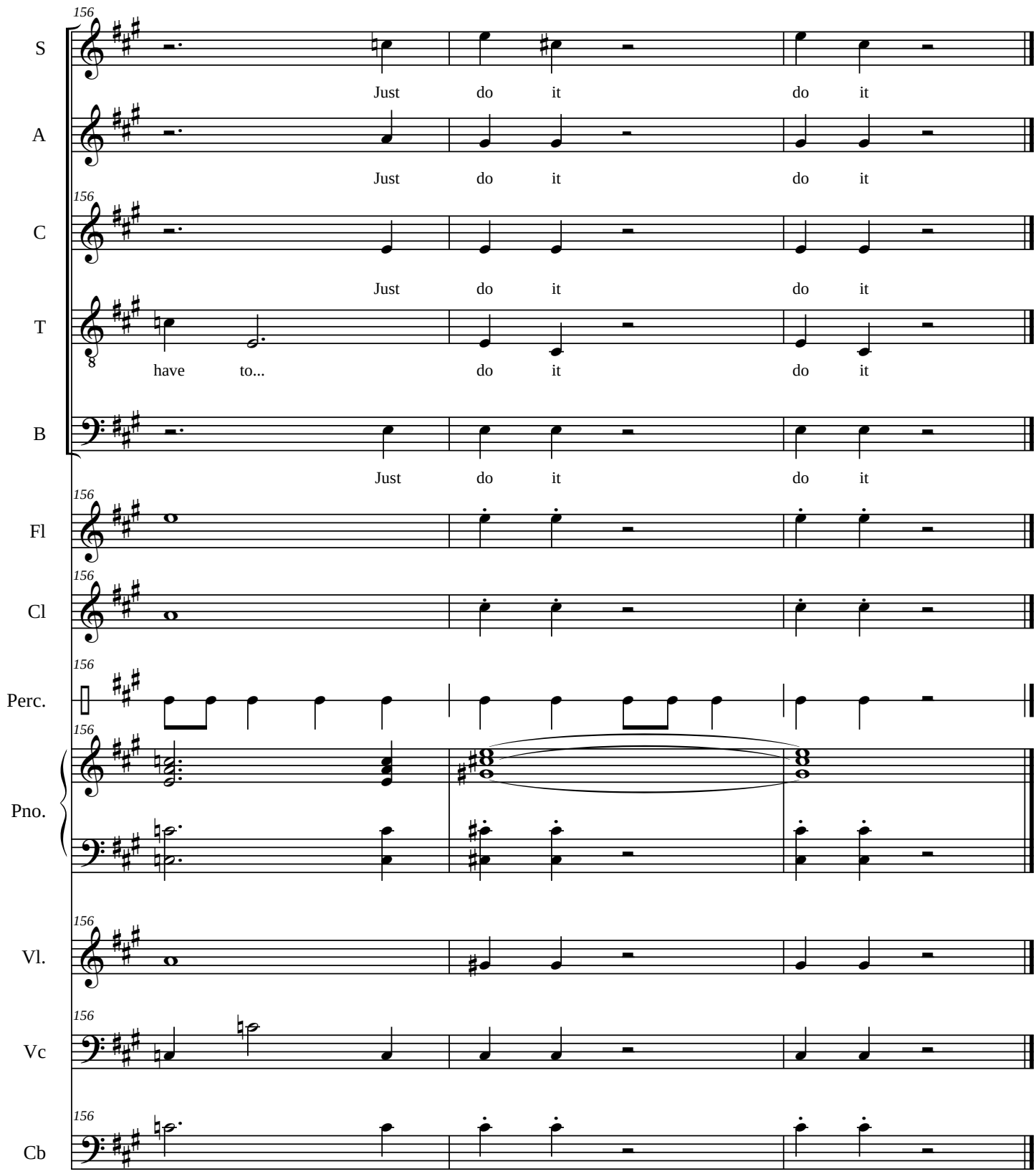

144
S
You must do it you must
A
You must do it you must
C
time
T
We can o - ver come
B
You must do it you must
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

Obsession




152
S
A
C
T
I shall write on the walls if I
B
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

Obsession

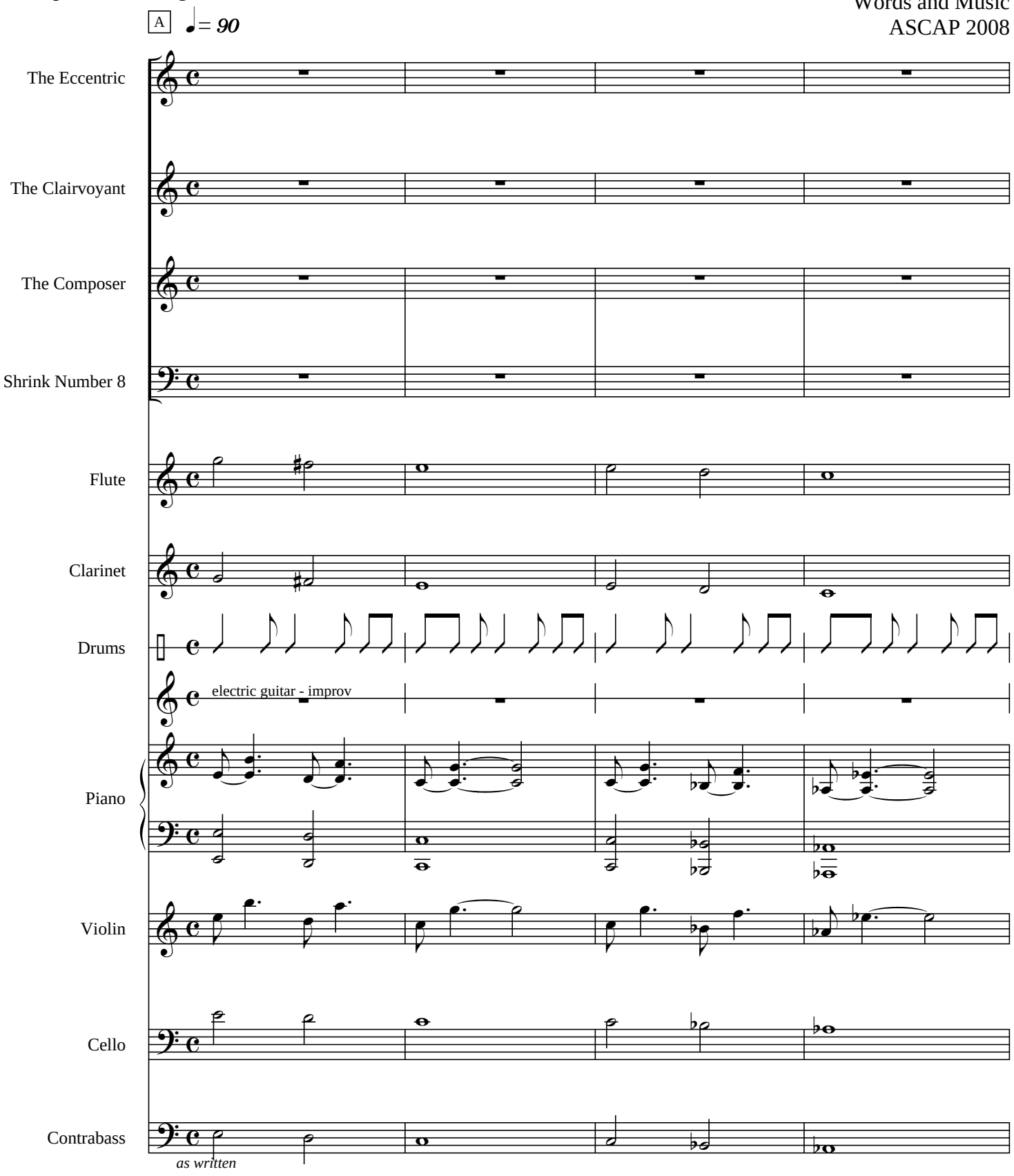

156
S
Just do it do it
A
Just do it do it
C
Just do it do it
T
have to... do it do it
B
Just do it do it
Fl
Cl
Perc.
Pno.
Vl.
Vc
Cb

Shrink Number 8

Orchestration

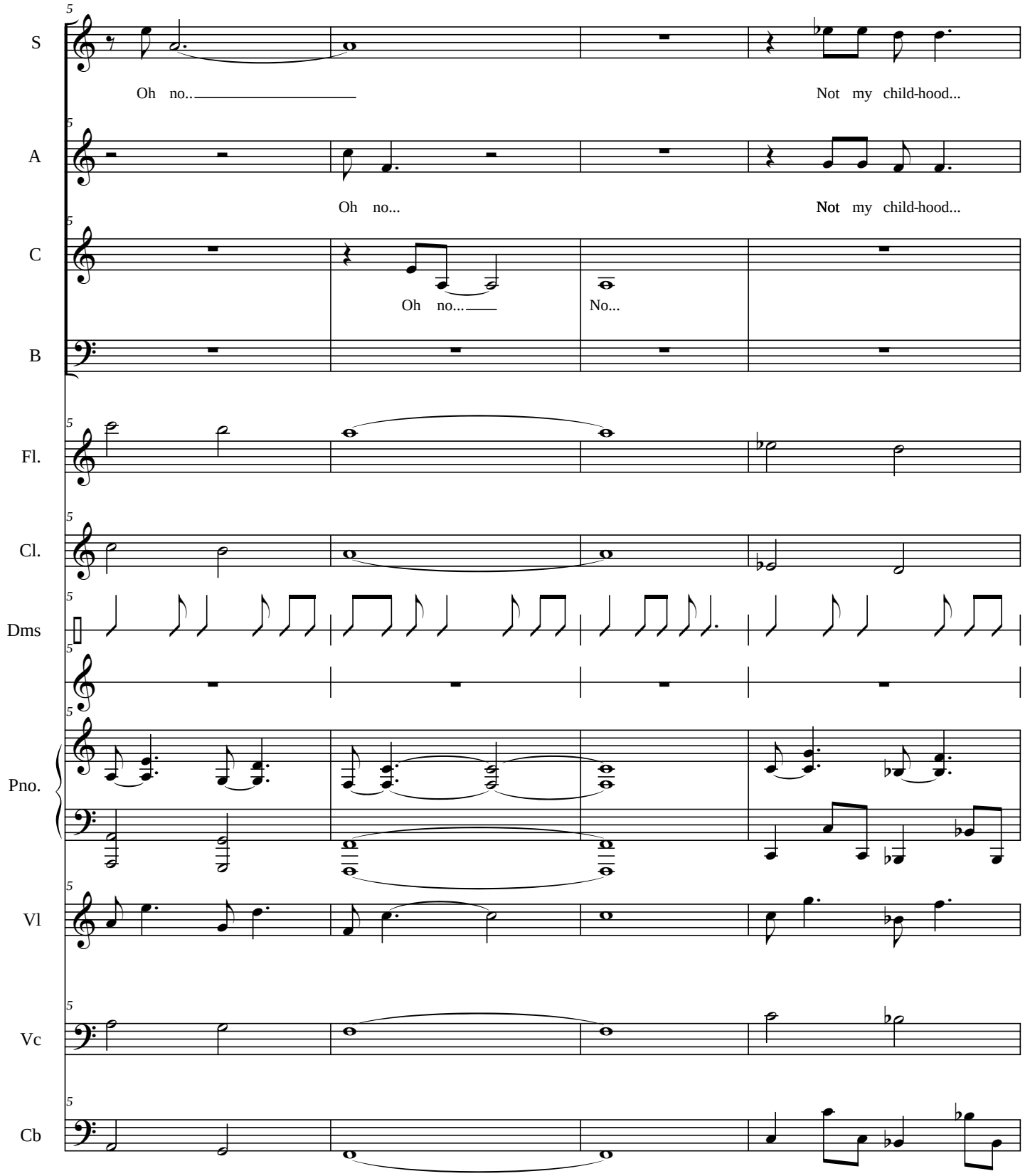
Elodie Lauten
Words and Music
ASCAP 2008

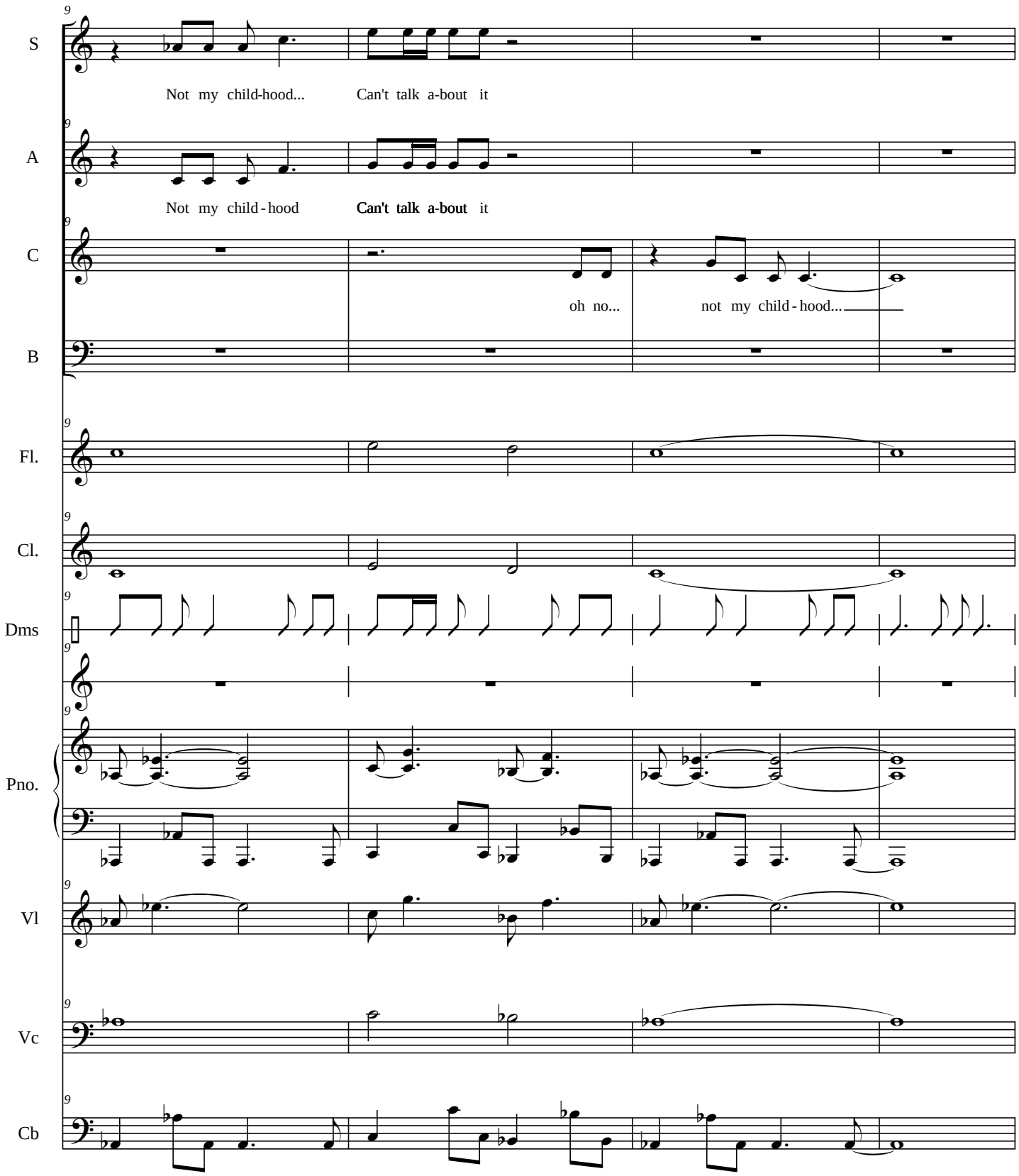
Scene: The composer consults a therapist; other characters express her thoughts.



©2008

Shrink Number 8




S
Not my child-hood...
Can't talk a-bout it
A
Not my child - hood
Can't talk a-bout it
C
oh no...
not my child - hood...
B
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

Shrink Number 8

B

13

S

A-no-re-xic

A

A-no-re-xic

C

I don't want to talk a-bout my child - hood

Not my child-hood

B

Fl.

Cl.

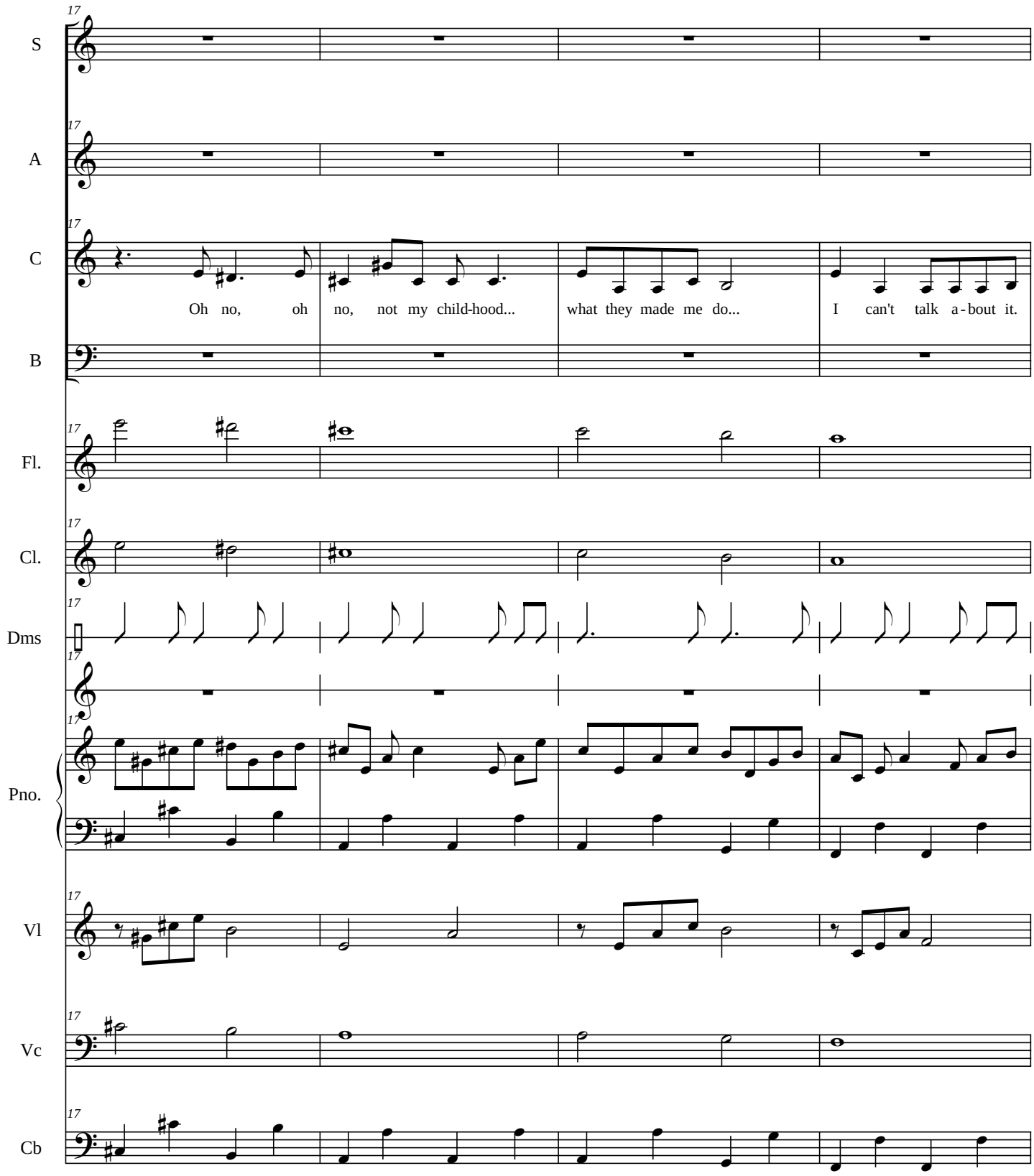
Dms

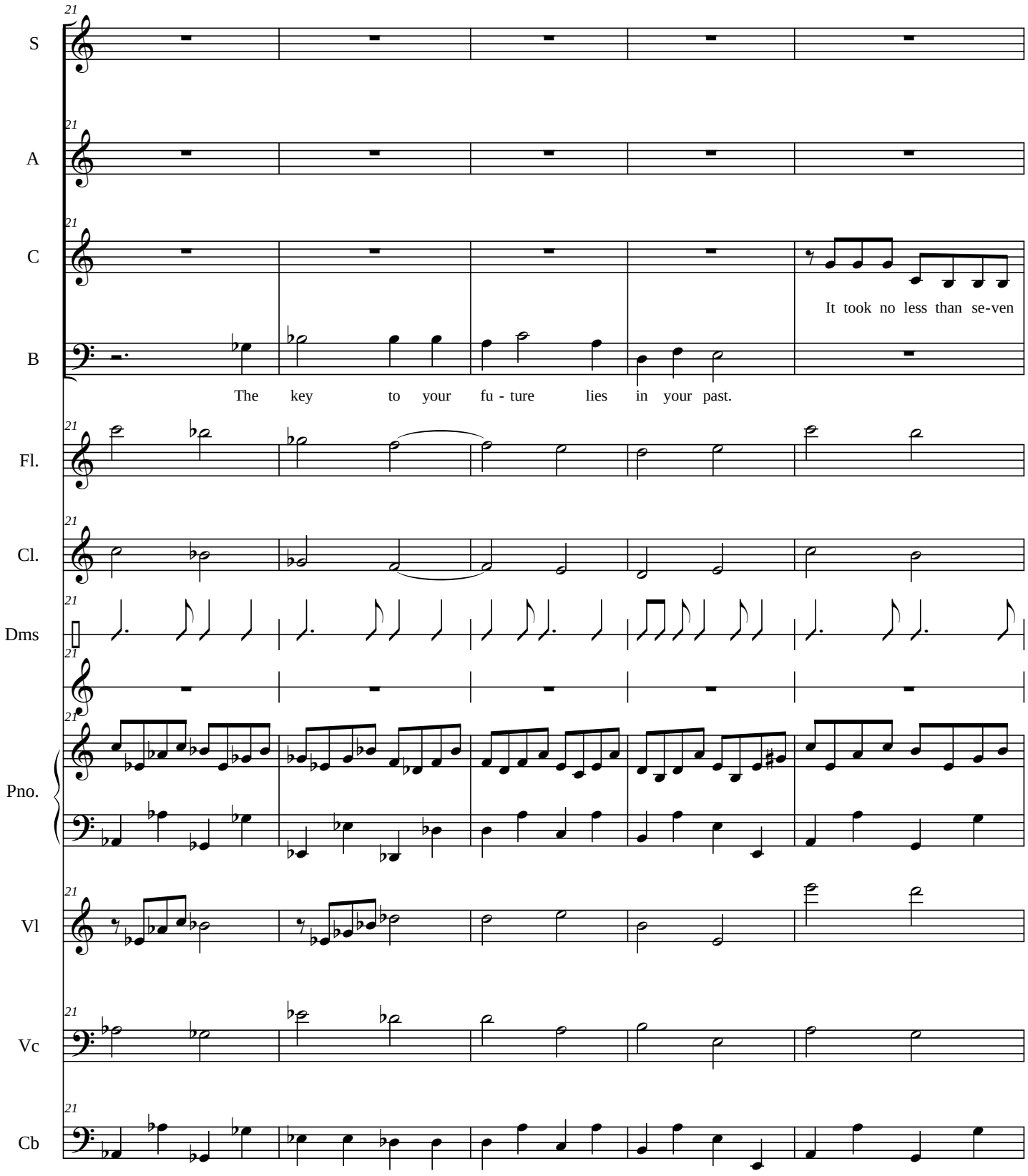
Pno.

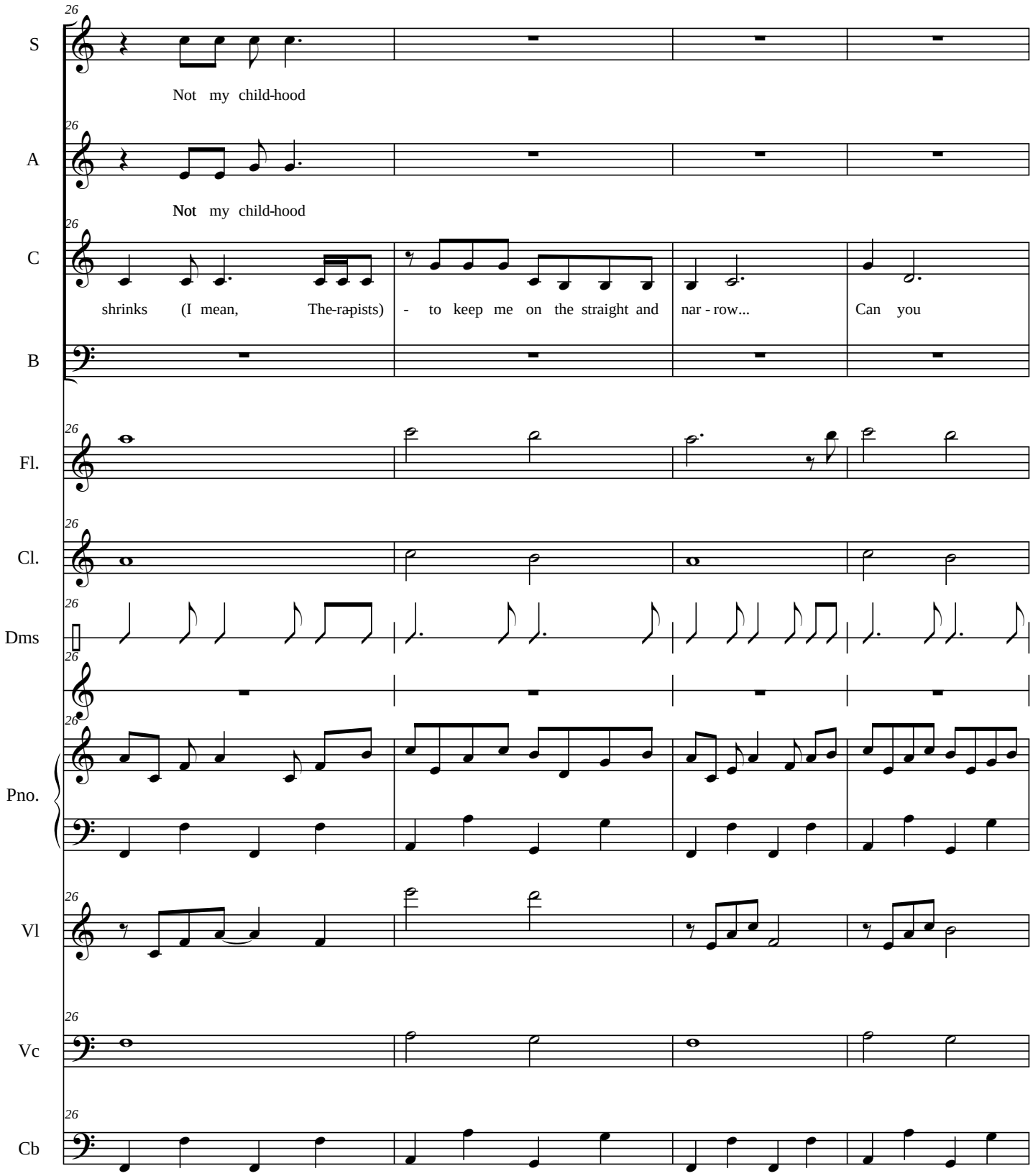
Vl

Vc

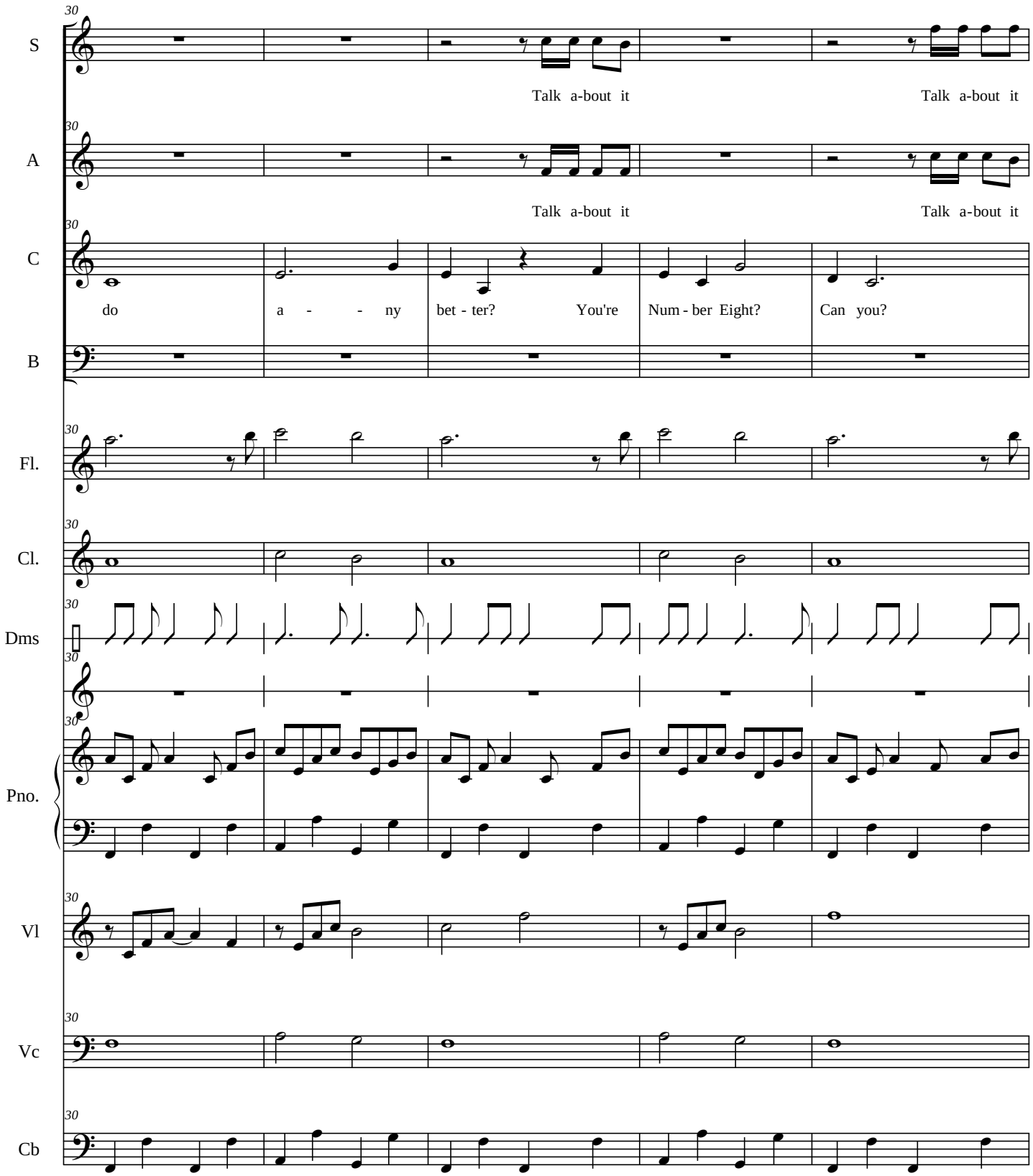
Cb

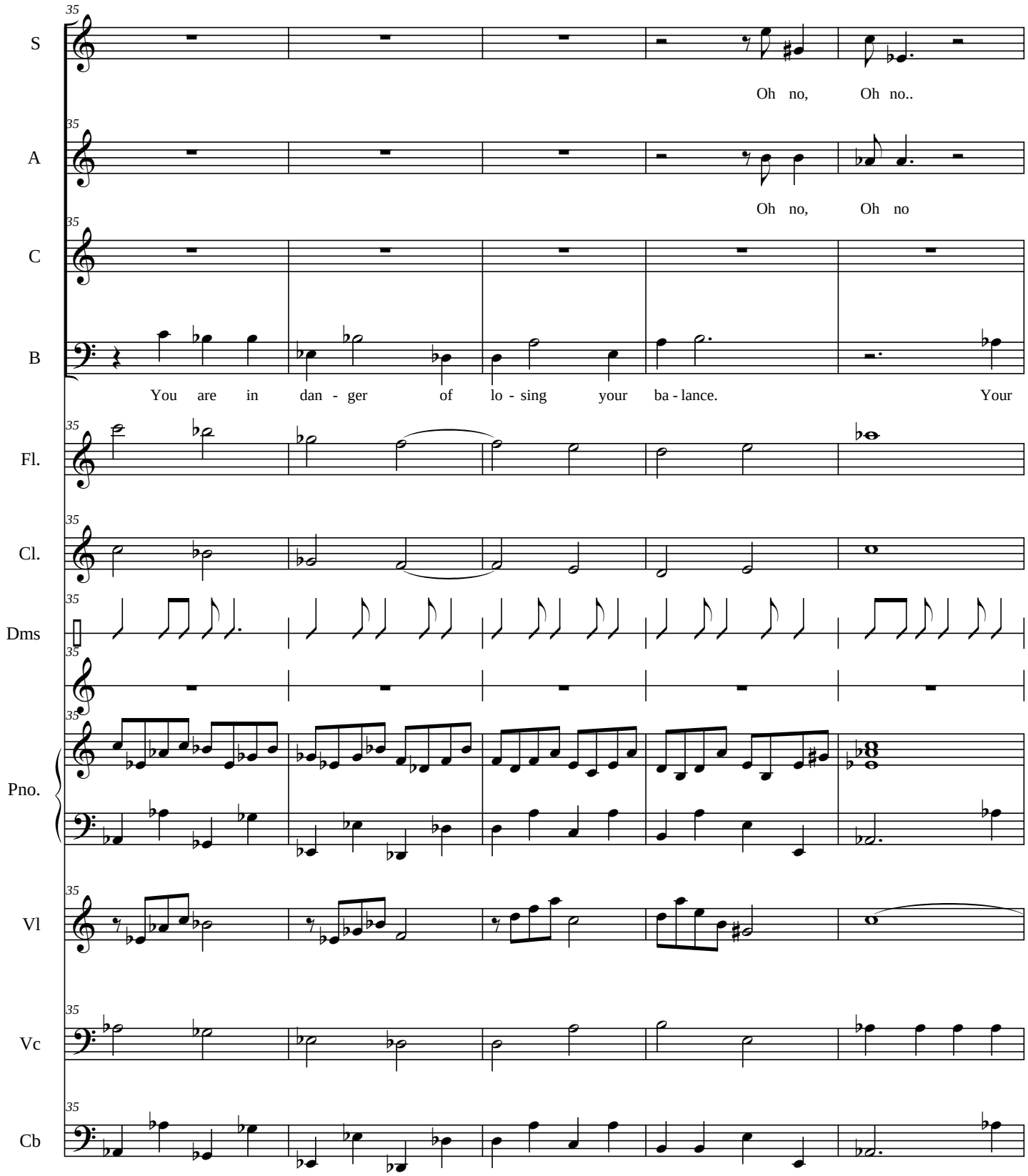

17
S
A
C
B
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb
Oh no, oh no, not my child-hood...
what they made me do...
I can't talk a-bout it.


21
S
A
C
B
It took no less than se-ven
The key to your fu - ture lies in your past.
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

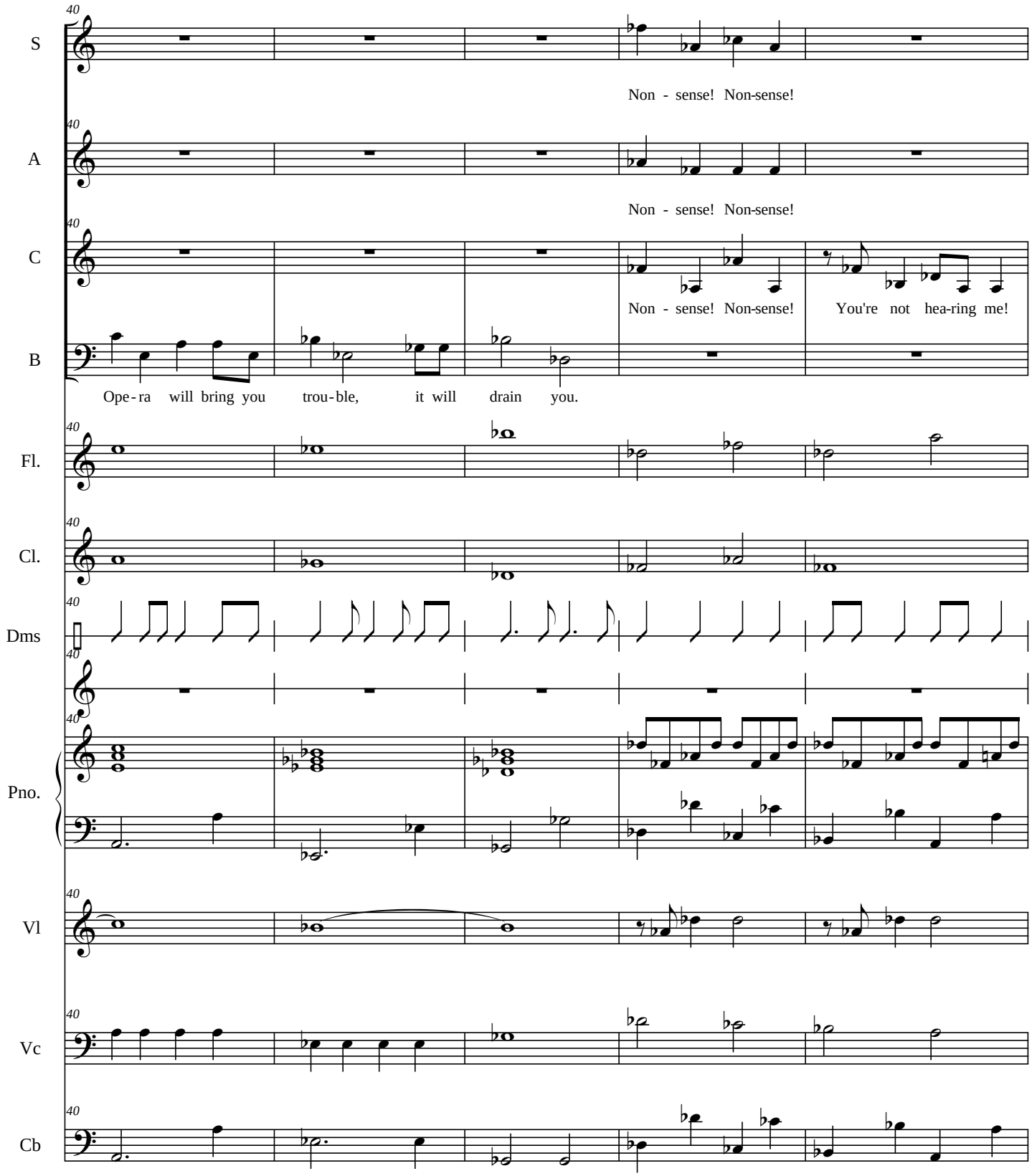

26
S
Not my child-hood
A
Not my child-hood
C
shrinks (I mean, The-ra-pists) - to keep me on the straight and nar - row... Can you
B
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

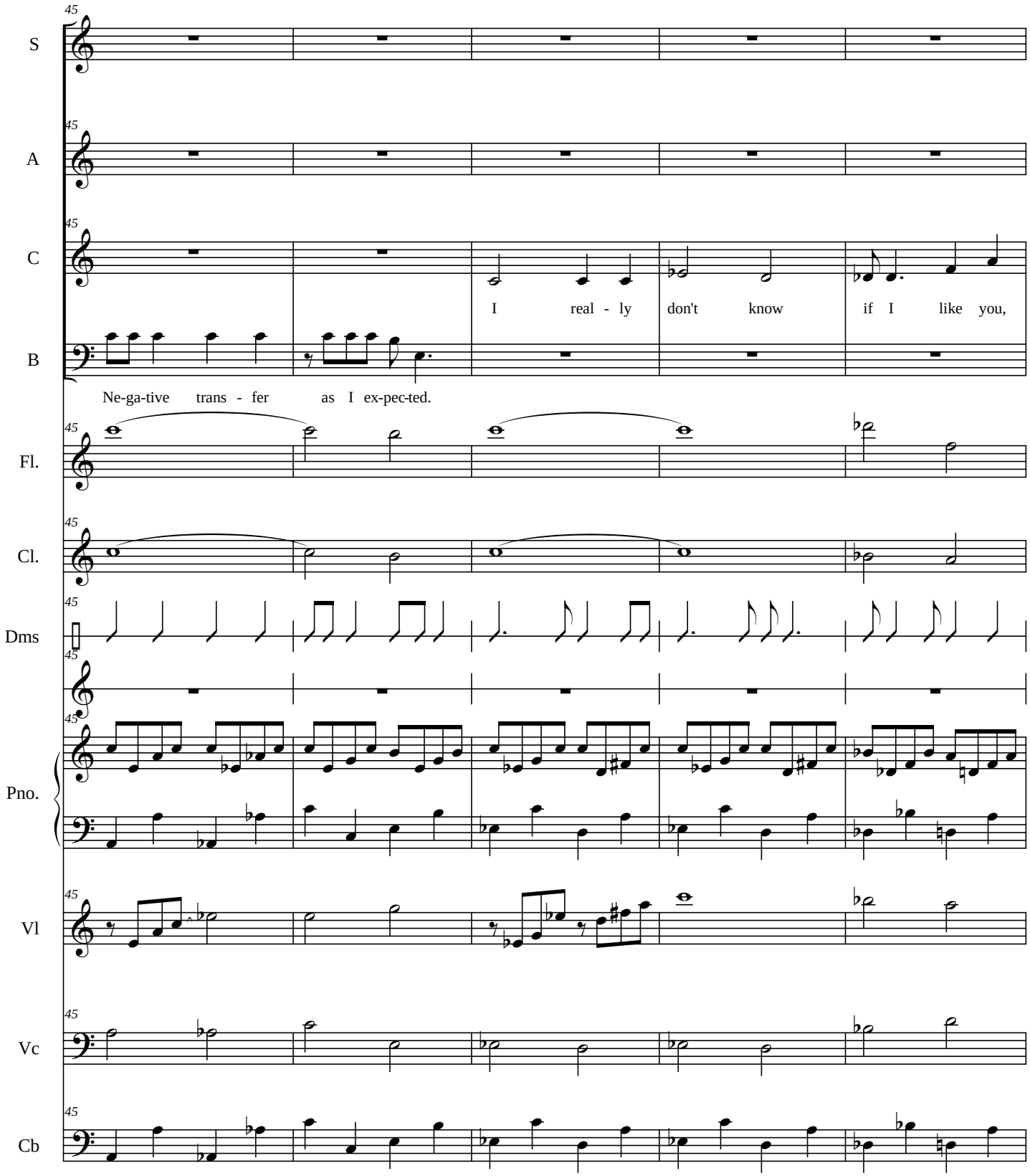
Shrink Number 8




35
S
Oh no, Oh no..
A
Oh no, Oh no
C
B
You are in dan - ger of lo - sing your ba - lance. Your
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

Shrink Number 8




45
S
A
C
B
I real - ly don't know if I like you,
Ne-ga-tive trans - fer as I ex-pec-ted.
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

Shrink Number 8

C

S

A

C

Num-ber Eight...

B

You are in dan-ger of

Fl.

Cl.

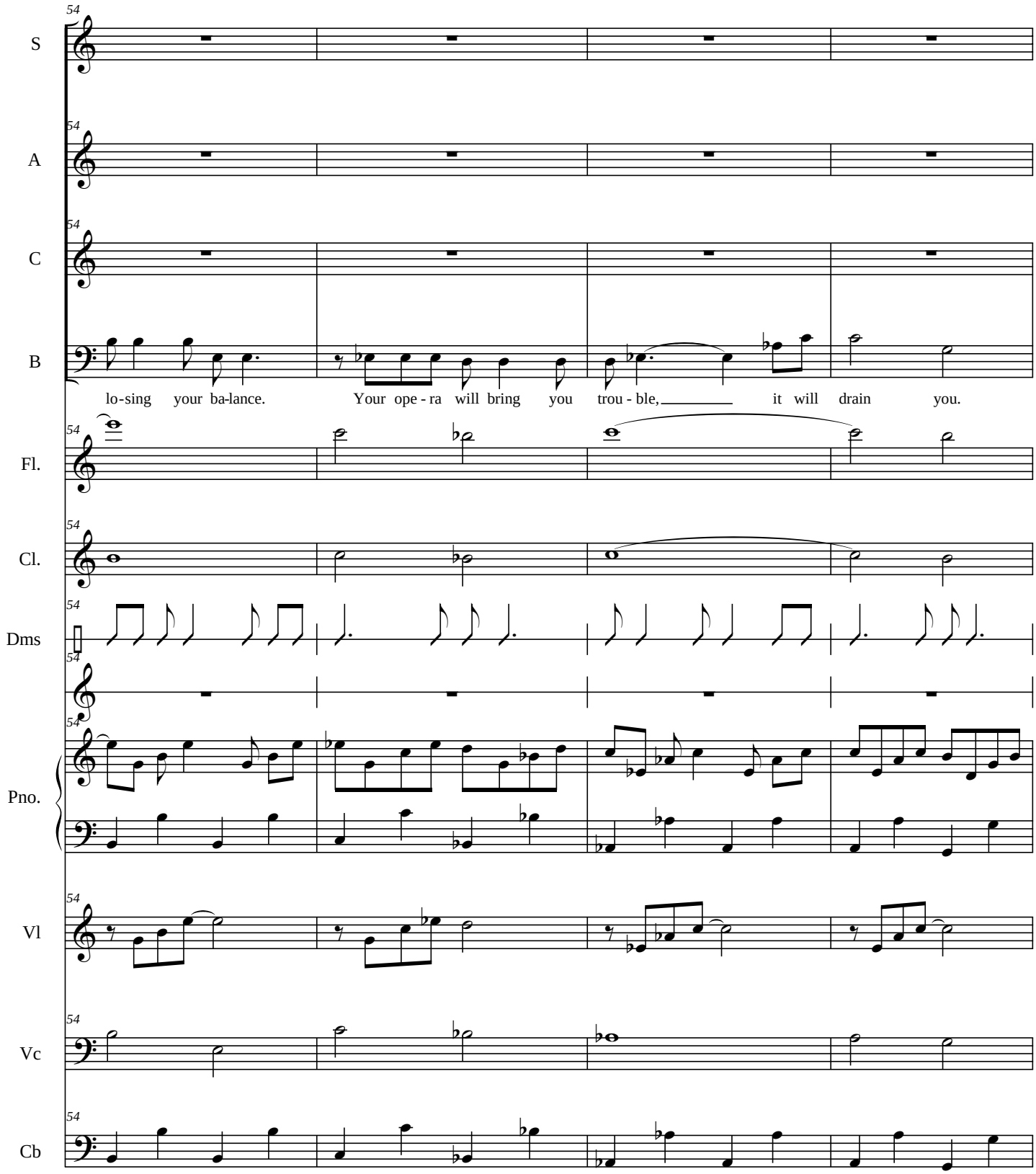
Dms

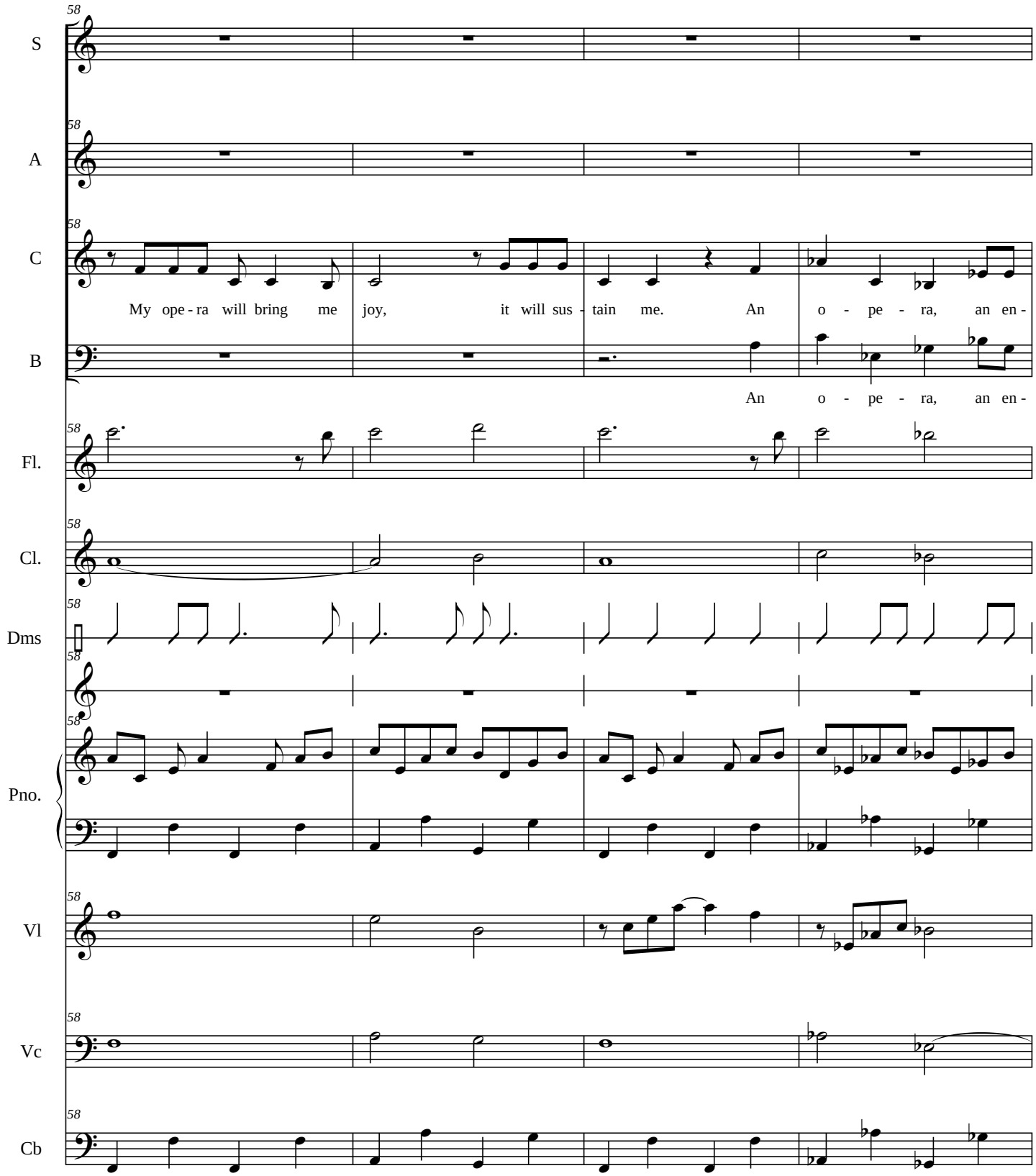
Pno.

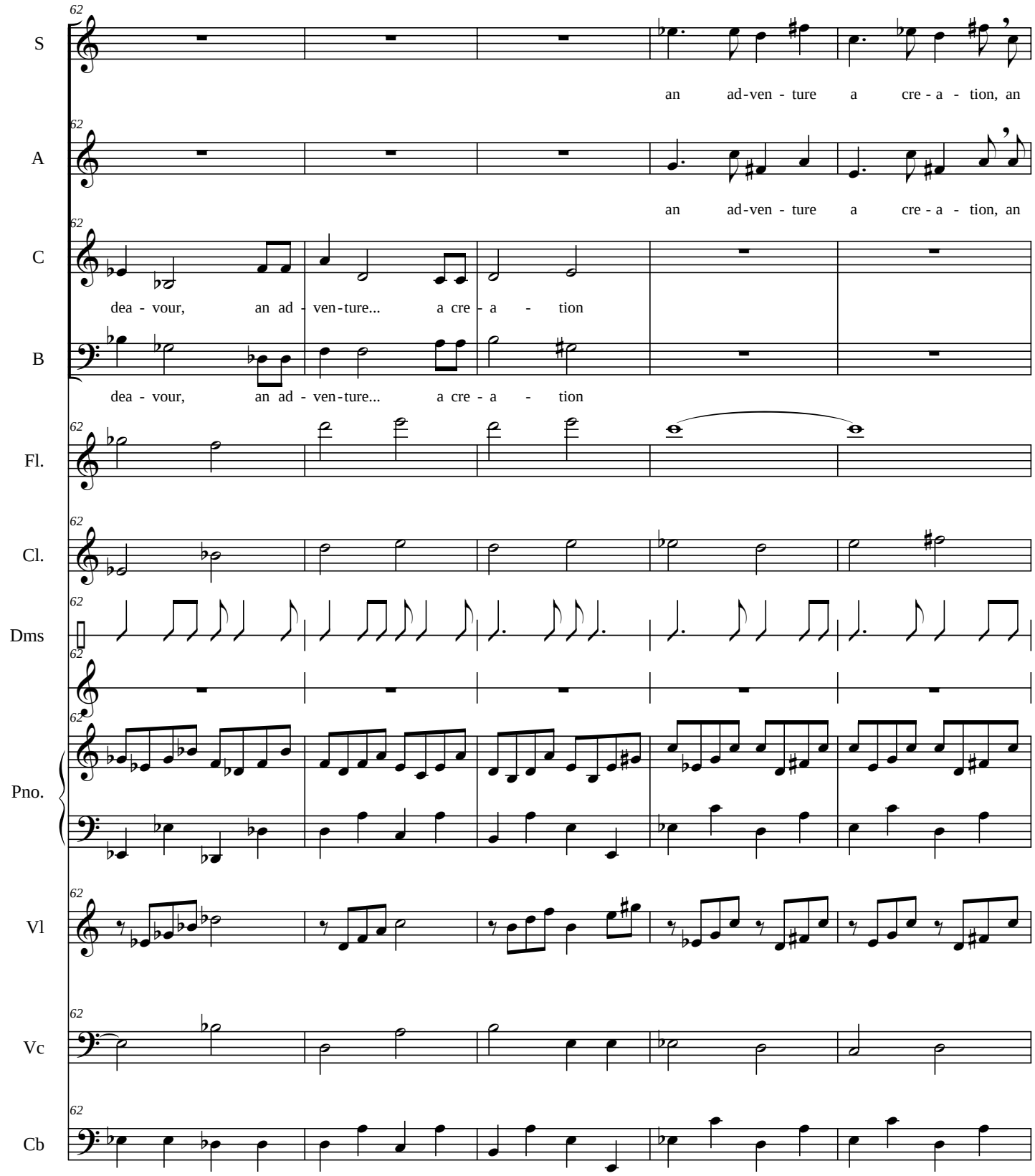
Vl

Vc

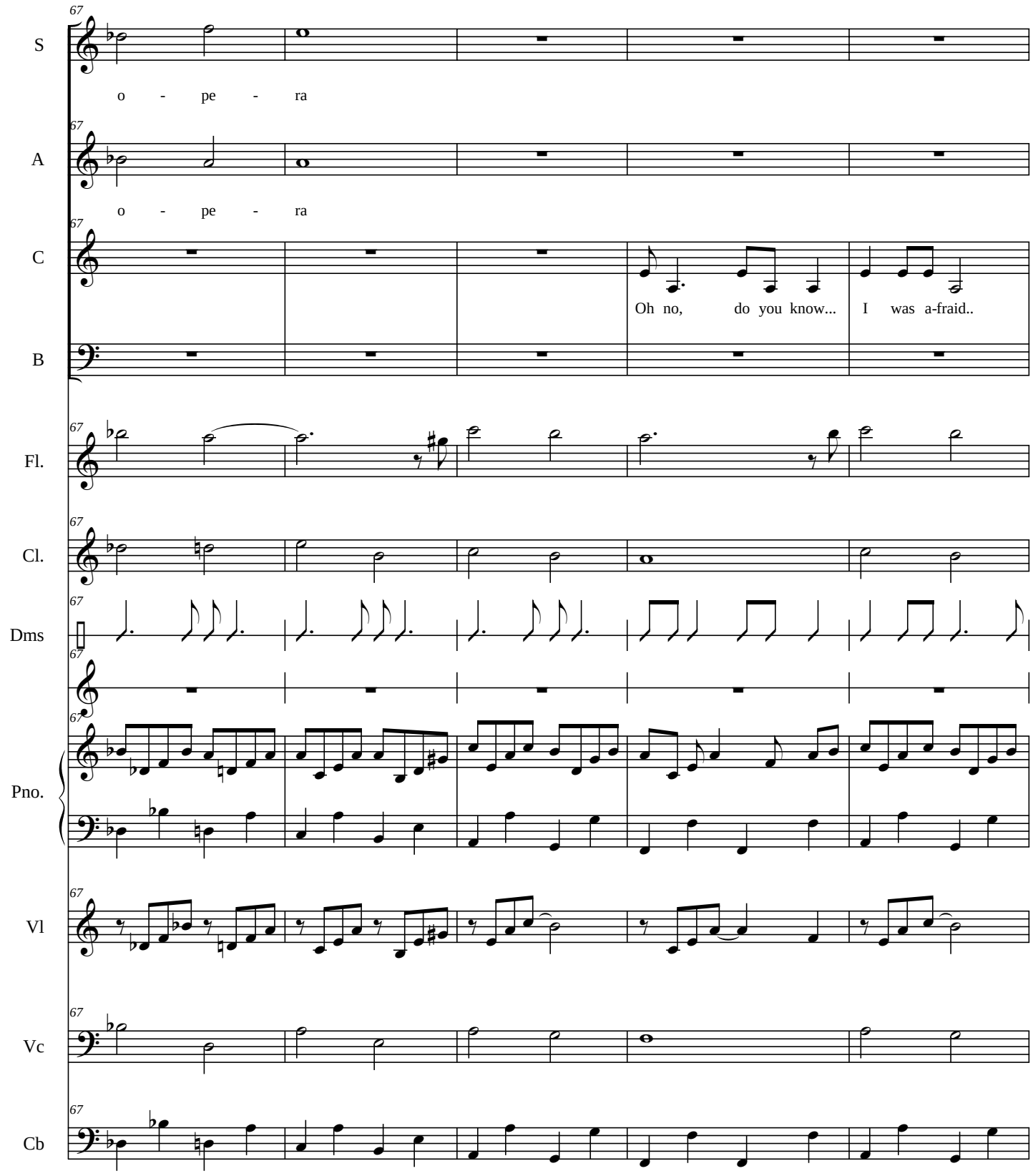
Cb

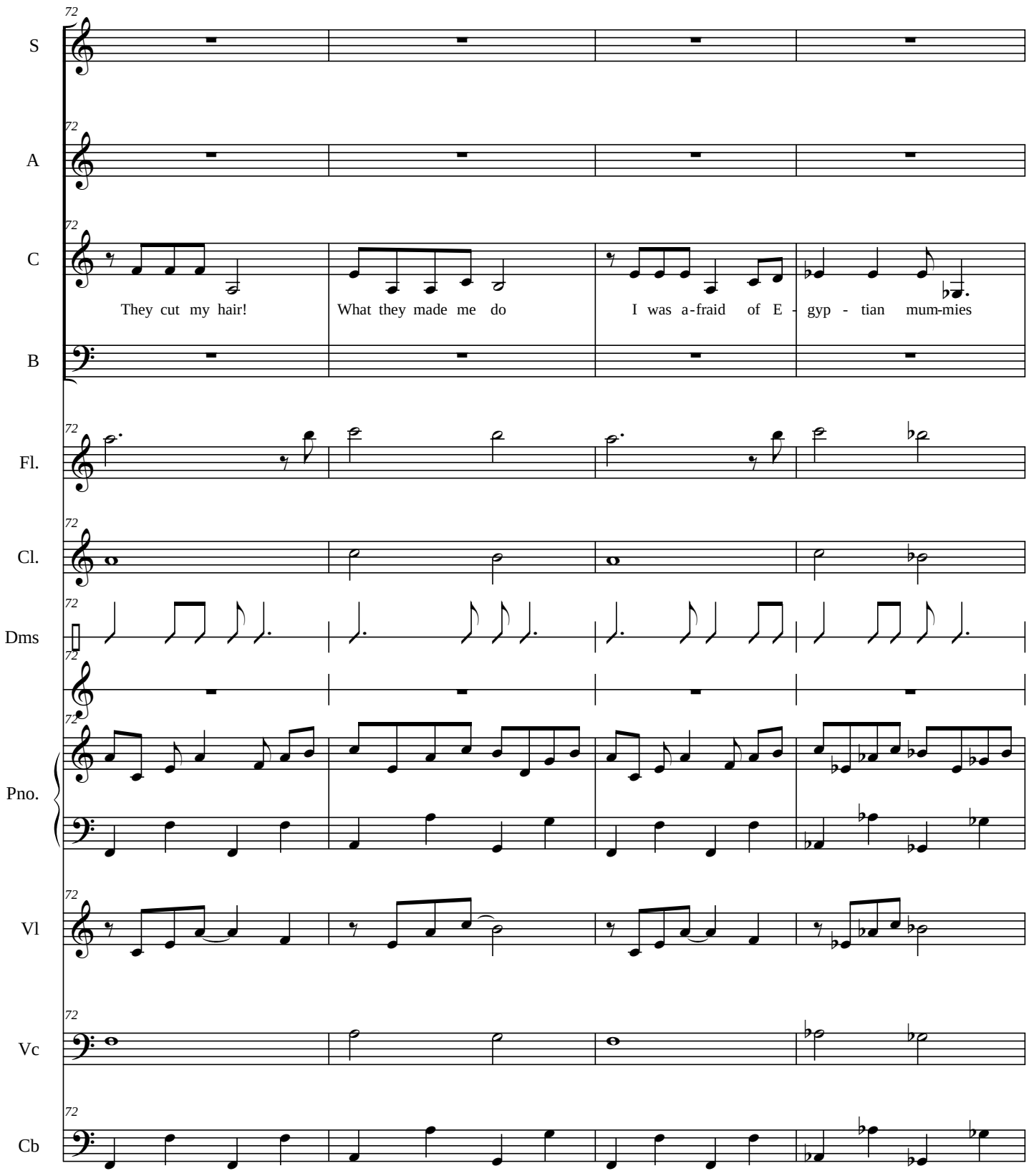

54
S
A
C
B
lo-sing your ba-lance. Your ope-ra will bring you trou-ble, it will drain you.
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb


58
S
A
C
My ope - ra will bring me joy, it will sus - tain me. An o - pe - ra, an en -
B
An o - pe - ra, an en -
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb


S
an ad-ven - ture a cre - a - tion, an
A
an ad-ven - ture a cre - a - tion, an
C
dea - vour, an ad - ven-ture... a cre - a - tion
B
dea - vour, an ad - ven-ture... a cre - a - tion
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

Shrink Number 8




S
A
C
B
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb
They cut my hair!
What they made me do
I was a-fraid of E - gyp - tian mum-mies

Shrink Number 8

D

S

A

C

They should ne - ver have let me see that mo-vie

B

Fl.

Cl.

Dms

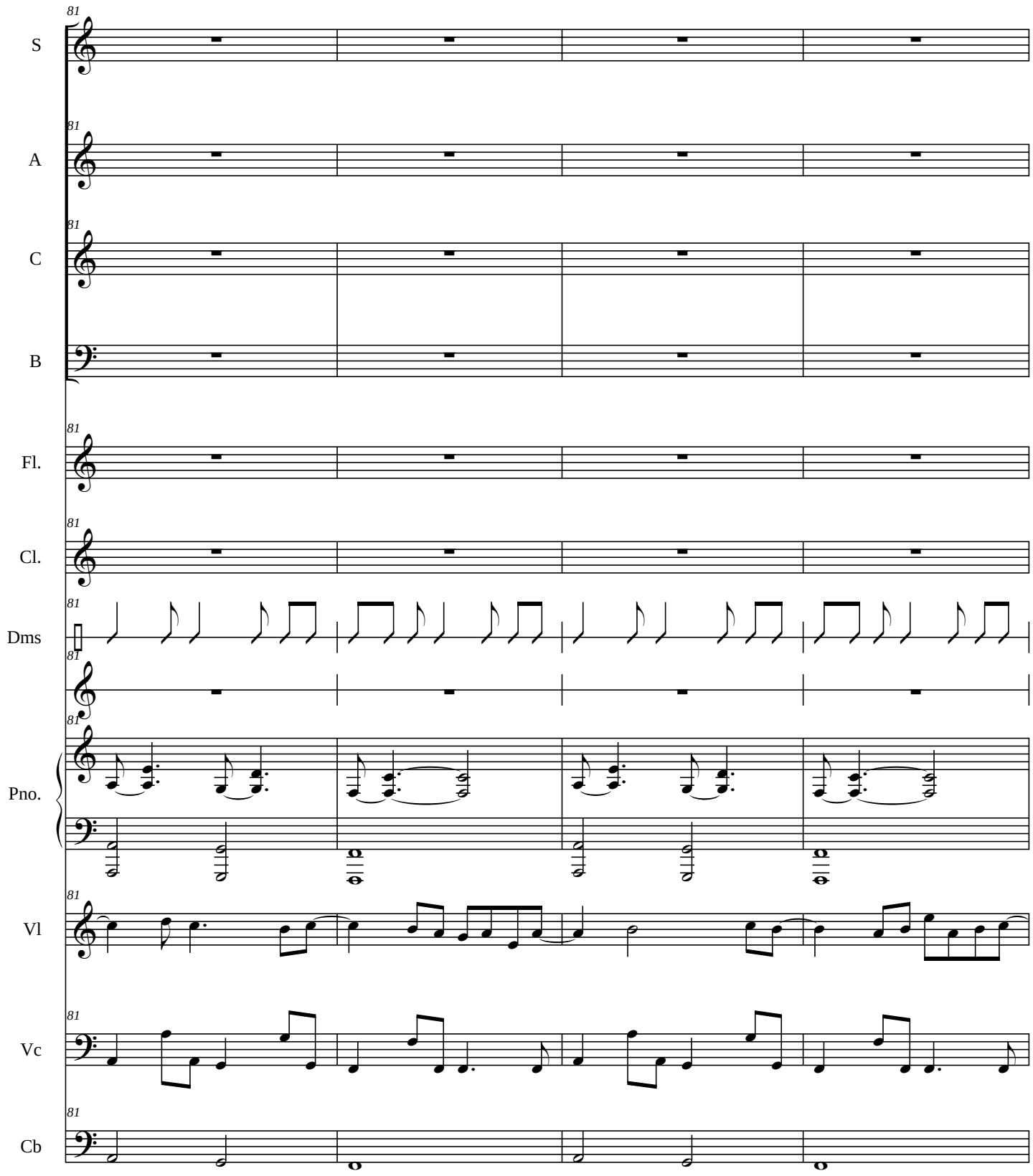
Pno.

instrumental solo

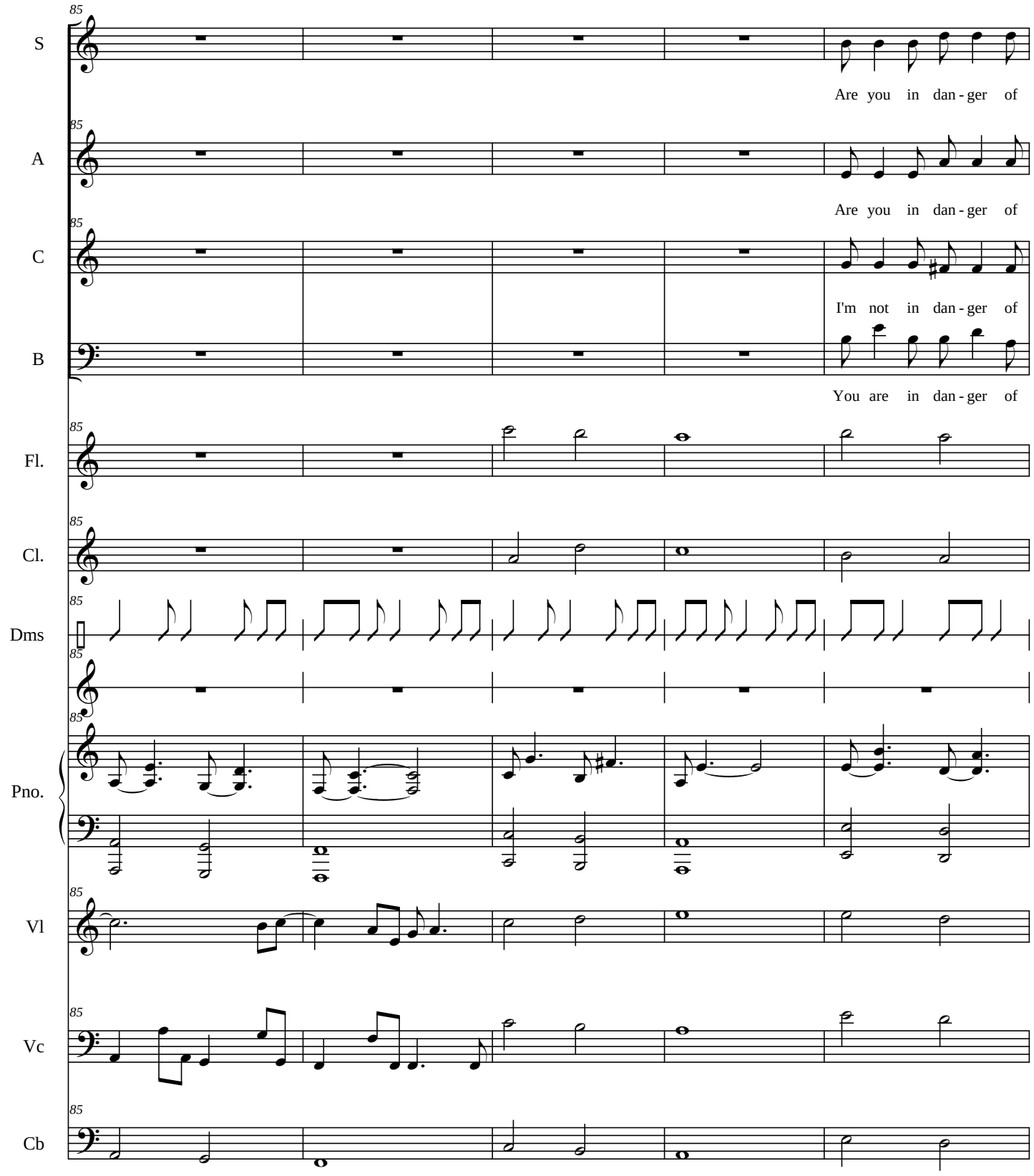
Vl

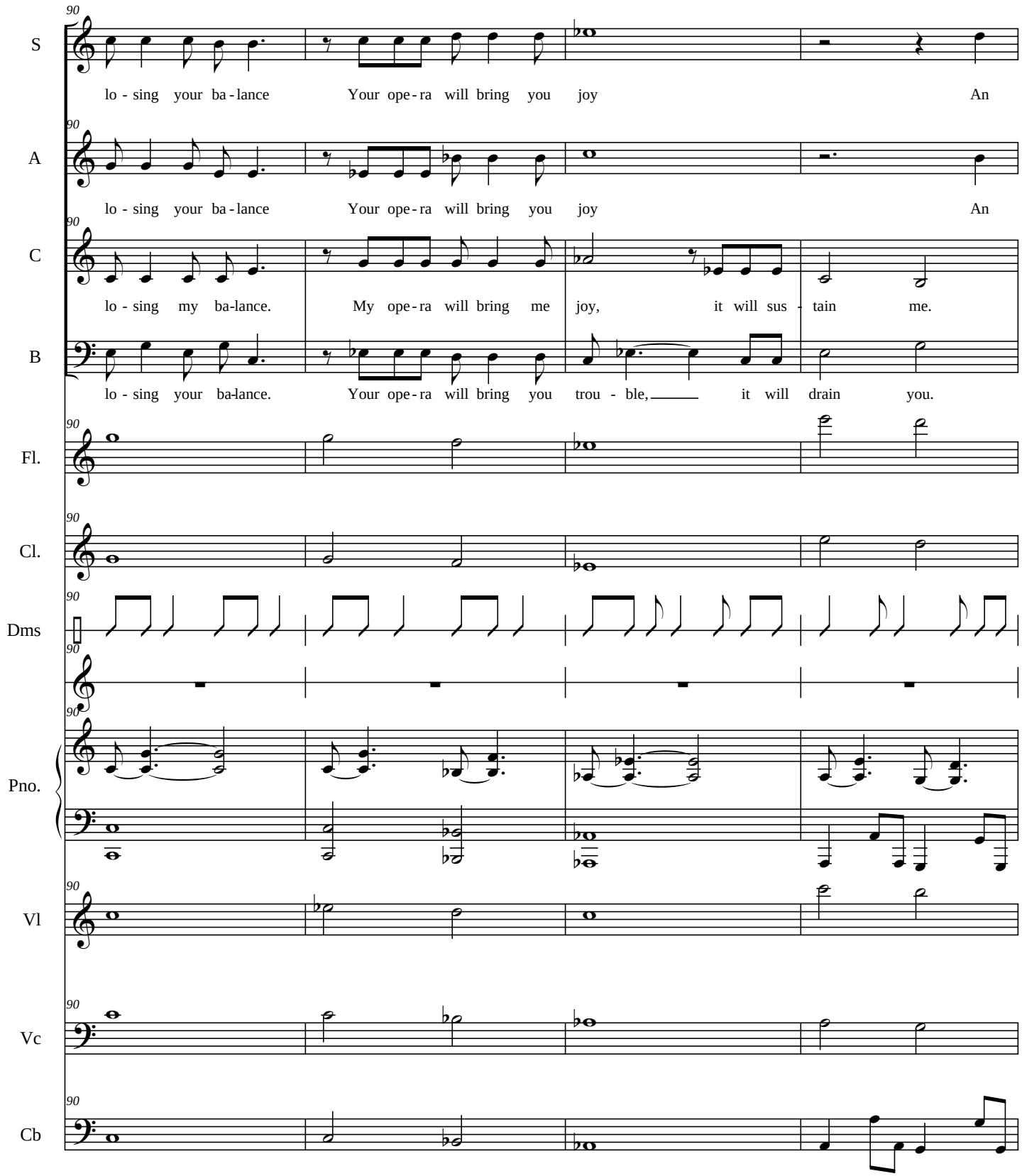
Vc

Cb

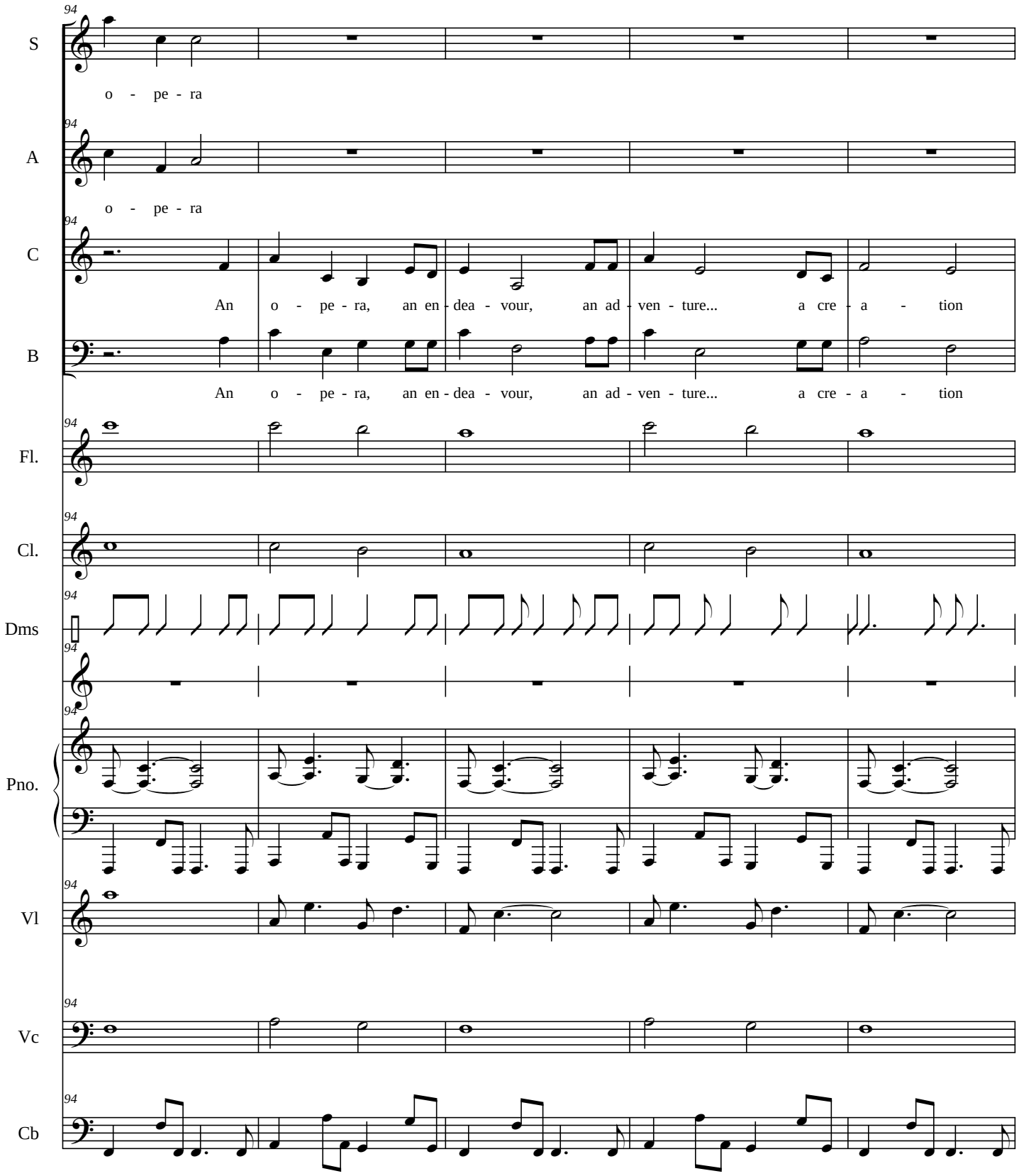

81
S
A
C
B
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

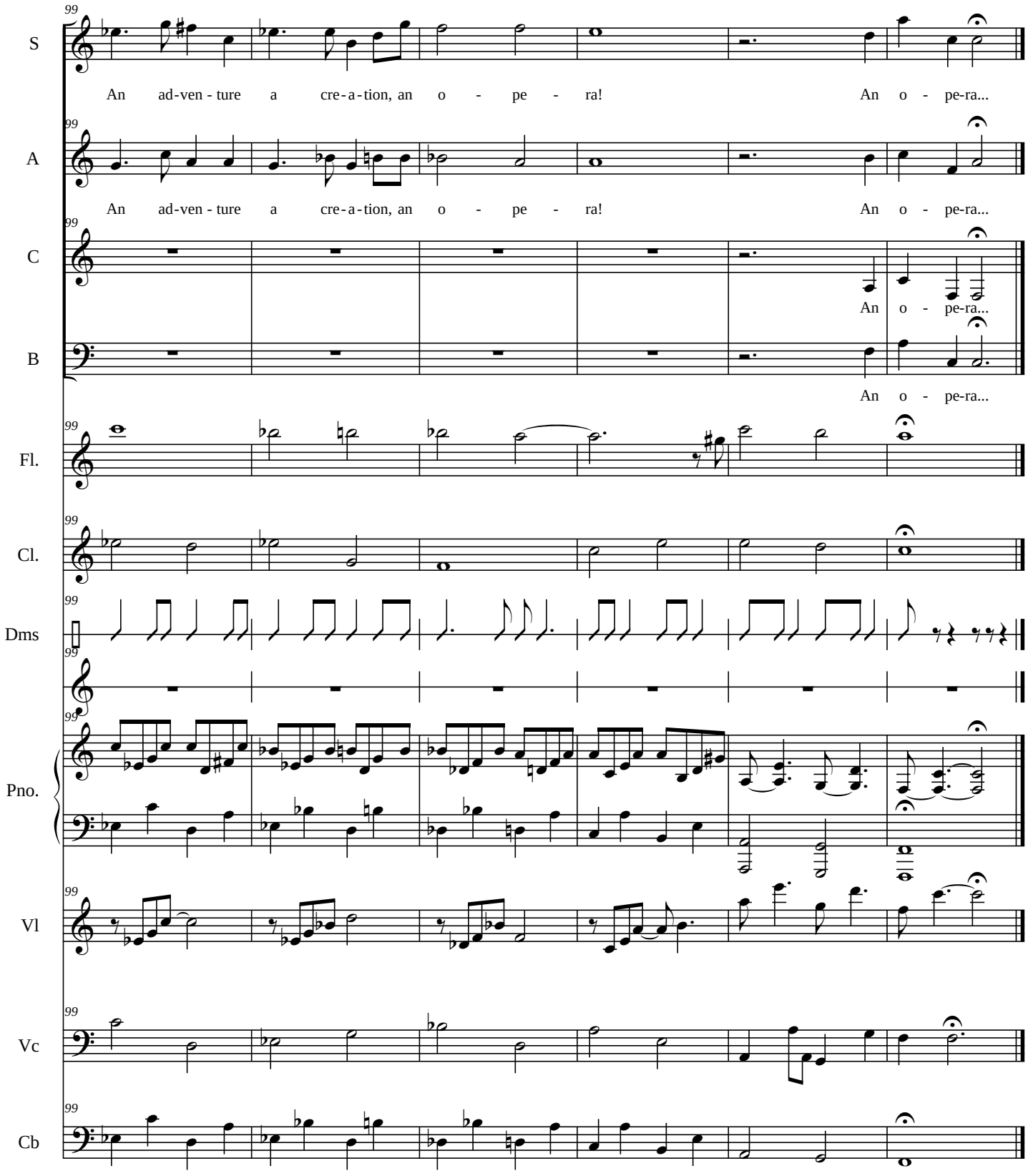
Shrink Number 8




S
lo - sing your ba - lance Your ope - ra will bring you joy An
A
lo - sing your ba - lance Your ope - ra will bring you joy An
C
lo - sing my ba-lance. My ope - ra will bring me joy, it will sus - tain me.
B
lo - sing your ba-lance. Your ope - ra will bring you trou - ble, it will drain you.
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

Shrink Number 8

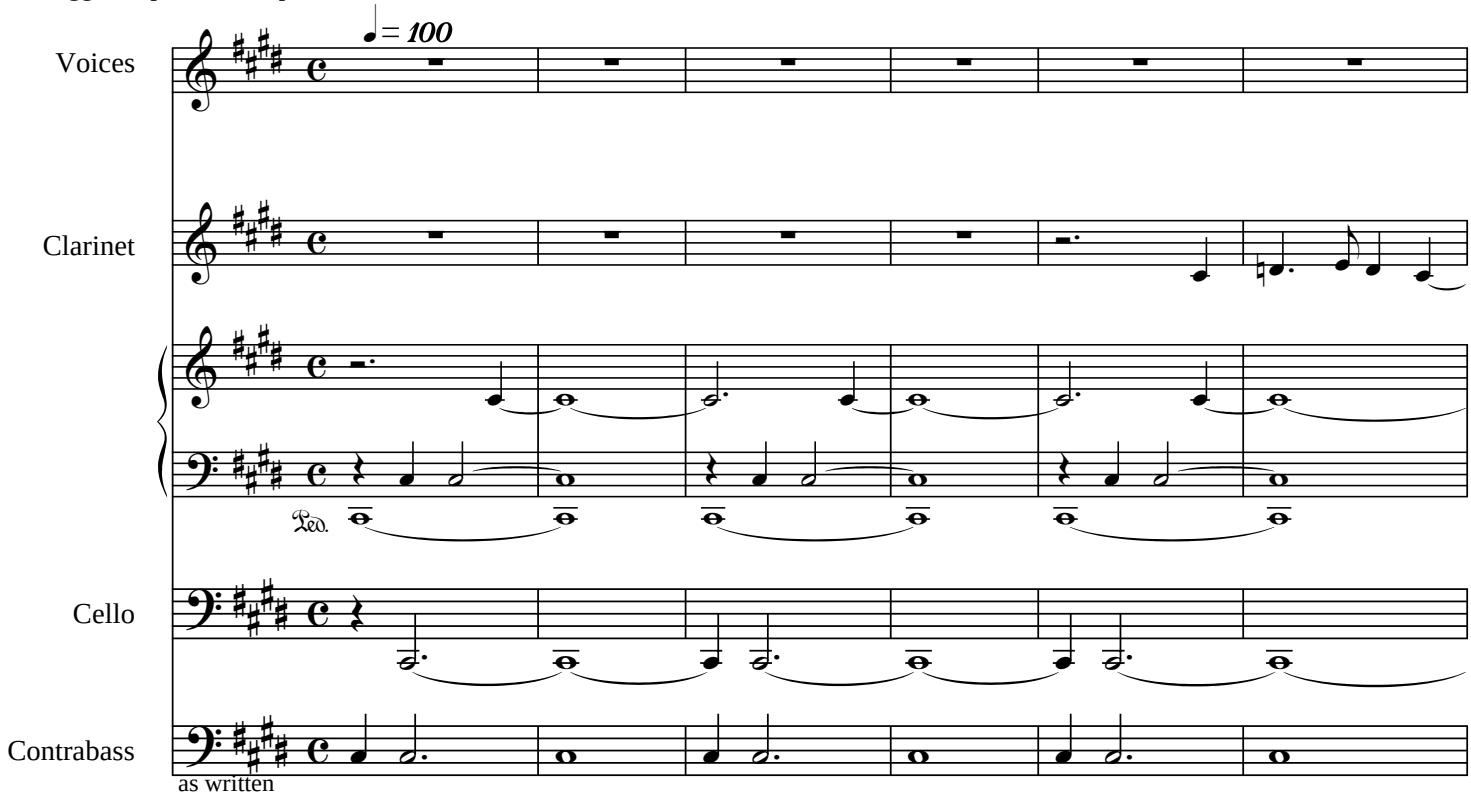


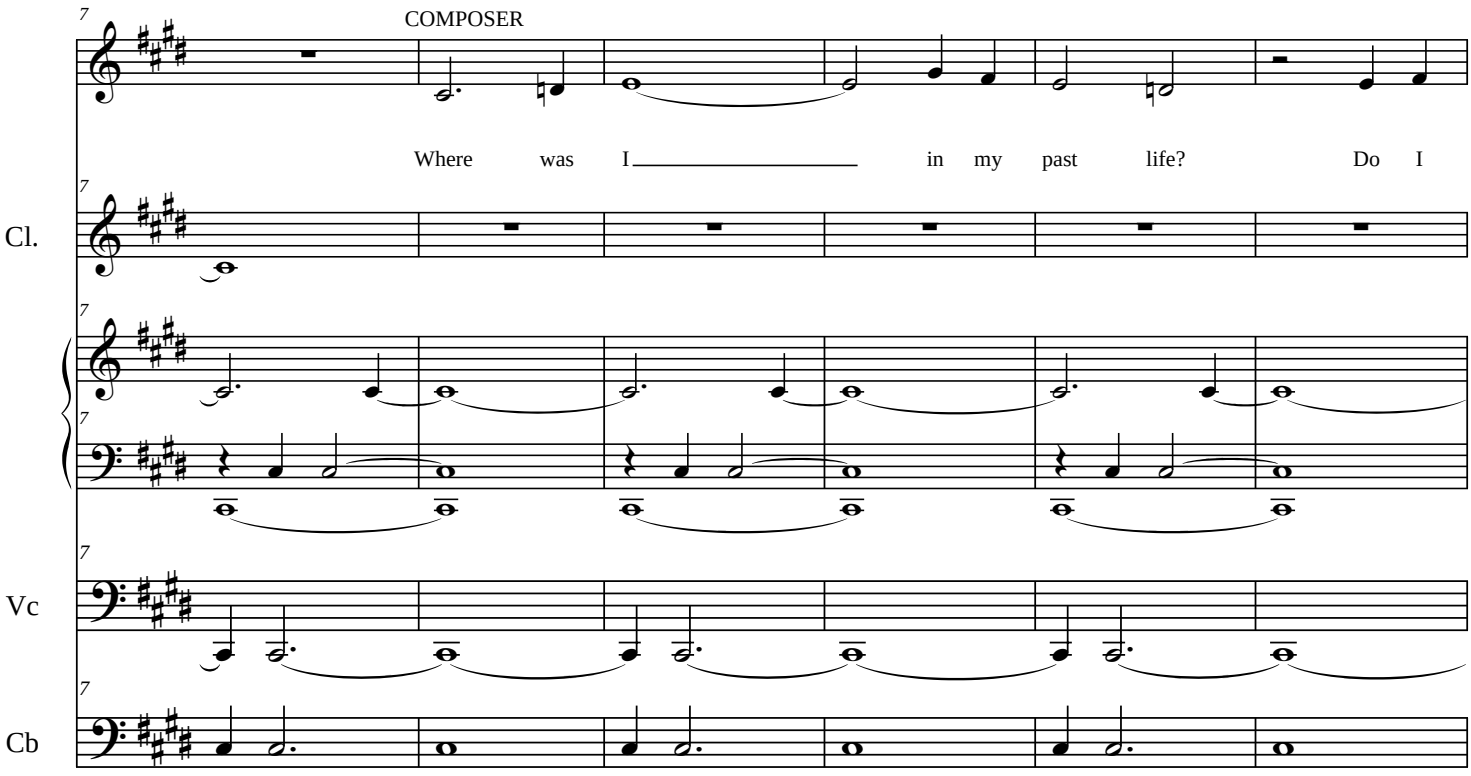

99
S
An ad-ven - ture a cre-a-tion, an o - pe - ra! An o - pe-ra...
A
An ad-ven - ture a cre-a-tion, an o - pe - ra! An o - pe-ra...
C
An o - pe-ra...
B
An o - pe-ra...
Fl.
Cl.
Dms
Pno.
Vl
Vc
Cb

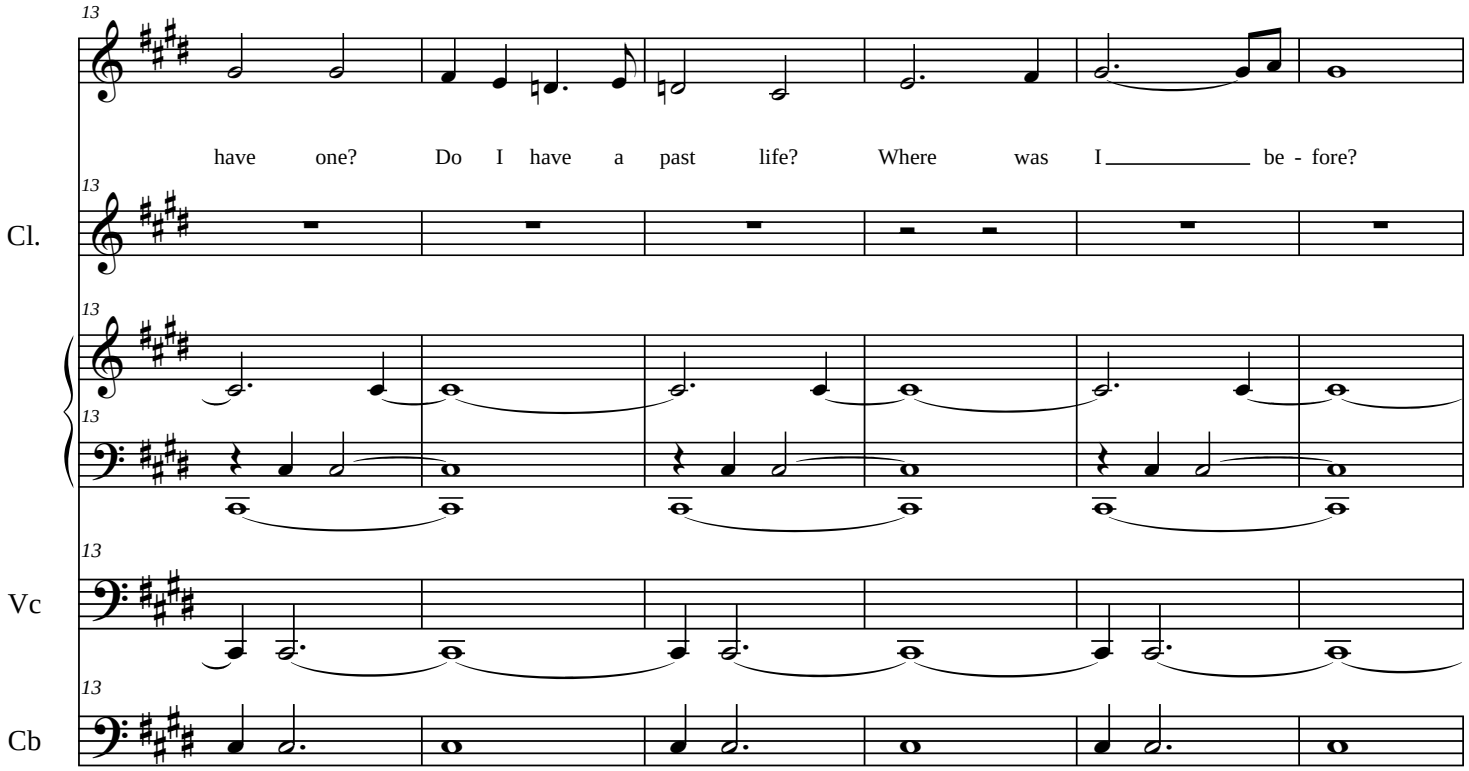
Scene: The composer undergoes hypnosis with a claivoyant for a past life regression. She hears an enchanting voice from the past but the experience triggers a paranormal phenomenon.

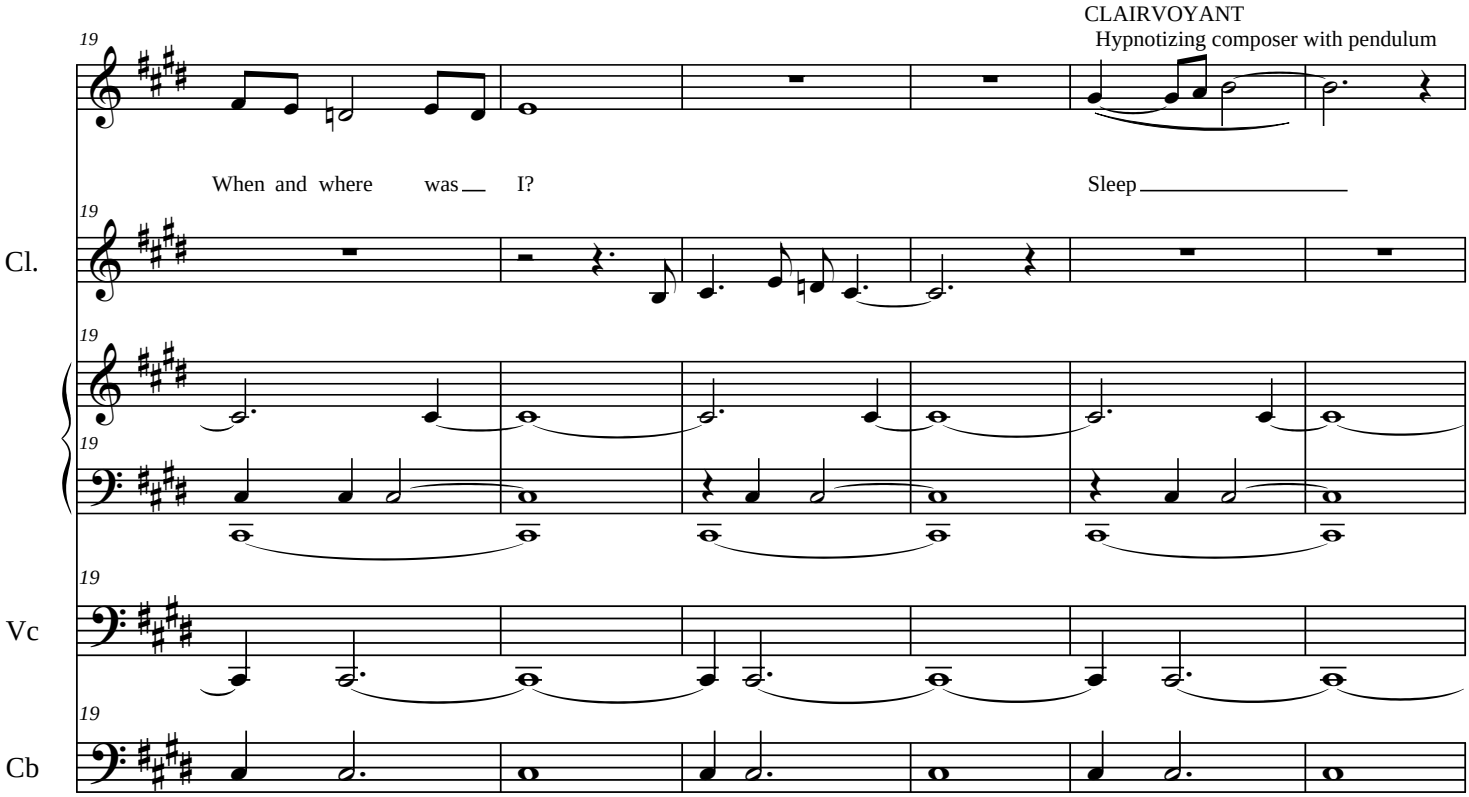
Past Life

Elodie Lauten
Music/Text
©2007 ASCAP

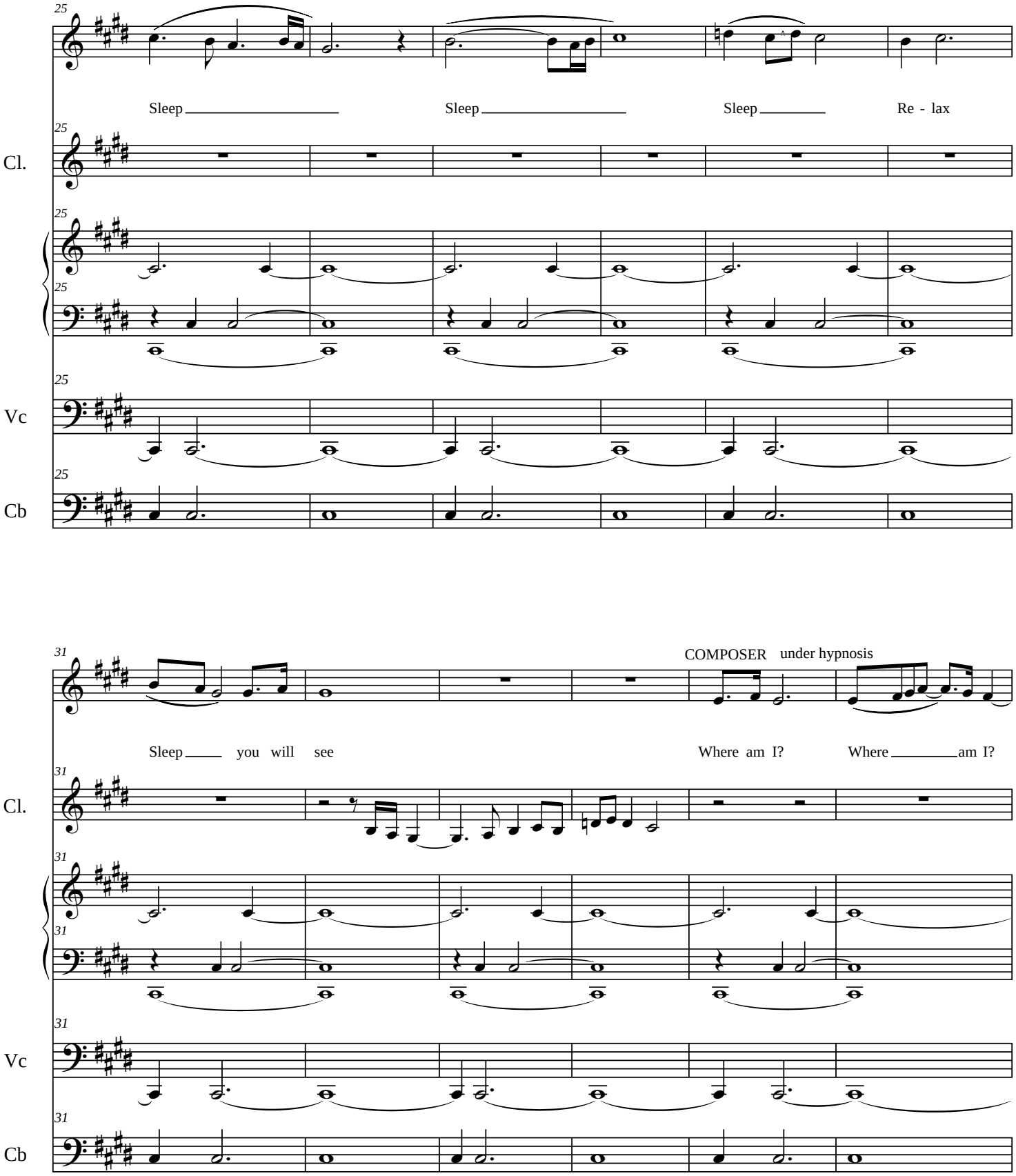


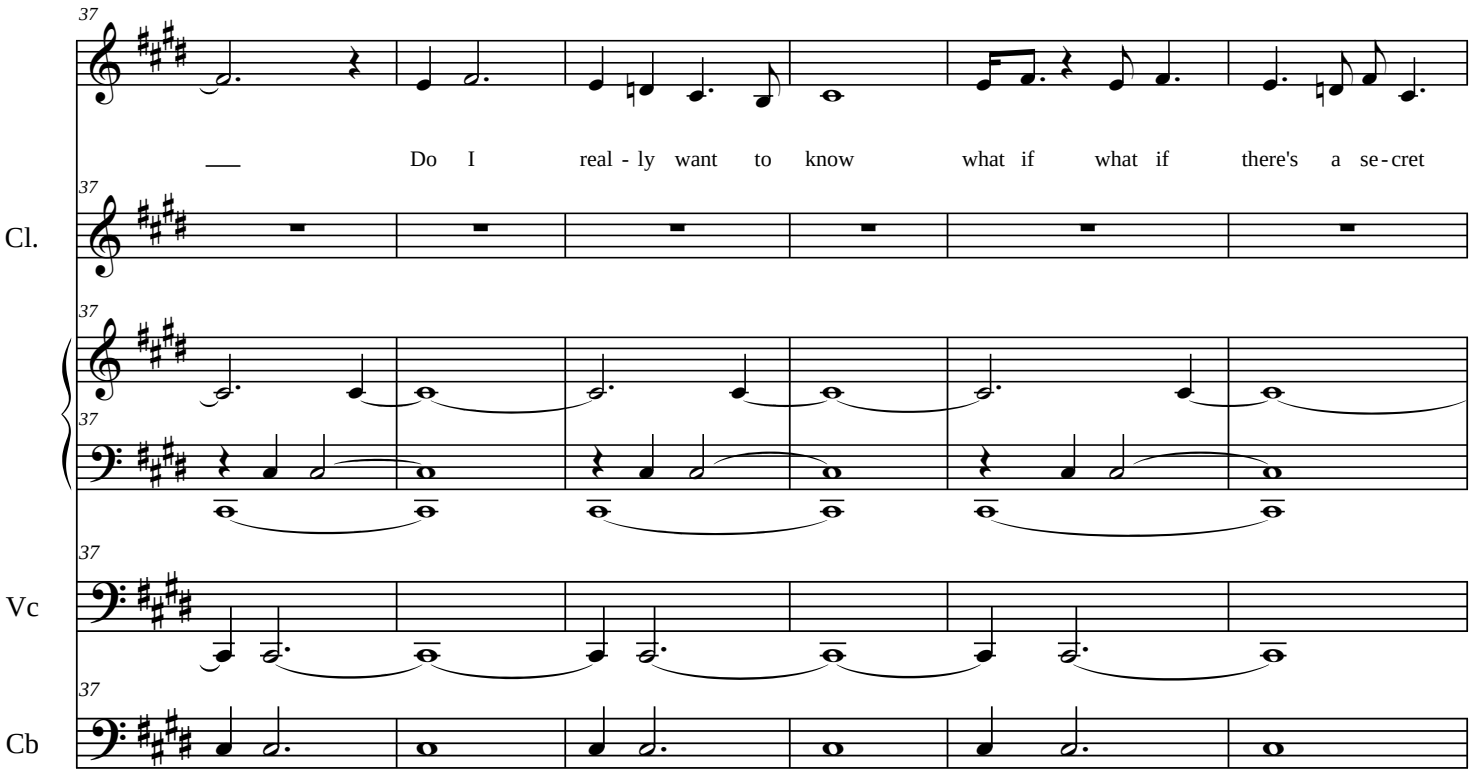


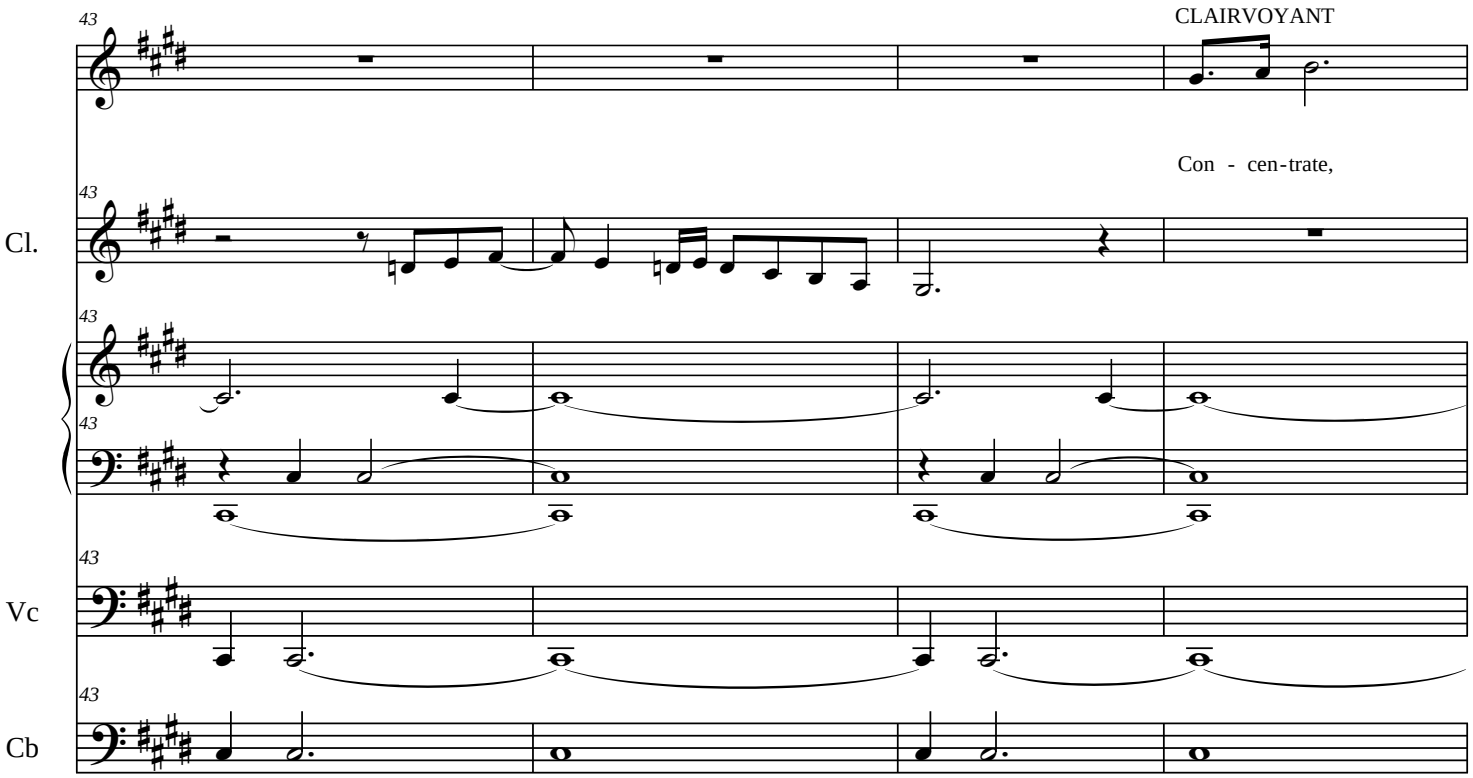

13
have one? Do I have a past life? Where was I be - fore?
Cl.
Vc
Cb


19
CLAIRVOYANT
Hypnotizing composer with pendulum
When and where was I? Sleep
Cl.
Vc
Cb

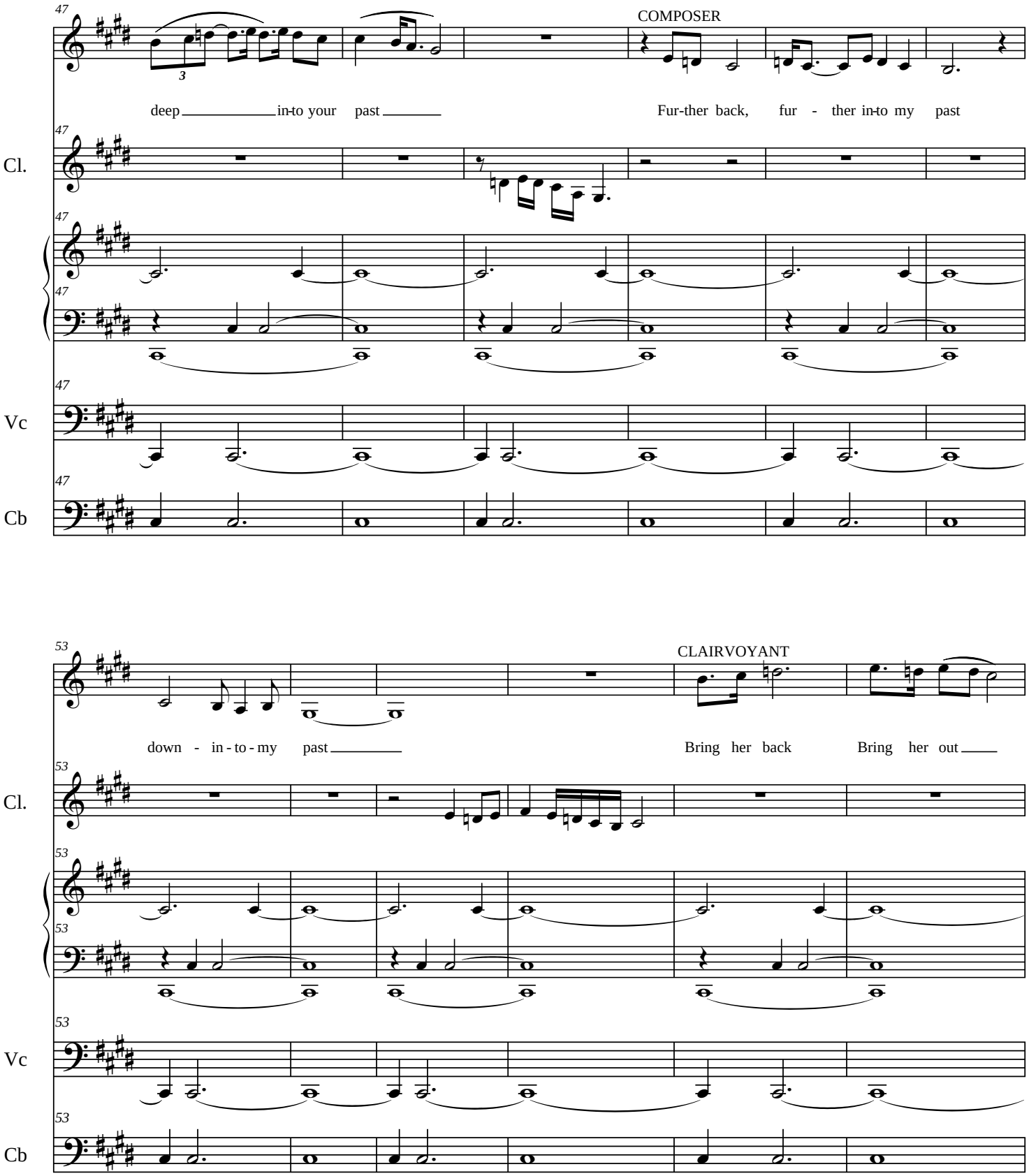
Past Life


25
Sleep
Sleep
Sleep
Re - lax
Cl.
Vc
Cb
31
COMPOSER under hypnosis
Sleep you will see
Where am I?
Where am I?

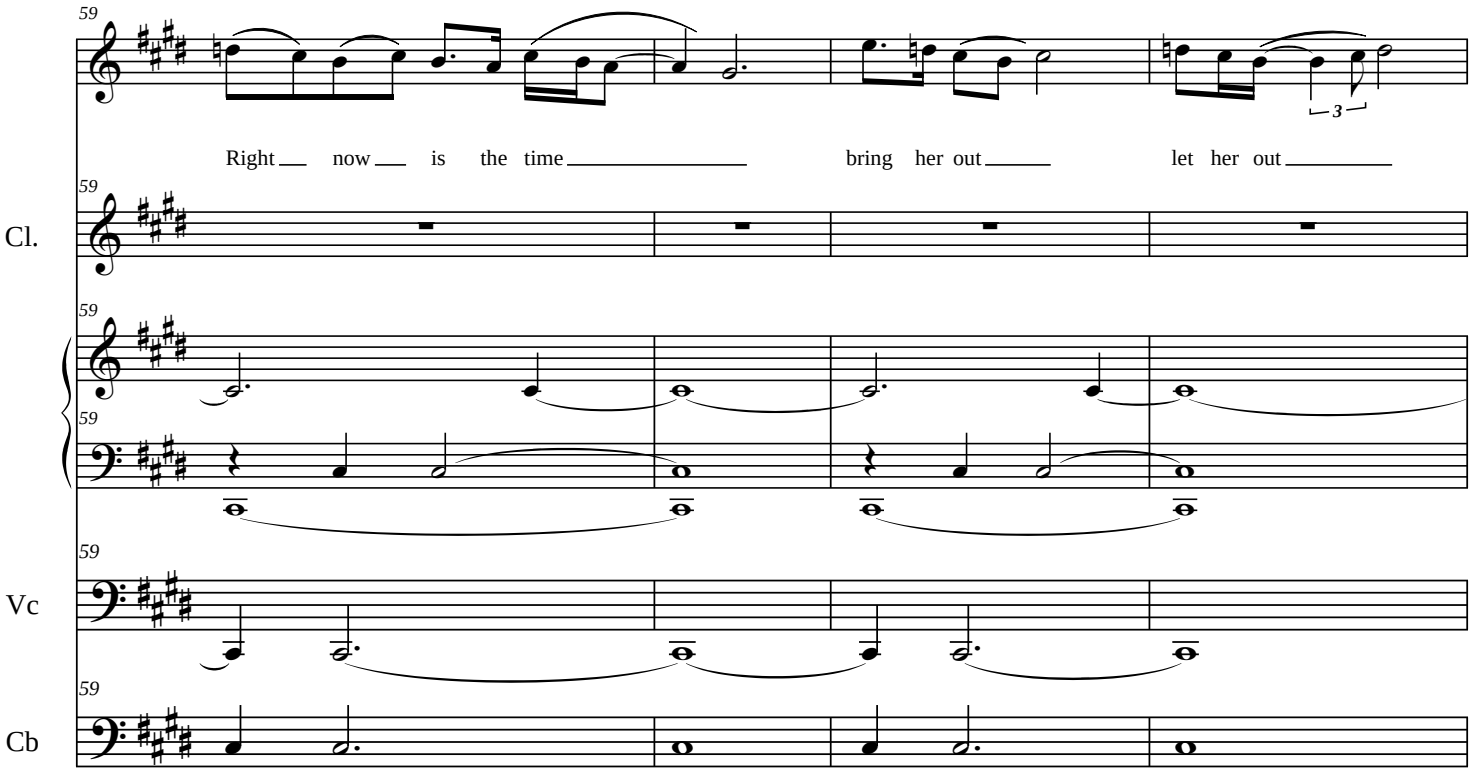

37
Do I real - ly want to know what if what if there's a se - cret
Cl.
Vc
Cb


43
CLAIRVOYANT
Con - cen - trate,
Cl.
Vc
Cb

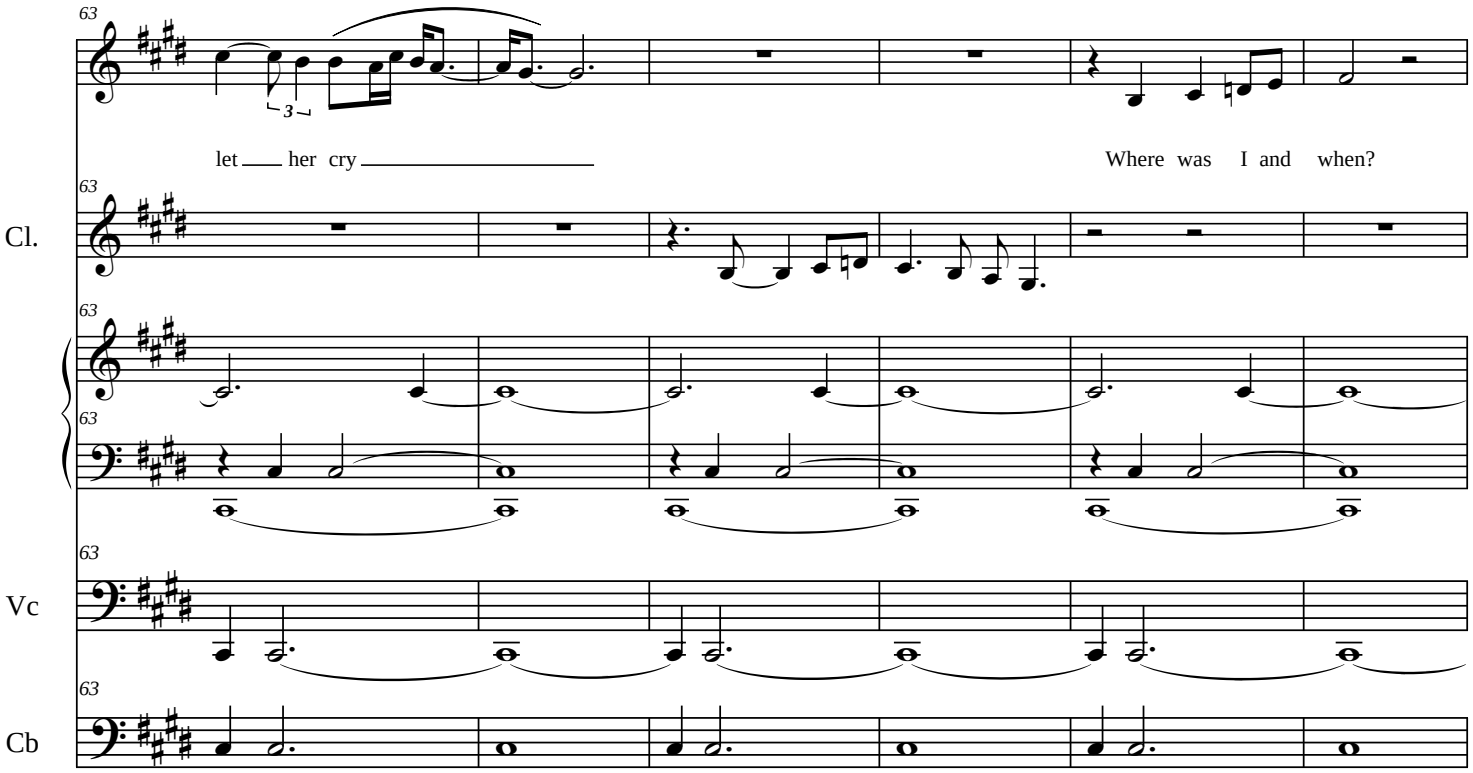
Past Life


47
COMPOSER
deep in-to your past
Fur-ther back, fur - ther in-to my past
Cl.
Vc
Cb
53
CLAIRVOYANT
down - in - to - my past
Bring her back
Bring her out

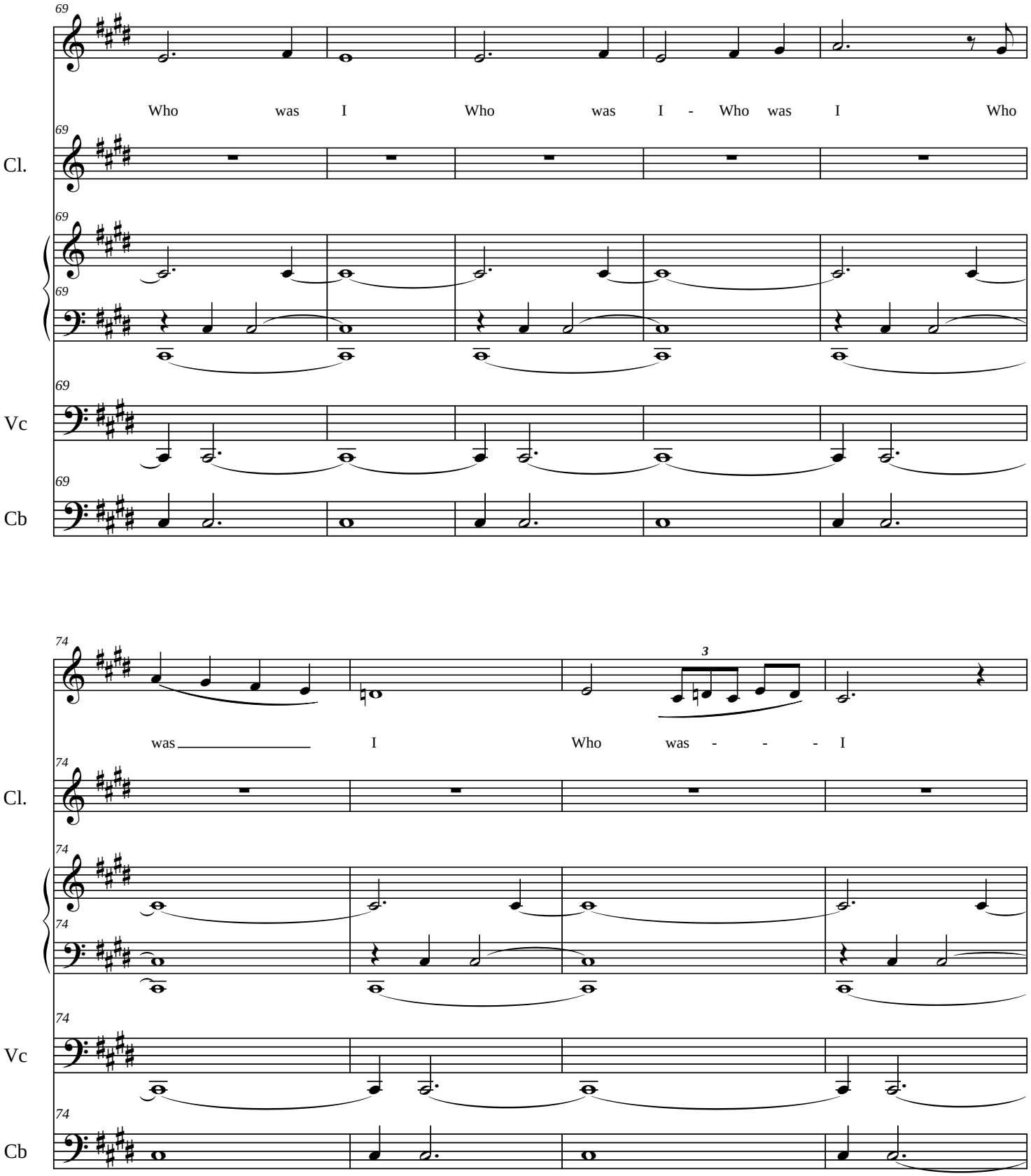
Past Life



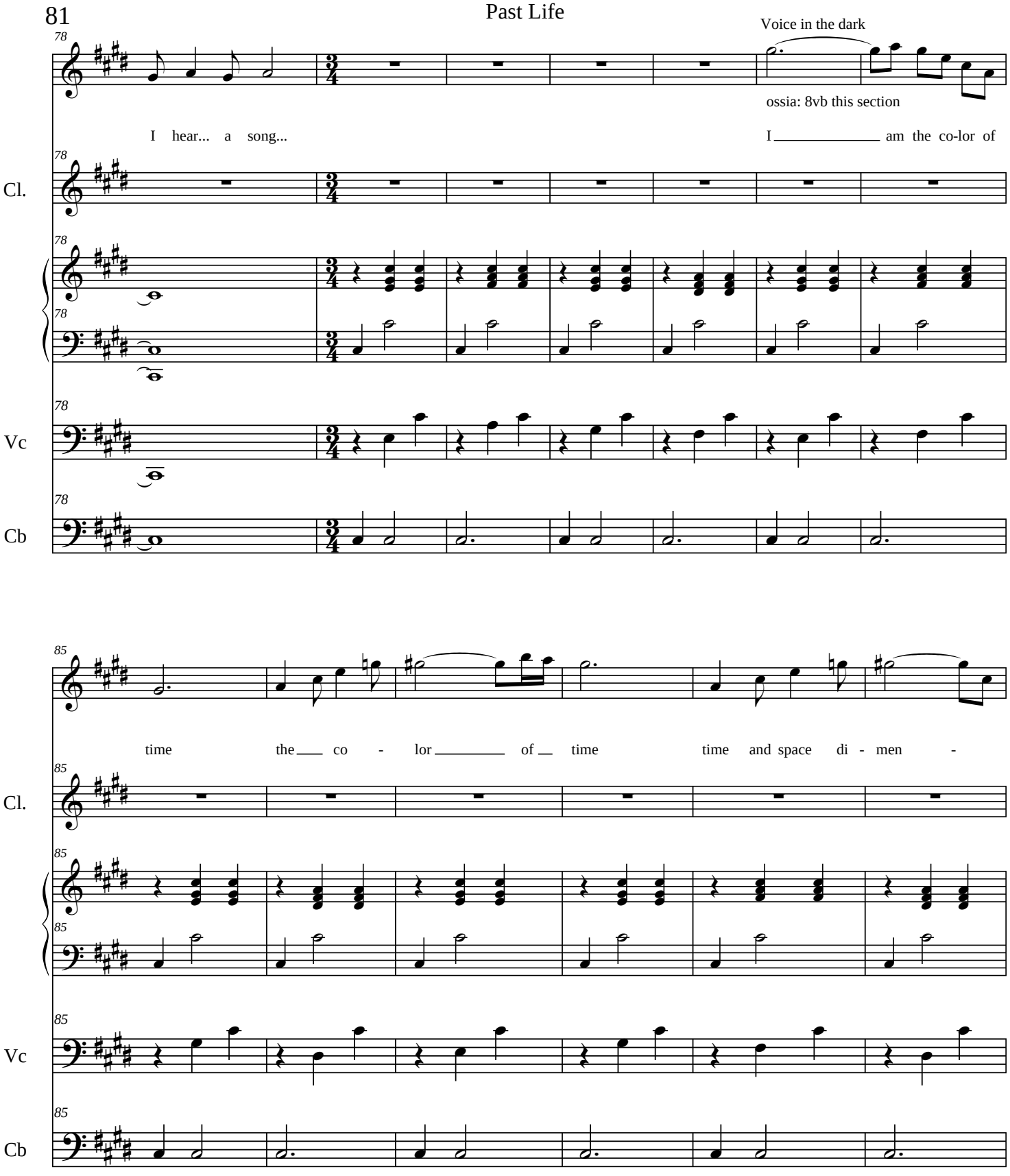
COMPOSER



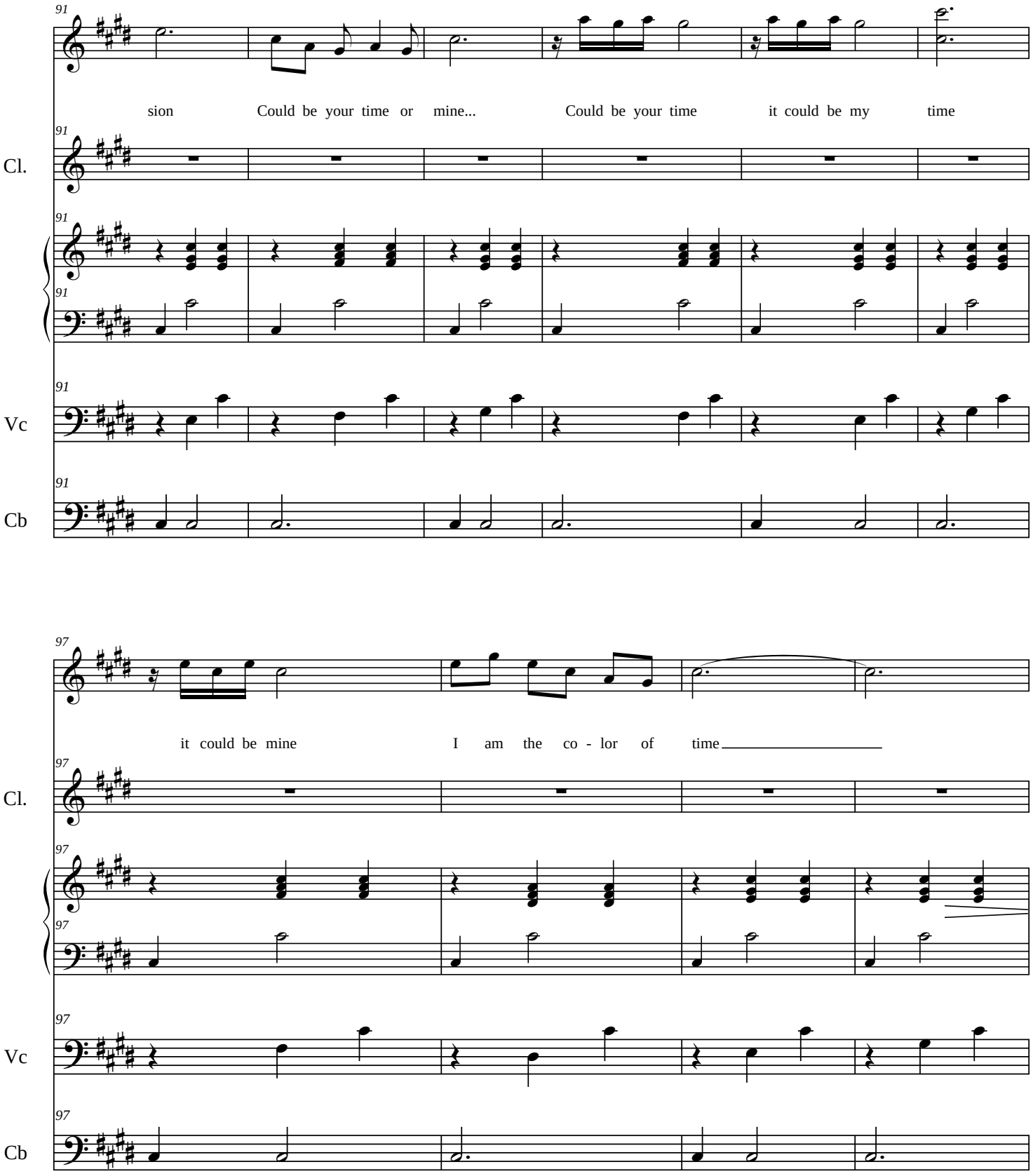
Past Life



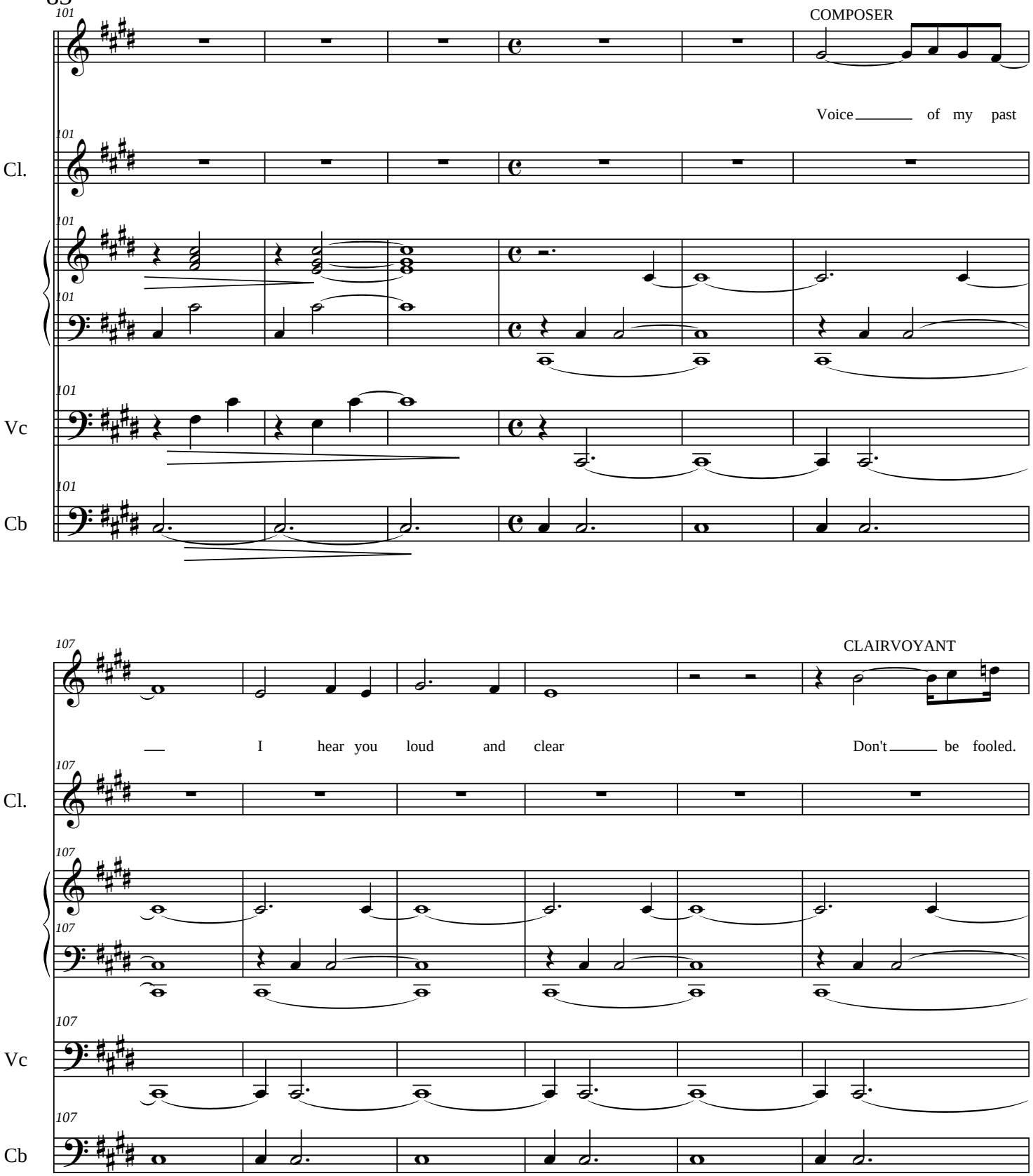
Past Life


Voice in the dark
ossia: 8vb this section
I hear... a song...
I ___ am the co-lor of
Cl.
Vc
Cb
time the ___ co - lor ___ of ___ time time and space di - men -

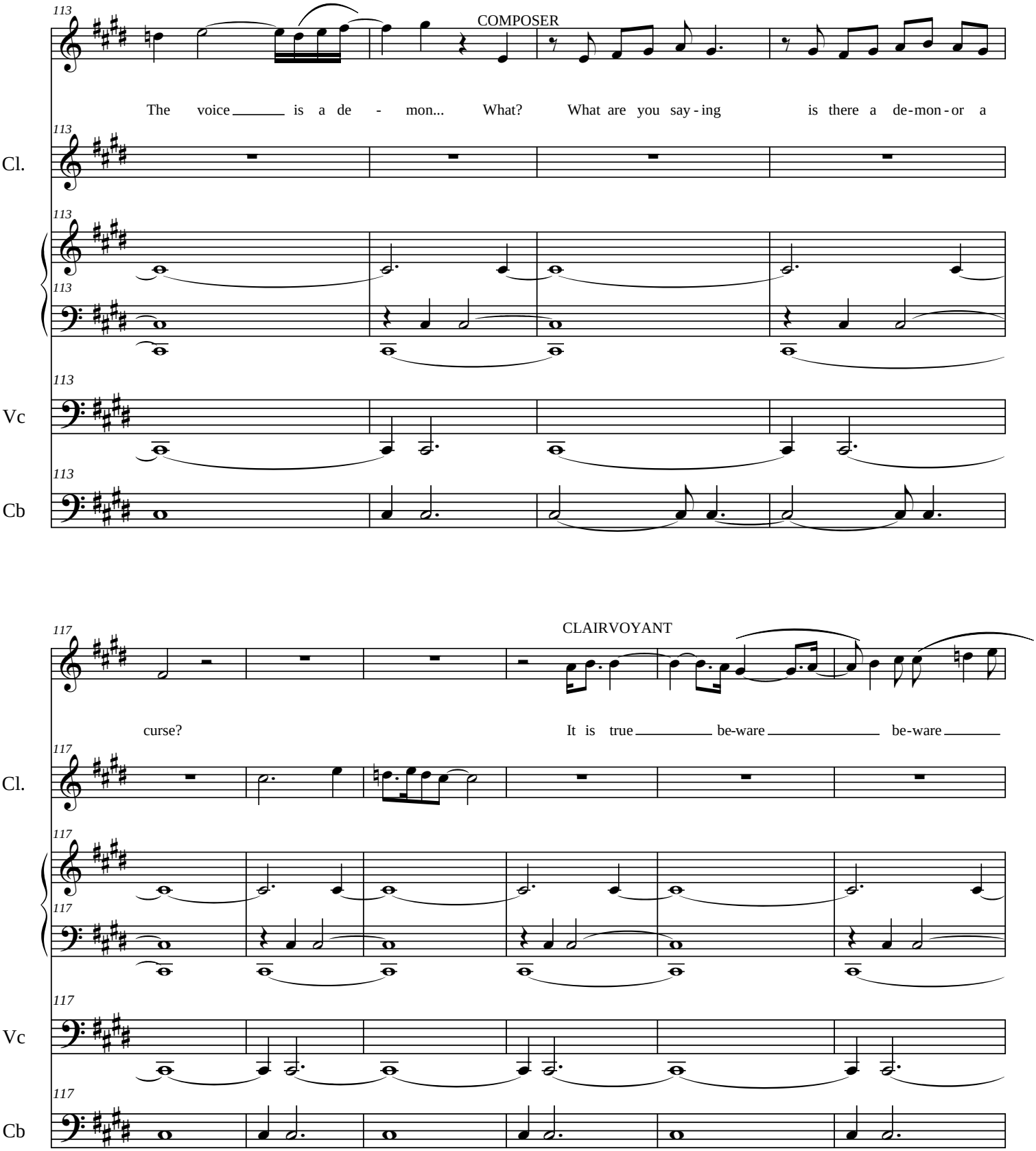
Past Life


91
sion Could be your time or mine... Could be your time it could be my time
Cl.
Vc
Cb
97
it could be mine I am the co - lor of time

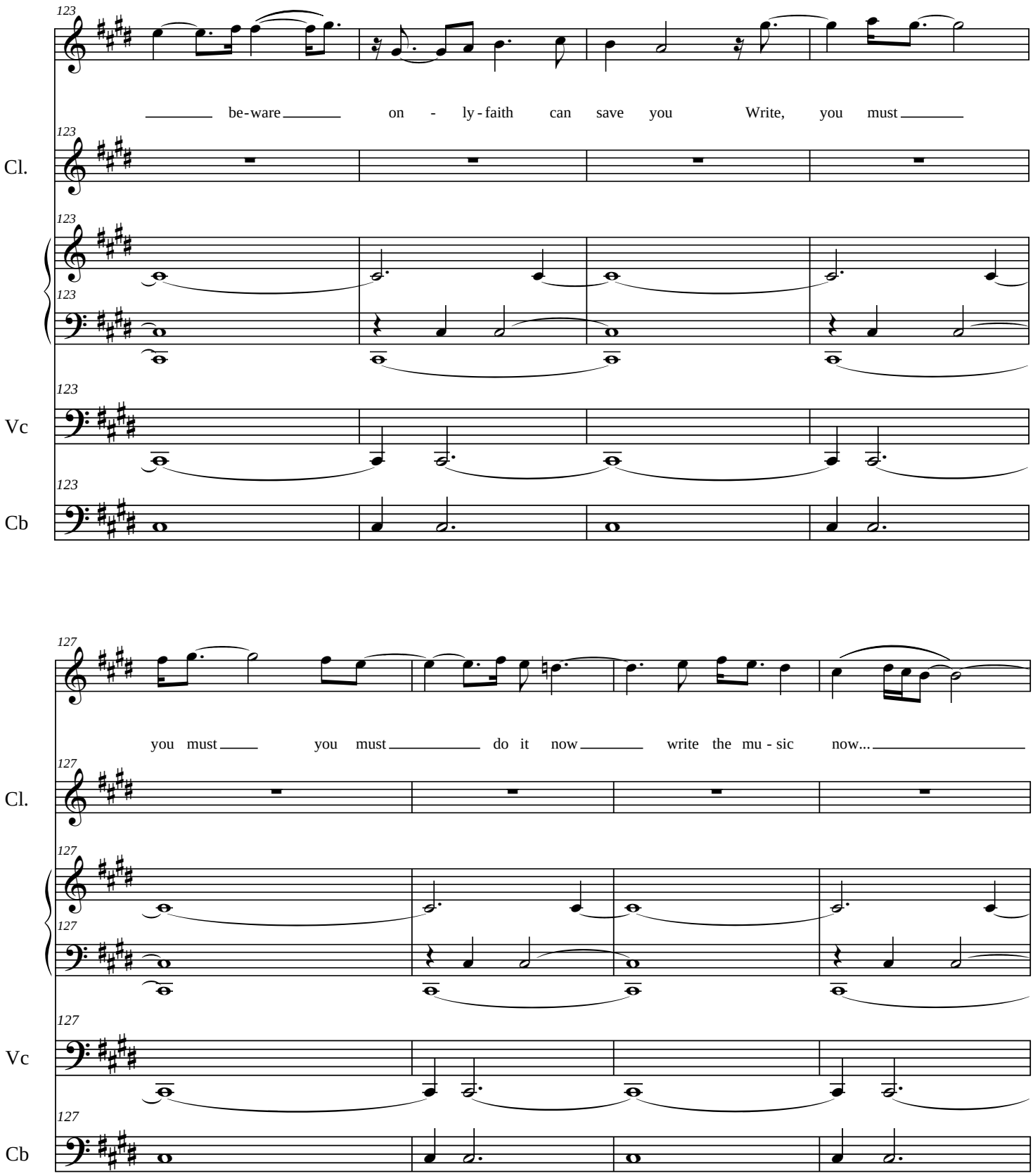
Past Life


101
COMPOSER
Voice of my past
Cl.
Vc
Cb
107
CLAIRVOYANT
I hear you loud and clear
Don't be fooled.

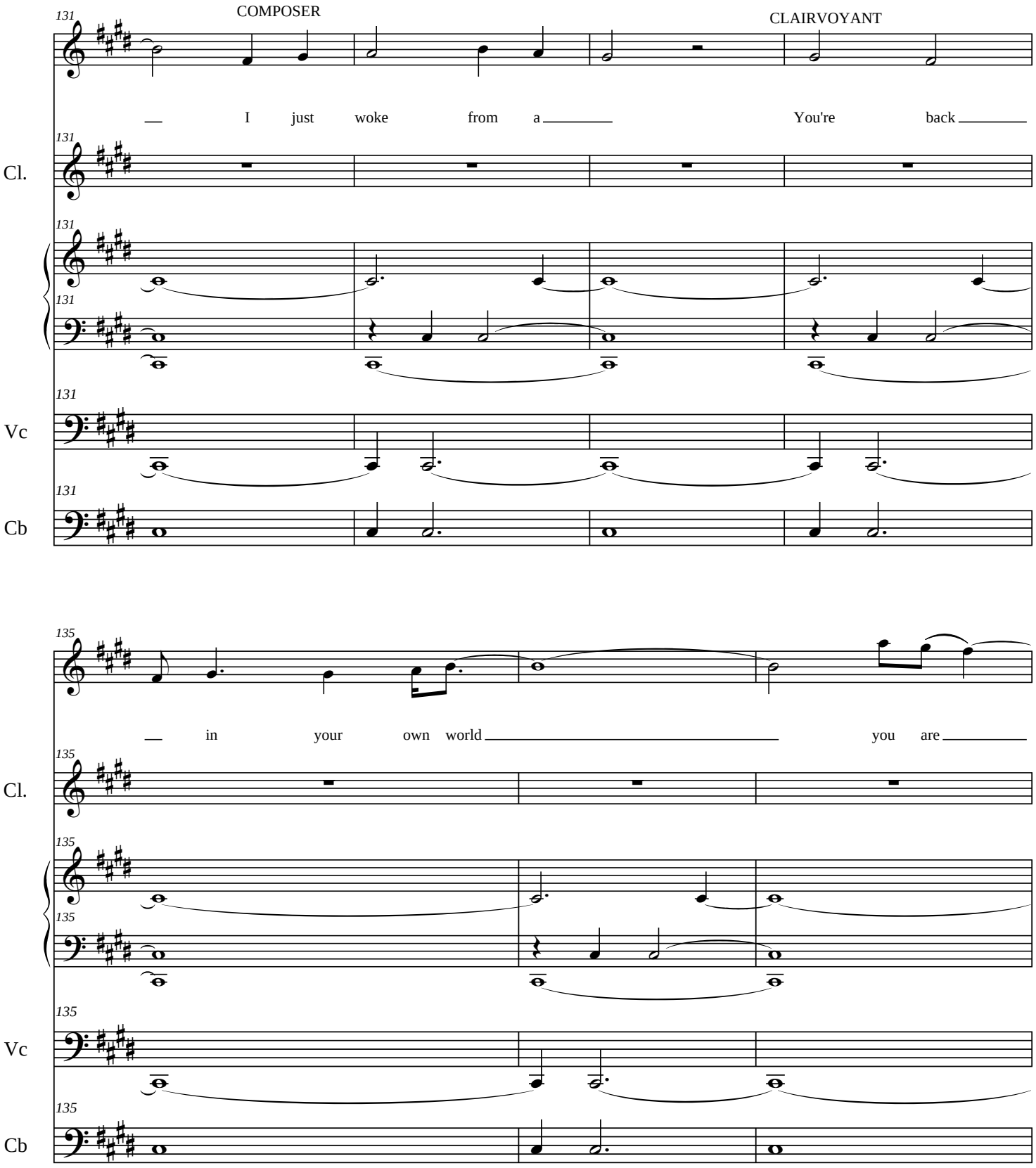
Past Life

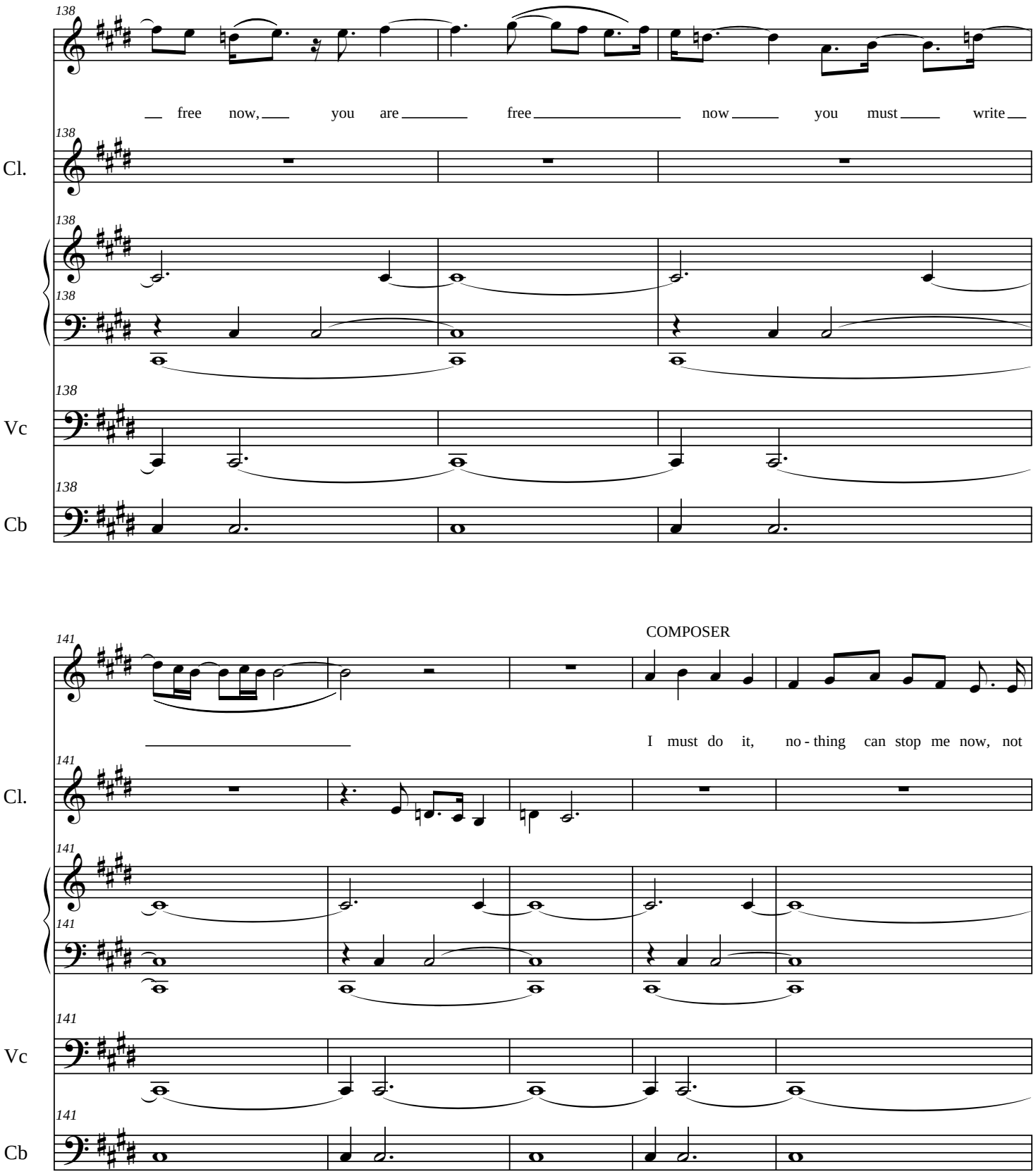

113
COMPOSER
The voice is a de - mon... What? What are you say - ing is there a de-mon - or a
Cl.
Vc
Cb
117
CLAIRVOYANT
curse? It is true be-ware be-ware

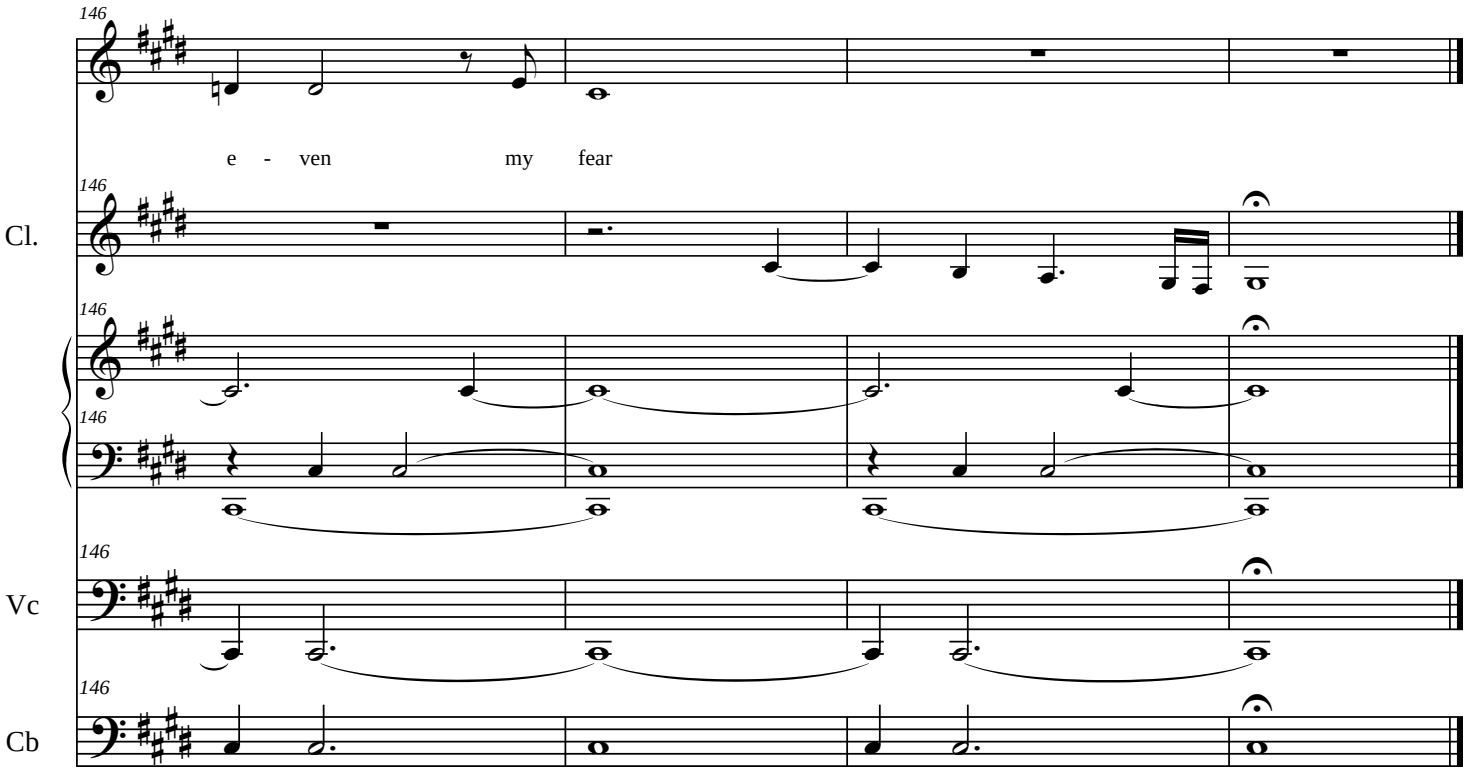
Past Life


123
be-ware
on - ly - faith can save you Write, you must
Cl.
Vc
Cb
127
you must
you must
do it now
write the mu - sic now...

Past Life


COMPOSER
CLAIRVOYANT
131
I just woke from a
You're back
Cl.
Vc
Cb
135
in your own world
you are


138
free now, you are free now you must write
Cl.
Vc
Cb
141
COMPOSER
I must do it, no - thing can stop me now, not


146
e - ven my fear
Cl.
Vc
Cb

The Trickster

The composer becomes
possessed temporarily
by the Trickster.

Elodie Lauten

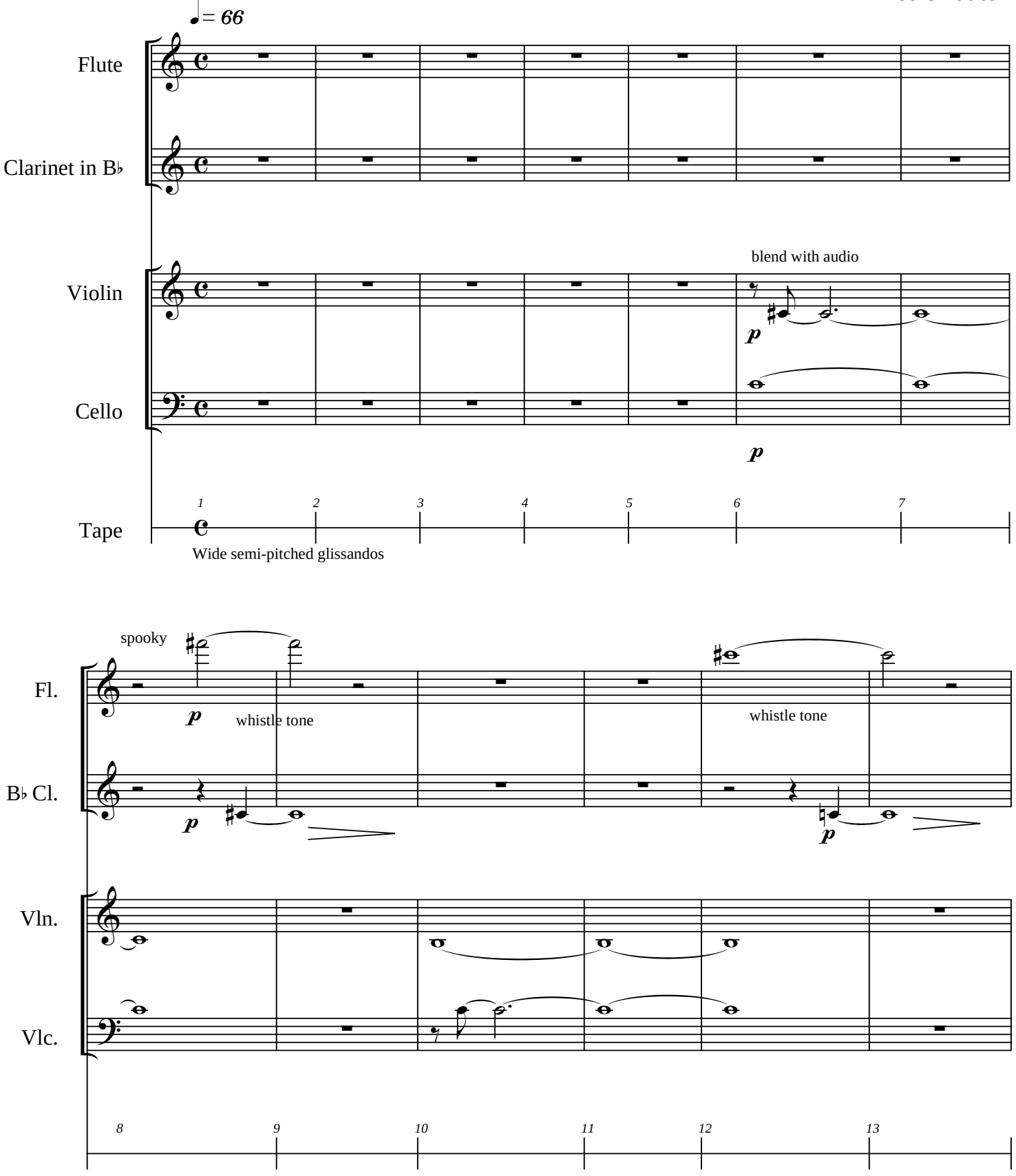
Note: For tape only. Tape electronically programmed on Korg Karma synthesizer

©2008

Haunting

Scene: The composer is possessed by a Trickster spirit who makes her talk gibberish.

Elodie Lauten



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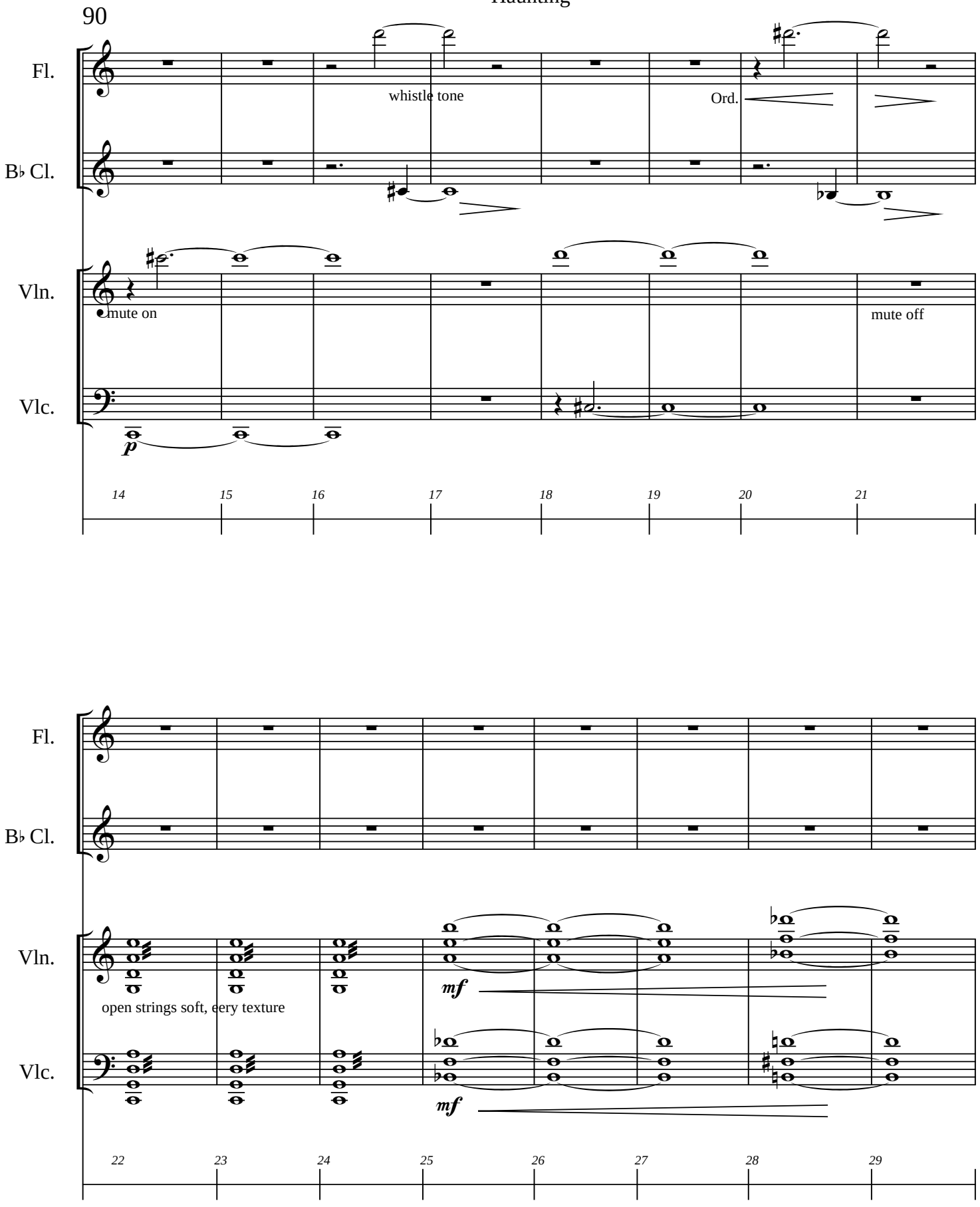
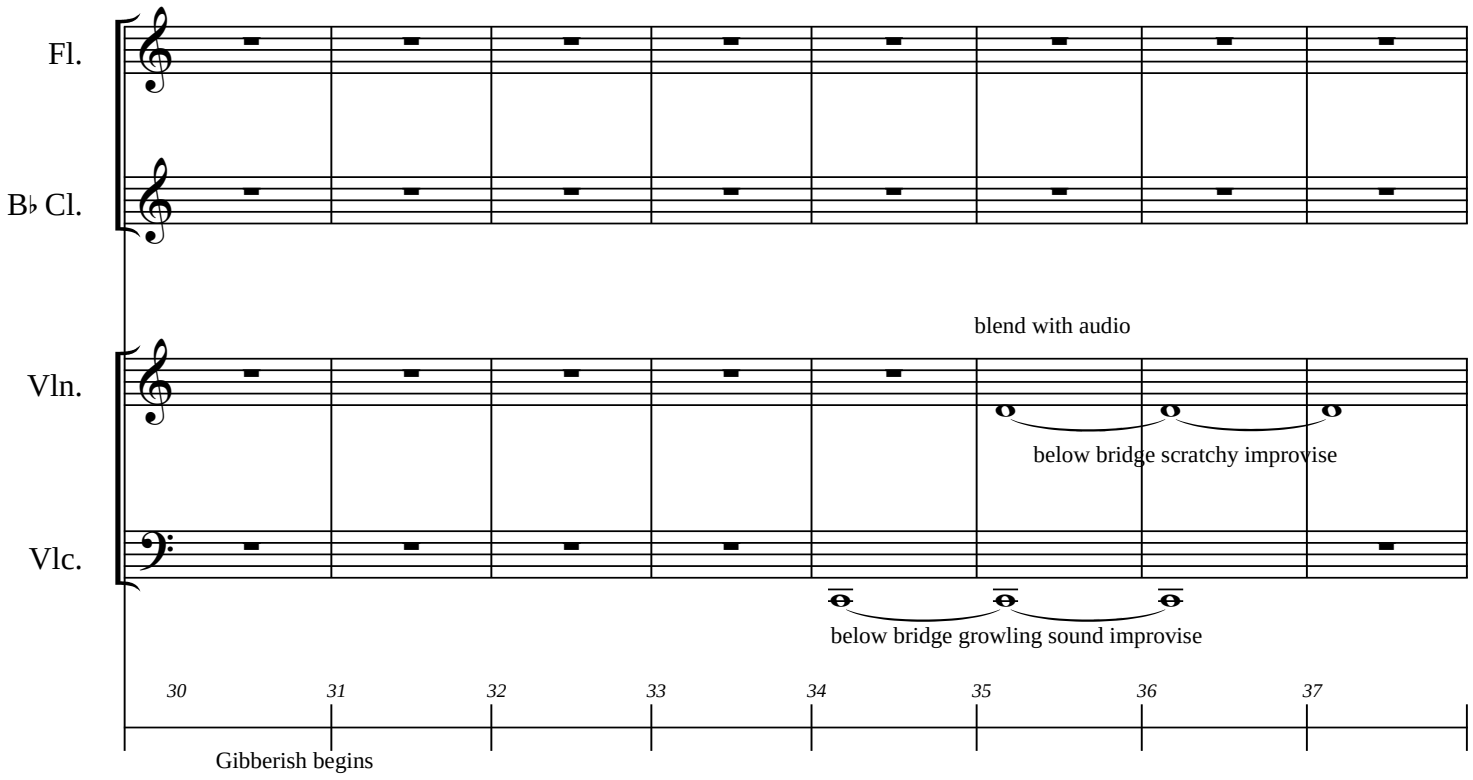
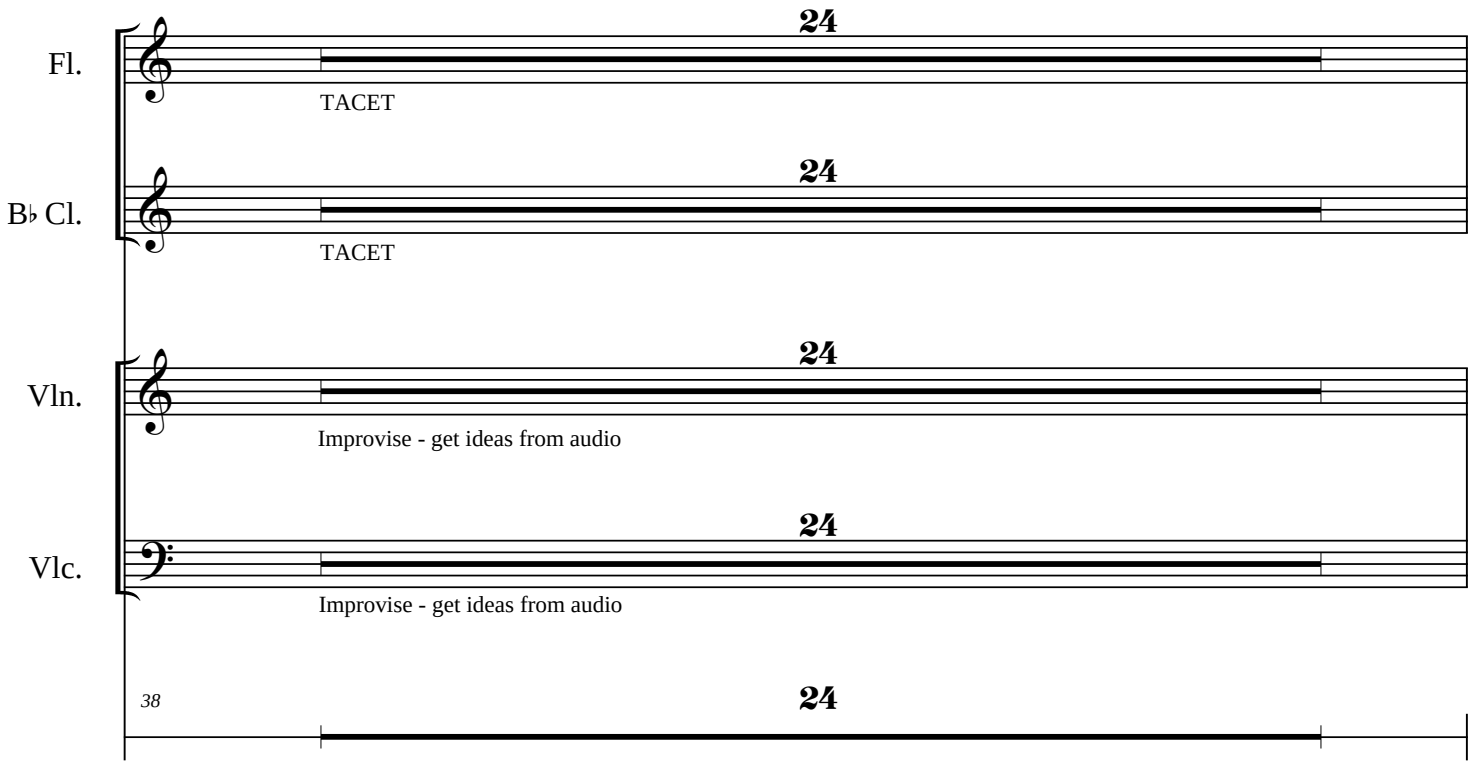
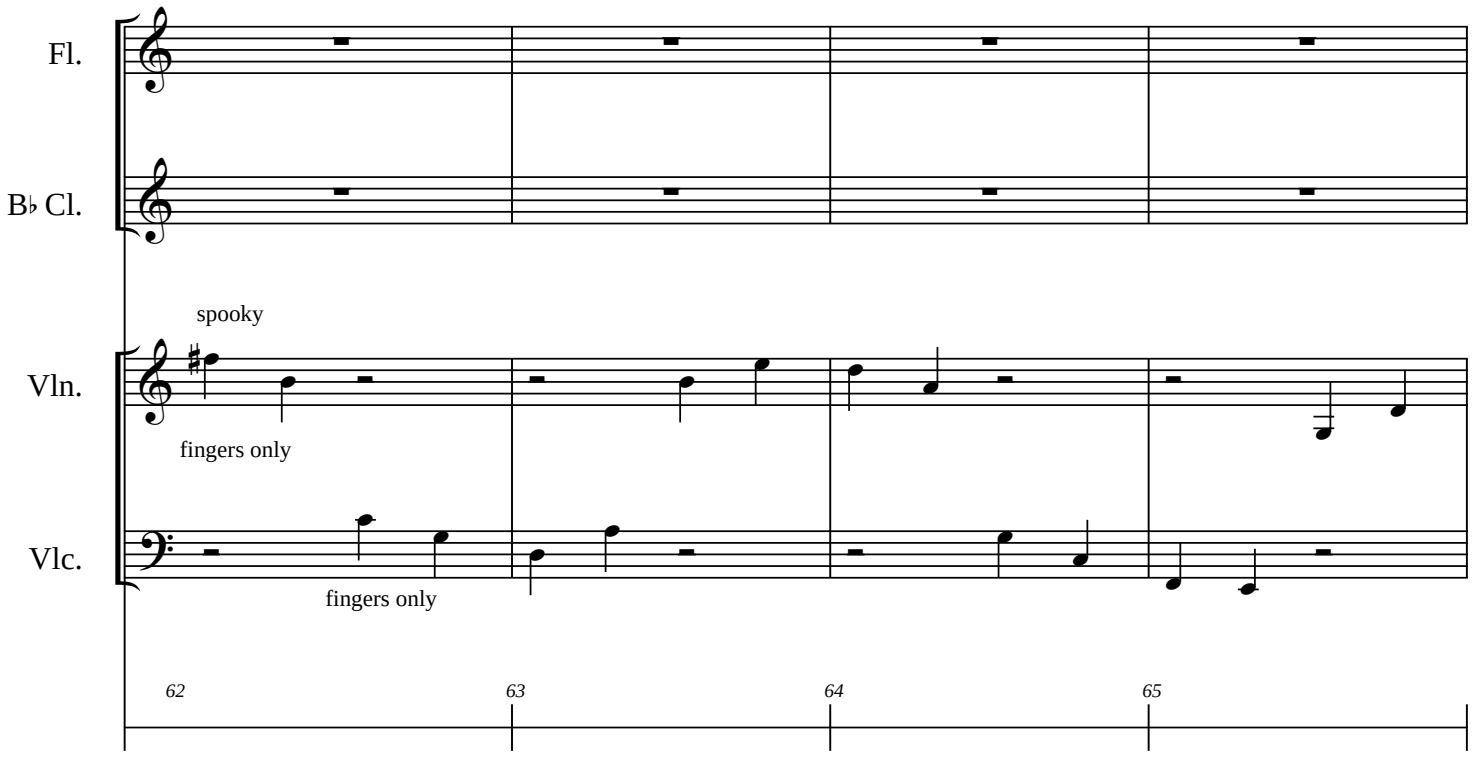
90

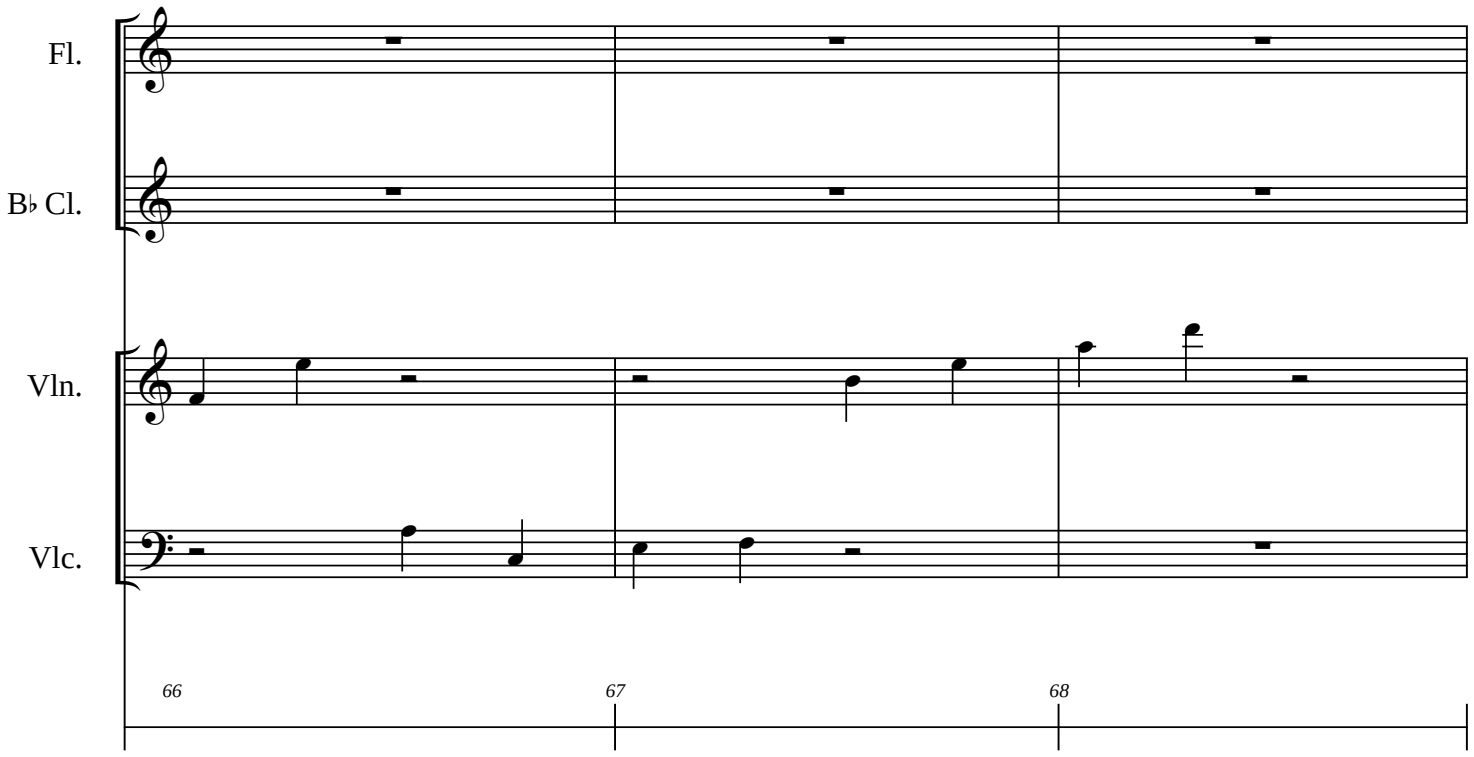

Fl.
B♭ Cl.
Vln.
Vlc.
whistle tone
Ord.
mute on
mute off
p
14
15
16
17
18
19
20
21
Fl.
B♭ Cl.
Vln.
Vlc.
open strings soft, eery texture
mf
mf
22
23
24
25
26
27
28
29

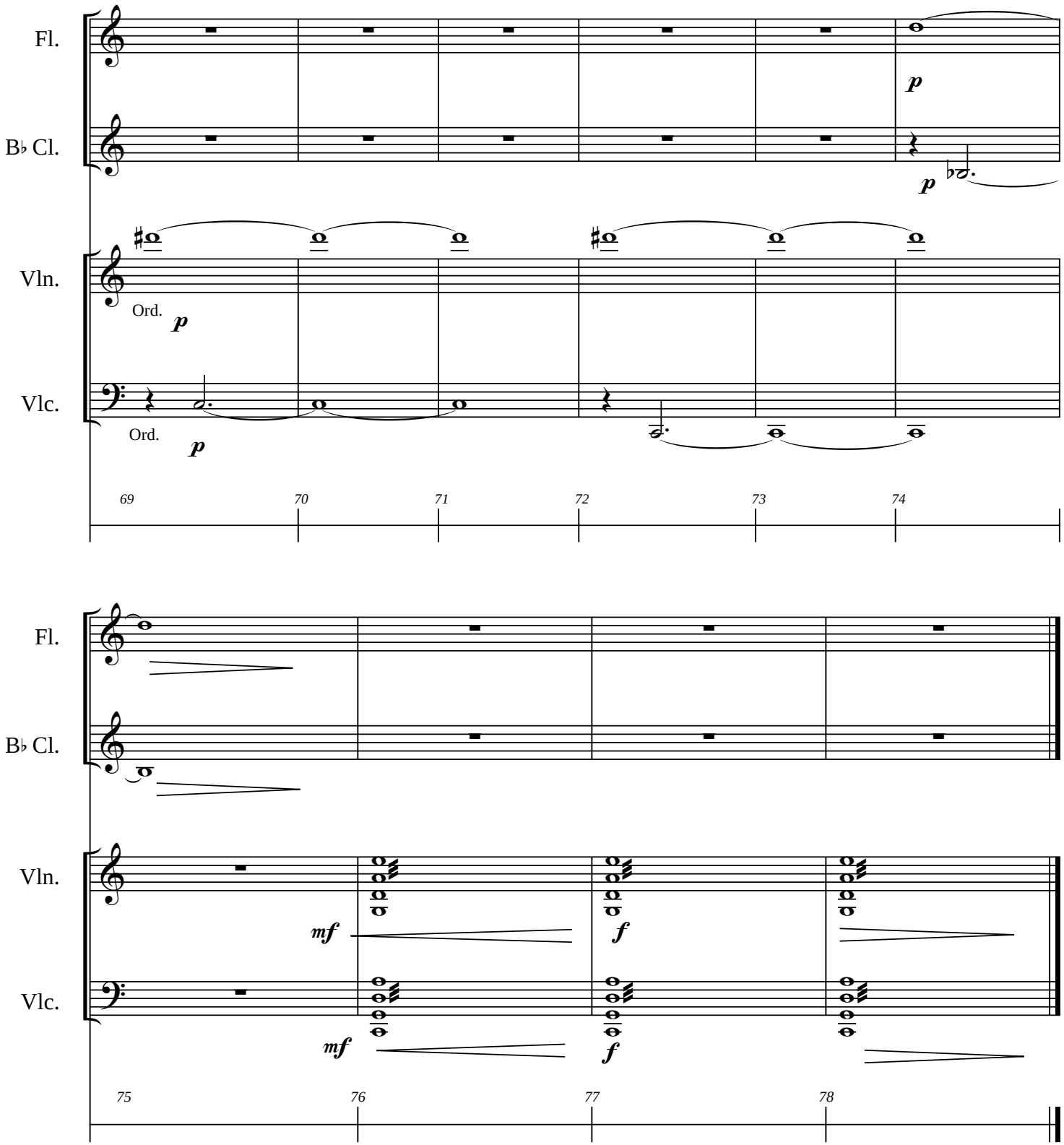

Fl.
B♭ Cl.
Vln.
Vlc.
blend with audio
below bridge scratchy improvise
below bridge growling sound improvise
30
31
32
33
34
35
36
37
Gibberish begins


Fl.
B♭ Cl.
Vln.
Vlc.
24
TACET
TACET
Improvise - get ideas from audio
Improvise - get ideas from audio
38

92


Fl.
B♭ Cl.
spooky
Vln.
fingers only
Vlc.
fingers only
62
63
64
65

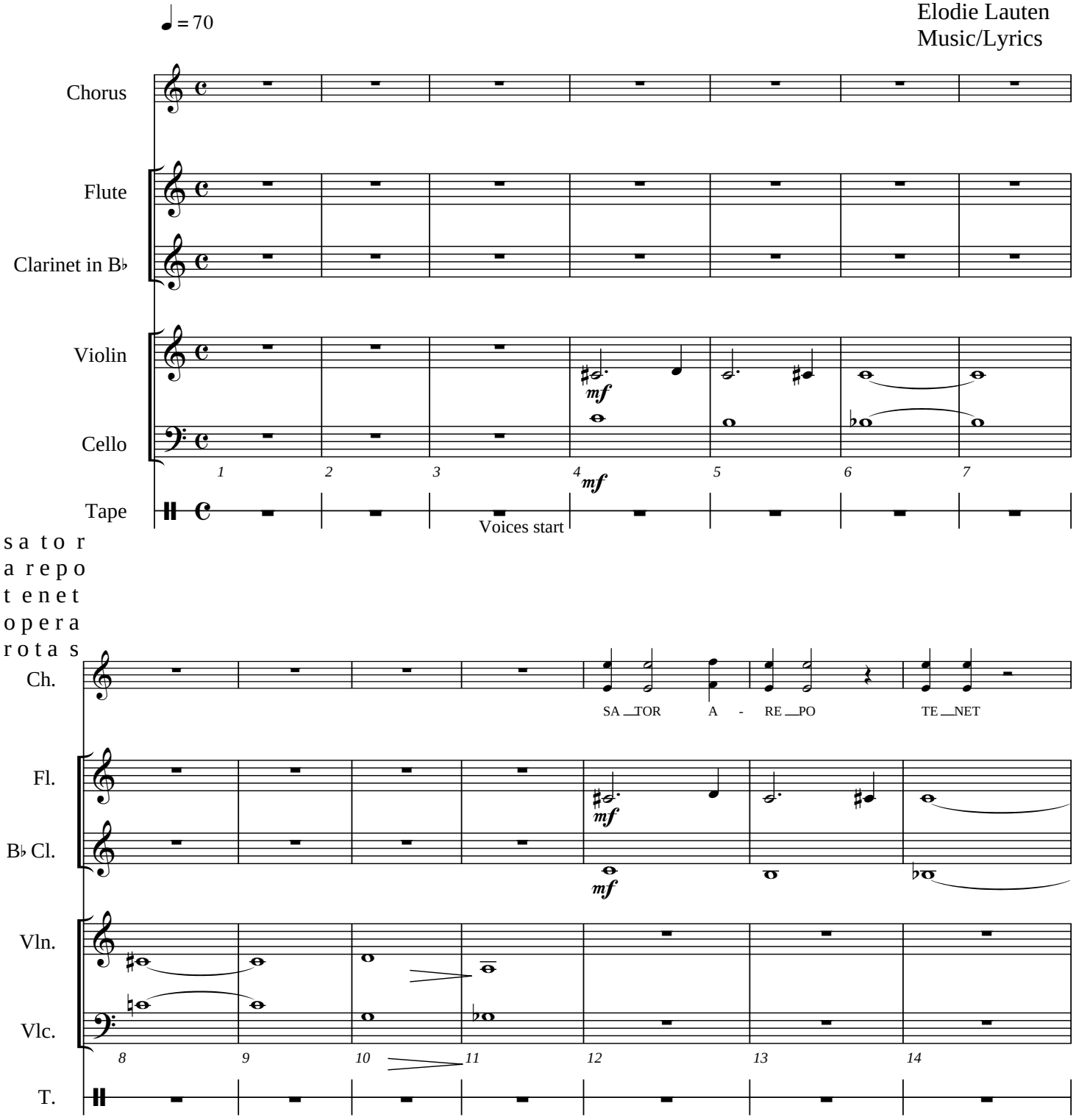

Fl.
B♭ Cl.
Vln.
Vlc.
66
67
68


Fl.
B♭ Cl.
Vln.
Ord.
Vlc.
Ord.
69
70
71
72
73
74
Fl.
B♭ Cl.
Vln.
Vlc.
75
76
77
78

Scene: the clairvoyant aided by the eccentric friend perform a healing ceremony to drive away the Trickster.

Healing

Elodie Lauten
Music/Lyrics



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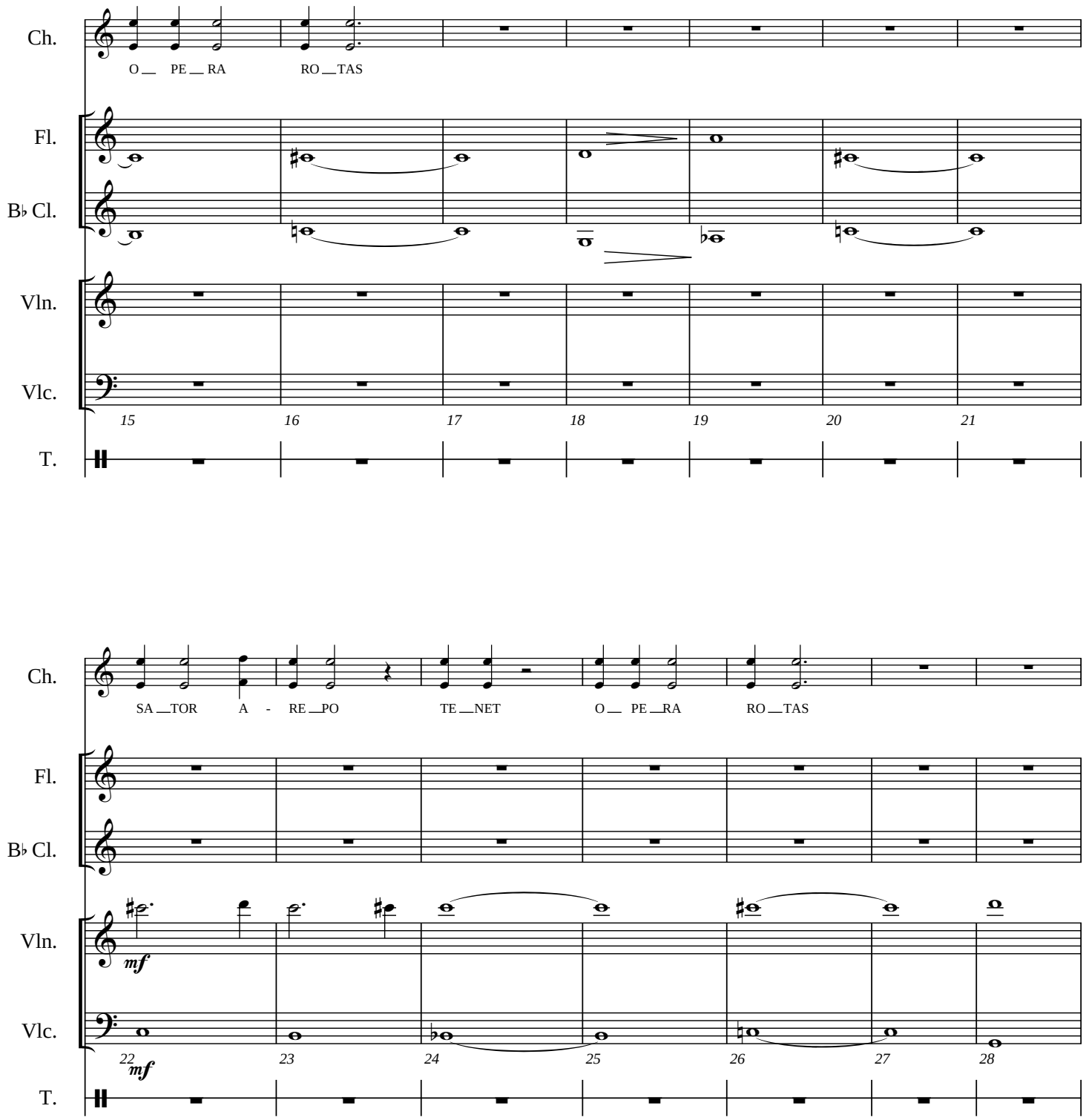
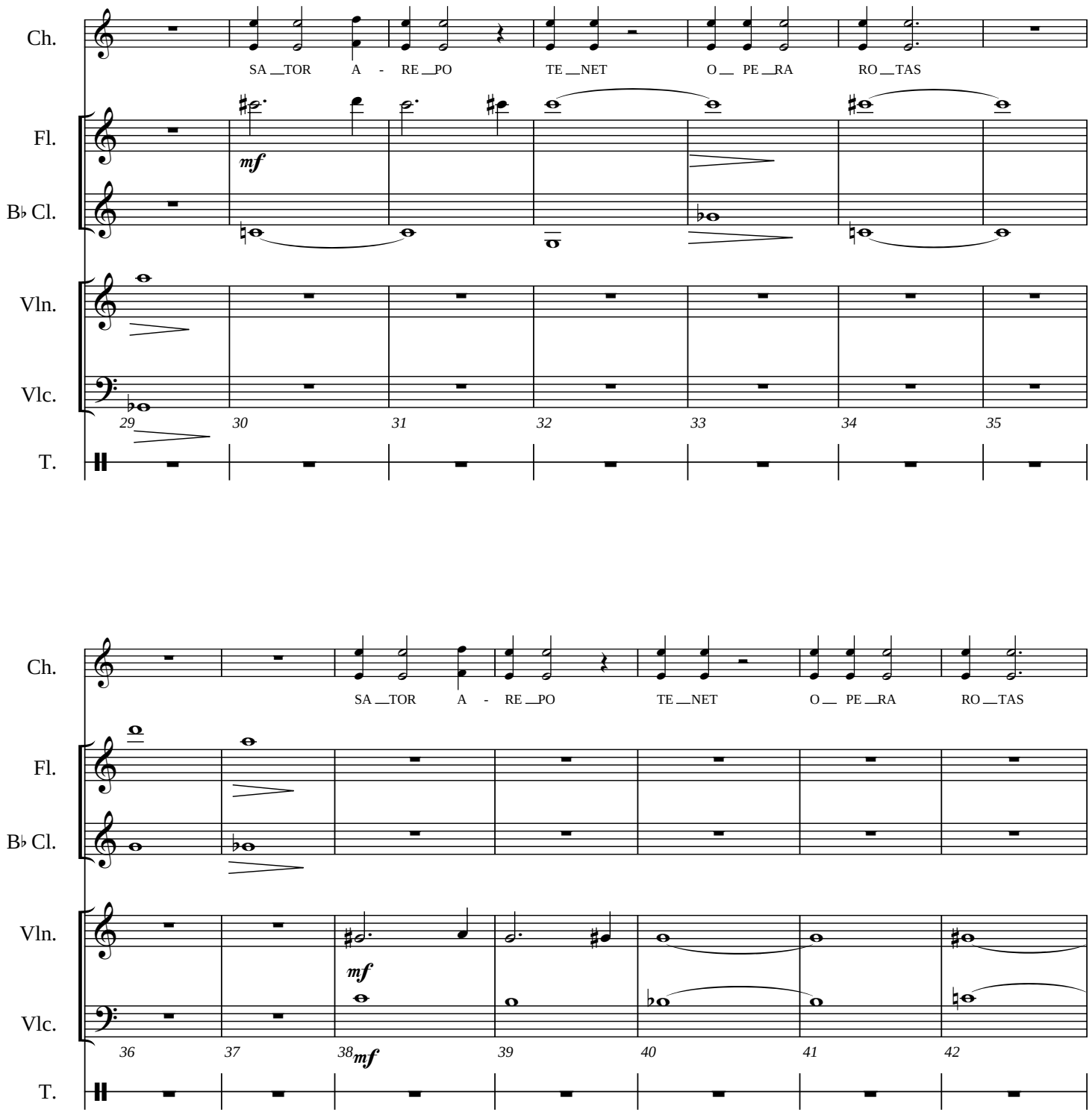
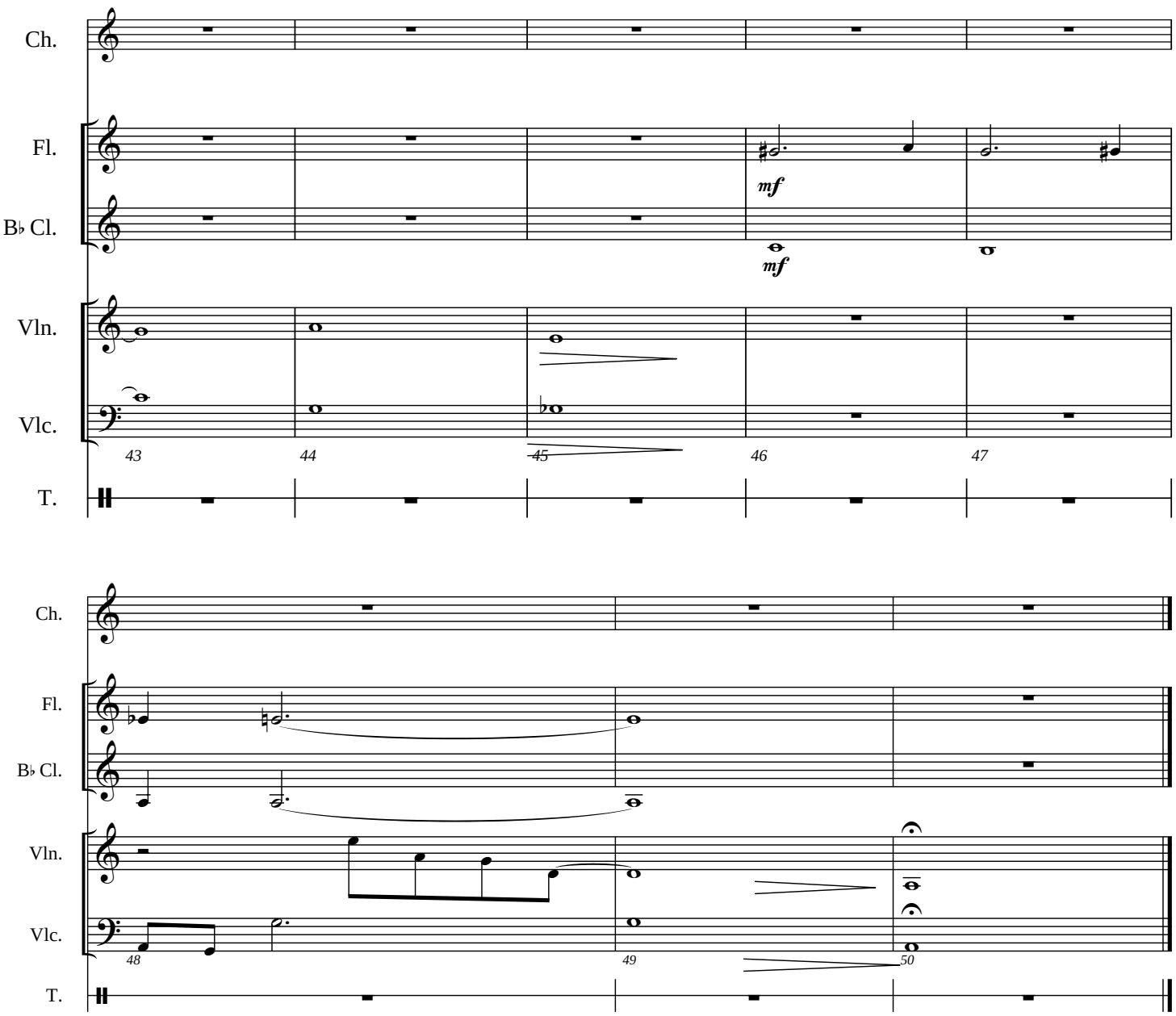

Ch.
O PE RA
RO TAS
Fl.
B♭ Cl.
Vln.
Vlc.
15
16
17
18
19
20
21
T.
Ch.
SA TOR
A - RE PO
TE NET
O PE RA
RO TAS
Fl.
B♭ Cl.
Vln.
mf
Vlc.
22
mf
23
24
25
26
27
28
T.


Ch.
SA __TOR A - RE __PO TE __NET O __ PE __RA RO __TAS
Fl.
mf
B♭ Cl.
Vln.
Vlc.
29 30 31 32 33 34 35
T.
Ch.
SA __TOR A - RE __PO TE __NET O __ PE __RA RO __TAS
Fl.
B♭ Cl.
Vln.
mf
Vlc.
36 37 38 mf 39 40 41 42
T.

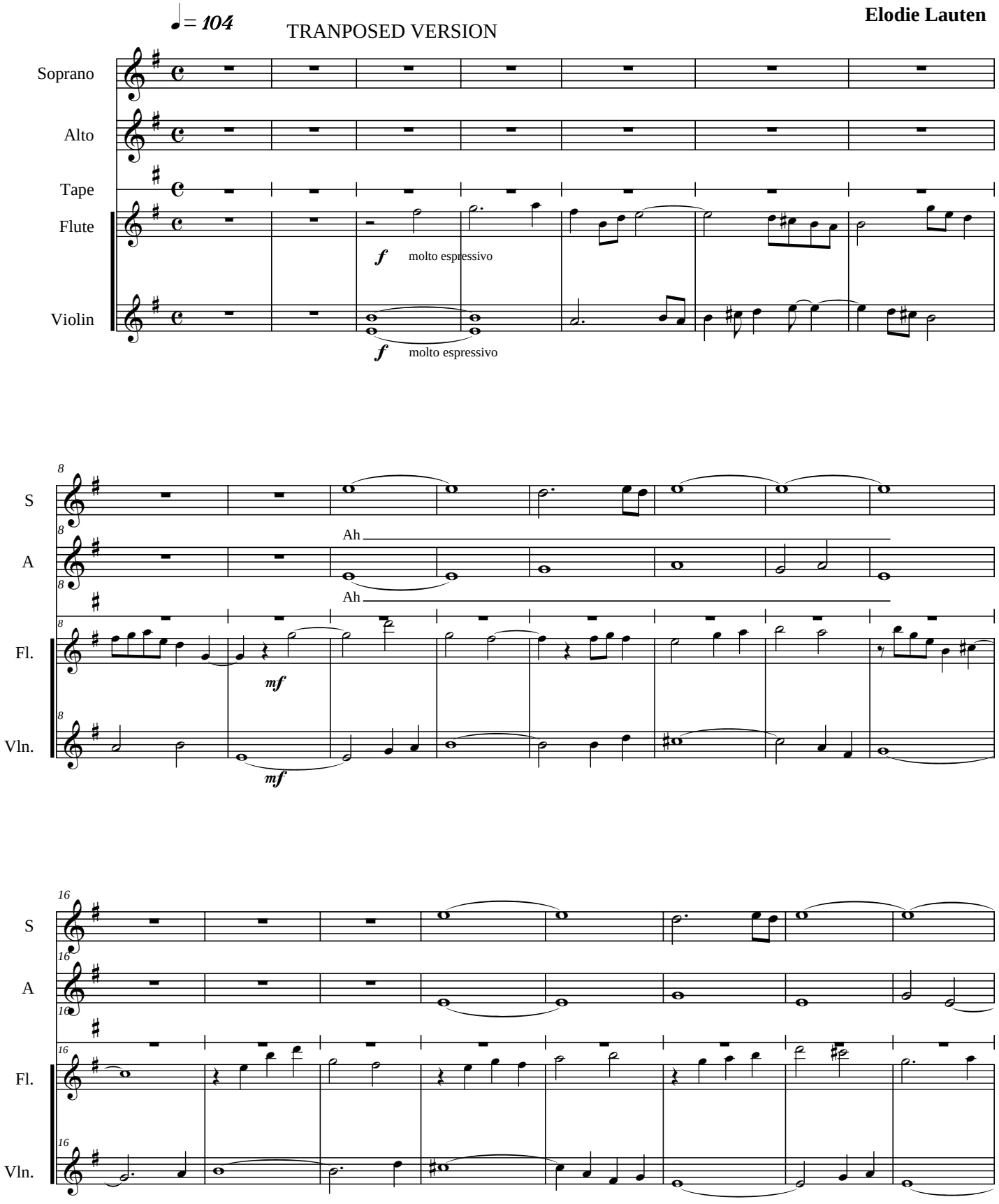
Healing



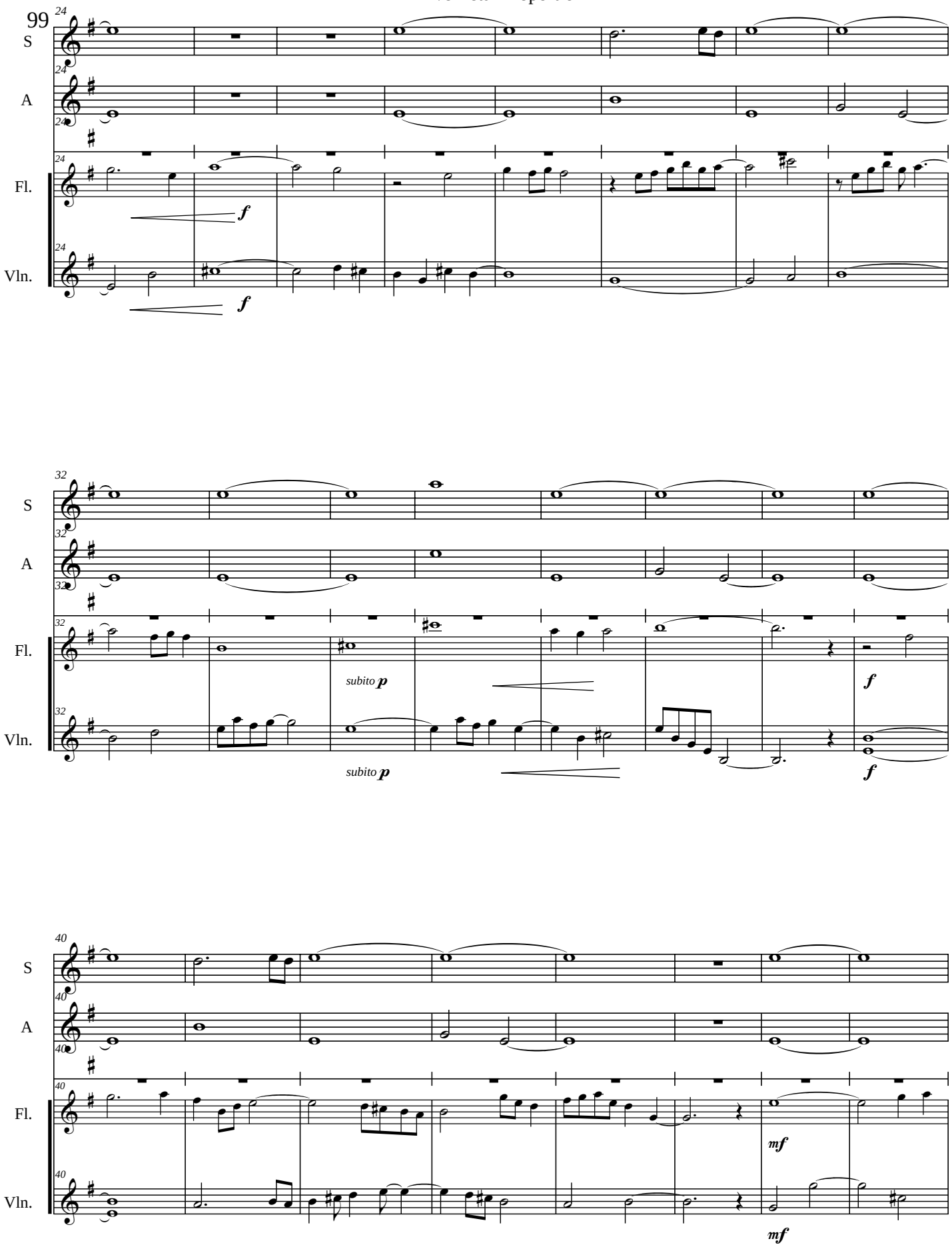
The Five-Petal Proportion

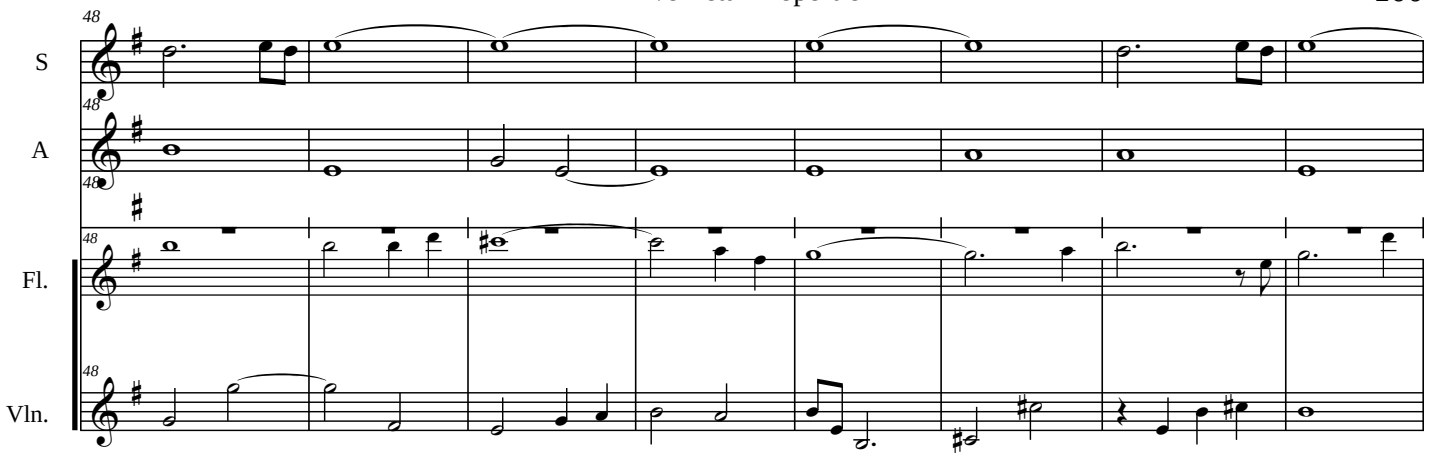
Scene: the composer thinks of the
music as the perfect proportion of a flower.

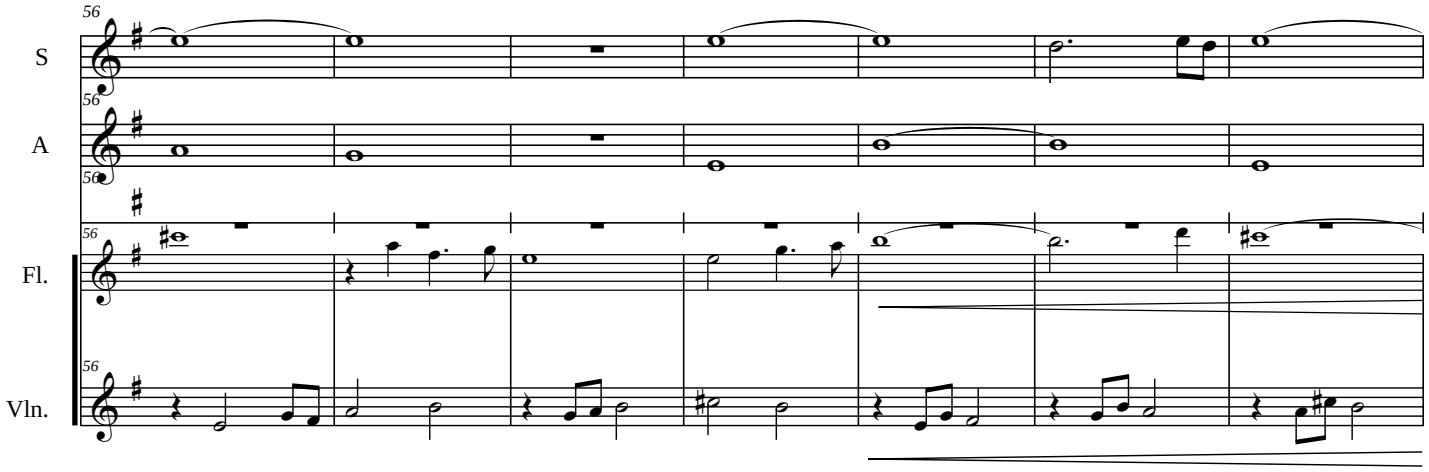
Elodie Lauten

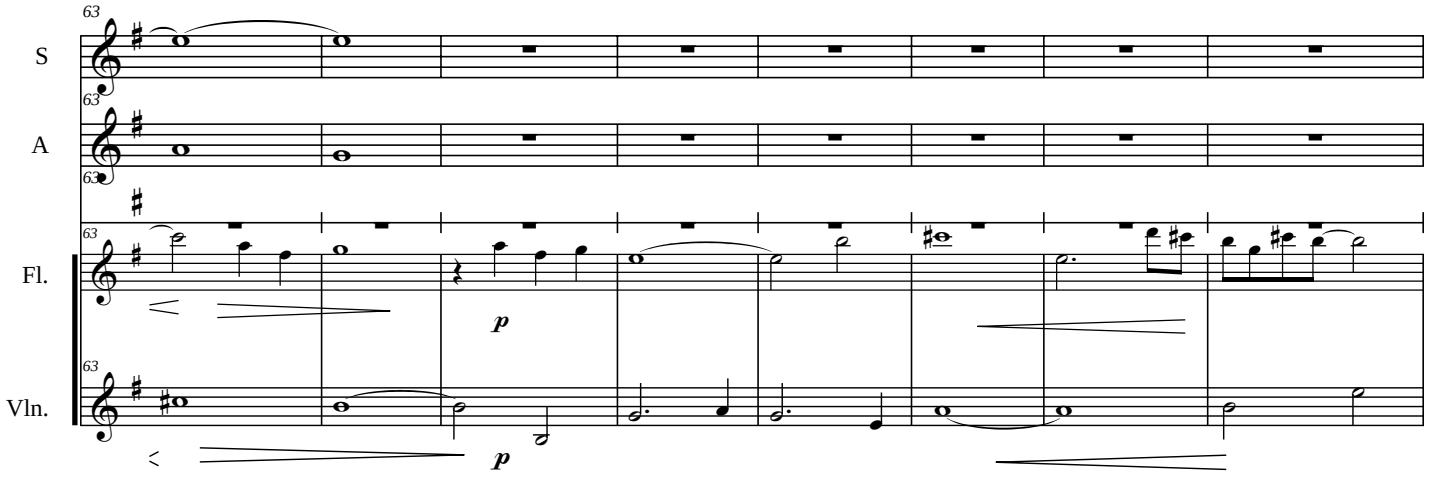


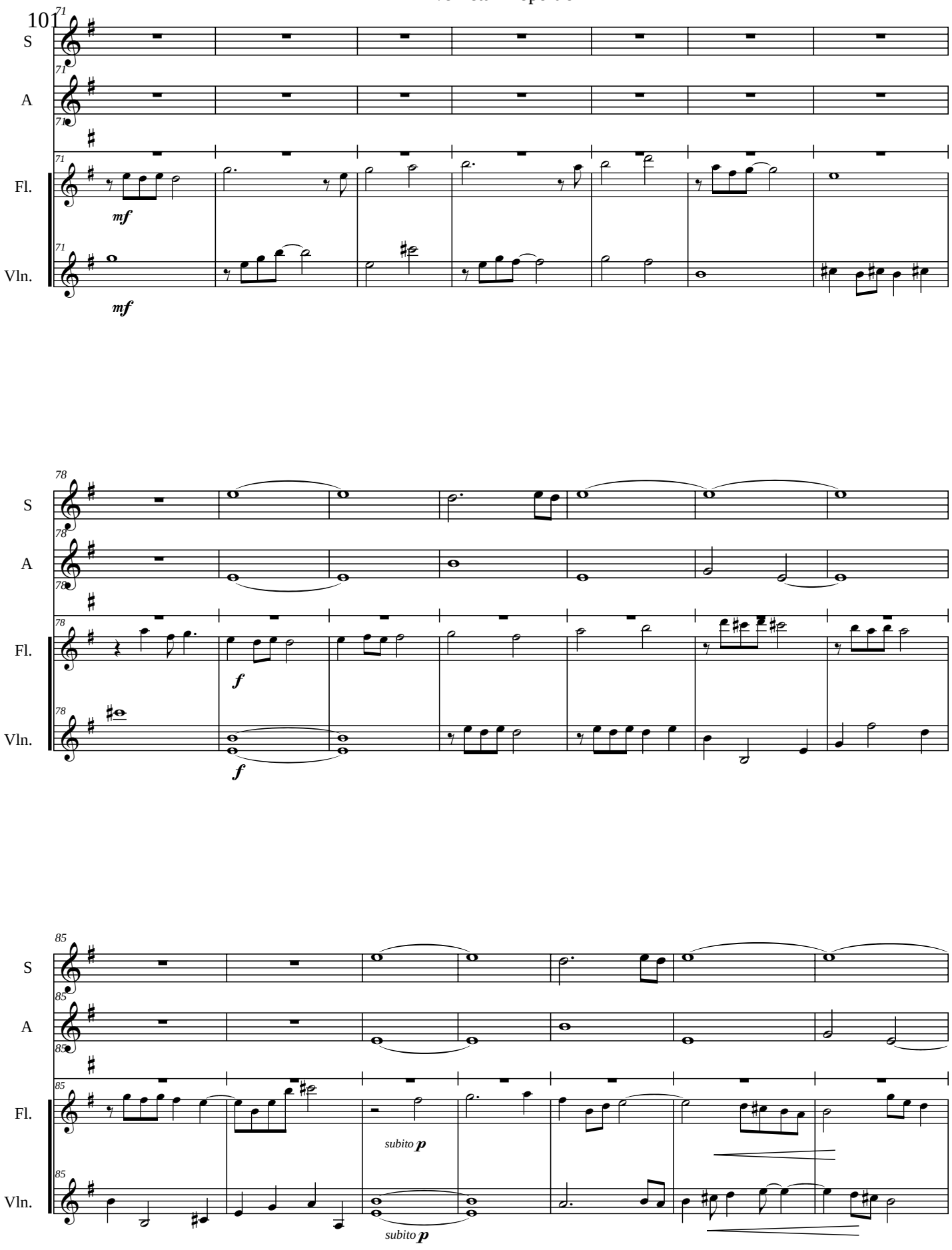
©2008

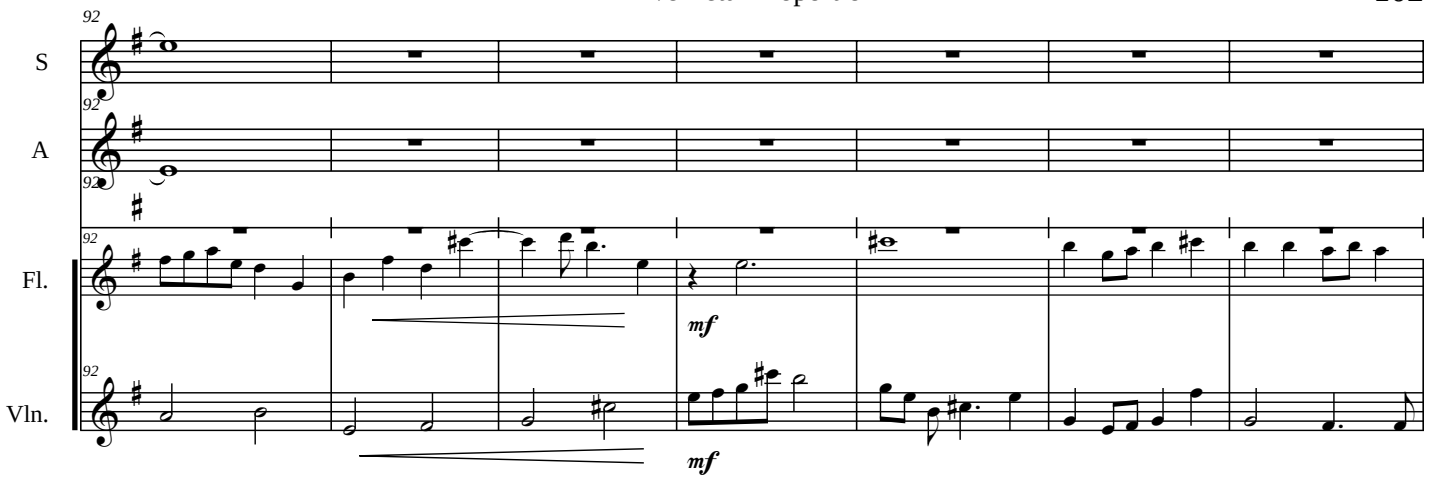

S
A
Fl.
Vln.
f
f
subito p
subito p
f
f
mf
mf

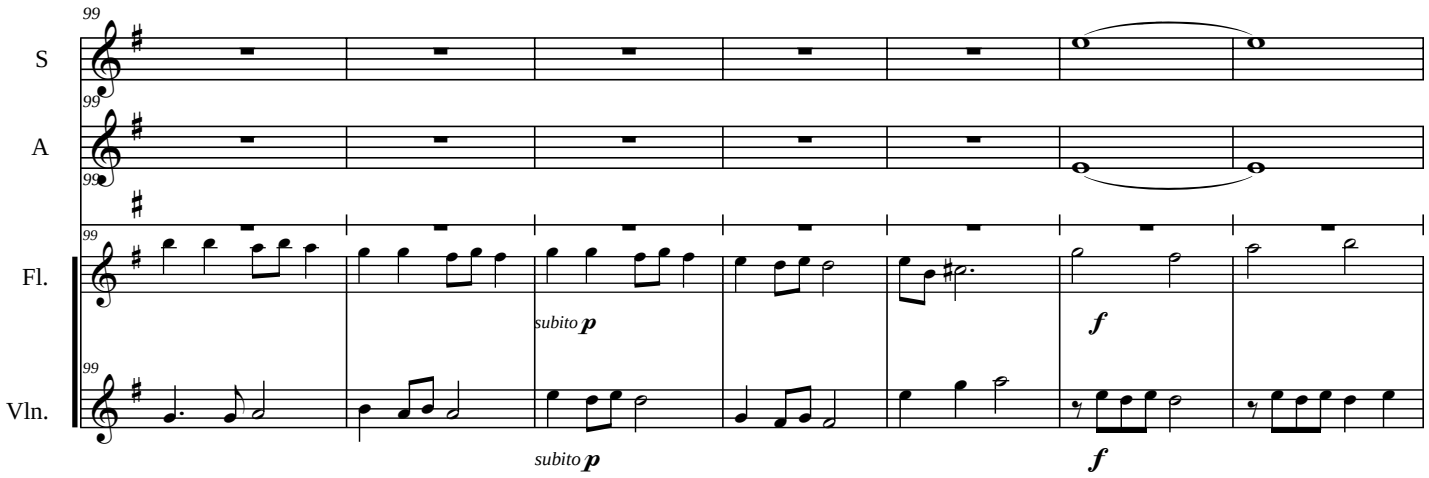

48
S
A
Fl.
Vln.

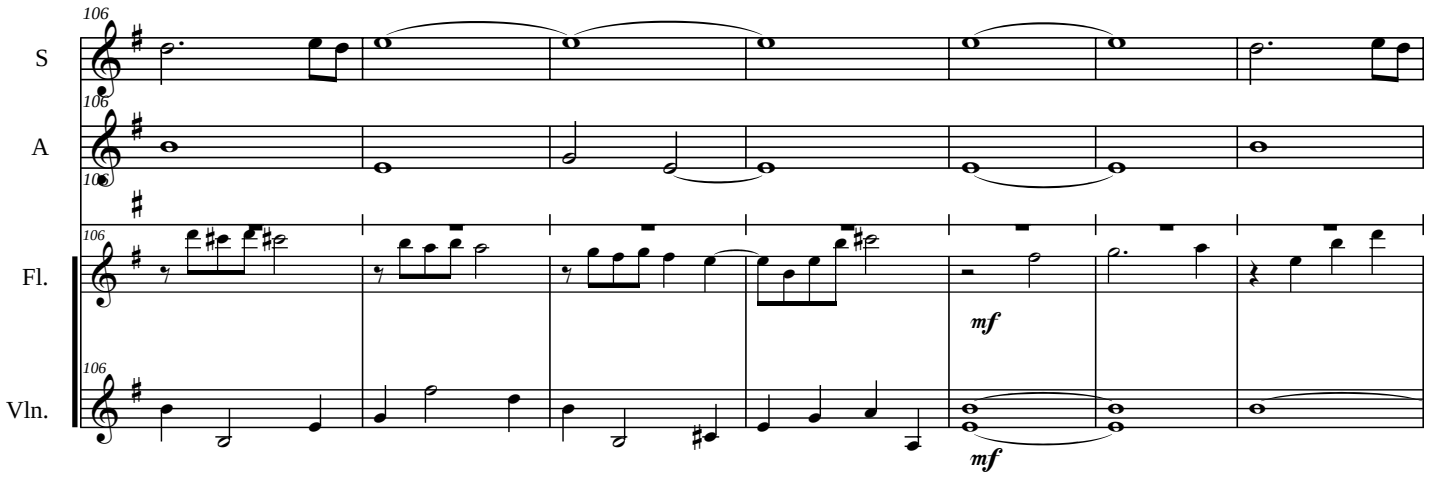

56
S
A
Fl.
Vln.

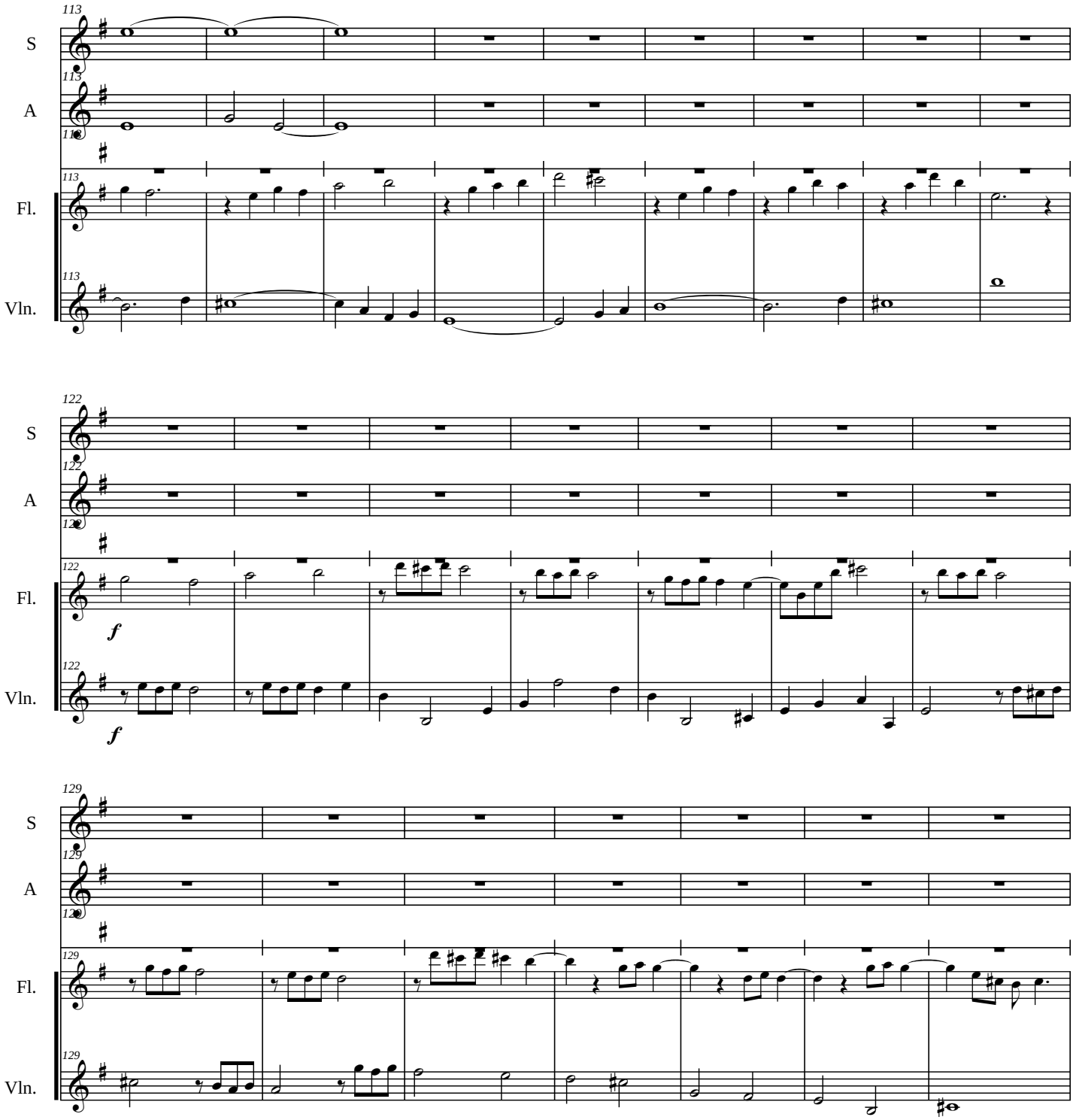

63
S
A
Fl.
Vln.
p
p

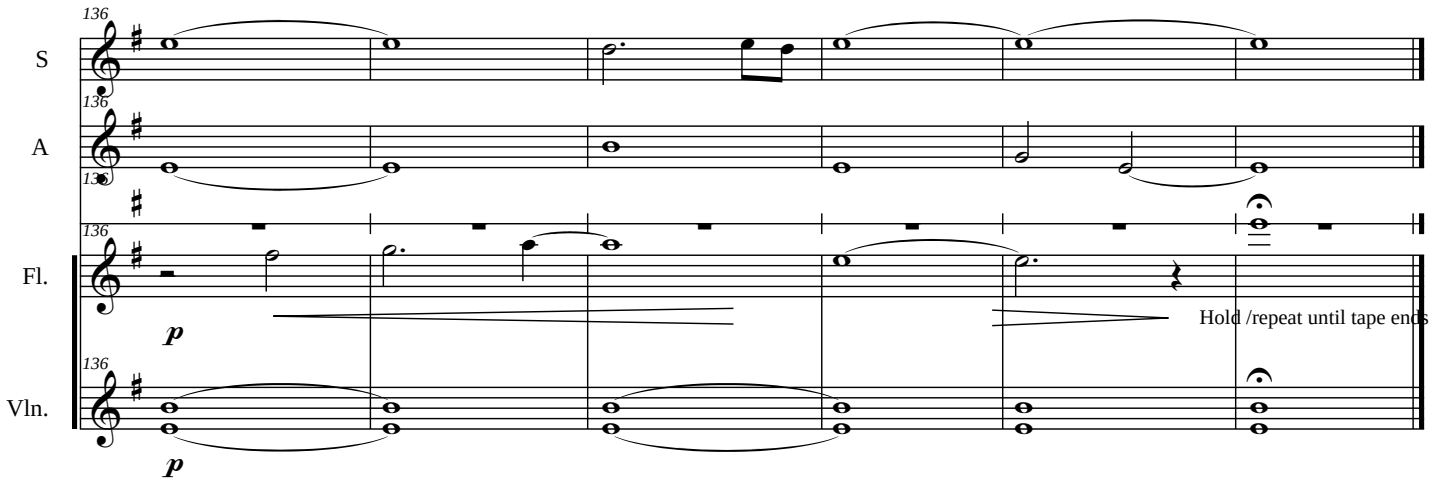

S
A
Fl.
Vln.
mf
mf
f
f
subito p
subito p


92
S
92
A
92
Fl.
mf
92
Vln.
mf


99
S
99
A
99
Fl.
subito p
f
99
Vln.
subito p
f


106
S
106
A
106
Fl.
mf
106
Vln.
mf


113
S
A
Fl.
Vln.
122
f
129


136
S
136
A
136
Fl.
p
Hold /repeat until tape ends
136
Vln.
p

Scene:Negative world events and situations create obstacles to the completion of the opera.

Crazy Time

Elodie Lauten
Music/Lyrics

♩= 110

Eccentric Friend

Clairwoyant

Young Beethoven

Shrink Number 8

Flute

Clarinet

Percussion

Bells and chimes texture

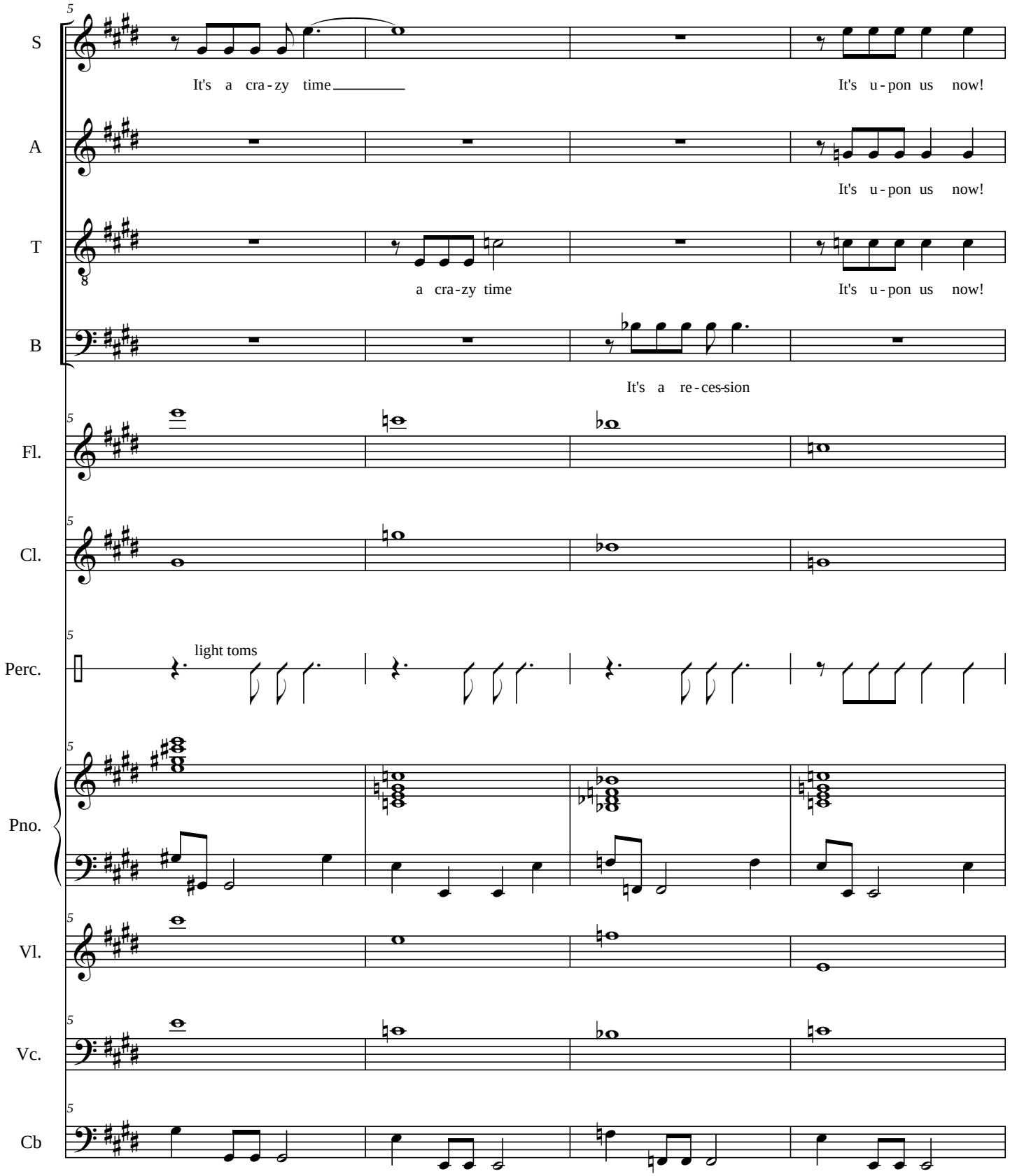
Piano

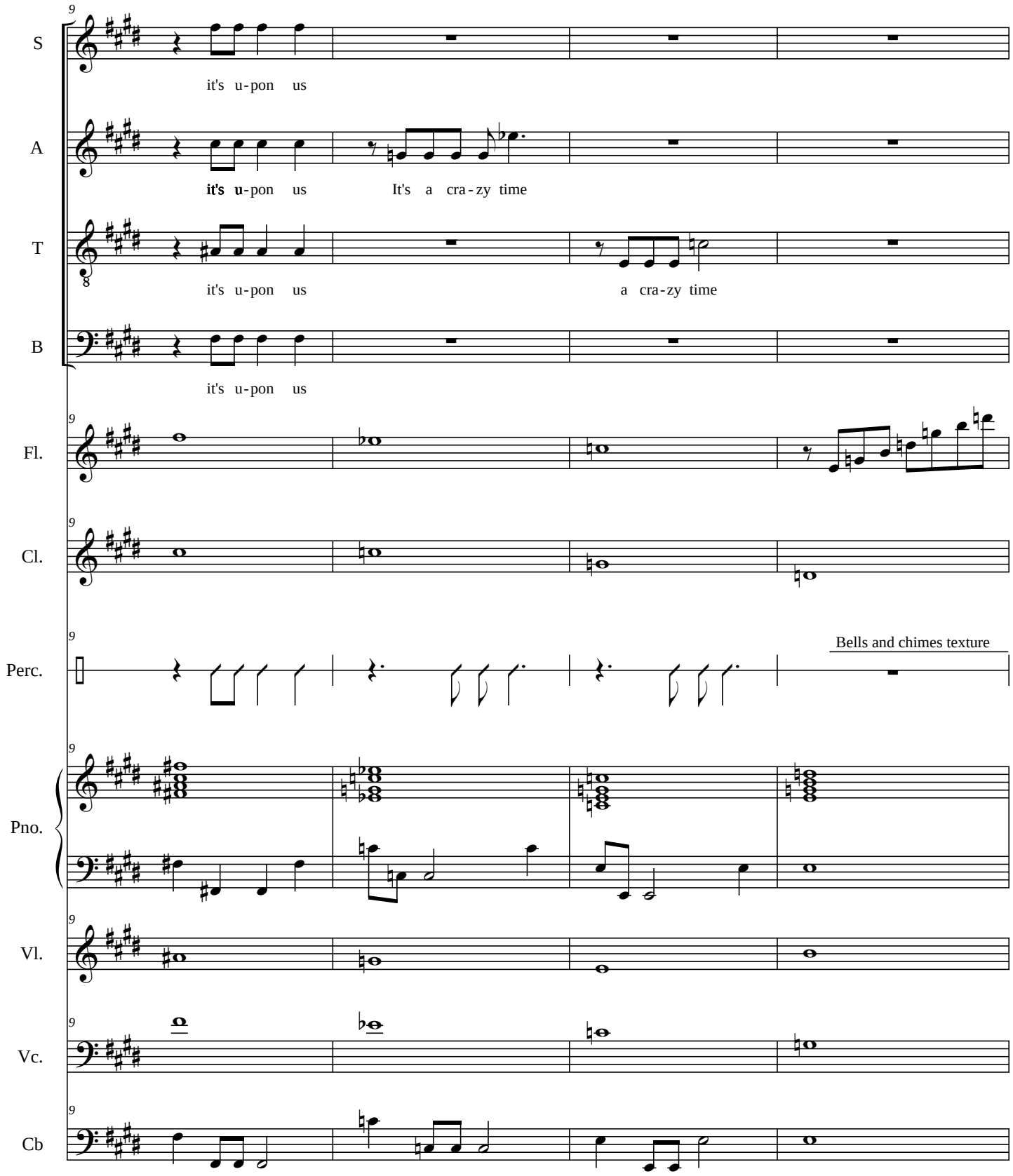
Violin

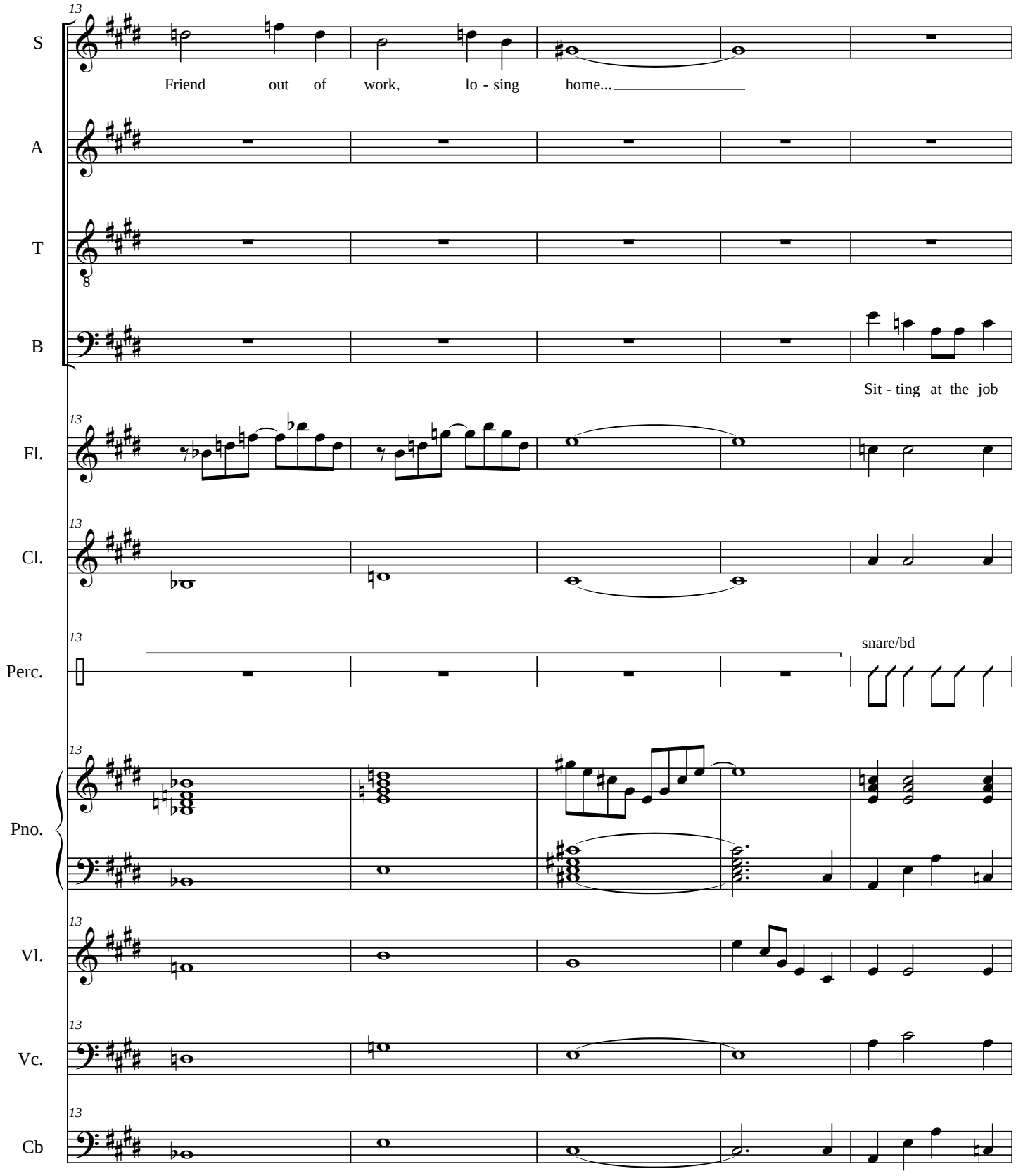
Cello

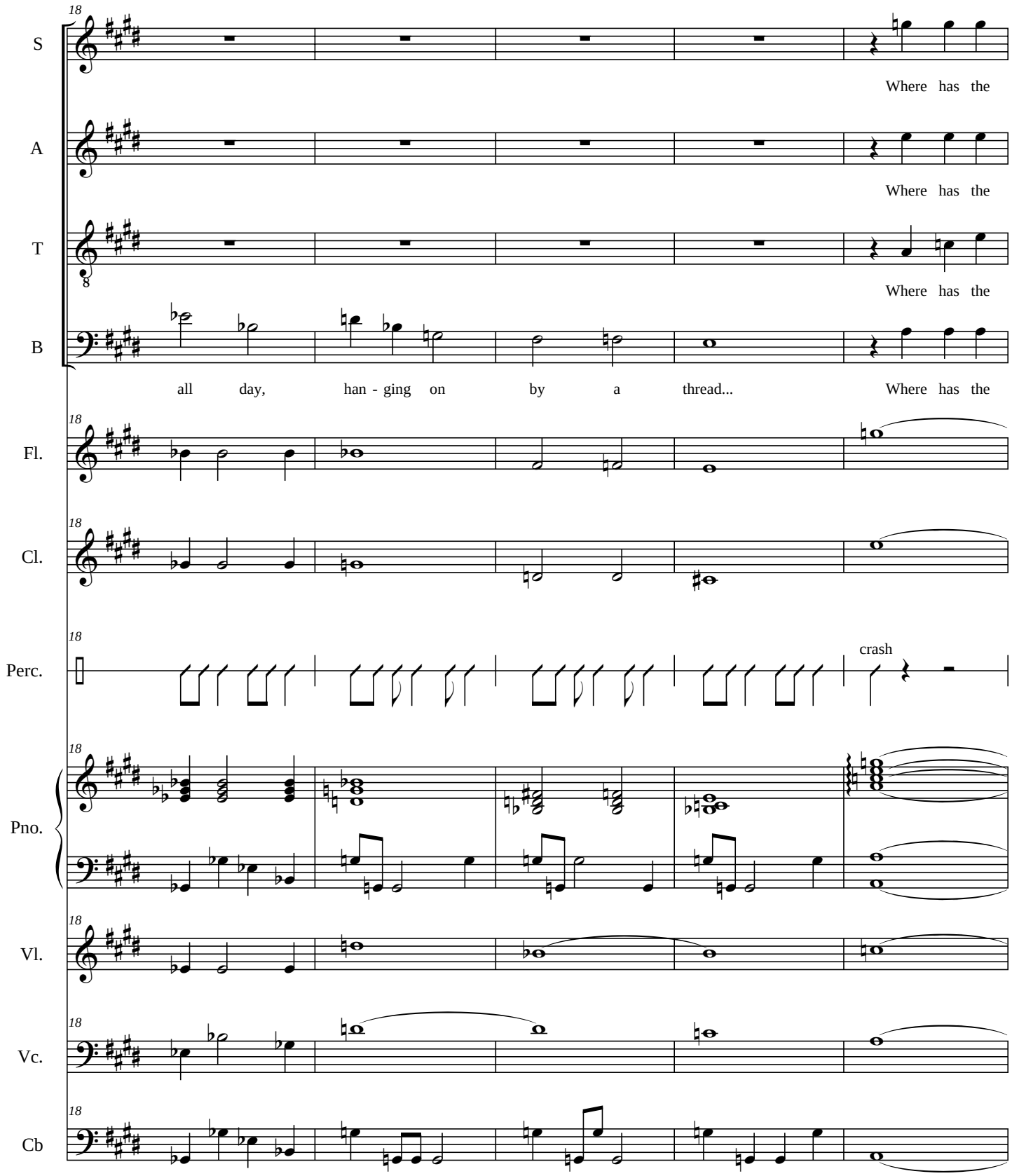
Contrabass

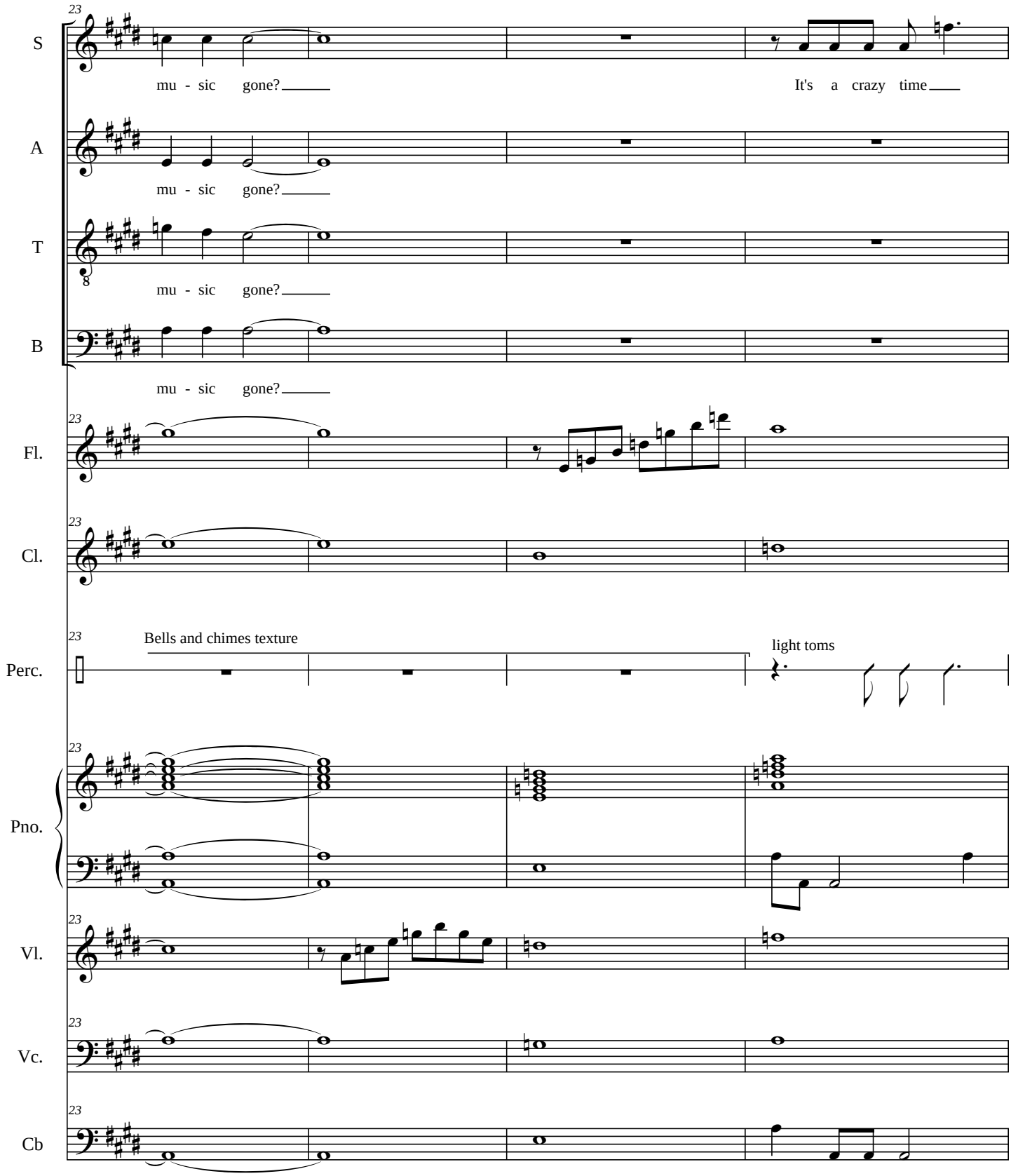
©2008

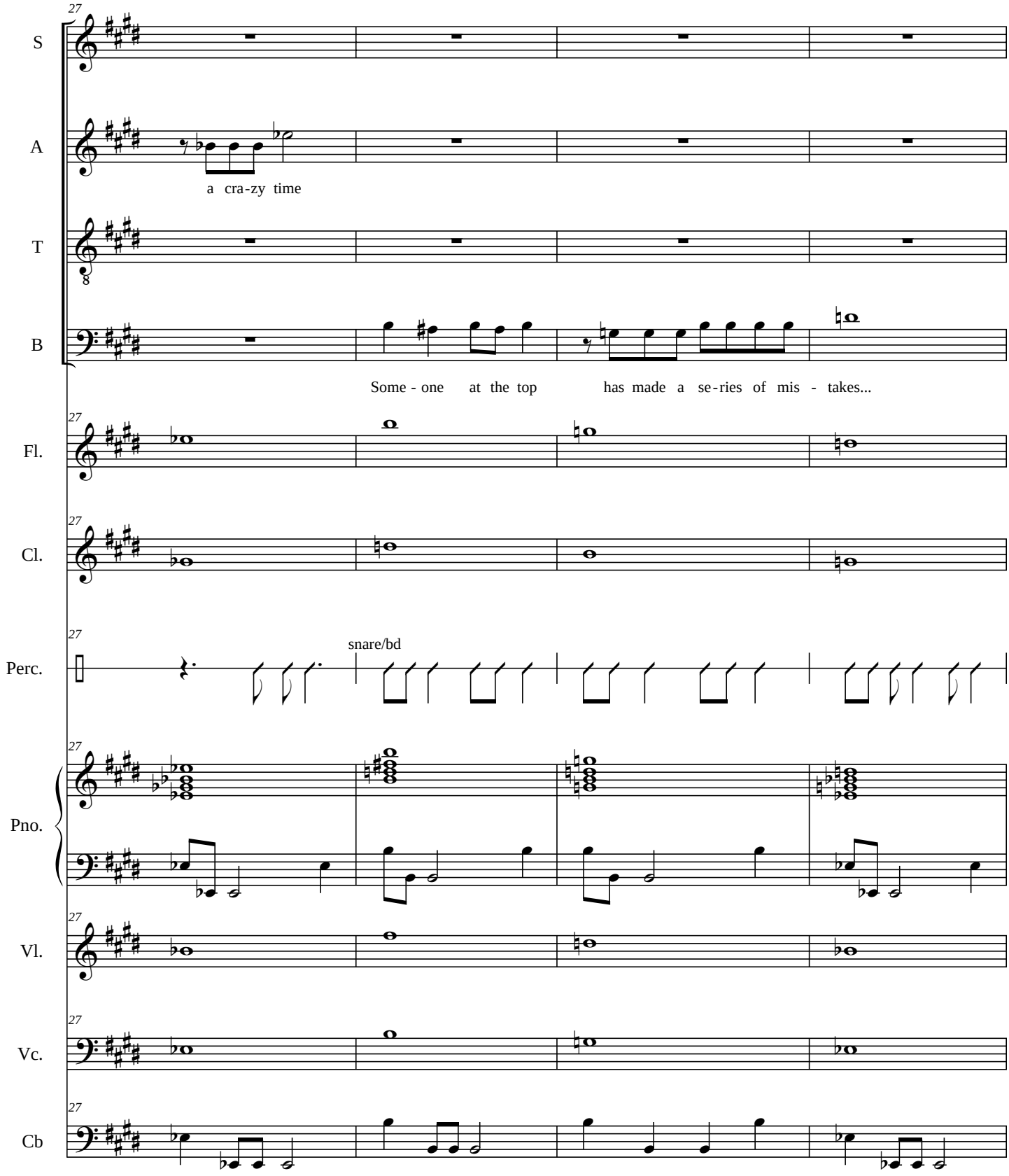

S
It's a cra-zy time
It's u-pon us now!
A
It's u-pon us now!
T
a cra-zy time
It's u-pon us now!
B
It's a re-ces-sion
Fl.
Cl.
Perc.
light toms
Pno.
Vl.
Vc.
Cb

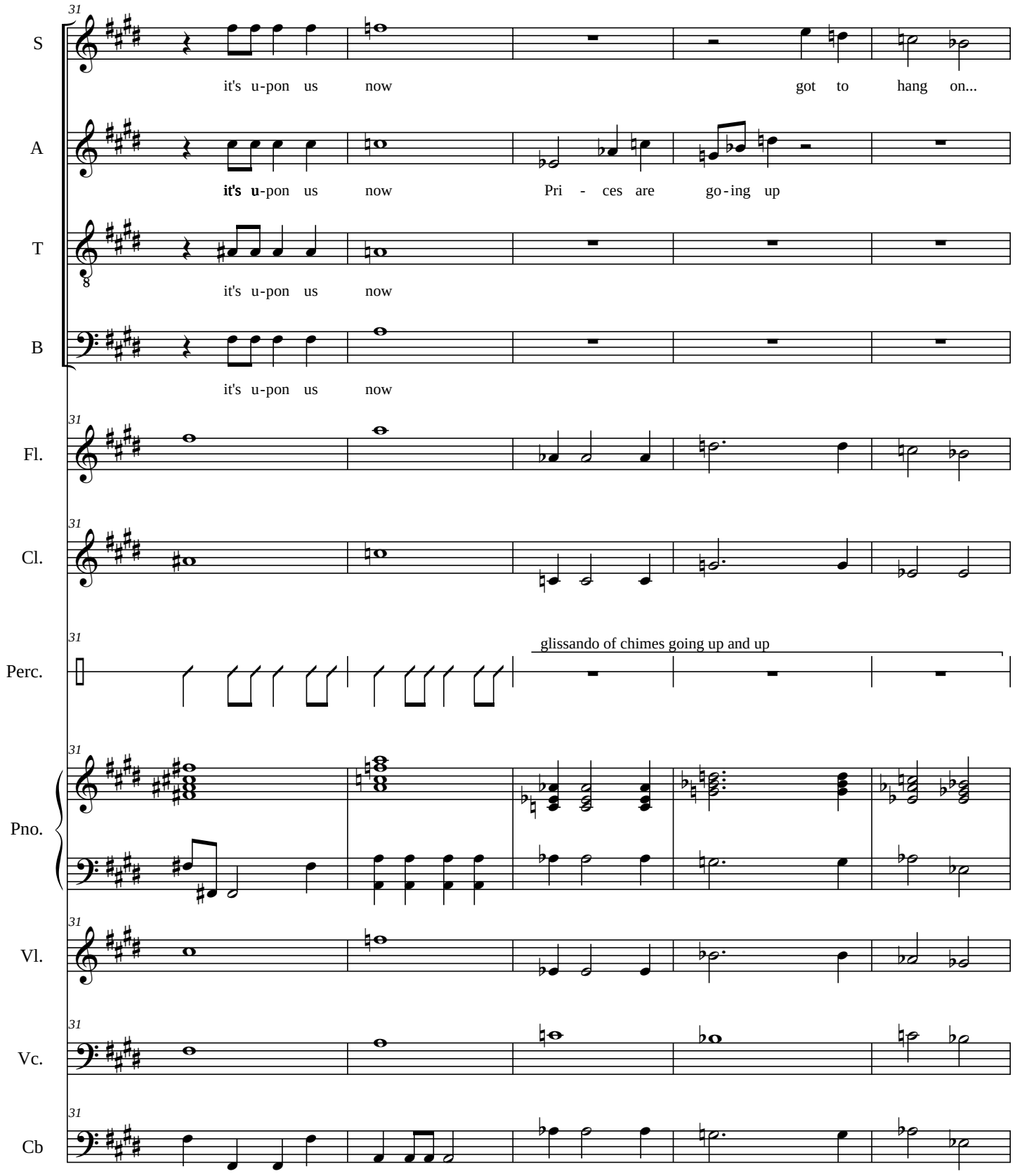

S
it's u-pon us
A
it's u-pon us
It's a cra-zy time
T
it's u-pon us
a cra-zy time
B
it's u-pon us
Fl.
Cl.
Perc.
Bells and chimes texture
Pno.
Vl.
Vc.
Cb

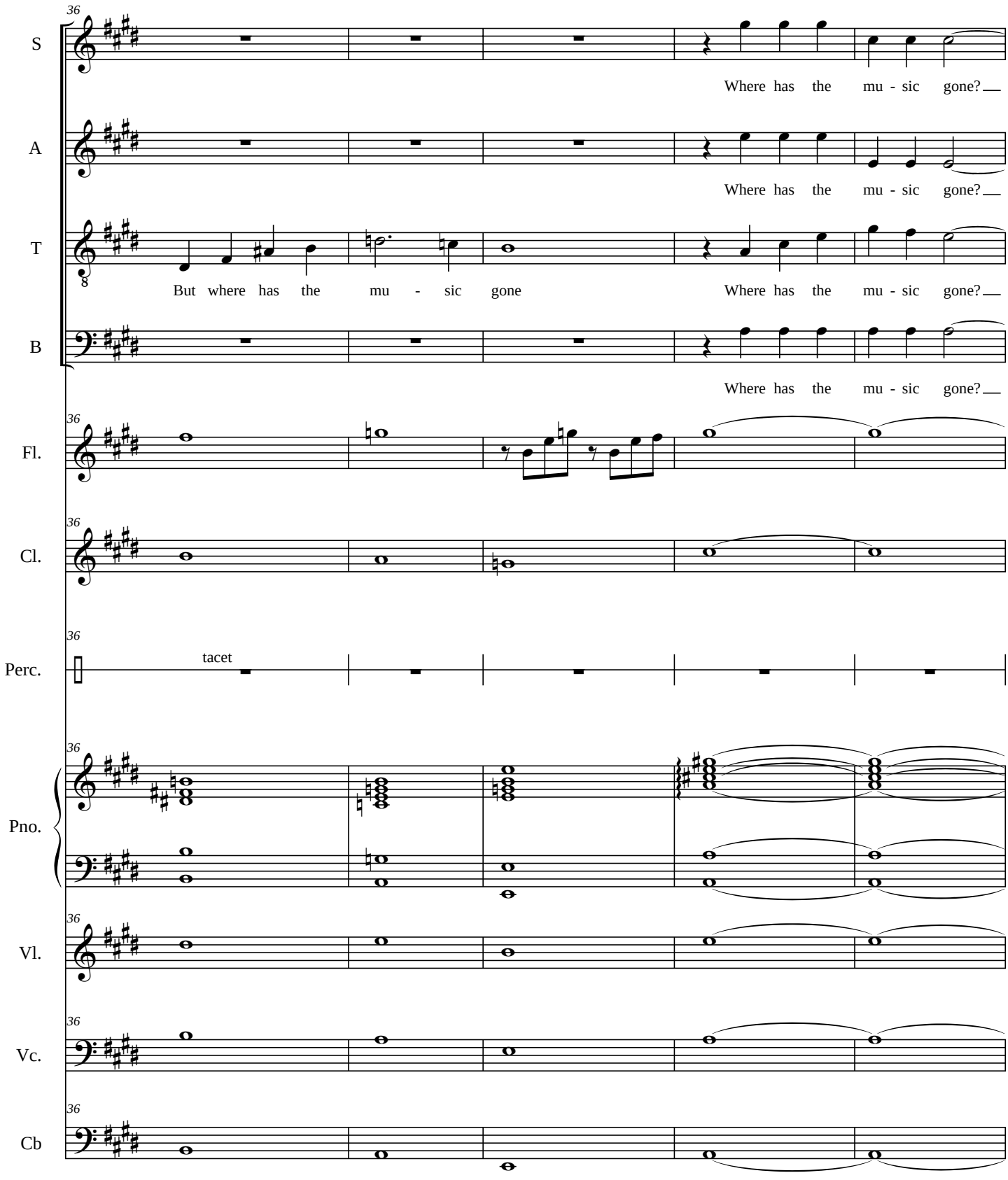

13
S
Friend out of work, lo - sing home...
A
T
B
Sit - ting at the job
Fl.
Cl.
Perc.
snare/bd
Pno.
Vl.
Vc.
Cb

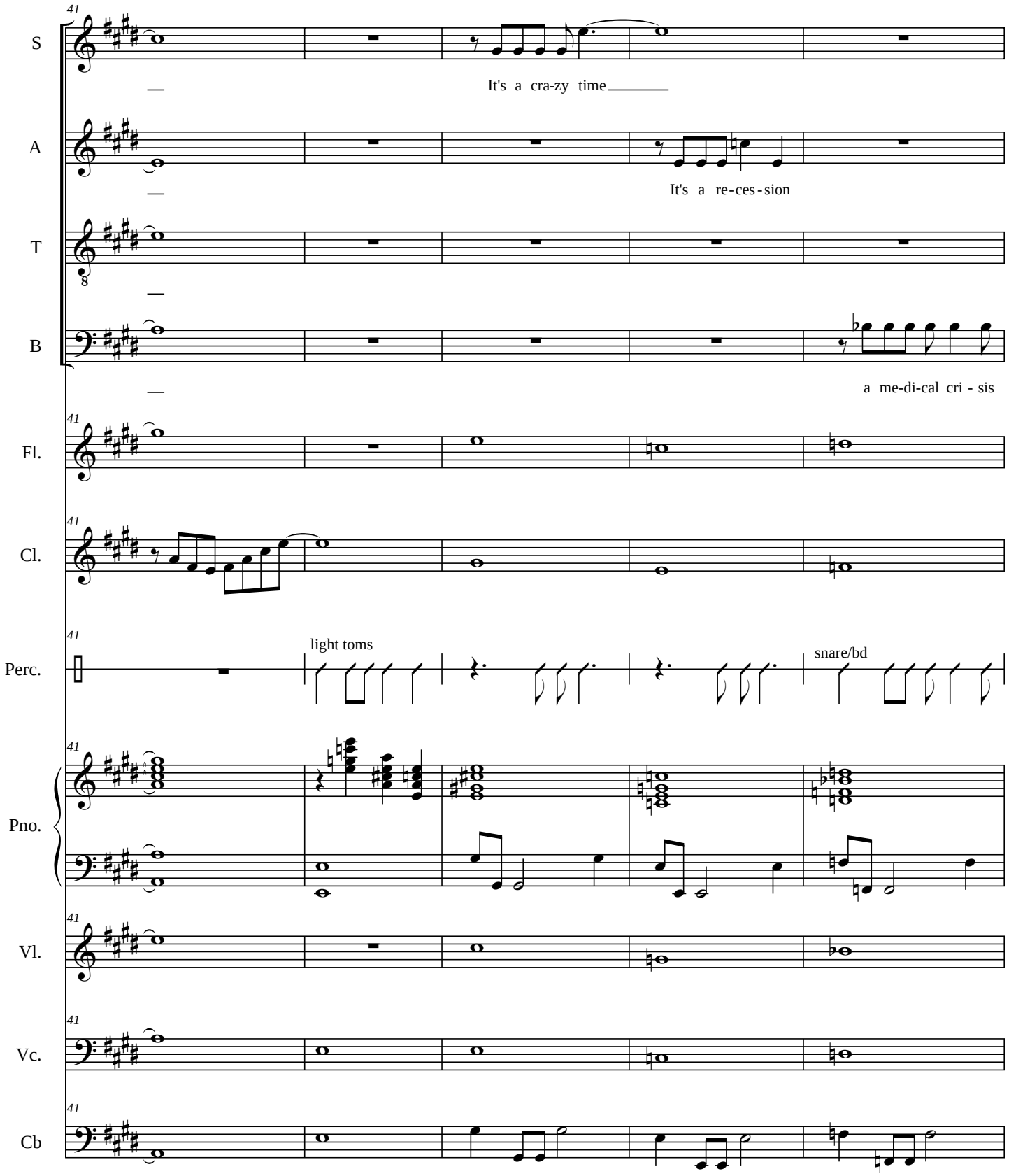

18
S
Where has the
A
Where has the
T
Where has the
B
all day, han - ging on by a thread... Where has the
Fl.
Cl.
Perc.
crash
Pno.
Vl.
Vc.
Cb

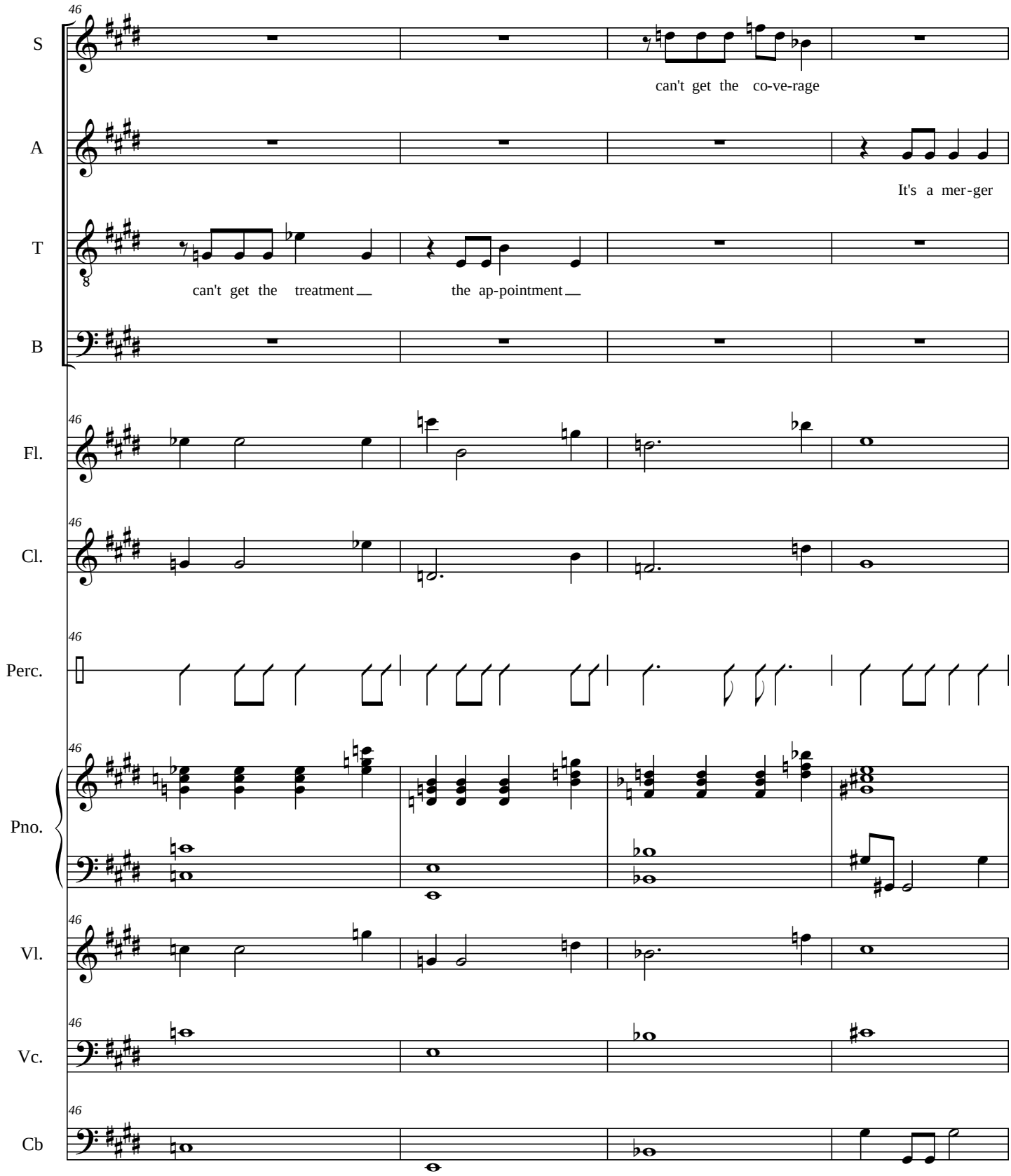

23
S
mu - sic gone?
It's a crazy time
A
mu - sic gone?
T
mu - sic gone?
B
mu - sic gone?
Fl.
Cl.
Bells and chimes texture
light toms
Perc.
Pno.
Vl.
Vc.
Cb

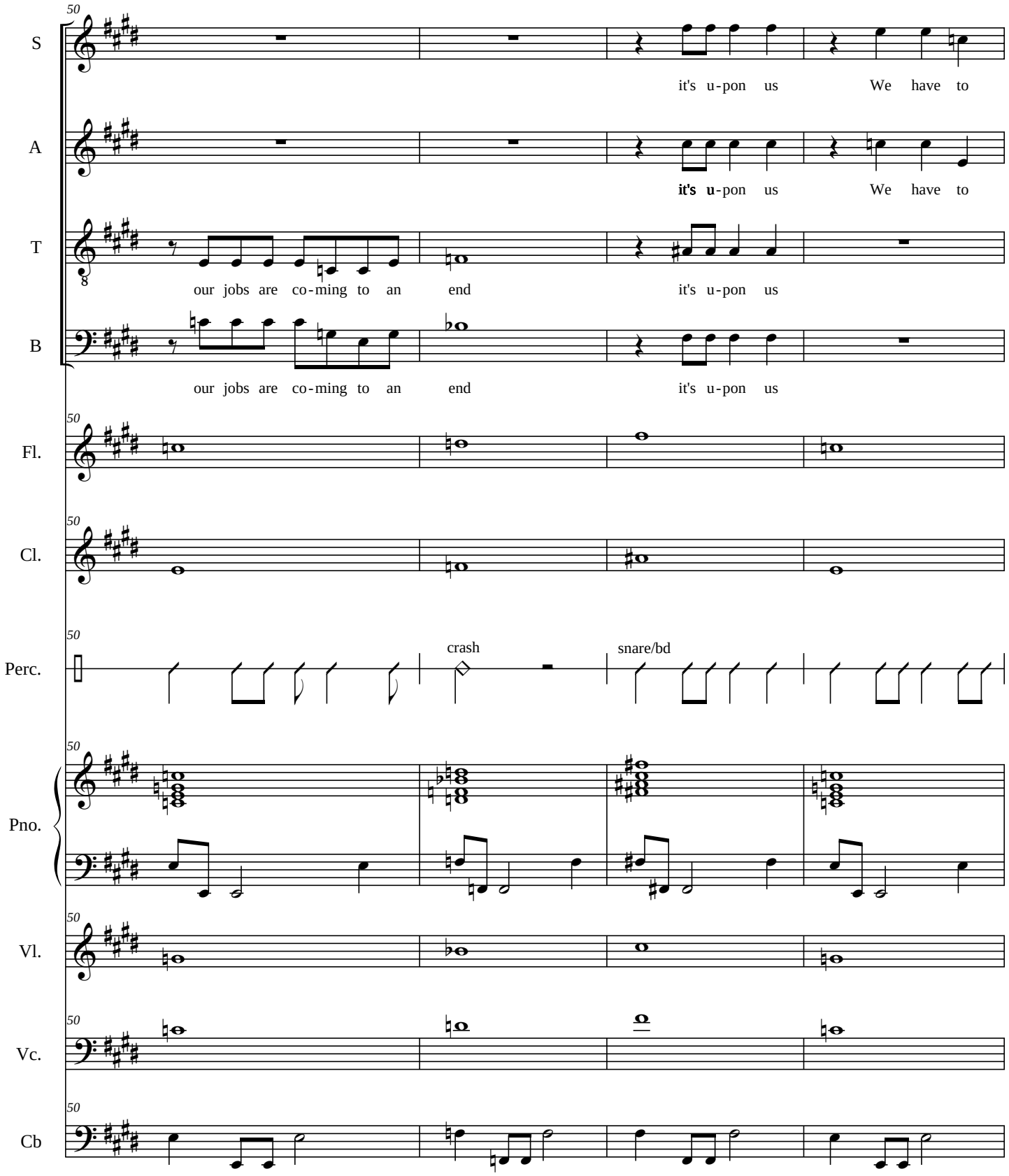

27
S
A
a cra-zy time
T
8
B
Some - one at the top has made a se-ries of mis - takes...
Fl.
Cl.
Perc.
snare/bd
Pno.
Vl.
Vc.
Cb

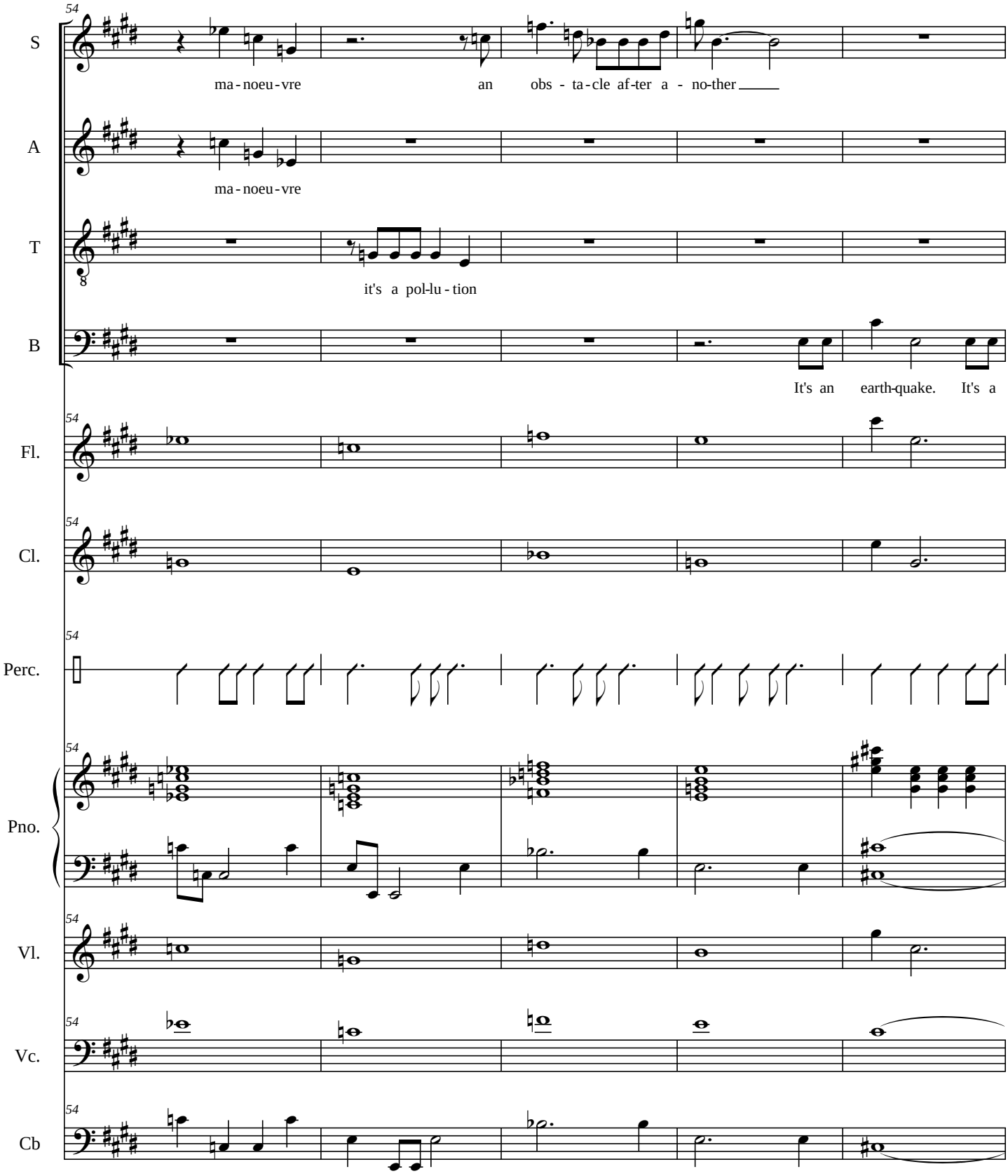

31
S
it's u-pon us now got to hang on...
A
it's u-pon us now Pri - ces are go-ing up
T
it's u-pon us now
B
it's u-pon us now
Fl.
Cl.
Perc.
glissando of chimes going up and up
Pno.
Vl.
Vc.
Cb

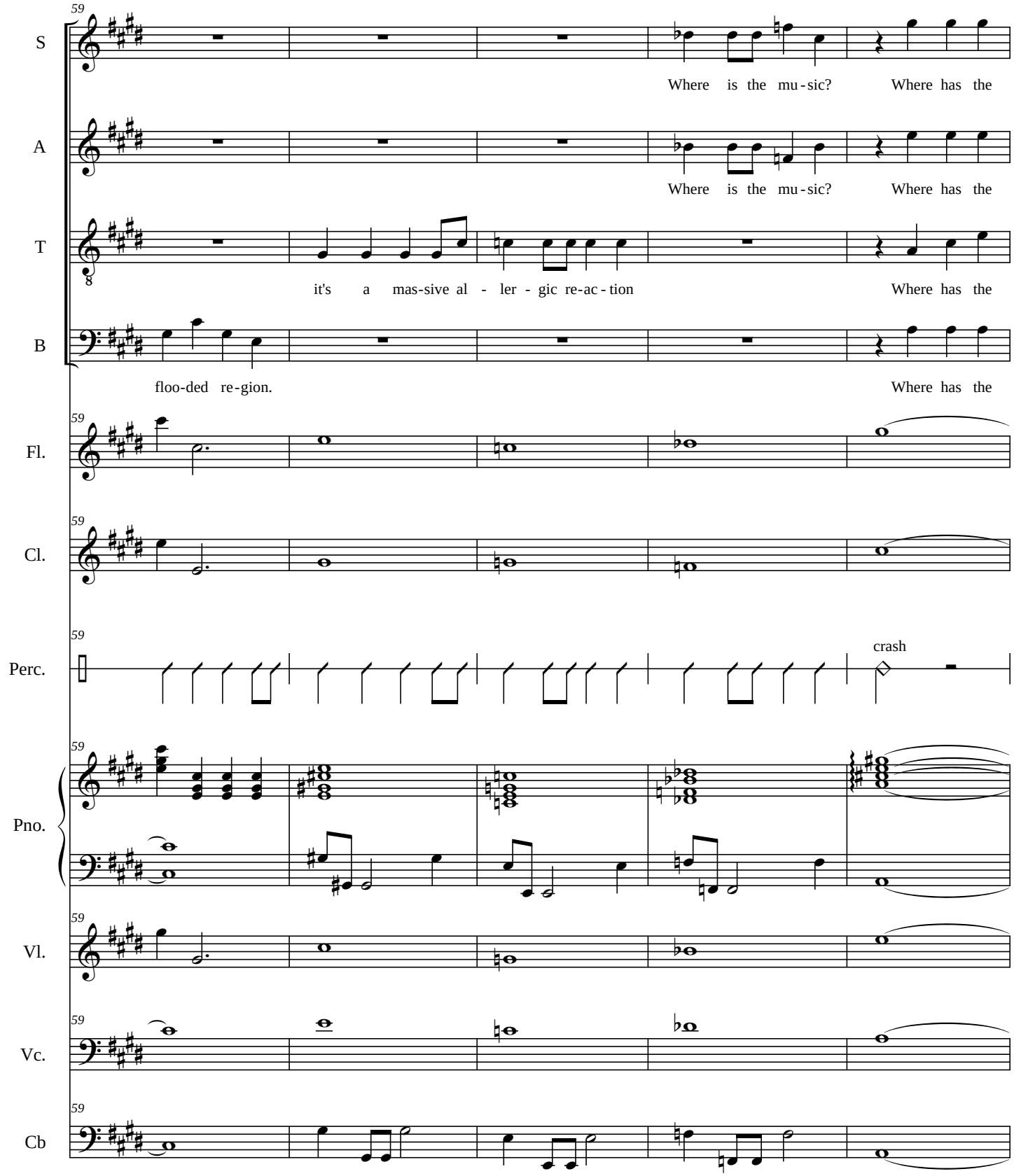

36
S
Where has the mu - sic gone?
A
Where has the mu - sic gone?
T
But where has the mu - sic gone
Where has the mu - sic gone?
B
Where has the mu - sic gone?
Fl.
Cl.
Perc.
tacet
Pno.
Vl.
Vc.
Cb

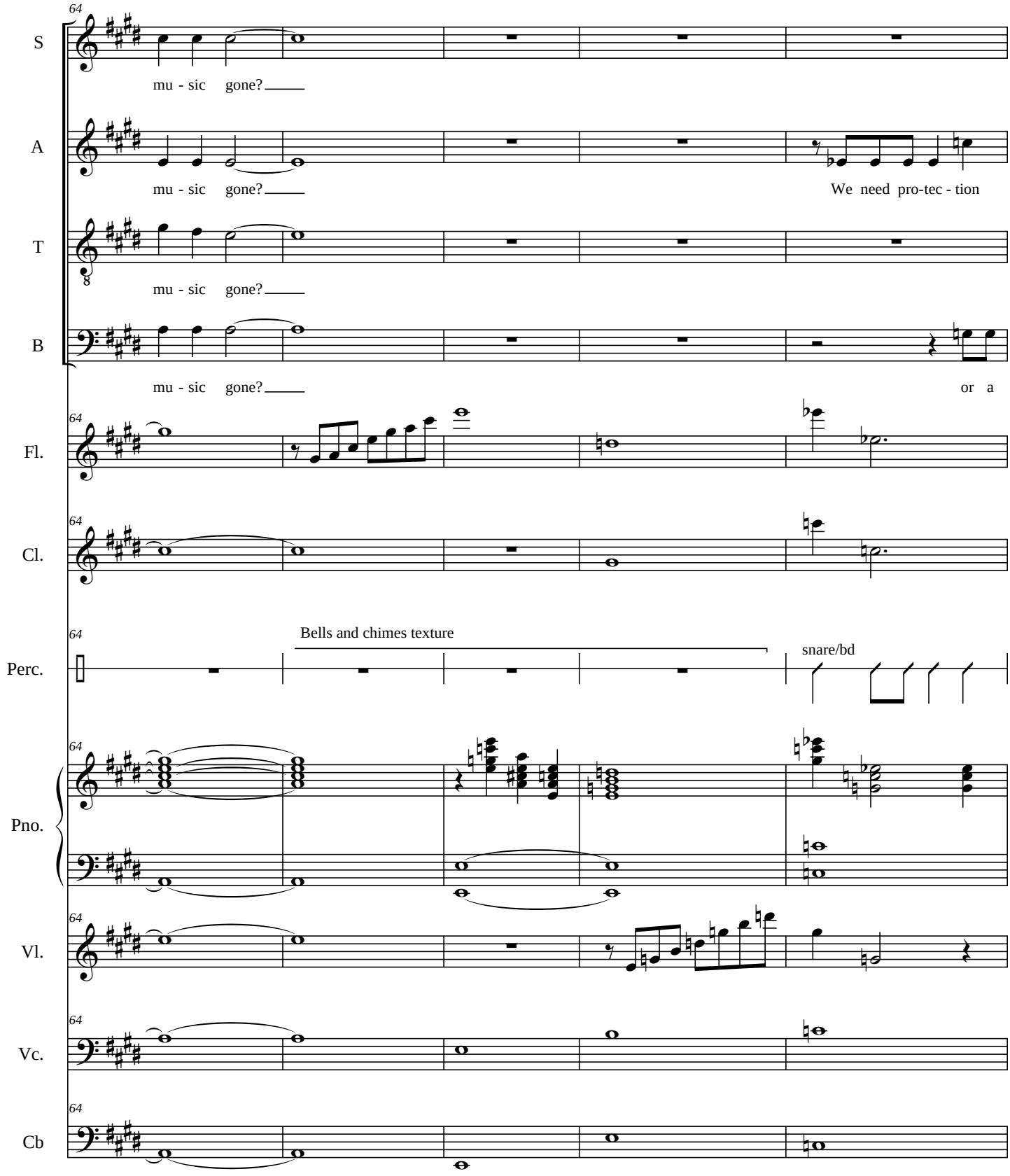

41
S
It's a cra-zy time
A
It's a re-ces-sion
T
B
a me-di-cal cri - sis
Fl.
Cl.
Perc.
light toms
snare/bd
Pno.
Vl.
Vc.
Cb

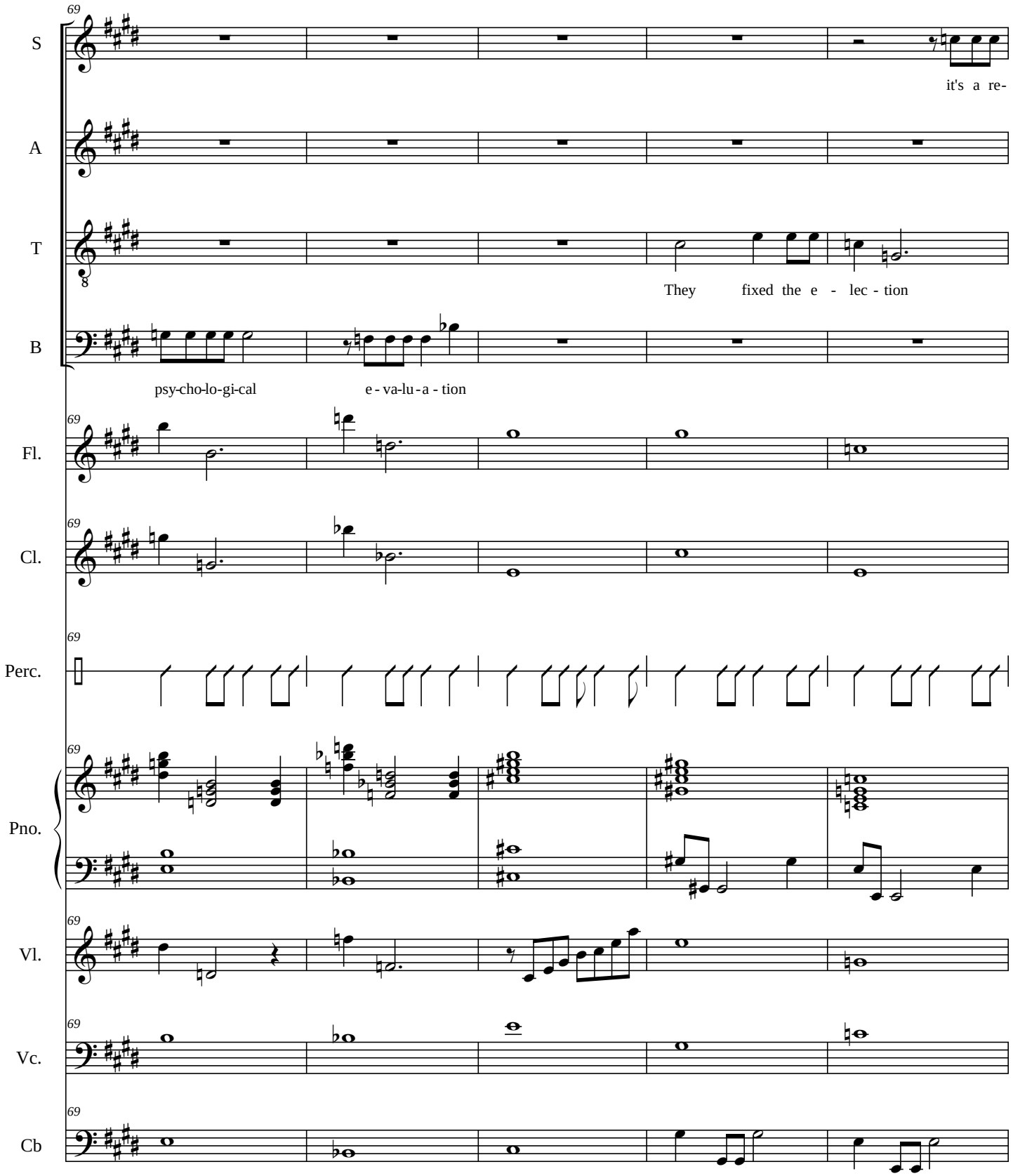

46
S
can't get the co-ve-rage
A
It's a mer-ger
T
8
can't get the treatment
the ap-pointment
B
Fl.
Cl.
Perc.
Pno.
Vl.
Vc.
Cb

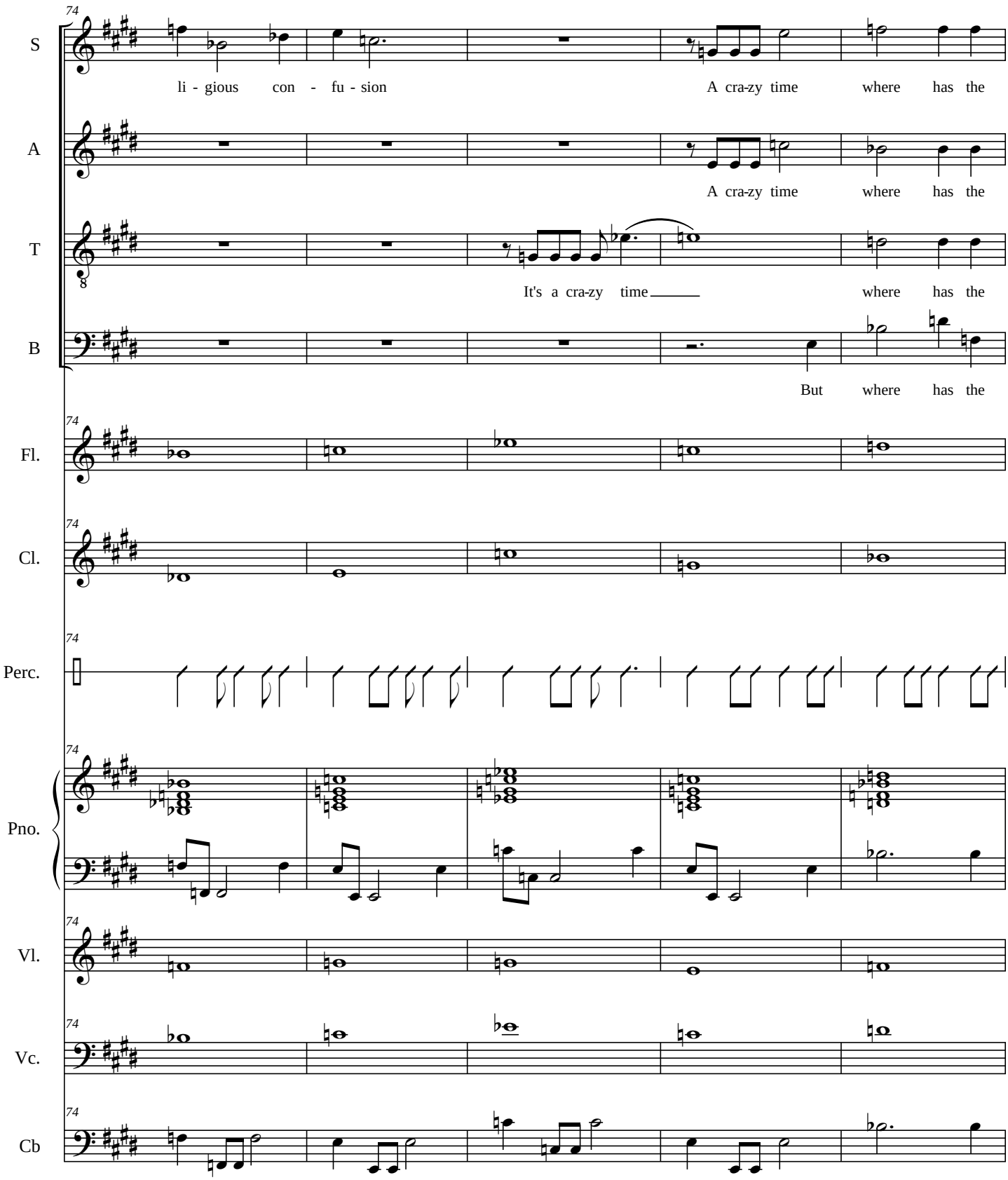

50
S
it's u-pon us We have to
A
it's u-pon us We have to
T
our jobs are co-ming to an end it's u-pon us
B
our jobs are co-ming to an end it's u-pon us
Fl.
Cl.
Perc.
crash
snare/bd
Pno.
Vl.
Vc.
Cb

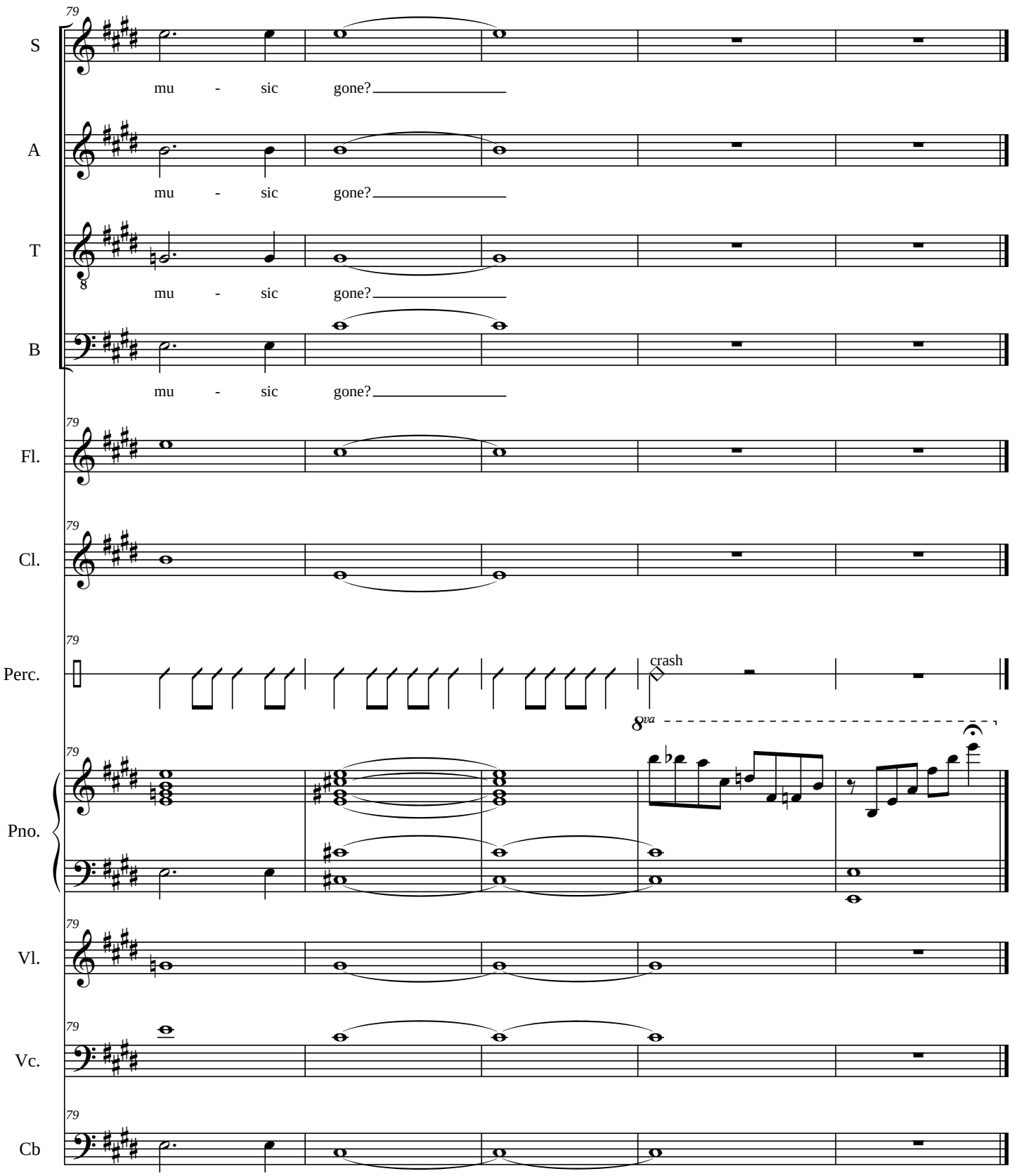

54
S
ma - noeu - vre
an
obs - ta - cle af - ter a - no - ther
A
ma - noeu - vre
T
it's a pol - lu - tion
B
It's an
earth - quake.
It's a
Fl.
Cl.
Perc.
Pno.
Vl.
Vc.
Cb


59
S
Where is the mu-sic? Where has the
A
Where is the mu-sic? Where has the
T
it's a mas-sive al - ler - gic re-ac-tion Where has the
B
floo-ded re-gion. Where has the
Fl.
Cl.
Perc.
crash
Pno.
Vl.
Vc.
Cb


64
S
mu - sic gone?
A
mu - sic gone?
We need pro-tec - tion
T
mu - sic gone?
B
mu - sic gone?
or a
Fl.
Cl.
Perc.
Bells and chimes texture
snare/bd
Pno.
Vl.
Vc.
Cb


69
S
it's a re-
A
T
They fixed the e - lec - tion
B
psy-cho-lo-gi-cal e - va-lu - a - tion
Fl.
Cl.
Perc.
Pno.
Vl.
Vc.
Cb

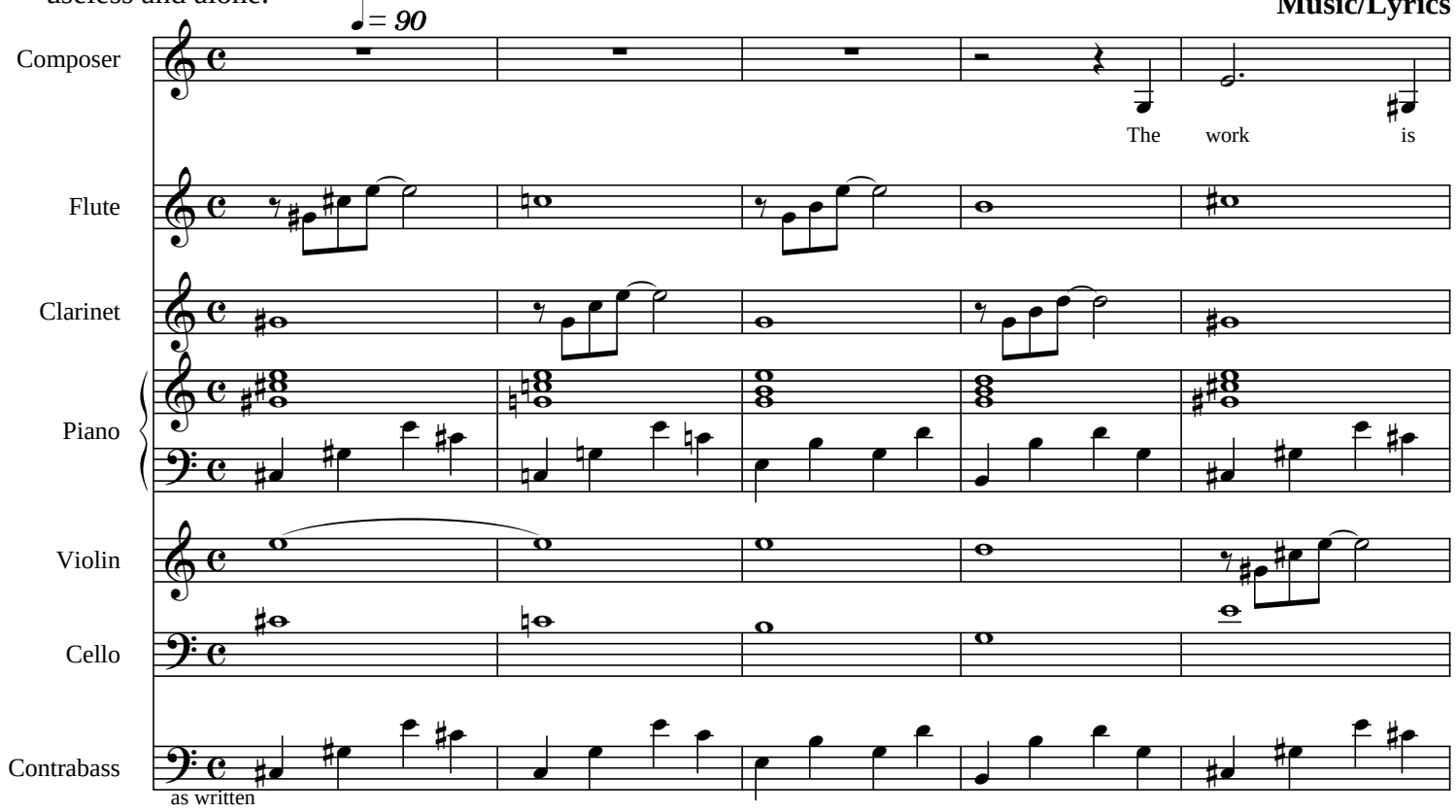

74
S
li - gious con - fu - sion
A cra-zy time where has the
A
A cra-zy time where has the
T
It's a cra-zy time
where has the
B
But where has the
Fl.
Cl.
Perc.
Pno.
Vl.
Vc.
Cb

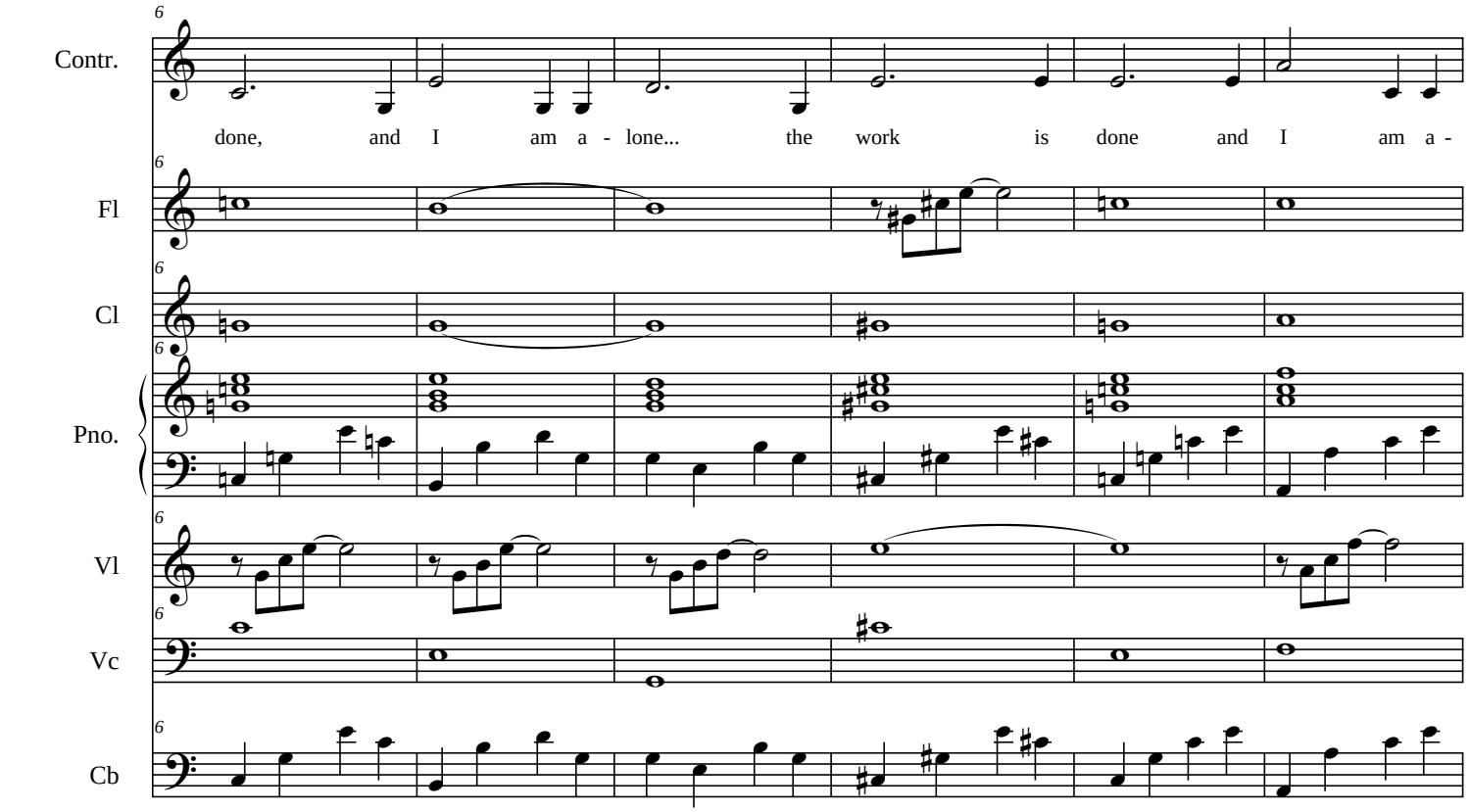

79
S
mu - sic gone?
A
mu - sic gone?
T
mu - sic gone?
B
mu - sic gone?
Fl.
Cl.
Perc.
crash
8va
Pno.
Vl.
Vc.
Cb

Scene: The composer has completed the work but feels useless and alone.

Alone All One

Elodie Lauten
Music/Lyrics





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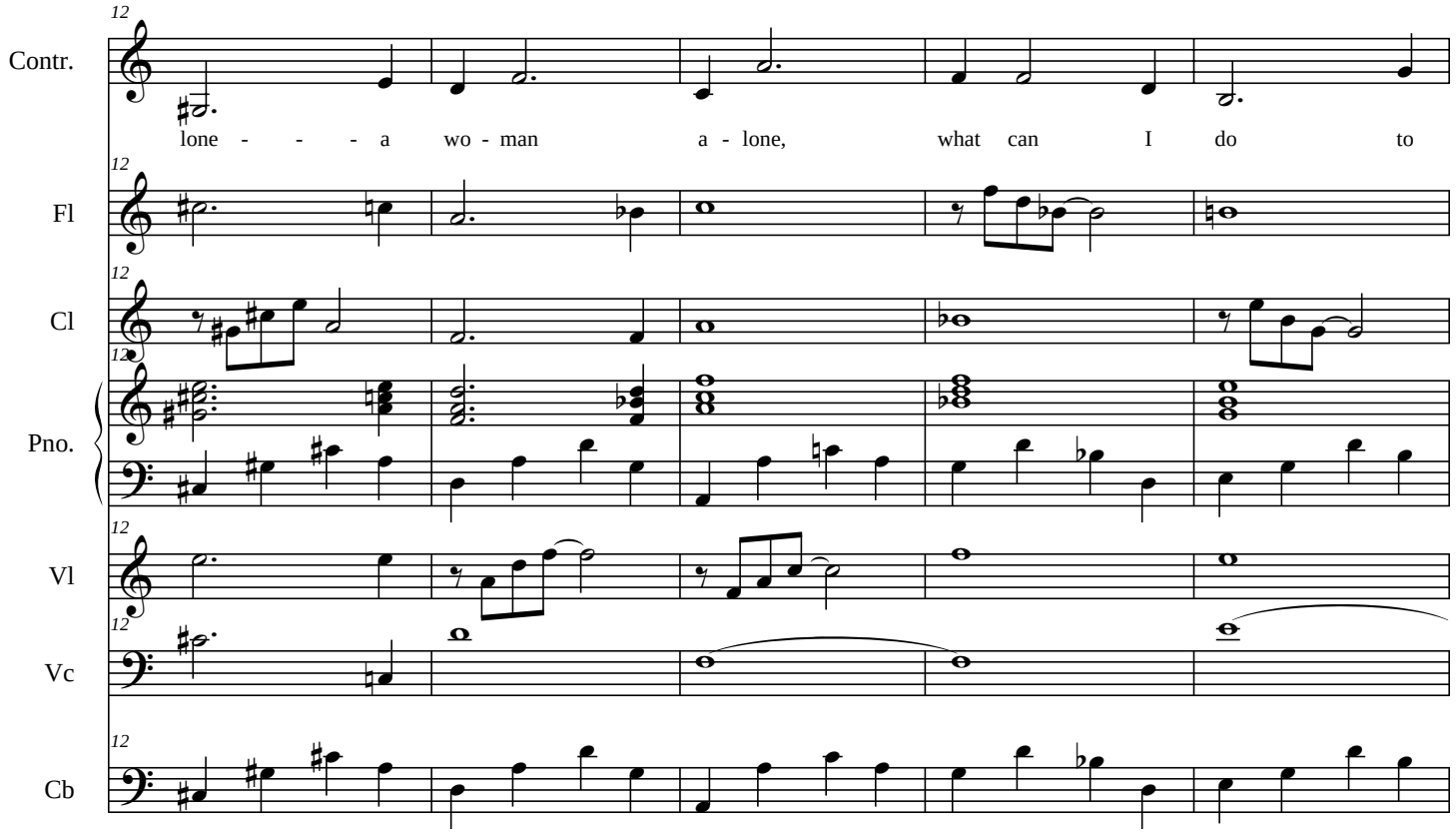
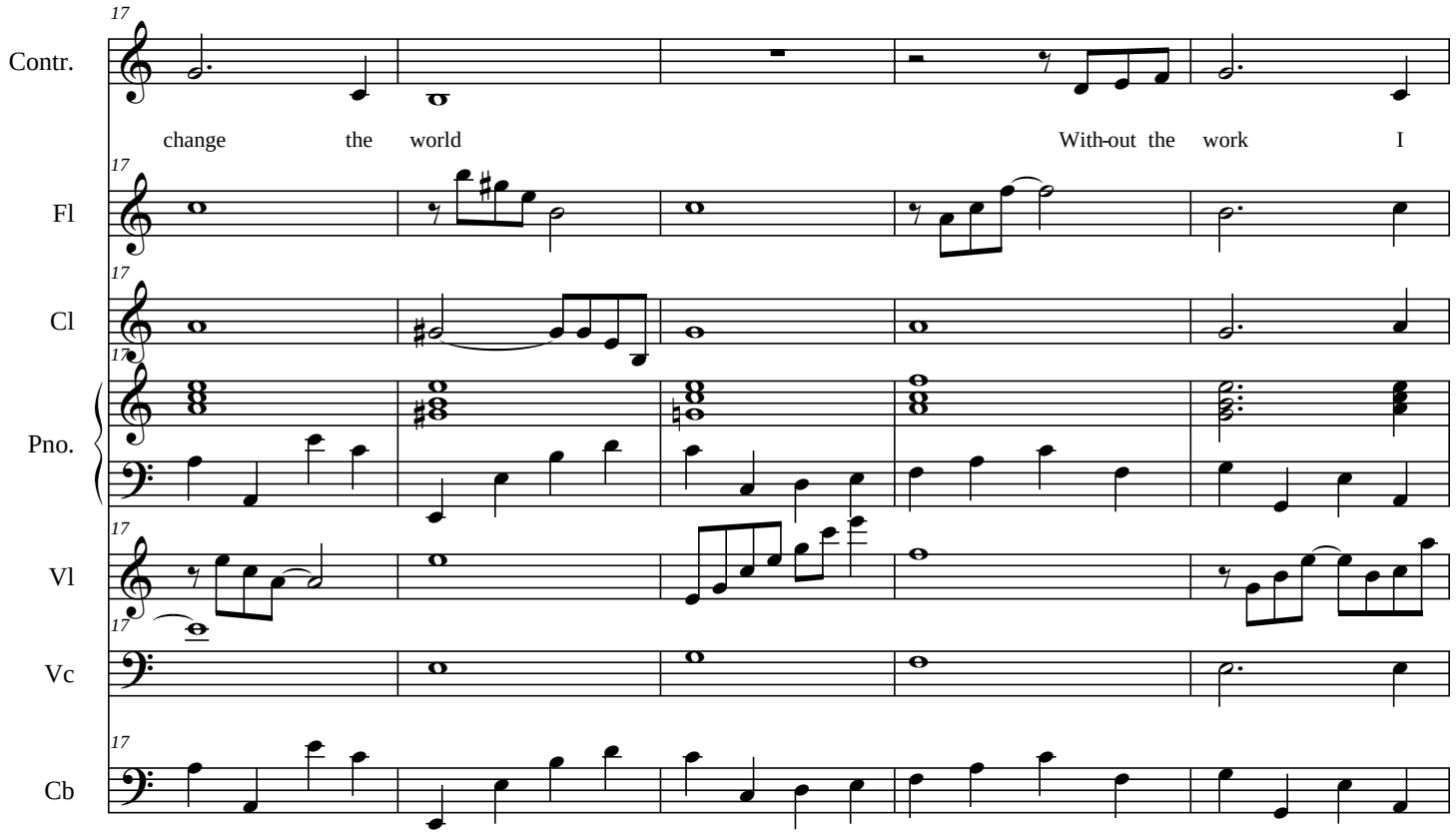
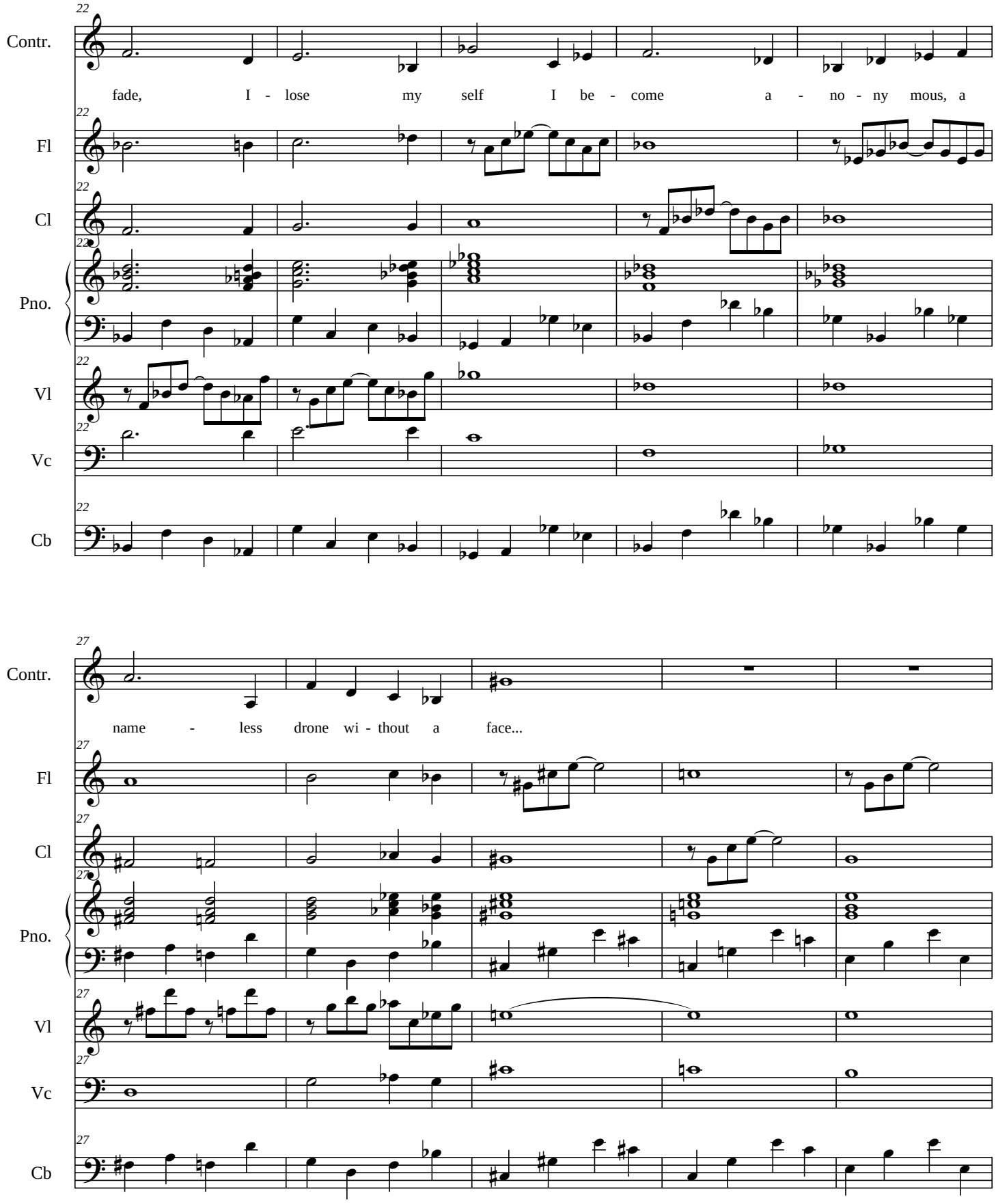
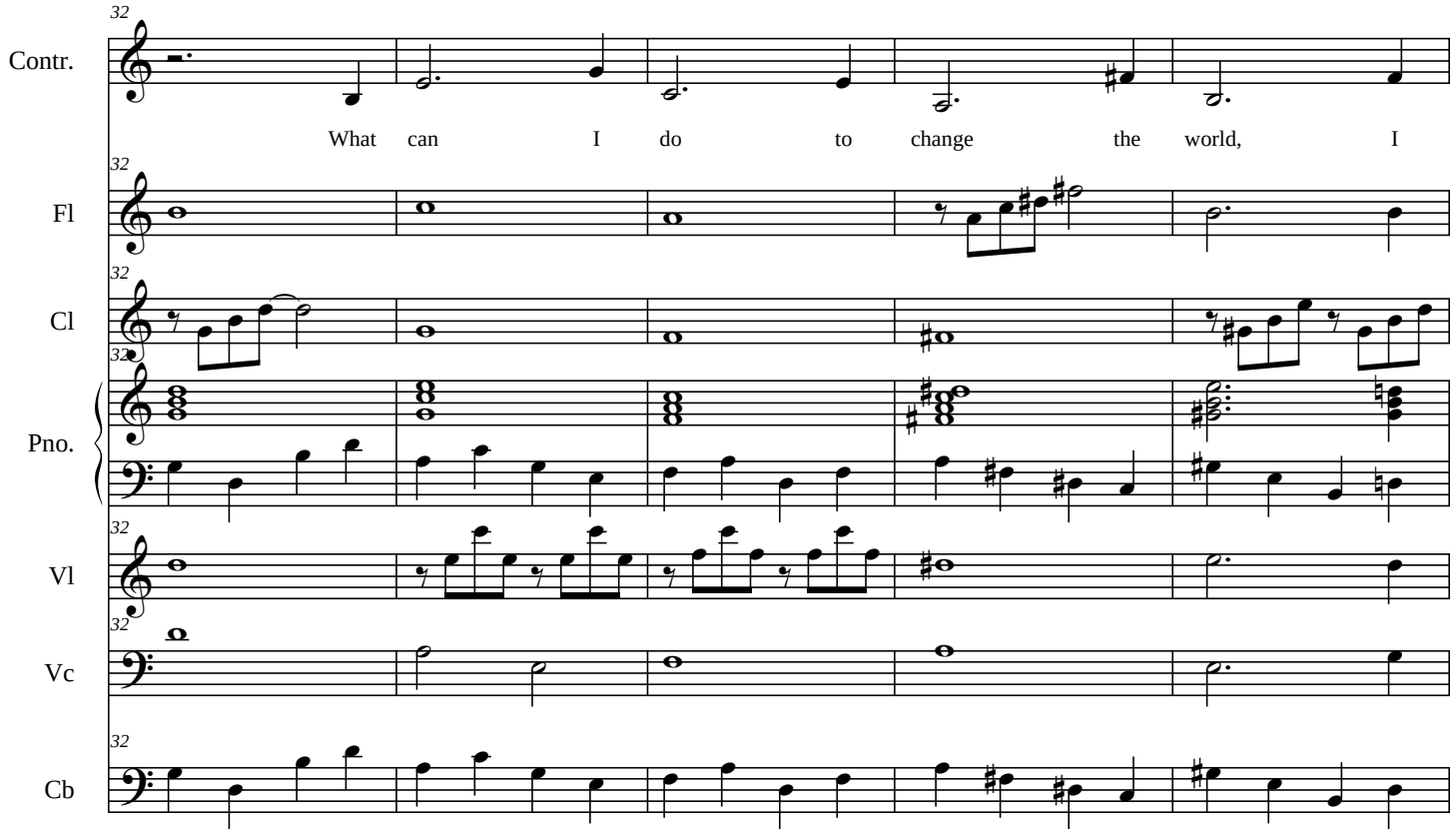
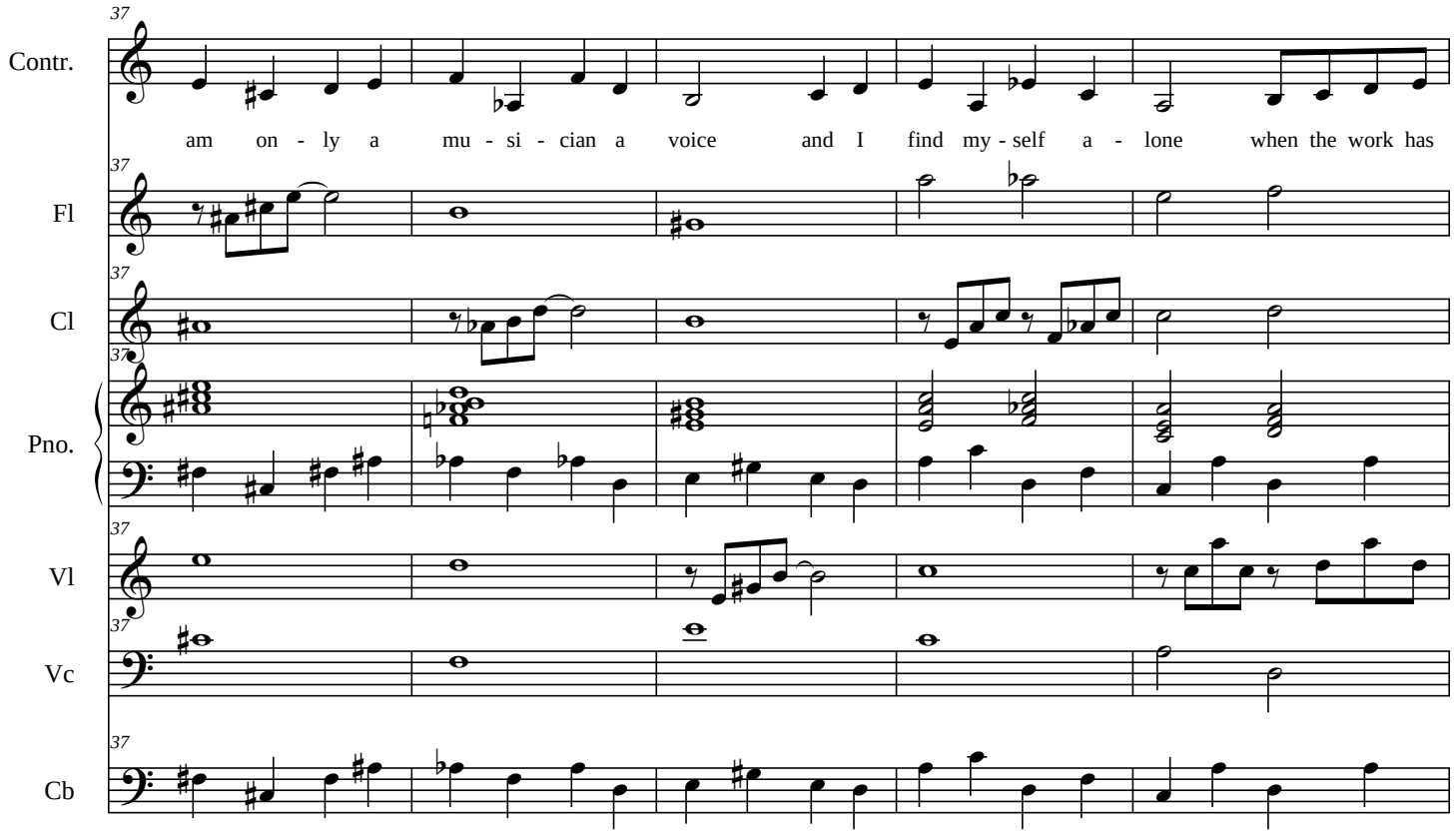
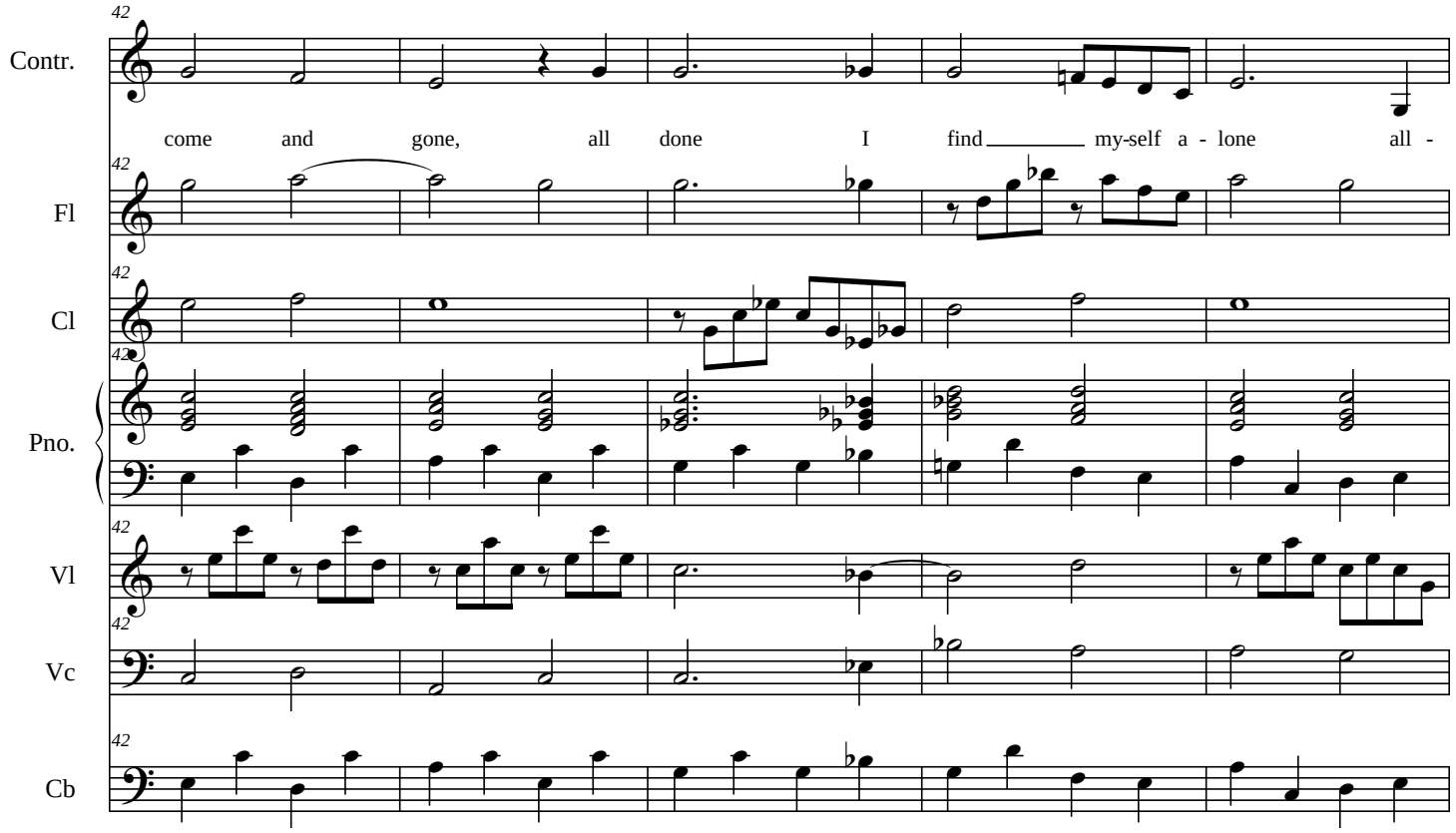

12
Contr.
lone - - - a wo - man a - lone, what can I do to
Fl
Cl
Pno.
Vl
Vc
Cb

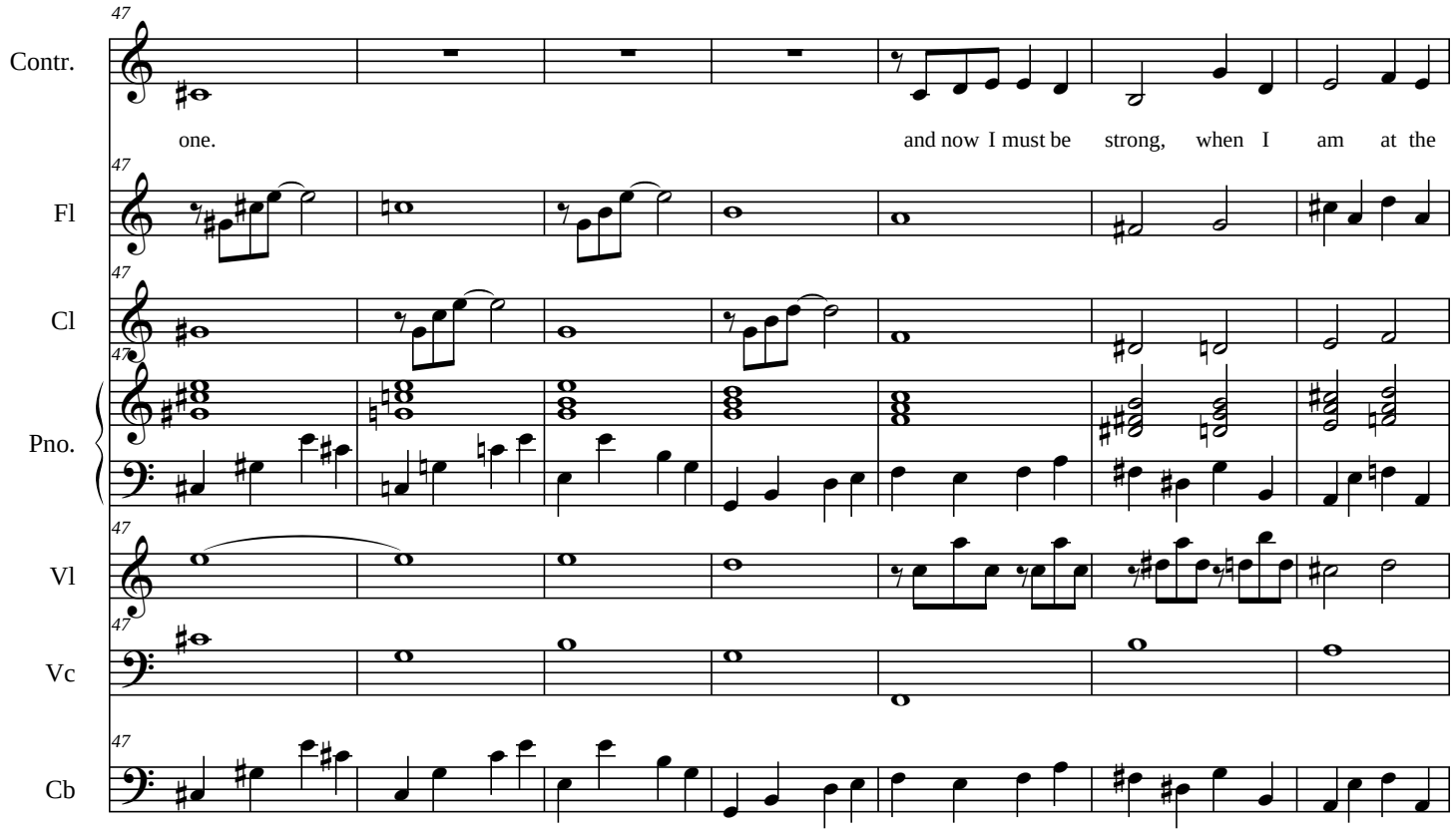

17
Contr.
change the world With-out the work I
Fl
Cl
Pno.
Vl
Vc
Cb


22
Contr.
fade, I - lose my self I be - come a - no - ny mous, a
Fl
Cl
Pno.
Vl
Vc
Cb
27
Contr.
name - less drone wi - thout a face...
Fl
Cl
Pno.
Vl
Vc
Cb

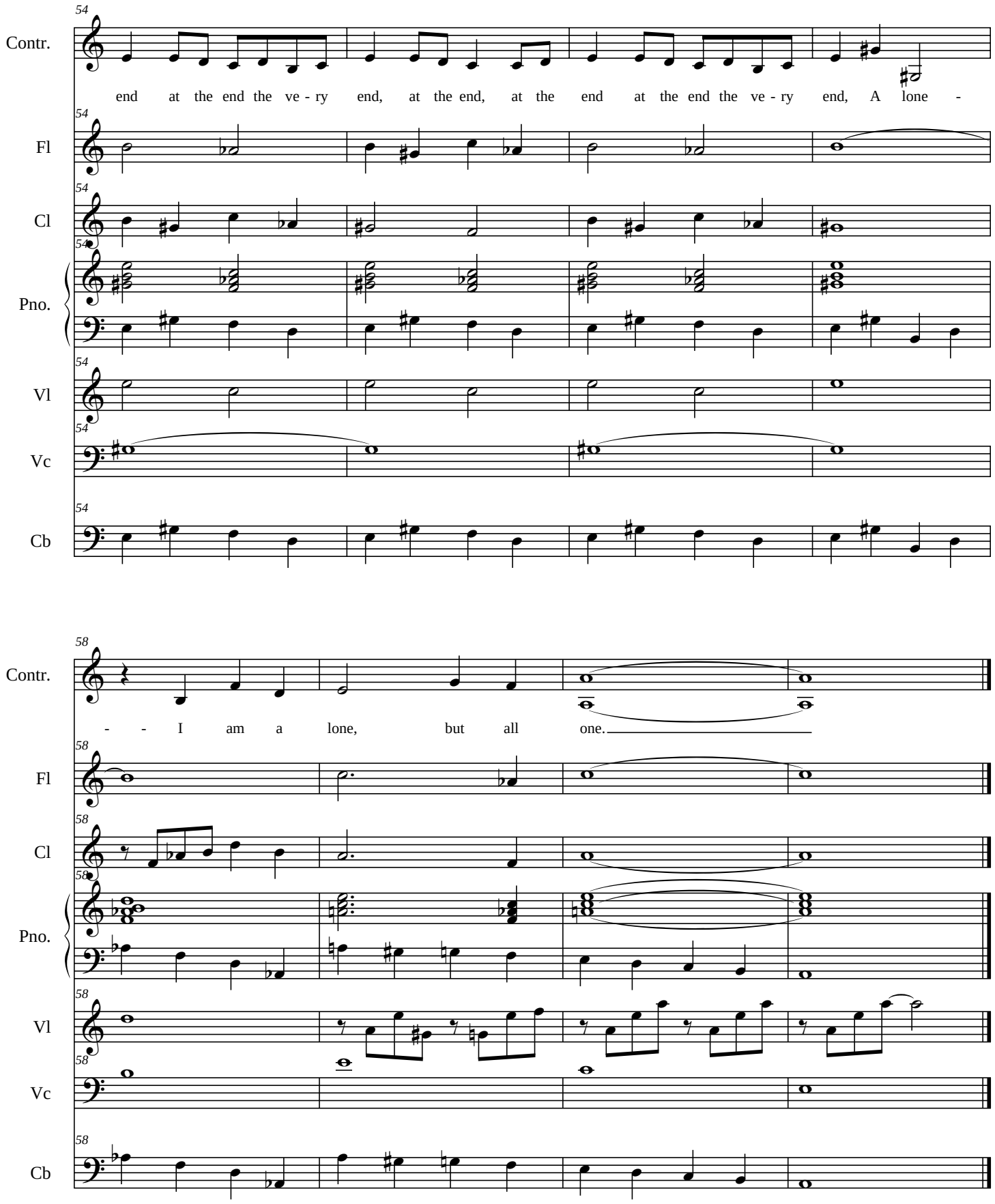

Contr.
What can I do to change the world, I
Fl
Cl
Pno.
Vl
Vc
Cb


Contr.
am on - ly a mu - si - cian a voice and I find my - self a - lone when the work has
Fl
Cl
Pno.
Vl
Vc
Cb


42
Contr.
come and gone, all done I find my-self a - lone all -
Fl
Cl
Pno.
Vl
Vc
Cb


47
Contr.
one. and now I must be strong, when I am at the
Fl
Cl
Pno.
Vl
Vc
Cb

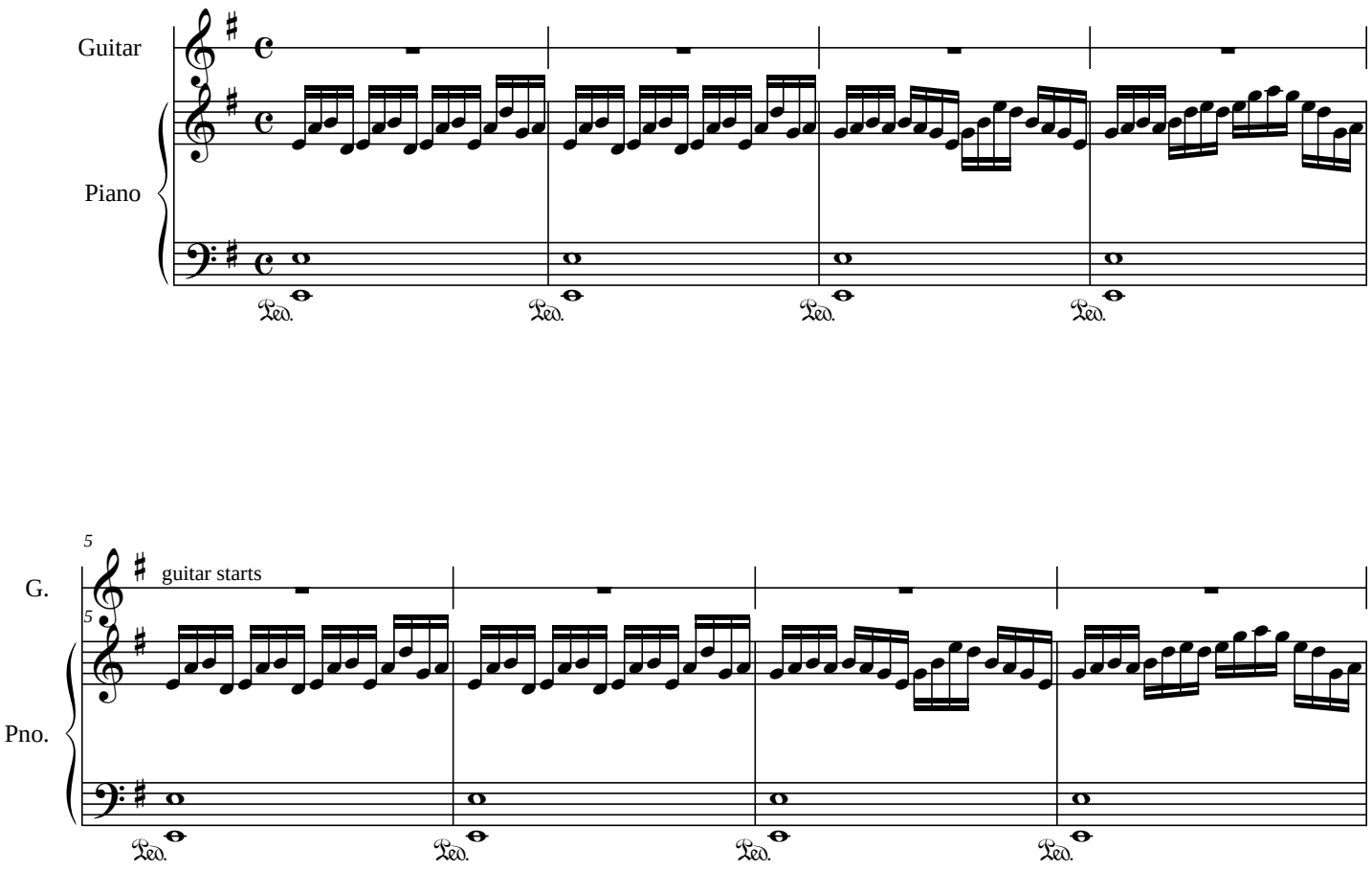
Alone All One



The Work

Scene: The joy is in the work.

Elodie Lauten
Words/Music



©2008

130 ♩= 90

S

A

T

B

Fl

Cl

Dms

G.

electric guitar improv

Pno.

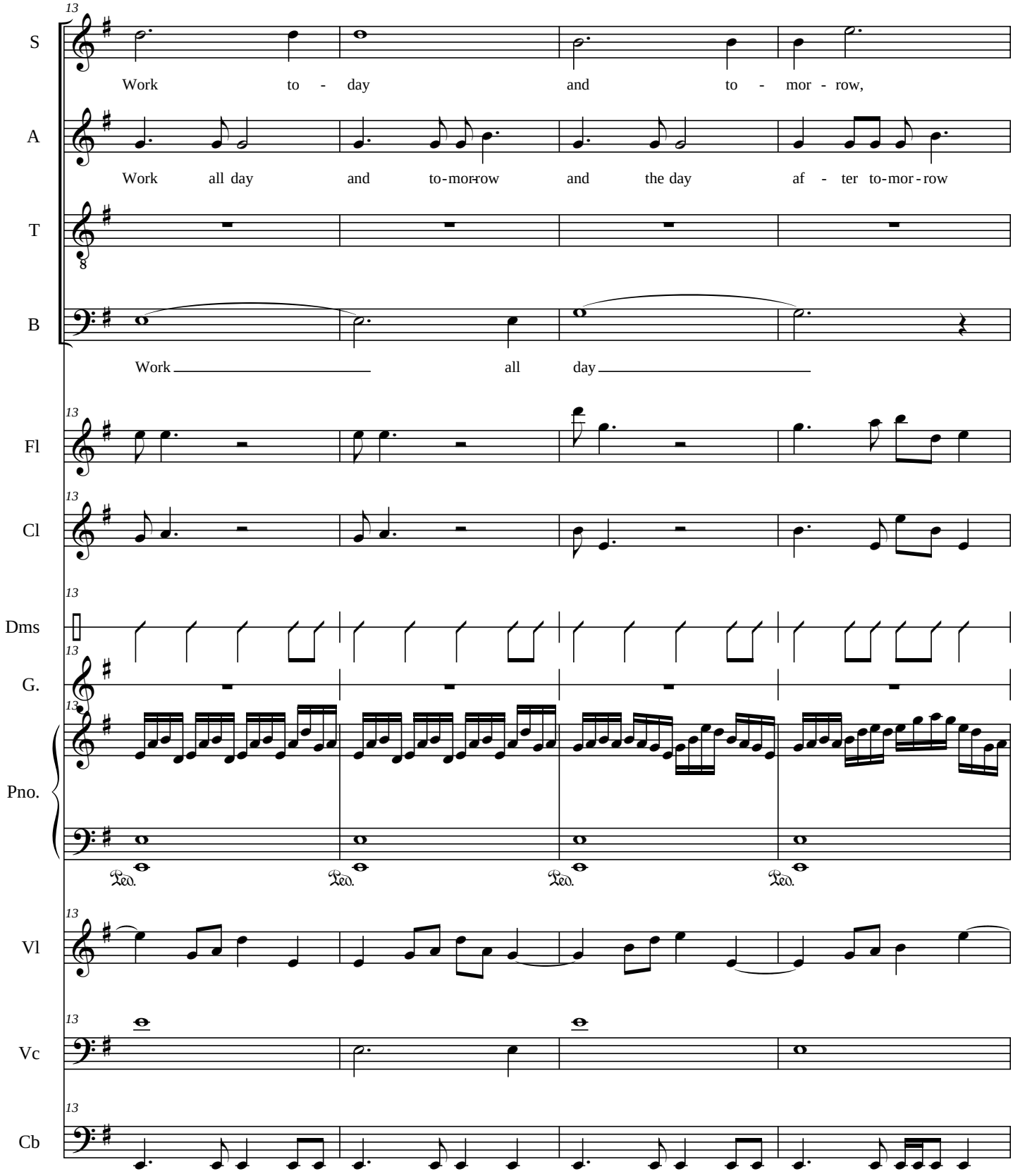
Ped. Ped. Ped. Ped.

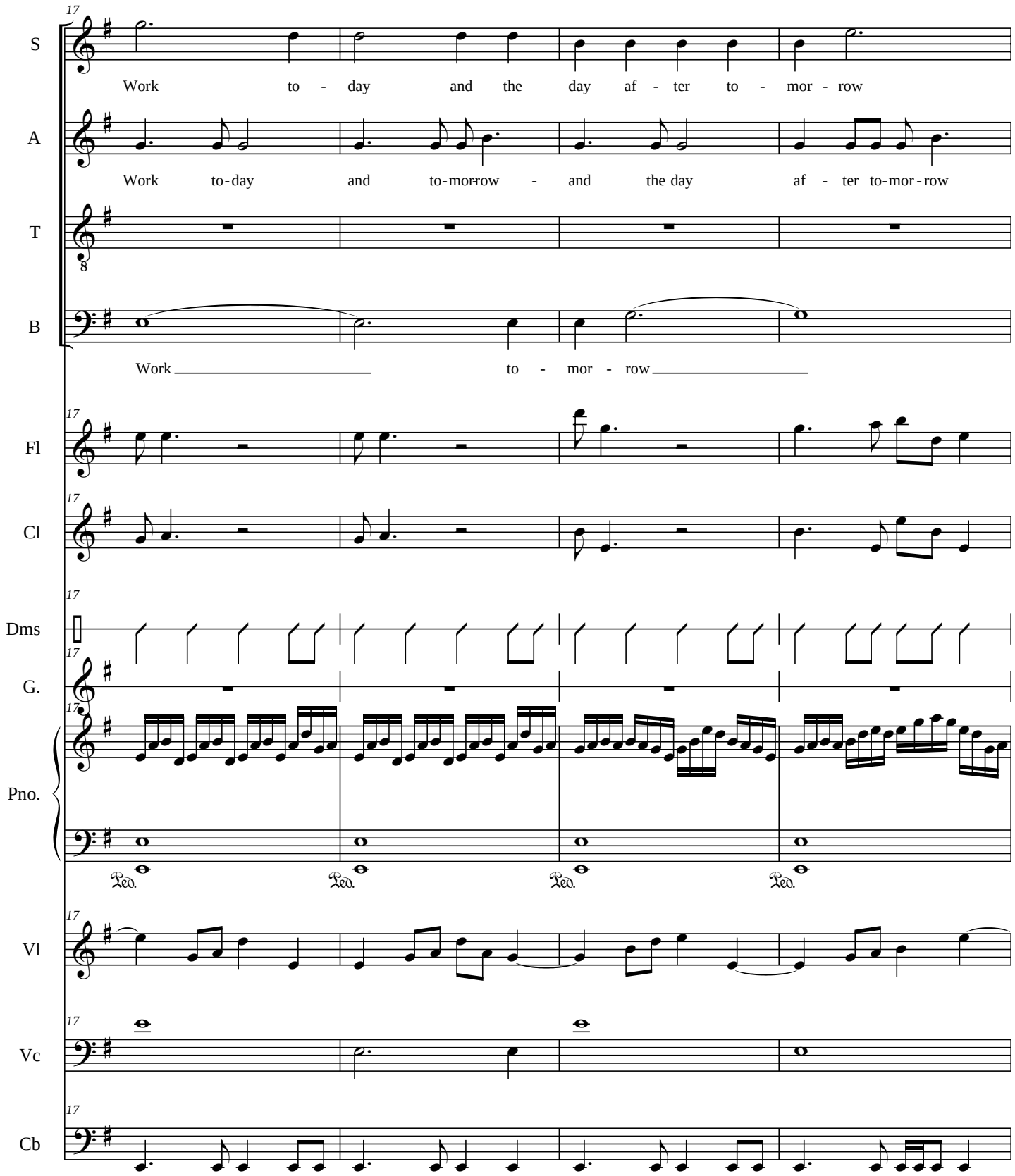
Vl

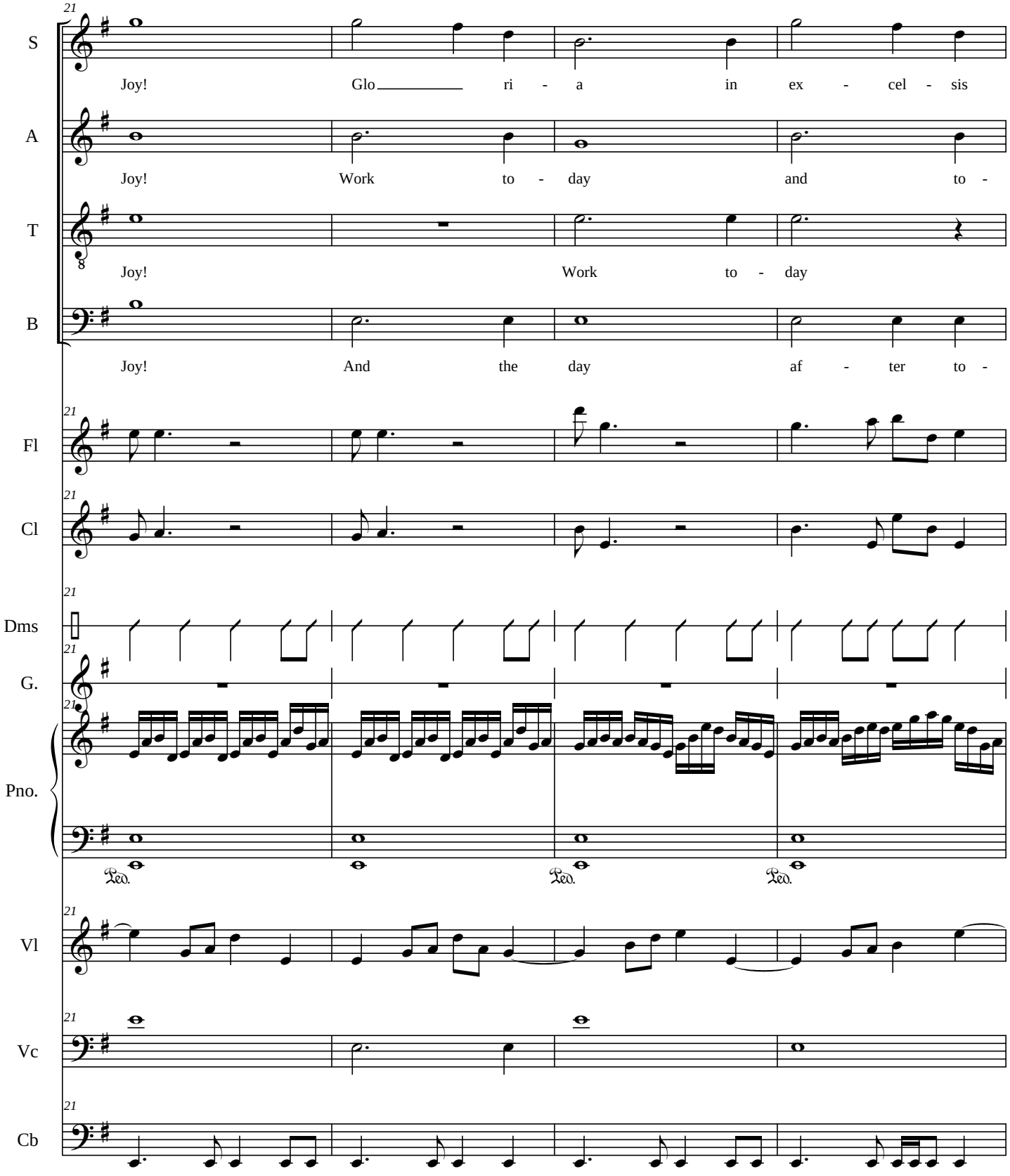
Vc

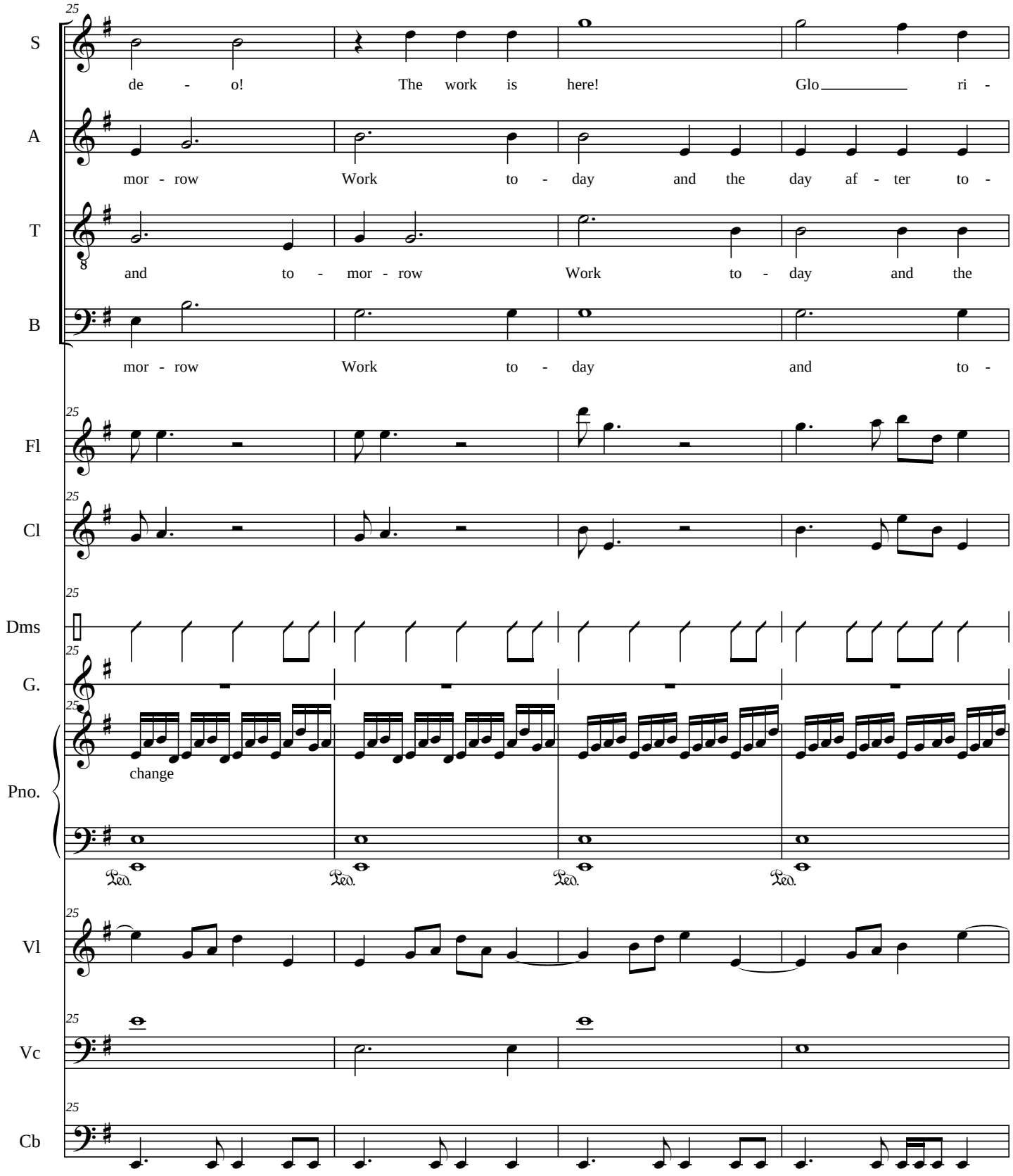
Cb

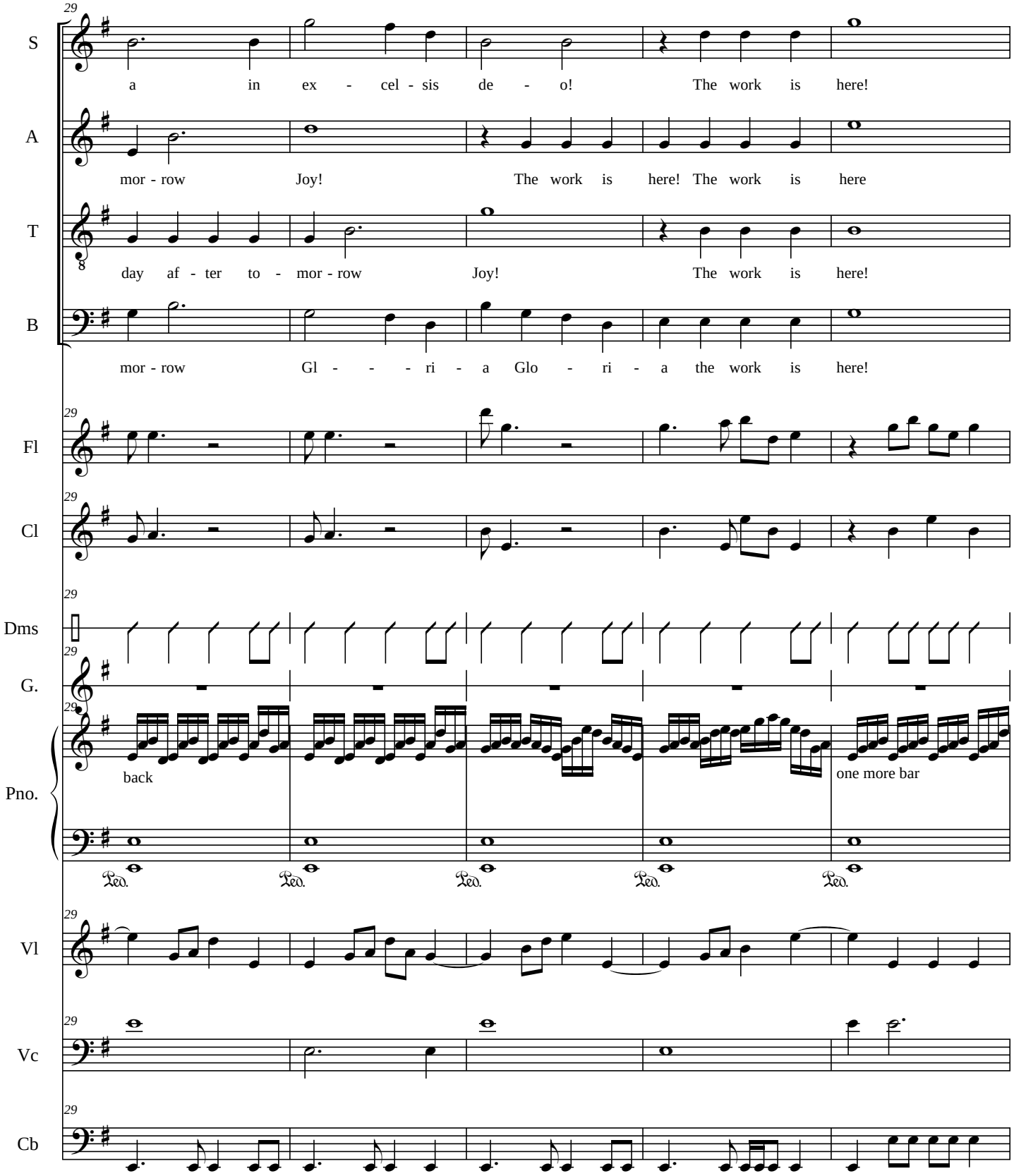
as written

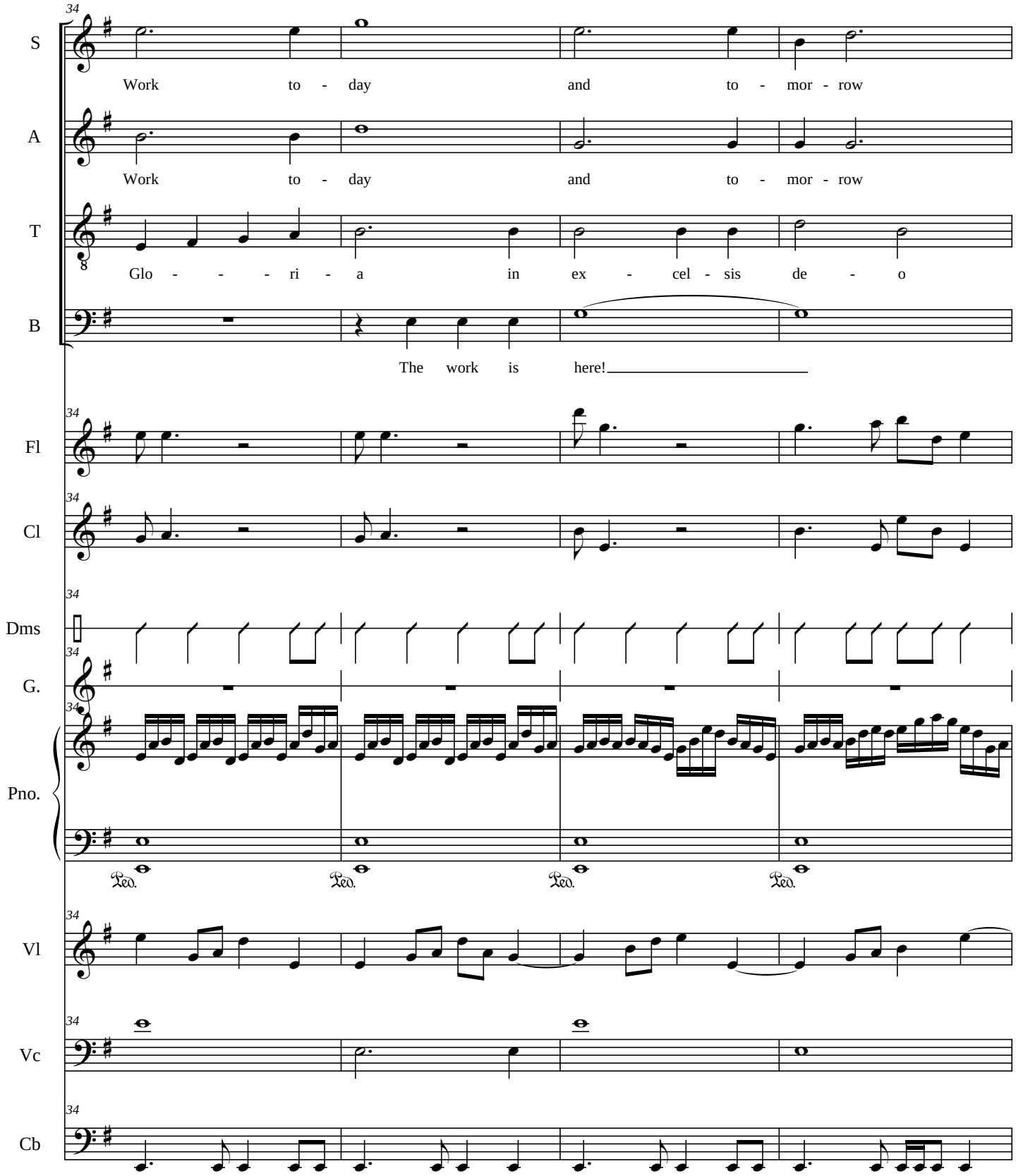

13
S
Work to - day and to - mor - row,
A
Work all day and to-mor-row and the day af - ter to-mor-row
T
B
Work all day
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

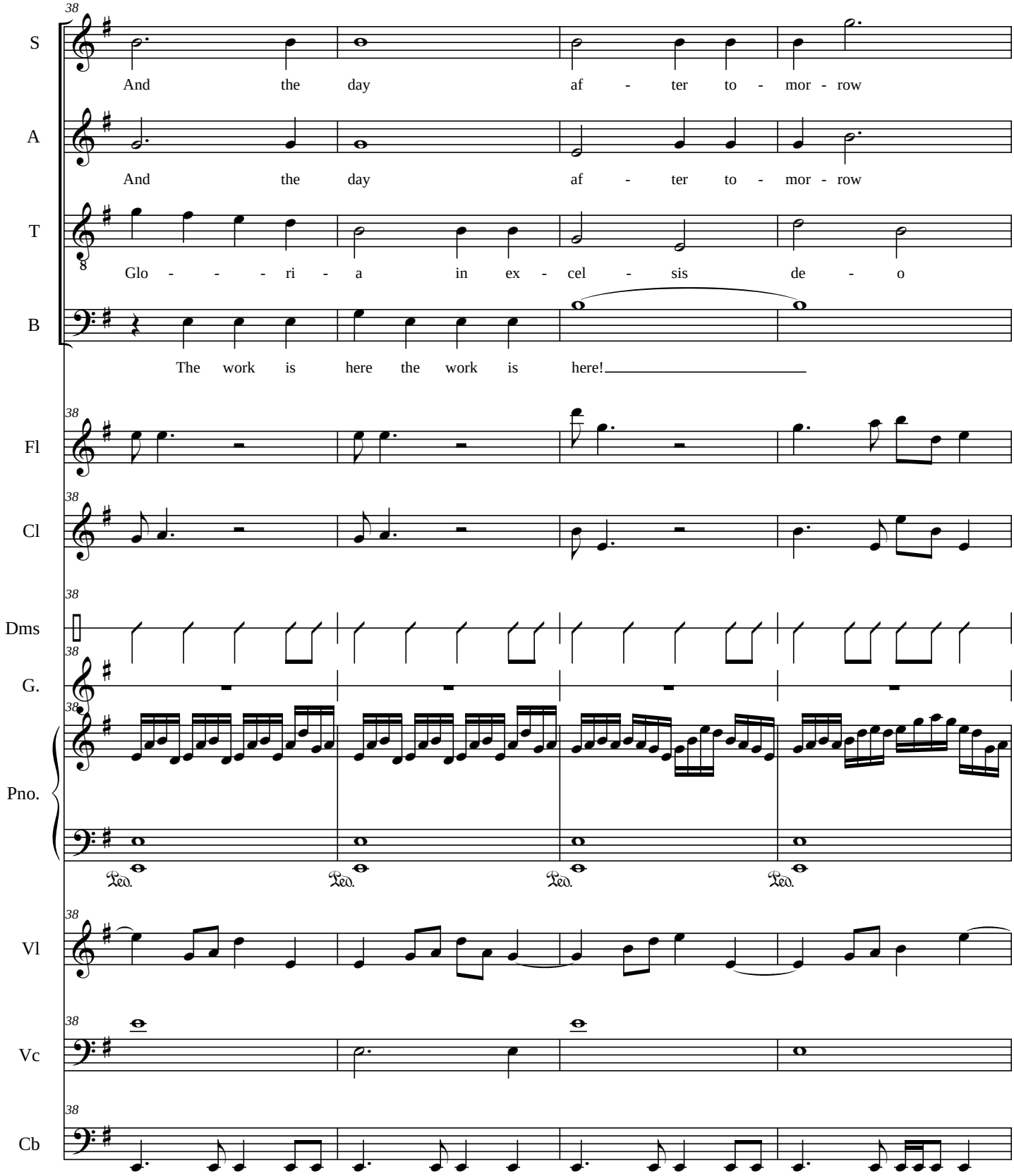

17
S
Work to - day and the day af - ter to - mor - row
A
Work to-day and to-mor-row - and the day af - ter to-mor-row
T
B
Work to - mor - row
Fl
Cl
Dms
G.
Pno.
Ped. Ped. Ped. Ped.
Vl
Vc
Cb

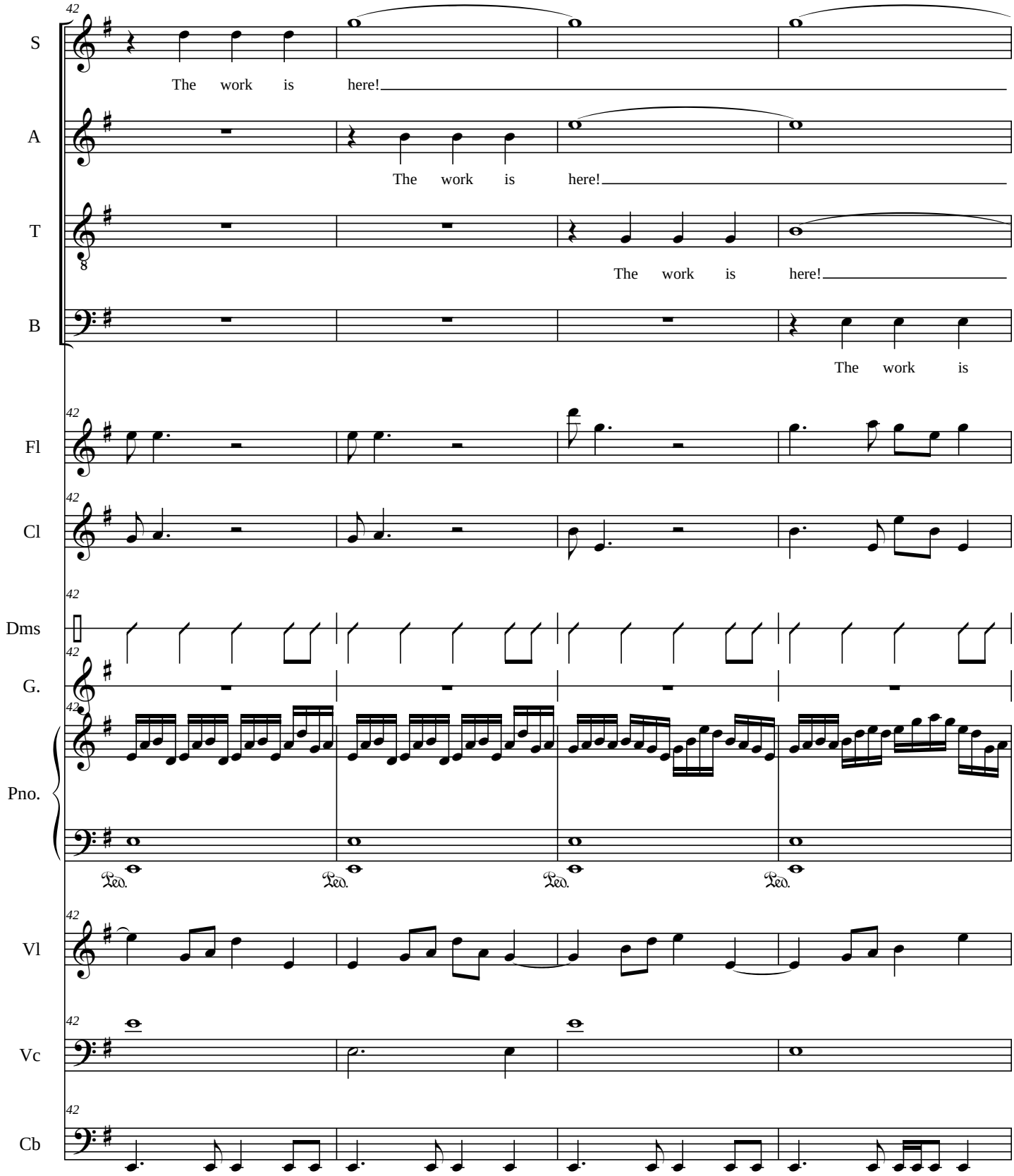

21
S
Joy! Glo ri - a in ex - cel - sis
A
Joy! Work to - day and to -
T
Joy! Work to - day
B
Joy! And the day af - ter to -
Fl
Cl
Dms
G.
Pno.
Ped. Ped. Ped.
Vl
Vc
Cb

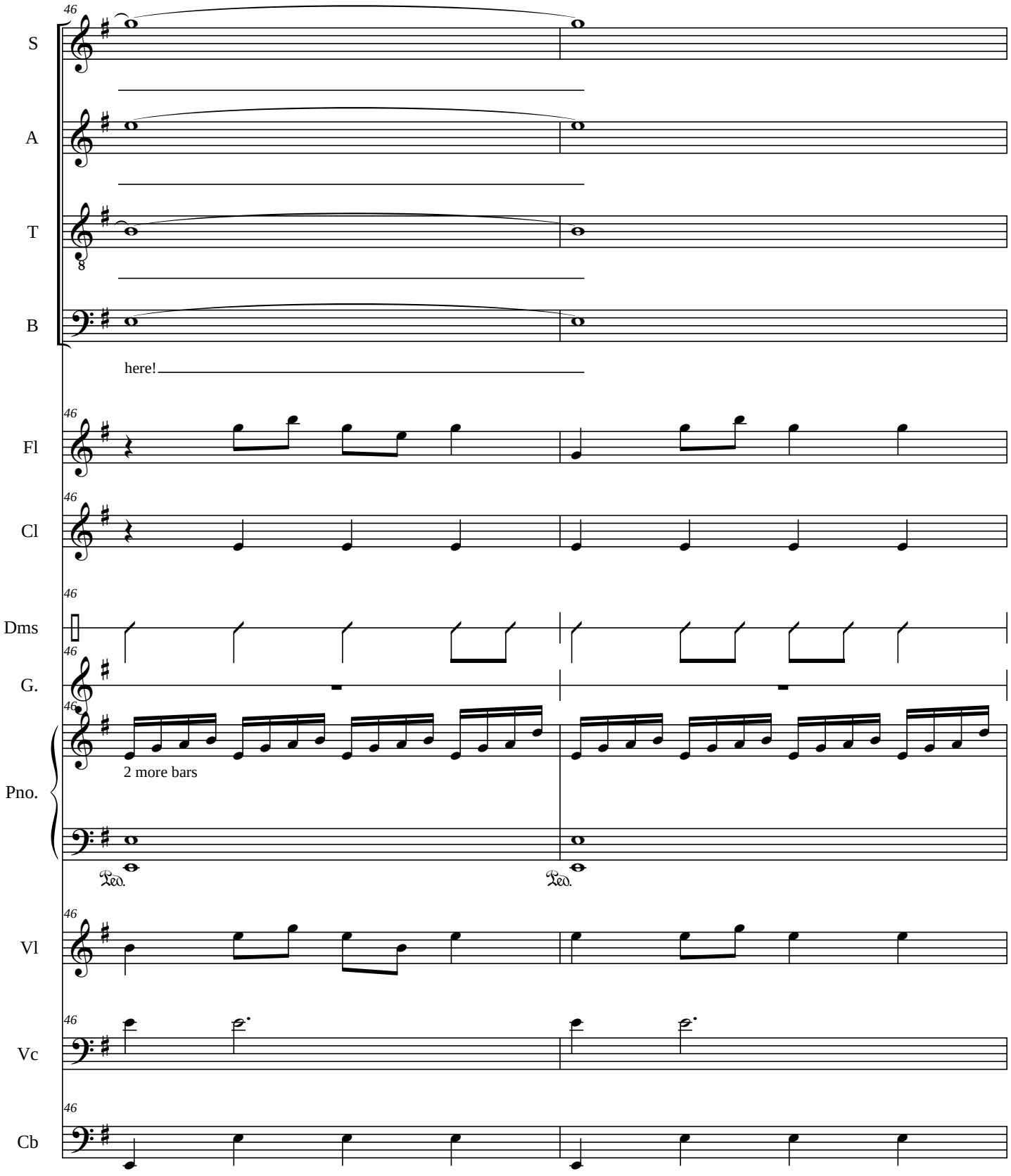

25
S
de - o! The work is here! Glo ri -
A
mor - row Work to - day and the day af - ter to -
T
and to - mor - row Work to - day and the
B
mor - row Work to - day and to -
Fl
Cl
Dms
G.
Pno.
change
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

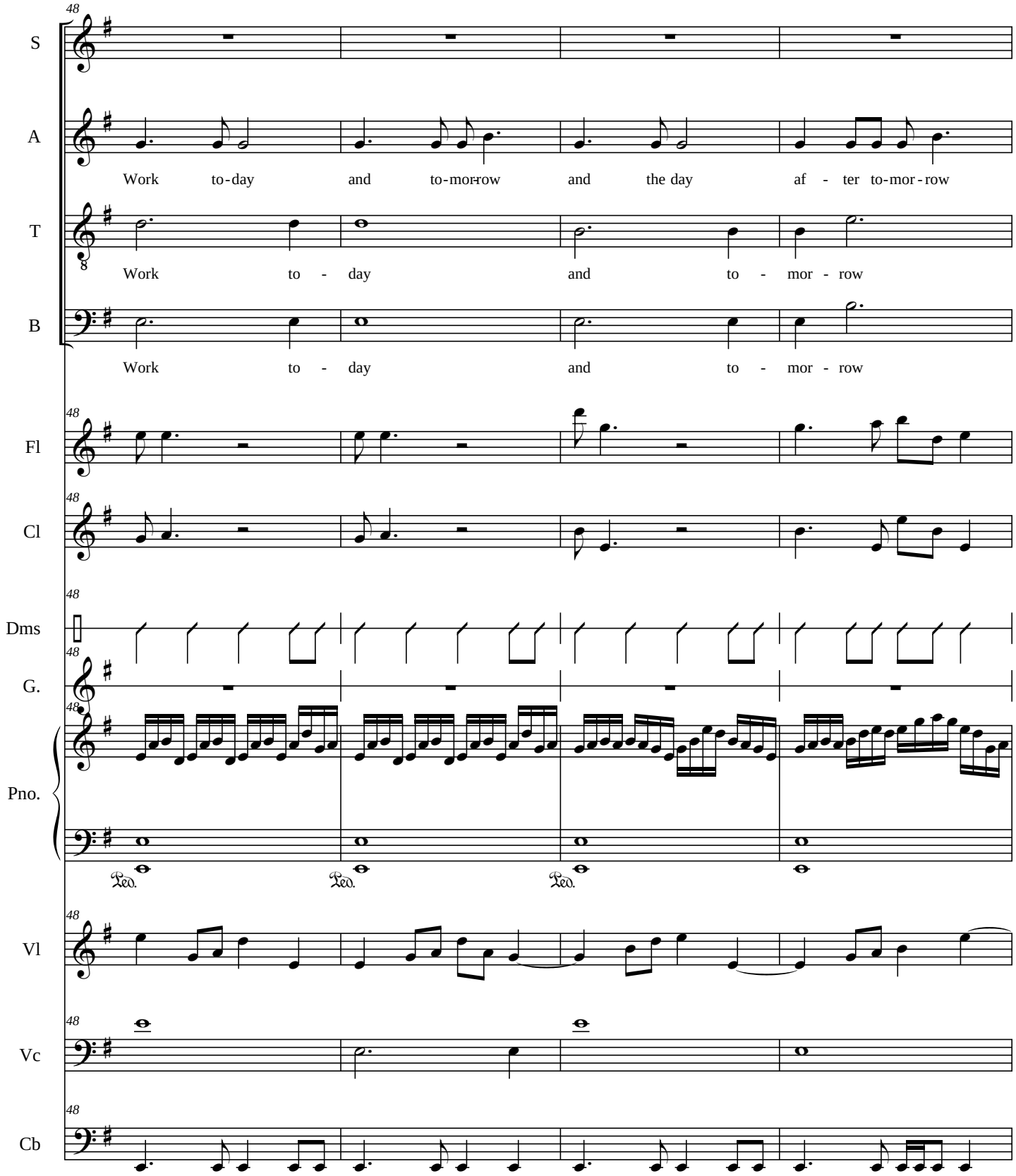

29
S
a in ex - cel - sis de - o! The work is here!
A
mor - row Joy! The work is here! The work is here
T
day af - ter to - mor - row Joy! The work is here!
B
mor - row Gl - - - ri - a Glo - ri - a the work is here!
Fl
Cl
Dms
G.
Pno.
back
one more bar
Vl
Vc
Cb

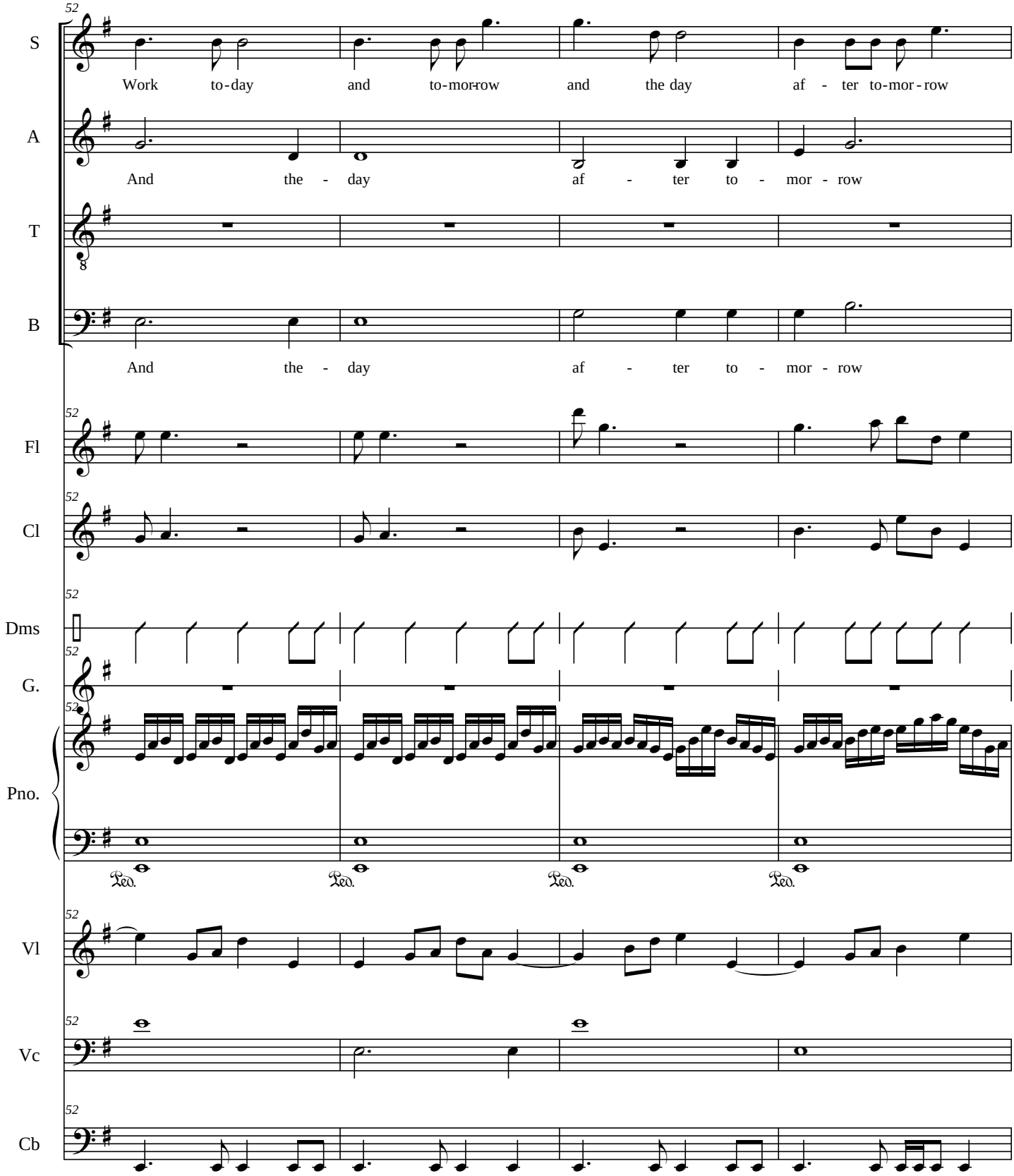

34
S
Work to - day and to - mor - row
A
Work to - day and to - mor - row
T
Glo - - - ri - a in ex - cel - sis de - o
B
The work is here!
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

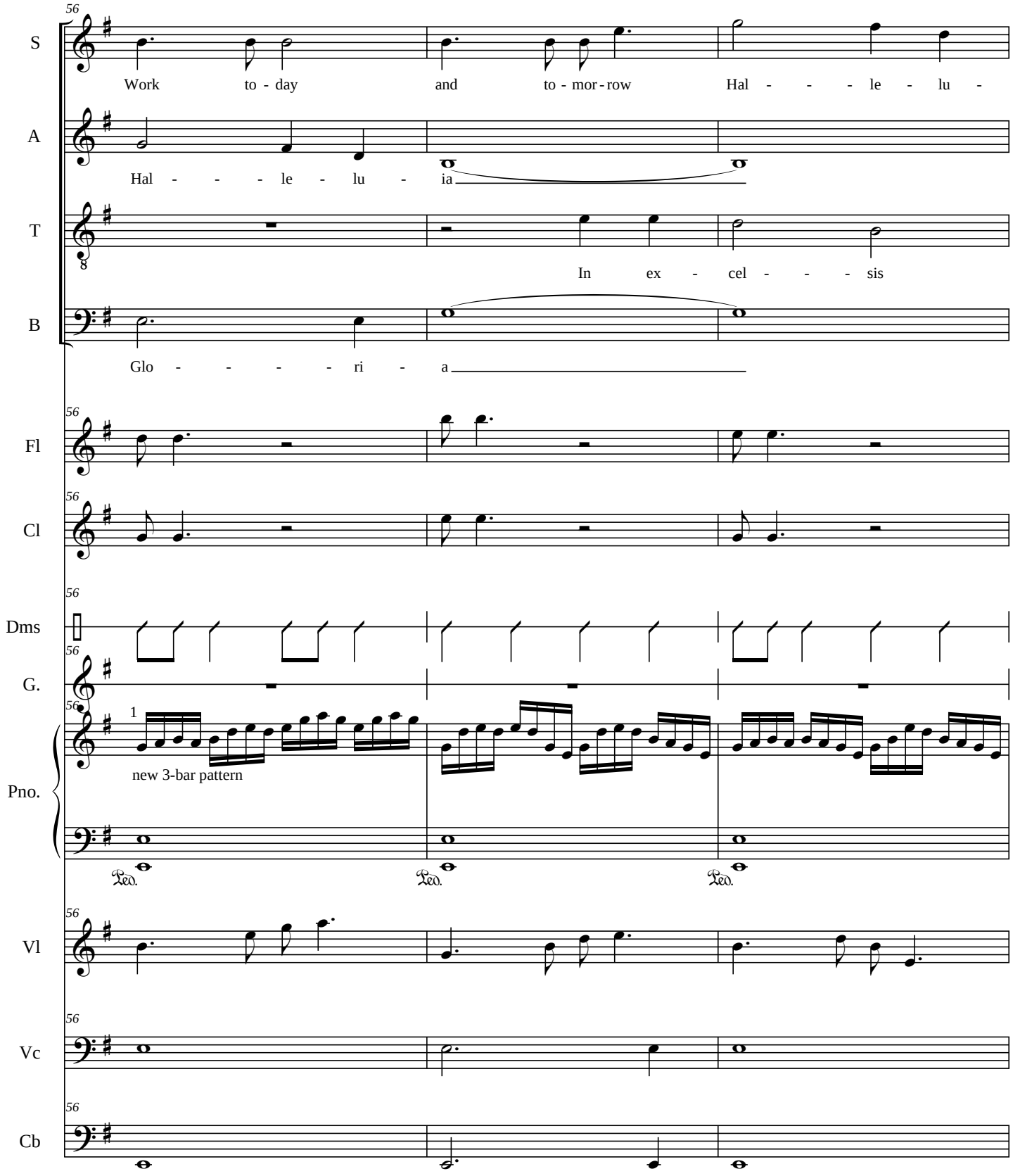

38
S
And the day af - ter to - mor - row
A
And the day af - ter to - mor - row
T
Glo - - - ri - a in ex - cel - sis de - o
B
The work is here the work is here!
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

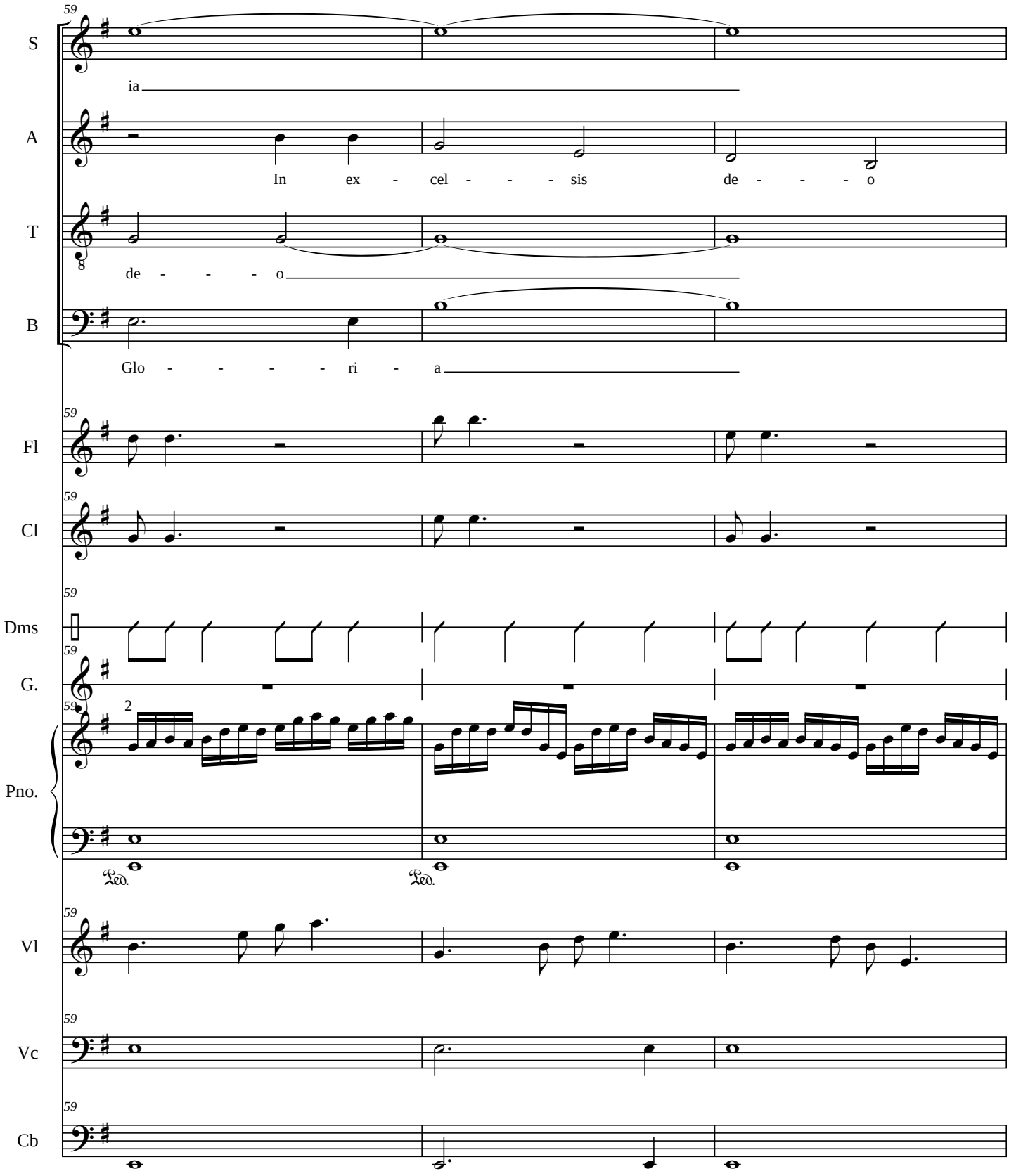

42
S
The work is here!
A
The work is here!
T
The work is here!
B
The work is
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

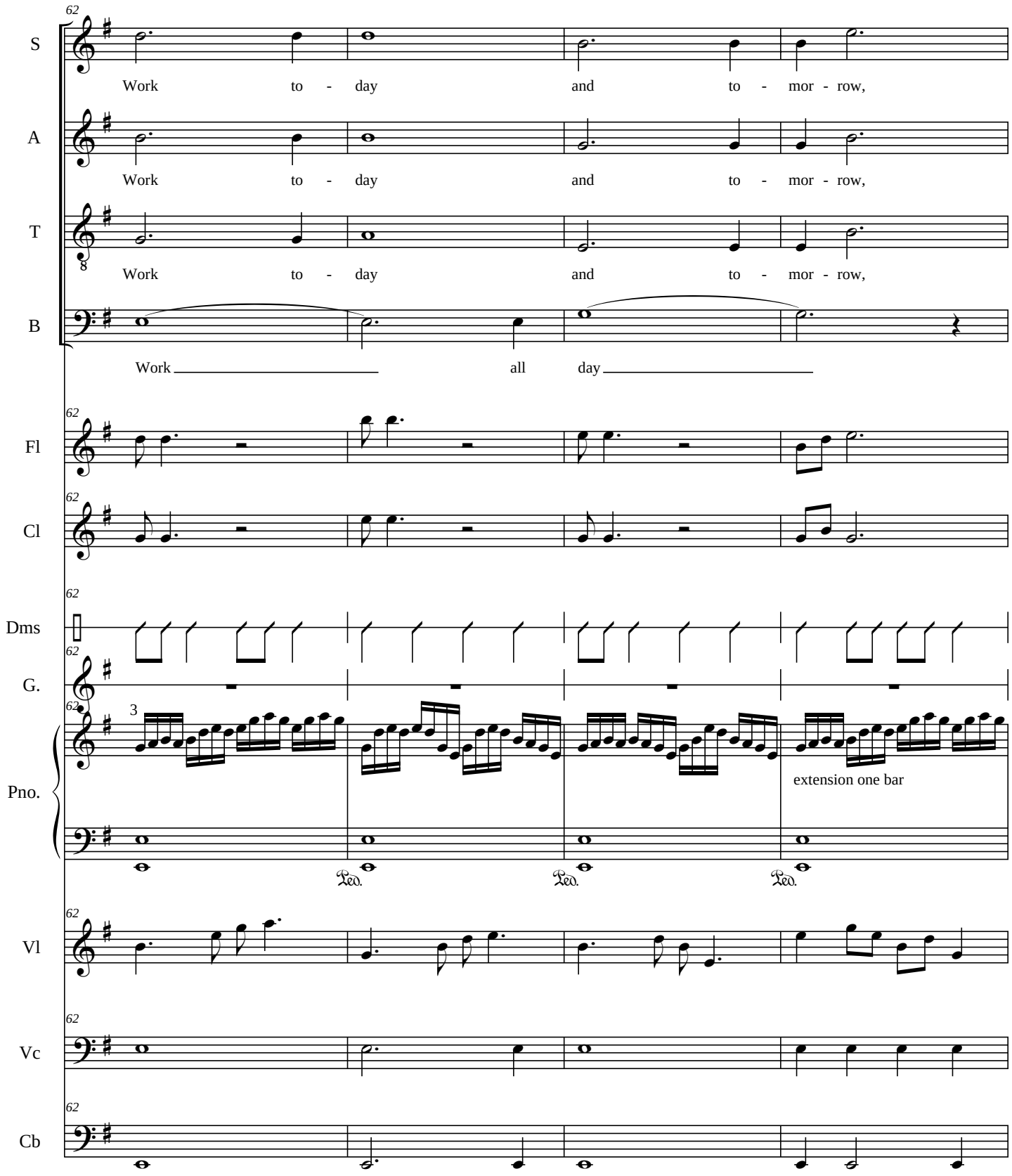

46
S
A
T
8
B
here!
46
Fl
46
Cl
46
Dms
46
G.
46
2 more bars
Pno.
Ped.
Ped.
46
Vl
46
Vc
46
Cb

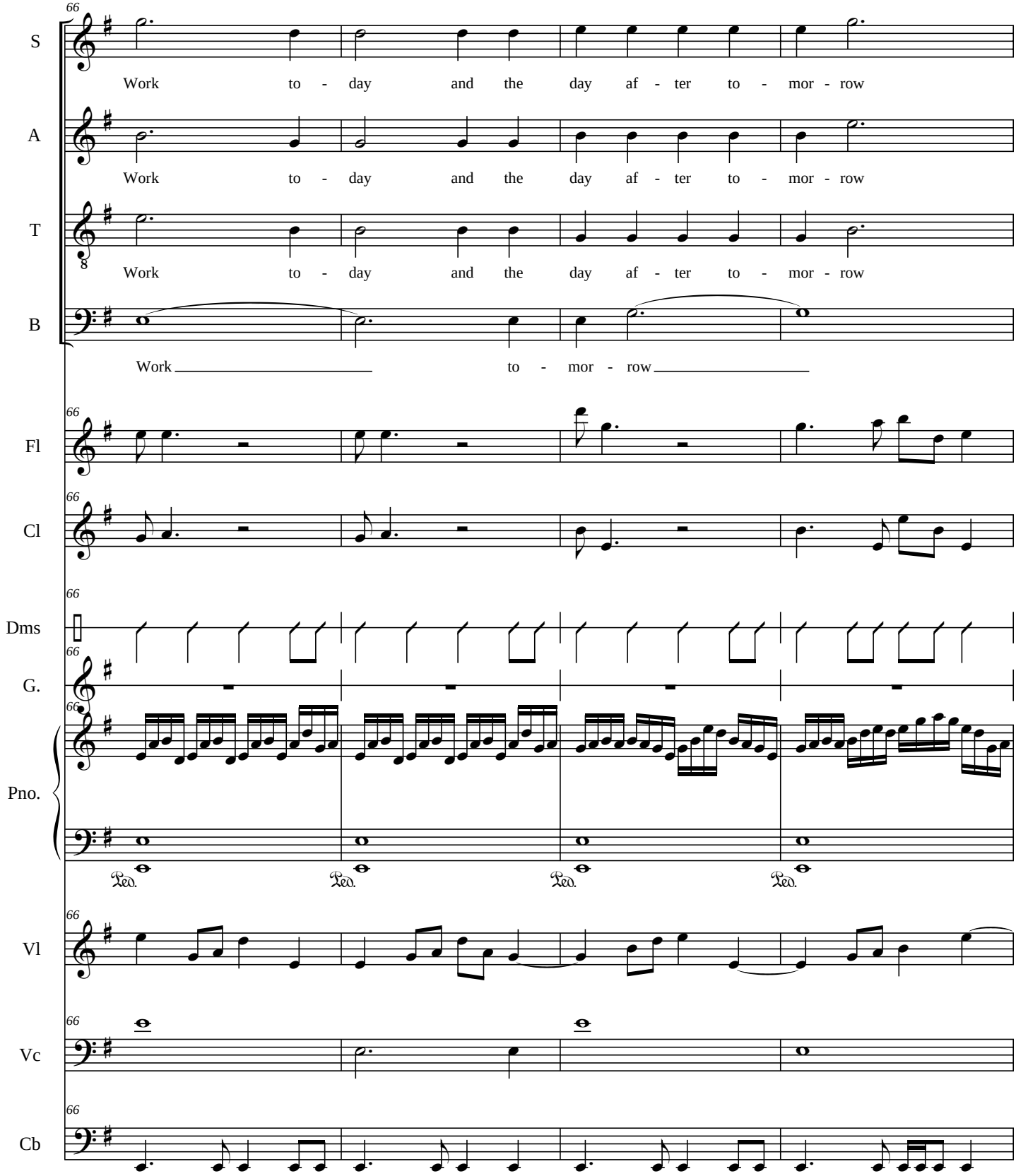

S
A
Work to-day and to-mor-row and the day af - ter to-mor-row
T
Work to - day and to - mor - row
B
Work to - day and to - mor - row
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Vl
Vc
Cb

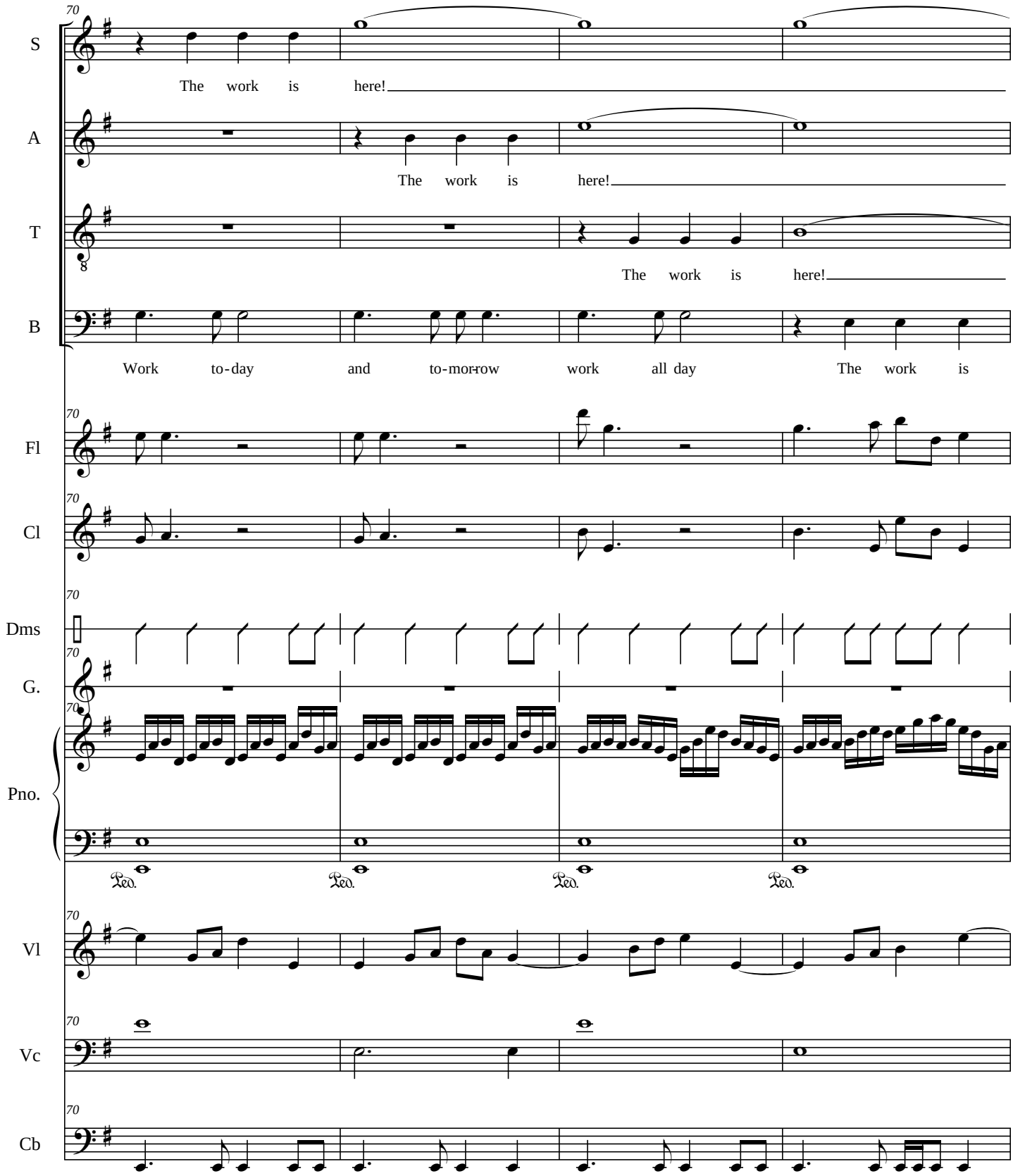

S
Work to-day and to-mor-row and the day af - ter to-mor-row
A
And the - day af - ter to - mor - row
T
B
And the - day af - ter to - mor - row
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

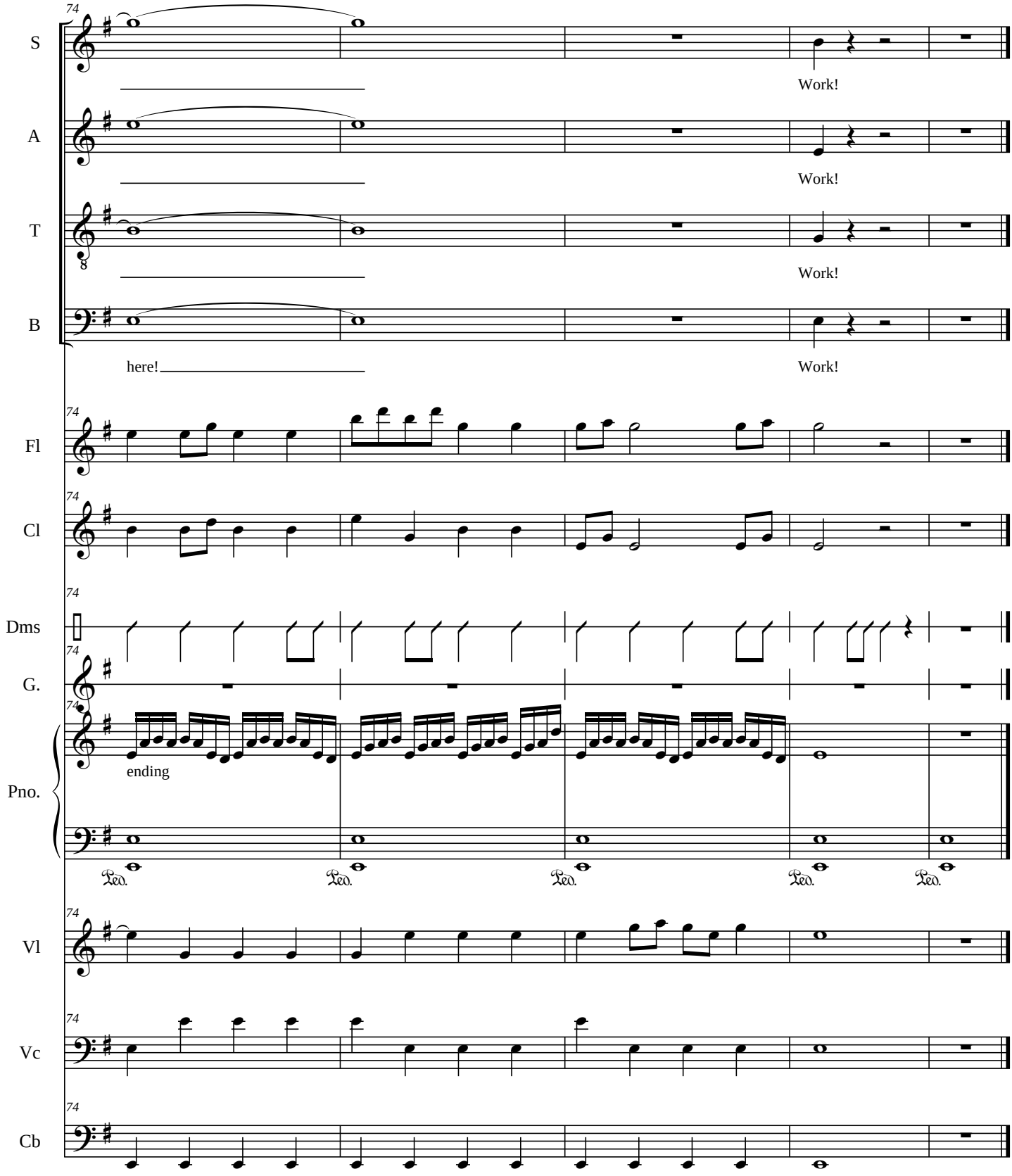

56
S
Work to - day and to - mor - row Hal - - - - le - lu -
A
Hal - - - - le - lu - ia
T
In ex - cel - - - - sis
B
Glo - - - - - ri - a
Fl
Cl
Dms
G.
1
new 3-bar pattern
Pno.
Ped.
Ped.
Ped.
Vl
Vc
Cb


59
S
ia
A
In ex - cel - - - sis de - - - o
T
de - - - o
B
Glo - - - - ri - a
Fl
Cl
Dms
G.
2
Pno.
Ped.
Ped.
Vl
Vc
Cb


S
Work to - day and to - mor - row,
A
Work to - day and to - mor - row,
T
Work to - day and to - mor - row,
B
Work all day
Fl
Cl
Dms
G.
Pno.
extension one bar
Vl
Vc
Cb


66
S
Work to - day and the day af - ter to - mor - row
A
Work to - day and the day af - ter to - mor - row
T
Work to - day and the day af - ter to - mor - row
B
Work to - mor - row
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

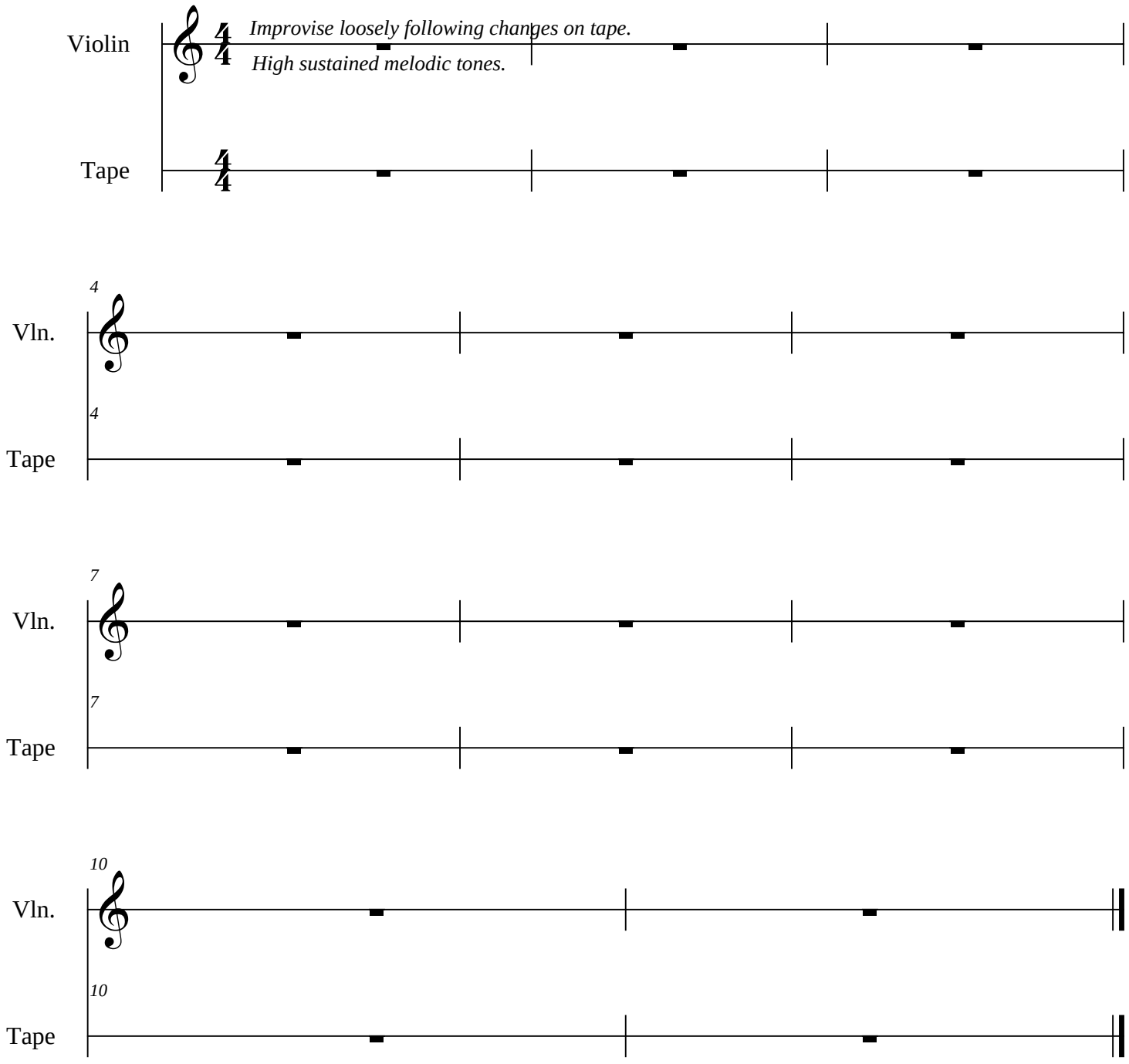

S
The work is here!
A
The work is here!
T
The work is here!
B
Work to-day and to-mor-row work all day The work is
Fl
Cl
Dms
G.
Pno.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb


74
S
Work!
A
Work!
T
Work!
B
here!
Work!
Fl
Cl
Dms
G.
Pno.
ending
Ped.
Ped.
Ped.
Ped.
Ped.
Vl
Vc
Cb

Closure

The composer says goodbye
to the finished music.

Elodie Lauten



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