

Elodie Lauten

The Two-Cents Opera
Orchestral Score

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THE TWO-CENTS OPERA

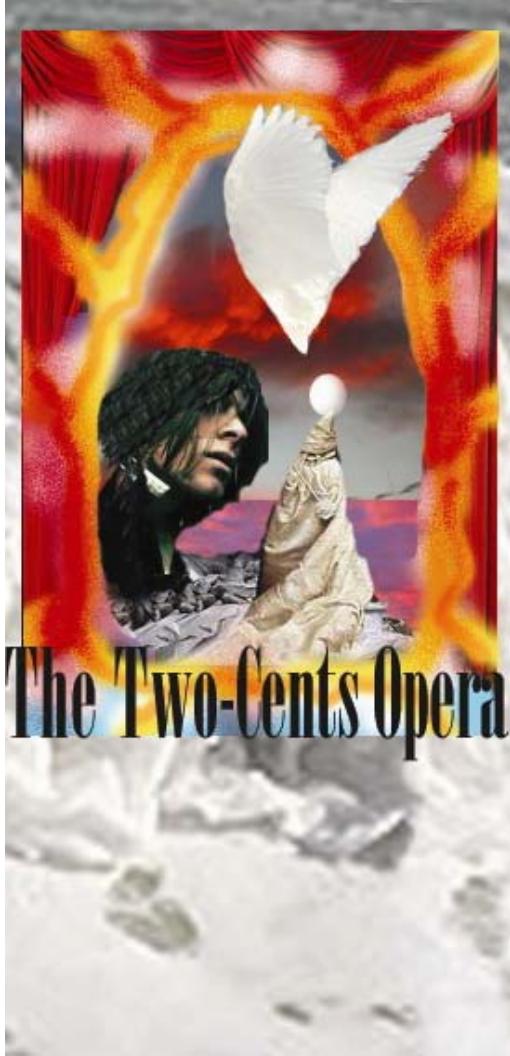
Music and libretto by Elodie Lauten

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 *OBSSESSION*

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!
 No one wants your two-cents opera.

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

Chorus 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.

THE TWO-CENTS OPERA SCRIPT/LYRICS

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.

THE TWO-CENTS OPERA SCRIPT/LYRICS

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.

THE TWO-CENTS OPERA SCRIPT/LYRICS

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...

THE TWO-CENTS OPERA SCRIPT/LYRICS

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 maneuver.

THE TWO-CENTS OPERA SCRIPT/LYRICS

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?
<i>Verse 4</i>	
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 composer hears the characters of her opera in her head, expressing her desire and doubt about writing.

Elodie Lauten
Words/Music

$\text{♩} = 80$

The Eccentric

The Clairvoyant

The Composer

The Young Beethoven

Shrink Number 8

Ah _____ an o - pe - ra Ah _____

Ah _____ Ah an o - pe - ra

Ah _____ Ah my o - pe - ra

Ah _____ Ah

Ah _____ Ah my o - pe - ra

S

S2

C

T

B

Ah _____ now Ah _____

Ah _____ Ah _____ now o - pe - ra

Ah _____ now Ah

Ah _____ now Ah

Ah _____ now Ah

Ah _____ an o - pe - ra an o - pe - ra now Ah _____

The Desire and the Doubt

2

11

Soprano (S): ope-ra Ah ope-ra
Soprano 2 (S2): Ah ope-ra Ah
Alto (C): an-o-pe-ra ra Ah Ah my
Tenor (T): ope-ra Ah Ah
Bass (B): — Ah — Ah —

16

Soprano (S): Ah — now?
Soprano 2 (S2): — Ah Ah what should I do now?
Alto (C): ope-ra Ah — what should I do now?
Tenor (T): — Ah — what should I do now?
Bass (B): — what should I do what should I do what should I do now?

The Desire and the Doubt

3

21

S Ah an - o pe ra

S2 Ah an - o pe ra

C Ah an - o pe ra

T — Ah an - o pe ra

B Ah an - o pe ra

26

S Ah an o - pe - ra Ah

S2 Ah o - pe - ra Ah

C Ah an o - pe - ra

T — Ah Ah

B Ah Ah Ah

The Desire and the Doubt

4

31

S Ah Ah

S2 Ah o - pe - ra Ah

C Ah an o - pe - ra

T Ah Ah

B — Ah Ah

36

S o - pe - ra Ah Ah o - pe - ra

S2 Ah Ah

C Ah Ah

T Ah Ah o - pe - ra

B — Ah Ah

The Desire and the Doubt

5

41

S Ah _____

S2 o - pe - ra an o - pe - ra _____

C an o - pe - ra _____

T an o - pe - ra _____

B o - pe - ra an o - pe - ra _____

p Ah _____

p Ah _____

p Ah _____

p Ah _____

p Does a - ny - one need my mu - sic?

p Ah _____

46

S Ah _____

S2 Does a - ny - one need the mu - sic? f Ah _____

C Ah _____

T Ah _____

B Ah _____

f No one needs it now

No one needs it, Ah _____

f Ah _____

No one needs it now

f Ah _____

Ah _____

f Ah _____

f Ah _____

The Desire and the Doubt

6

51

S no one wants it now... Why should a - ny - one need a - no - ther ope - ra

S2 — Why should a - ny - one? Ah

C Ah

T Ah

B Ah

No - one needs a - no - ther

56

S o - pe - ra Ah — Ah No one needs it

S2 now? Ah — No one needs it No one needs it

C — No one needs it now — Ah

T — No one needs the mu - sic Ah

B o - pe - ra No one needs the mu - sic No - one needs a - no - ther

now Ah — Ah

The Desire and the Doubt

7

61

S Ah _____ an o - pe - ra _____

S2 Ah _____ Ah _____ an o - pe - ra

C Ah _____ Ah _____ Ah _____

T 8 o - pe - ra Ah _____ Ah _____

B Ah _____

66

S — V What should I, what should I do what should I do or not do... Ah _____

S2 Ah _____ Ah _____ Ah _____

C Ah _____ what

T 8 Ah _____ what should

B Ah _____ Ah _____ do or not do

The Desire and the Doubt

8

71

S — what should I do now? **p** Ah _____

S2 — what should I do now? **p** Ah _____

C should I... what should I do now? **p** Ah _____

T — I do now? **p** Ah _____

B what should I do now? **p** Ah _____

76

S o - pe - ra Ah _____

S2 o - pe - ra Ah _____ o - pe - ra

C an o - pe - ra o - pe - ra _____

T — Ah Ah Ah _____

B — Ah _____

Ah _____

The Desire and the Doubt

9

81

S o - pe - ra Ah Ah

S2 Ah

C my o - pe - ra Ah Ah

T Ah

B what should I do what should I do what should I do

86

S Ah Ah o - pe - ra

S2 now? Ah

C now? Ah o - pe - ra Ah

T now? Ah o - pe - ra Ah

B now? Ah

The Desire and the Doubt

10

91

S

S2

C

T

B

ope - ra

Ah

my o - pe - ra

Ah

ope - ra

Ah

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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$\text{♩} = 110$

The Eccentric

The Clairvoyant

The Composer

The Young Beethoven

Shrink
Number 8

Flute

Clarinet

Percussion

Piano

Violin

Cello

Contrabass

as written *mf*

Flute: pretty sound

Clarinet: pretty sound

Percussion: Scintillating texture with chimes two bars

Drum

p

sf

p

Obsession

12

5

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 8 Ha ha ha ha ha!

B Ha ha ha ha ha!

Fl sweet

Cl sweet

Perc.

Pno.

Vl sim.

Vc

Cb

Obsession

13

Musical score for Obsession, page 13, featuring 11 staves of music for various instruments. The score includes:

- Soprano (S) in treble clef, key signature of A major (two sharps).
- Alto (A) in treble clef, key signature of A major (two sharps).
- Clarinet (C) in treble clef, key signature of A major (two sharps). The vocal line begins with a rest followed by eighth notes.
- Trombone (T) in treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Bassoon (B) in bass clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Flute (Fl) in treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Clarinet (Cl) in treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Percussion (Perc.) in treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Piano (Pno.) in treble and bass clefs, key signature of A major (two sharps). The piano part features harmonic patterns with 8th-note chords.
- Violin (Vl.) in treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Cello (Vc) in bass clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.
- Double Bass (Cb) in bass clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns.

Text in the vocal parts:

- Clarinet (C): *mf* I can't keep it out of my mind...
- Bassoon (B): No one wants your two-cents ope-ra
- Flute (Fl): No one wants your two-cents ope-ra
- Piano (Pno.): Harmonic patterns with 8th-note chords.
- Double Bass (Cb): Harmonic patterns with 8th-note chords.

Obsession

15

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. 8

Vl.

Vc

Cb 3

Obsession

16

19

S ha ha ha ha!

A ha ha ha ha

C feel small, in - con - se - quen - tial, dis -

T 8 Ha ha ha!

B Ha ha ha!

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

Obsession

17

23

Soprano (S) vocal line starts with three rests followed by eighth-note patterns.

23

Alto (A) vocal line follows with eighth-note patterns.

No one wants your two-cents ope - ra

23

Clarinet (Cl) vocal line begins with eighth-note patterns.

No one wants your two-cents ope - ra

23

Bassoon (B) vocal line consists of eighth-note patterns.

23

Flute (Fl) vocal line consists of eighth-note patterns.

23

Percussion (Perc.) vocal line consists of eighth-note patterns.

23

Piano (Pno.) vocal line consists of eighth-note patterns.

23

Violin (Vl.) vocal line consists of eighth-note patterns.

23

Cello (Vc) vocal line consists of eighth-note patterns.

23

Double Bass (Cb) vocal line consists of eighth-note patterns.

lyrics: trac - ted by re - pe - ti - tive tasks for the be - ne - fit of o - thers

Obsession

27

S

A

C 27 I can't keep it out of my mind... T 8

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

This musical score page contains ten staves of music for an ensemble. The vocal parts (Soprano, Alto, Cello) sing the lyrics 'I can't keep it out of my mind...' in measure 27. The piano part (Pno.) provides harmonic support with sustained notes and eighth-note patterns. The strings (Violin, Viola, Cello) play eighth-note patterns. The bass (Bassoon) provides harmonic support. The flute (Flute), clarinet (Clarinet), and percussion (Percussion) also play their respective parts. Measure 27 starts with a dynamic of 8.

Obsession

19

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 8 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

This musical score page contains ten staves of music for various instruments. The instrumentation includes Soprano (S), Alto (A), Cello (C), Trombone (T), Bassoon (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), Cello (Vc), and Double Bass (Cb). The key signature is A major (three sharps). Measure 31 begins with the vocal parts (Soprano and Alto) singing 'You must do it you must' at dynamic *pp*. The vocal parts continue with 'You must do it you must'. The Cello (C) and Trombone (T) provide harmonic support. The bassoon (B) joins in with the same vocal line. The piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. The violin (Vl.) and cello (Vc) play eighth-note patterns. The double bass (Cb) provides a steady bass line. The vocal parts sing 'I want to hear _____ the sound'. The vocal parts sing 'You must do it you must' again. The piano (Pno.) continues to provide harmonic support with sustained notes and eighth-note chords. The violin (Vl.) and cello (Vc) play eighth-note patterns. The double bass (Cb) provides a steady bass line. The vocal parts sing 'You must do it you must' again. The piano (Pno.) continues to provide harmonic support with sustained notes and eighth-note chords. The violin (Vl.) and cello (Vc) play eighth-note patterns. The double bass (Cb) provides a steady bass line.

Obsession

36

S You must do it You must do it you must

A You must do it You must do it you must

36

C

T of the piece but the joy is de -

B You must do it You must do it you must

36

Fl

36

Cl

36

Perc.

36

Pno.

36

Vl.

36

Vc

36

Cb

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'You must do it' three times, followed by 'of the piece but the joy is de -'. The piano part provides harmonic support with sustained notes and eighth-note patterns. The strings (Violin, Cello, Double Bass) play sustained notes and rhythmic patterns. The flute, clarinet, and percussion parts provide additional harmonic and rhythmic support.

41

S You must do it you must

A You must do it you must

C

T 8 nied _____ and I'll ne - ver un - der

B You must do it you must

Fl

Cl

Perc.

41

Pno.

Vl.

Vc

Cb

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) have lyrics: "You must do it you must", "nied _____ and I'll ne - ver un - der", and "You must do it you must". The instrumental parts include Flute, Clarinet, Percussion, Piano, Violin, Cello, and Double Bass. The piano part features a treble clef staff with eighth-note patterns and a bass clef staff with sixteenth-note patterns. The violin and cello parts have melodic lines with dynamic markings like crescendos and decrescendos. The double bass part has a continuous eighth-note pattern. The score is in common time and uses a key signature of two sharps.

Obsession

45

S You must do it

A You must do it

C

T stand why From _____

B

Fl You must do it

Cl

Perc.

45

Pno.

45

Vl.

45

Vc

45

Cb

This musical score page contains ten staves of music for a ten-piece ensemble. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) sing the lyrics 'You must do it' and 'stand why From _____'. The piano part provides harmonic support with eighth-note patterns and harmonic changes. The strings (Violin, Cello, Double Bass) provide harmonic support with sustained notes and rhythmic patterns. The flute, clarinet, and percussion parts provide additional harmonic and rhythmic support. The music is in 4/4 time, key signature of A major (three sharps).

Obsession

23

48

S you must

A you must

48

C

T the core _____ of my

B you must

48

Fl

48

Cl

48

Perc.

48

Pno.

48

Vl.

48

Vc

48

Cb

This musical score page contains ten staves of music for a vocal ensemble and orchestra. The vocal parts are Soprano (S), Alto (A), Cello (C), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), and Double Bass (Cb). The key signature is three sharps. Measure 48 begins with the vocal parts singing 'you must'. The Tenor (T) and Bass (B) continue with 'the core _____ of my'. The piano part (Pno.) has a sustained note with a wavy line underneath it. The bassoon part (Cb) has sixteenth-note patterns with '3' below them. The strings play eighth-note patterns. The flute (Fl) and clarinet (Cl) also have sustained notes with wavy lines underneath them. The percussion part (Perc.) has eighth-note patterns. The violin (Vl.) and double bass (Cb) also have eighth-note patterns. The vocal parts sing 'you must' again at the end of the measure.

Obsession

51

S You must do it

A You must do it

C

T 8 be - - - ing I want to hear the

B You must do it

Fl

Cl

Perc.

51

Pno.

Vl.

Vc

Cb

The musical score consists of ten staves, each representing a different instrument or voice part. The vocal parts (Soprano, Alto, Bassoon) sing the lyrics 'You must do it' and 'be - - - ing I want to hear the'. The piano part provides harmonic support with sustained bass notes and eighth-note chords. The strings (Violin, Cello, Double Bass) play sustained notes and rhythmic patterns. The flute, clarinet, and percussion parts provide additional harmonic and rhythmic support. The score is marked with measure numbers (51) and dynamic markings (e.g., piano dynamic).

55

S

A

C

T ossia

8 mu - sic played You must write it now...

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

Obsession

59

S

A

C

T
8

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

There is no time, no place, no space...

Musical score for Obsession, page 27, featuring the following parts:

- Soprano (S)
- Alto (A)
- Cello (C)
- Tenor (T)
- Bass (B)
- Flute (Fl)
- Clarinet (Cl)
- Percussion (Perc.)
- Piano (Pno.)
- Violin (Vl.)
- Cello (Vc)
- Double Bass (Cb)

The score consists of ten staves. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) have lyrics. The piano part includes a dynamic section with dynamics 8, 8, and 8. Measure numbers 63 through 68 are indicated above the staves.

Lyrics (approximate):

- You must do it
- You must do it
- We can o - ver come
- You must do it

Obsession

67

S you must

A you must

C

T 8 our fate with fire..

B you must

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

This musical score page contains ten staves of music for a vocal ensemble and orchestra. The vocal parts are Soprano (S), Alto (A), Cello (C), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), Double Bass (Vc), and Cello (Cb). The time signature is 6/8 throughout. The key signature is A major, indicated by three sharps. The vocal parts sing the lyrics 'you must' and 'our fate with fire..'. The piano part provides harmonic support with eighth-note chords. The strings play sustained notes with grace marks. The woodwind parts (flute, clarinet) and percussion (percussion, vibraphone) provide rhythmic drive with eighth-note patterns. The overall texture is dense and expressive, typical of a dramatic vocal score.

Obsession

29

71

S you must You must do it

A you must You must do it

C

T 8 with pas - sion yes, with mad-ness

B you must You must do it

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

76

S

A

C

T 8 I shall write on the walls _____ if I

B

Fl

Cl

Perc.

Pno.

VI.

Vc

Cb

Obsession

31

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 8 run out of pa-per...

B You must do it you must You must do it

Fl You must do it you must

Cl You must do it

Perc.

Pno. 8 8 8 8 8

Vl. 80

Vc 80

Cb 80

This musical score page shows a vocal arrangement with four parts (Soprano, Alto, Bass, and Tenor) and an instrumental ensemble. The vocal parts sing the lyrics 'You must do it' three times, followed by 'run out of pa-per...'. The piano part provides harmonic support with eighth-note chords. The strings (Violin and Cello) play sustained notes with grace marks. The double bass part has a rhythmic pattern of eighth notes. The entire piece is set in common time with a key signature of two sharps.

Obsession

32

85 S you must

85 A you must

85 C But there is no time

T I want to hear _____

B you must

Fl

Cl

Perc.

85 Pno.

85 VI.

85 Vc

85 Cb

Musical score for Obsession, page 33, system 89. The score includes parts for Soprano (S), Alto (A), Bass (B), Tenor (T), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), Cello (Vc), and Double Bass (Cb). The vocal parts sing "I want to hear _____". The piano part features a repeating eighth-note pattern. The strings provide harmonic support with sustained notes and rhythmic patterns.

Obsession

93

S

A

C

T 8 I want to hear.

B

Fl

Cl

Perc.

93

Pno.

93

Vi.

Vc

93

Cb

93

97

S

A

C

T 8 — the sound of the

B

Fl

Cl

Perc.

97

Pno.

97

Vl.

97

Vc

97

Cb

This musical score page contains ten staves, each with a key signature of two sharps. The vocal parts (Soprano, Alto, Cello, Trombone) have single sharp signs above the staff. The piano part has a brace and includes a bass staff with a double bass clef. The vocal parts sing 'the sound of the'. The piano part features eighth-note patterns with '3' over them. The bassoon and cello basso parts play sustained notes with decrescendo lines. The flute, clarinet, and violin parts have sustained notes with crescendo lines. The percussion part consists of short vertical dashes. The page number '35' is located in the top right corner.

Obsession

36

Musical score for orchestra and choir, page 36. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on staves 1 through 4. The instrumental parts are: Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vi.), Cello (Vc), and Double Bass (Cb). The key signature is two sharps, and the tempo is 100 BPM. The vocal part (Tenor) sings the lyrics "piece _____ but the joy is de - nied". The piano part features eighth-note patterns with a triplet marking (3) over sixteenth notes. The cello part has sustained notes with grace notes.

100

S

A

C

T piece _____ but the joy is de - nied

B

Fl

Cl

Perc.

Pno.

Vi.

Vc

Cb

Obsession

37

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

T but there is no

B You must do it you must You must do it you must

Fl

Cl

Perc.

104

Pno.

Vl.

Vc

104

Cb

This musical score page contains ten staves of music for various instruments and voices. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'You must do it' in a repeating pattern. The piano part (Pno.) provides harmonic support with sustained notes and chords. The other instruments (Flute, Clarinet, Percussion, Violin, Double Bass, Cello) provide rhythmic and harmonic texture. The score is set in common time with a key signature of two sharps. Measure numbers 104 are indicated above several staves.

Obsession

108

S

A

C

T time
8 We must o - ver come our fate

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

Detailed description: This is a musical score page for an orchestra and choir. The key signature is A major (three sharps). The tempo is marked as 108. The vocal parts (Soprano, Alto, Cello, Tenor) sing the lyrics "We must o - ver come our fate". The piano part has a prominent role, with a pattern of eighth notes grouped by threes. The strings (Violin, Double Bass, Cello) provide harmonic support with sustained notes and simple patterns. The woodwind parts (Flute, Clarinet) also contribute to the harmonic texture. The percussion part adds rhythmic interest with various patterns. The vocal parts sing in a three-part setting, with the Tenor part providing the bass line.

Obsession

39

112

S

A

C

T 8 We must o - ver come our fate with

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

This musical score page contains eleven staves of music. The top four staves are vocal parts: Soprano (S), Alto (A), Cello (C), and Tenor (T). The Tenor staff includes lyrics: "We must over come our fate with". The bottom seven staves are instrumental: Bass (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), and Double Bass (Cb). The tempo is marked 112 for all parts. Measure numbers 8 through 11 are indicated below the vocal parts.

Obsession

40

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.

116

Pno.

Vl.

Vc

116

Cb

The musical score consists of ten staves, each representing a different instrument or voice part. The vocal parts (Soprano, Alto, Bass) sing the lyrics 'You must do it' and 'fire - - - with pas - sion with fire - - - - - - - with'. The piano part (Pno.) provides harmonic support with a rhythmic pattern of eighth and sixteenth notes. The strings (Violin, Cello, Double Bass) play sustained notes with grace marks. The bassoon (Cb) provides a steady bass line with eighth-note patterns. The flute (Fl) and clarinet (Cl) add melodic lines with sustained notes. The percussion (Perc.) adds rhythmic punctuation with short note patterns. Measure numbers 116 are indicated above most staves.

Obsession

41

120

S

A

C

T 8 pas - - - - - sion with mad - ness ossia

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

1 2 3 4 5 6 7 8

Obsession

42

123

S

A

123

C

T 8 e - ven a lit - tle..

B

123

Fl

123

Cl

123

Perc.

123

Pno.

123

Vl.

123

Vc

123

Cb

This musical score page, labeled 42, depicts a complex arrangement for orchestra and piano. The instrumentation includes Soprano (S), Alto (A), Cello (C), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl.), and Cello/Bassoon (Cb). The piano part is grouped under a brace. The score is set in 123 time. The vocal line for the Tenor (T) includes the lyrics "e - ven a lit - tle..". The piano part features sustained notes and rhythmic patterns. The entire score is in 123 time.

Obsession

43

128

S just do it

A just do it

C

T 8 From _____ the

B just do it

Fl

Cl

Perc.

Pno.

Vl

Vc

Cb

This musical score page contains ten staves, each representing a different instrument or vocal part. The instruments include Soprano (S), Alto (A), Cello (C), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vl), Cello (Vc), and Double Bass (Cb). The score is set in 128 time, indicated by the '128' at the beginning of each staff. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'just do it' and 'From _____ the'. The piano part is grouped with a brace and includes a dynamic marking of '8'. Various musical markings such as dots, dashes, and slurs are present throughout the score, along with some rests and specific note heads. Measure numbers are not explicitly written but the score spans across multiple measures.

Obsession

44

132

S

A

132

C

T 8 core. of my be - - - ing

B

132

Fl

132

Cl

132

Perc.

132

Pno.

132

Vl.

132

Vc

132

Cb

The musical score consists of ten staves. The top three staves are vocal parts: Soprano (S), Alto (A), and Clarinet (Cl). The fourth staff is Bassoon (B). The fifth staff is Flute (Fl). The sixth staff is Percussion (Perc.). The seventh staff is Piano (Pno.), with a brace indicating it spans the next two staves. The eighth staff is Violin (Vl.). The ninth staff is Cello (Vc). The bottom staff is Double Bass (Cb). The vocal parts sing the lyrics "core. of my be - - - ing". The piano part has eighth-note patterns with a "3" below some groups. The bassoon part has sustained notes with grace notes. The double bass part has eighth-note patterns with a "3" below some groups. The tempo is marked 132 throughout.

Obsession

45

135

S - You must

A - You must

C -

T 8 I want to hear my mu - sic played it

B -

Fl You must

Cl

Perc.

135

Pno. { 8 8 8 8 8 8

135

Vl.

135

Vc

135

Cb 3 3 3 3 3 3

135

Obsession

46

140

Soprano (S) Alto (A) Bass (B) Tenor (T)

Ha ha ha! You must do it you must

Ha ha ha! You must do it you must

140

Clef: G clef (Soprano), F clef (Alto), C clef (Bass), G clef (Tenor)

Clef: G clef (Soprano), F clef (Alto), C clef (Bass), G clef (Tenor)

but I don't have the

8

was not in the stars

Flute (Fl) Clarinet (Cl)

Ha ha ha! You must do it you must

140

Percussion (Perc.) Piano (Pno.)

Pno. (Piano) Violin (Vl.)

140

Vc (Double Bass) Cb (Cello)

Obsession

47

144

S You must do it you must

A You must do it you must

C

T time
8 We can o - ver come

B You must do it you must

Fl

Cl

Perc.

144

Pno.

144

Vi.

Vc

144

Cb

This musical score page contains ten staves. The vocal parts (Soprano S, Alto A, Tenor T) are in soprano clef, while the Bass B part is in bass clef. The instrumental parts include Flute (Fl), Clarinet (Cl), Percussion (Perc.), Piano (Pno.), Violin (Vi.), Cello (Vc), and Double Bass (Cb). The piano part features a treble clef staff with eighth-note chords and a bass clef staff with sixteenth-note patterns. The tempo is marked as 144 BPM throughout the page. The vocal parts sing a repetitive phrase: "You must do it you must". The tenor part includes lyrics: "time", "We can o - ver come". The double bass part has a prominent rhythmic pattern of eighth notes. The page number 47 is located in the top right corner.

Obsession

48

149

Soprano (S) Alto (A) Cello (C) Tenor (T)
Bass (B) Flute (Fl) Clarinet (Cl) Percussion (Perc.)
Piano (Pno.) Violin (Vl) Cello (Vc) Double Bass (Cb)

The musical score consists of ten staves. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) have short rests. The piano part (Pno.) has a rhythmic pattern of eighth notes. The strings (Violin, Cello, Double Bass) provide harmonic support with sustained notes and eighth-note patterns. The vocal parts sing "our fate". The score is in common time, key signature of two sharps, and tempo 149.

Obsession

49

152

S

A

C

T
8 I shall write on the walls _____ if I

B

Fl

Cl

Perc.

Pno.

Vl.

Vc

Cb

Detailed description: This musical score page shows a single measure (measure 152) for a ten-part composition. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) sing the lyrics 'I shall write on the walls _____ if I'. The piano part provides harmonic support with sustained notes and eighth-note chords. The strings (Violin, Double Bass) play eighth-note patterns. The woodwind section (Flute, Clarinet) plays sustained notes with grace notes. The percussion part adds rhythmic complexity with eighth-note patterns. Measure numbers 152 are printed above each staff.

Obsession

50

156

S Just do it do it

A Just do it do it

C Just do it do it

T 8 have to... do it do it

B Just do it do it

Fl 156

Cl 156

Perc. 156

Pno. 156

Vl. 156

Vc 156

Cb 156

The musical score consists of ten staves. The vocal parts (Soprano, Alto, Cello, Tenor, Bass) sing the lyrics 'Just do it' and 'have to... do it'. The piano part (Pno.) has a sustained note with a fermata over two measures. The flute (Fl), clarinet (Cl), and percussion (Perc.) provide harmonic support. The violin (Vl.), double bass (Vc), and cello (Cb) provide rhythmic and harmonic foundation. Measure numbers 156 are indicated above the staves.

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

Shrink Number 8

Orchestration

Elodie Lauten
Words and Music
ASCAP 2008

A $\text{♩} = 90$

The Eccentric

The Clairvoyant

The Composer

Shrink Number 8

Flute

Clarinet

Drums

electric guitar - improv

Piano

Violin

Cello

Contrabass

as written

This musical score consists of ten staves, each representing a different character or instrument. The characters are: The Eccentric, The Clairvoyant, The Composer, Shrink Number 8, Flute, Clarinet, Drums, electric guitar - improv, Piano, Violin, Cello, and Contrabass. The score is in common time, with a key signature of one sharp (F#). The tempo is indicated as A $\text{♩} = 90$. The piano staff includes a bass clef, while the other staves use a treble clef. The electric guitar part is labeled "as written". The score is divided into four measures by vertical bar lines.

Shrink Number 8

5

Soprano (S) vocal line:

- Measures 1-2: Rests.
- Measure 3: "Oh no..." (pitched note).
- Measures 4-5: Rests.
- Measure 6: "Not my child-hood..." (pitched notes).

Alto (A) vocal line:

- Measures 1-2: Rests.
- Measure 3: "Oh no..." (pitched note).
- Measures 4-5: Rests.
- Measure 6: "Not my child-hood..." (pitched notes).

Cello (C) vocal line:

- Measures 1-2: Rests.
- Measure 3: "Oh no..." (pitched note).
- Measures 4-5: Rests.
- Measure 6: "No..." (pitched note).

Bass (B) vocal line:

- Measures 1-2: Rests.
- Measure 3: "Oh no..." (pitched note).
- Measures 4-5: Rests.
- Measure 6: "No..." (pitched note).

Flute (Fl.) melodic line:

- Measures 1-2: High notes (eighth notes).
- Measure 3: Long sustained note.
- Measure 4: Long sustained note.
- Measures 5-6: Lower notes (eighth notes).

Clarinet (Cl.) melodic line:

- Measures 1-2: Notes (quarter note, eighth note).
- Measure 3: Long sustained note.
- Measure 4: Long sustained note.
- Measures 5-6: Lower notes (quarter note, eighth note).

Demand (Dms) rhythmic pattern:

- Measures 1-2: Eighth-note patterns.
- Measures 3-4: Eighth-note patterns.
- Measures 5-6: Eighth-note patterns.

Piano (Pno) harmonic line:

- Measures 1-2: Notes (quarter note, eighth note).
- Measures 3-4: Notes (quarter note, eighth note).
- Measures 5-6: Notes (quarter note, eighth note).

Violin (Vl.) melodic line:

- Measures 1-2: Notes (quarter note, eighth note).
- Measures 3-4: Notes (quarter note, eighth note).
- Measures 5-6: Notes (quarter note, eighth note).

Bassoon (Vc) melodic line:

- Measures 1-2: Notes (quarter note, eighth note).
- Measures 3-4: Notes (quarter note, eighth note).
- Measures 5-6: Notes (quarter note, eighth note).

Cello Bass (Cb) melodic line:

- Measures 1-2: Notes (quarter note, eighth note).
- Measures 3-4: Notes (quarter note, eighth note).
- Measures 5-6: Notes (quarter note, eighth note).

Shrink Number 8

53

9

S

Not my child-hood... Can't talk a-bout it

9

A

Not my child-hood Can't talk a-bout it

9

C

oh no... not my child-hood...

B

Fl.

Cl.

Dms

Pno.

Vl.

Vc

Cb

Shrink Number 8

54

B

13

S

A-no-re-xic

13

A

A-no-re-xic

13

C

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

Not my child-hood

13

B

Fl.

Cl.

Dms

Pno.

Vl.

Vc

Cb

17

S

17

A

17

C Oh no, oh no, not my child-hood... what they made me do... I can't talk a-bout it.

B

17

Fl.

17

Cl.

17

Dms

17

Pno.

17

Vl.

17

Vc

17

Cb

Shrink Number 8

56

21

S

21

A

21

C

21

B

The key to your fu - ture lies in your past.

It took no less than se-ven

21

Fl.

21

Cl.

21

Dms

21

Pno.

21

Vl.

21

Vc

21

Cb

Shrink Number 8

57

26

S Not my child-hood

26

A Not my child-hood

26

C shrinks (I mean, The-rapists) - to keep me on the straight and nar - row... Can you

B

26

Fl.

26

Cl.

26

Dms

26

Pno.

Vl.

26

Vc

26

Cb

Shrink Number 8

59

35

S

A

C

B

You are in dan - ger of lo - sing your ba - lance. Your

Fl.

Cl.

Dms

Pno.

Vl

Vc

Cb

Shrink Number 8

60

40

S Non - sense! Non-sense!

A Non - sense! Non-sense!

C Non - sense! Non-sense!

B You're not hea-ring me!

Ope-ra will bring you trou-ble, it will drain you.

Fl.

Cl.

Dms

Pno.

Vl.

Vc

Cb

Shrink Number 8

61

45

S

45

A

45

C I real - ly don't know if I like you,

B Ne-ga-tive trans - fer as I ex-pec-ted.

45

Fl.

45

Cl.

45

Dms

45

Pno.

45

Vl.

45

Vc

45

Cb

Shrink Number 8

62

C

Soprano (S) vocal line: Sustained note at pitch C4.

Alto (A) vocal line: Sustained note at pitch C4.

Contralto (C) vocal line: Notes at C4, C4, B3.

Bass (B) vocal line: Sustained note at pitch C4.

Flute (Fl.) vocal line: Sustained note at pitch C4.

Clarinet (Cl.) vocal line: Sustained note at pitch C4.

Demand (Dms) vocal line: Sustained note at pitch C4.

Piano (Pno) vocal line: Sustained note at pitch C4.

Violin (Vl) vocal line: Notes at E5, D5, C5, B4.

Cello (Vc) vocal line: Notes at G4, F4, E4, D4.

CDouble Bass (Cb) vocal line: Notes at G4, F4, E4, D4.

Text lyrics: "Num-ber Eight..." (under C), "You are in dan-ger of" (under B).

Shrink Number 8

63

54

S

54

A

54

C

B

lo-sing your ba-lance. Your ope-ra will bring you trou-ble, _____ it will drain you.

54

Fl.

54

Cl.

54

Dms

54

Pno.

54

Vl.

54

Vc

54

Cb

Shrink Number 8

64

58

S

58

A

58

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 -

58

Fl.

58

Cl.

58

Dms

58

Pno.

58

Vl.

58

Vc

58

Cb

Shrink Number 8

65

Soprano (S) vocal line:

an ad-ven - ture a cre - a - tion, an

Alto (A) vocal line:

an ad-ven - ture a cre - a - tion, an

Contralto (C) vocal line:

dea - vour, an ad - ven-ture... a cre - a - tion

Bass (B) vocal line:

dea - vour, an ad - ven-ture... a cre - a - tion

Flute (Fl.) vocal line:

(no lyrics)

Clarinet (Cl.) vocal line:

(no lyrics)

Demand (Dms) vocal line:

(no lyrics)

Piano (Pno.) vocal line:

(no lyrics)

Violin (Vl.) vocal line:

(no lyrics)

Cello (Vc.) vocal line:

(no lyrics)

CDouble Bass (Cb.) vocal line:

(no lyrics)

Shrink Number 8

66

67

S o - pe - ra

A o - pe - ra

C Oh no, do you know... I was a-fraid..

B

67 Fl.

67 Cl.

Dms

Pno.

Vl.

Vc

Cb

Shrink Number 8

67

72

S

72

A

72

C They cut my hair!

What they made me do

I was a-fraid of E gyp - tian mum-mies

B

72

Fl.

72

Cl.

Dms

72

Pno.

Vl

Vc

72

Cb

The musical score consists of ten staves, each representing a different instrument or voice part. The parts are: Soprano (S), Alto (A), Cello (C), Bass (B), Flute (Fl.), Clarinet (Cl.), Double Bass (Dms), Piano (Pno.), Violin (Vl.), Double Bassoon (Vc), and Cello (Cb). The tempo is marked as 72 BPM. The vocal parts (S, A, C, B) have lyrics: 'They cut my hair!', 'What they made me do', 'I was a-fraid of E gyp - tian mum-mies'. The piano part (Pno.) is grouped by a brace under the piano and double bass staves. The double bassoon part (Vc) is also grouped by a brace under the piano and double bass staves. The cello part (Cb) is grouped by a brace under the piano and double bass staves. The flute and clarinet parts (Fl., Cl.) play eighth-note patterns. The double bass (Dms) and piano (Pno.) provide harmonic support with sustained notes and chords. The violin (Vl.) and double bassoon (Vc) play rhythmic patterns. The bassoon (Cb) plays a sustained note throughout the piece.

Shrink Number 8

68

D

76

S

76

A

76

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

B

76

Fl.

76

Cl.

76

Dms

76

Pno. instrumental solo

V1

76

Vc

76

Cb

Shrink Number 8

69

Musical score for Shrink Number 8, page 69, featuring ten staves:

- Soprano (S): Stave 1, Treble clef, 8I dynamic.
- Alto (A): Stave 2, Treble clef, 8I dynamic.
- Cello (C): Stave 3, Treble clef, 8I dynamic.
- Bass (B): Stave 4, Bass clef, 8I dynamic.
- Flute (Fl.): Stave 5, Treble clef, 8I dynamic.
- Clarinet (Cl.): Stave 6, Treble clef, 8I dynamic.
- Double Bass (Dms): Stave 7, Bass clef, 8I dynamic, with a small square symbol below the staff.
- Piano (Pno.): Staves 8-9, Treble and Bass clefs, 8I dynamic, with a brace grouping the two staves. Pedal points are indicated by small circles with numbers 1, 2, 3, and 4 below the bass staff.
- Violin (V1): Stave 10, Treble clef, 8I dynamic.
- Cello (Vc): Stave 11, Bass clef, 8I dynamic.
- Cello (Cb): Stave 12, Bass clef, 8I dynamic.

The score consists of four measures. The first measure contains mostly rests. The second measure has eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The third measure features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The fourth measure contains mostly rests.

Shrink Number 8

70

Soprano (S) vocal line starts with three rests followed by six eighth-note pairs.

Alto (A) vocal line starts with three rests followed by six eighth-note pairs.

Contralto (C) vocal line starts with three rests followed by six eighth-note pairs, ending with a melodic line: Are you in dan - ger of [rest] I'm not in dan - ger of [rest].

Bass (B) vocal line starts with three rests followed by six eighth-note pairs, ending with a melodic line: You are in dan - ger of [rest].

Flute (Fl.) vocal line starts with three rests followed by six eighth-note pairs.

Clarinet (Cl.) vocal line starts with three rests followed by six eighth-note pairs.

Demand (Dms) vocal line starts with three eighth-note pairs followed by six eighth-note pairs.

Piano (Pno.) vocal line starts with three rests followed by six eighth-note pairs, ending with a melodic line: [rest] [rest] [rest] [rest] [rest].

Violin (Vl.) vocal line starts with three rests followed by six eighth-note pairs.

Cello (Vc.) vocal line starts with three rests followed by six eighth-note pairs.

CDouble Bass (Cb) vocal line starts with three rests followed by six eighth-note pairs.

Shrink Number 8

71

90

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

The musical score consists of ten staves, each representing a different instrument or voice part. The vocal parts (Soprano, Alto, Cello, Bass) sing in unison throughout the piece. The piano (Pno.) provides harmonic support with sustained notes and chords. The strings (Violin, Cello, Double Bass) play rhythmic patterns. The flute (Fl.) and clarinet (Cl.) provide melodic lines. The vocal parts sing lyrics related to balance and opera. The tempo is marked as 90 BPM.

Shrink Number 8

72

94

S o - pe - ra

A o - pe - ra

C An o - pe - ra, an en - dea - vour, an ad - ven - ture... a cre - a - tion

B An o - pe - ra, an en - dea - vour, an ad - ven - ture... a cre - a - tion

Fl.

Cl.

Dms

Pno.

Vl.

Vc

94

94

94

94

94

94

94

94

94

Shrink Number 8

73

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 clairvoyant 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

Voices *d = 100*

Clarinet

Cello

Contrabass as written

7 COMPOSER

Where was I _____ in my past life? Do I

Cl.

Vc

Cb

Past Life

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 _____

19

Cl.

Vc

Cb

Past Life

25

Sleep _____

Sleep _____

Sleep _____

Re - lax

25

Cl.

25

Vc

25

Cb

25

31

COMPOSER under hypnosis

Sleep _____ you will see

Where am I?

Where _____ am I?

31

Cl.

31

Vc

31

Cb

31

Past Life

37

Do I real - ly want to know what if what if there's a se-cret

Cl.

37

37

Vc

37

Cb

37

43

CLAIRVOYANT

Con - cen-trate,

43

43

Vc

43

Cb

43

Past Life

47

COMPOSER

deep _____ in-to your past _____

Fur-ther back, fur - ther in-to my past

47

Cl.

47

Vc

47

Cb

53

CLAIRVOYANT

down - in - to - my past _____

Bring her back

Bring her out _____

53

Cl.

53

Vc

53

Cb

79

Past Life

59

Right __ now __ is the time _____ bring her out _____ let her out _____

Cl.

59

59

Vc

59

Cb

59

COMPOSER

63

let __ her cry _____ Where was I and when?

Cl.

63

63

Vc

63

Cb

63

Past Life

69

Who was I Who was I - Who was I Who

Cl.

69

69

Vc

69

Cb

74

was _____ I Who was - - - I

Cl.

74

74

Vc

74

Cb

81

Past Life

Voice in the dark

78

I hear... a song...

I _____ am the co-lor of

78

Cl.

78

85

time the co - lor _____ of time time and space di - men -

85

Cl.

85

85

85

Past Life

91

sion Could be your time or mine... Could be your time it could be my time

Cl.

91

91

Vc

91

Cb

91

97

it could be mine I am the co - lor of time _____

Cl.

97

97

Vc

97

Cb

97

83

Past Life

COMPOSER

101

Voice _____ of my past

Cl.

Vc

Cb.

107

CLAIRVOYANT

I hear you loud and clear

Don't _____ be fooled.

107

Cl.

Vc

Cb.

Past Life

COMPOSER

113

The voice _____ is a de - mon... What? What are you say - ing is there a de-mon - or a

113

Cl.

113

Vc

113

Cb

CLAIRVOYANT

117

curse? It is true _____ be-ware _____ be-ware _____

117

Cl.

117

Vc

117

Cb

Past Life

123

be-ware on - ly - faith can save you Write, you must

123

Cl.

123

123

Vc

123

Cb

127

you must you must do it now write the mu - sic now...

127

Cl.

127

127

Vc

127

Cb

Past Life

COMPOSER

CLAIRVOYANT

131

I just woke from a _____ You're back _____

Cl.

Vc

Cb

135

— in your own world _____ you are _____

Cl.

Vc

Cb

Past Life

138

— free now, — you are — free — now — you must — write —

Cl.

138

Vc

138

Cb

141

COMPOSER

I must do it, no - thing can stop me now, not

Cl.

141

Vc

141

Cb

Past Life

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

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

Haunting

Elodie Lauten

$\text{♩} = 66$

Flute

Clarinet in B \flat

Violin

Cello

Tape

blend with audio

p

1 2 3 4 5 6 7

Wide semi-pitched glissandos

This section of the score consists of five staves. The Flute, Clarinet in B-flat, Violin, and Cello staves each have a single note on the first line of their respective staves. The Tape staff features a horizontal line with vertical tick marks at positions 1 through 7, labeled 'Wide semi-pitched glissandos' below it. The Violin staff has a dynamic marking 'blend with audio' above the staff and a performance instruction 'p' below it. Measure numbers 1 through 7 are placed above the staff lines.

Fl.

B \flat Cl.

Vln.

Vlc.

spooky

p whistle tone

whistle tone

8 9 10 11 12 13

This section of the score consists of four staves. The Flute and Bassoon staves both contain a dynamic marking 'p' followed by a 'whistle tone' instruction. The Violin and Cello staves provide harmonic support. Measure numbers 8 through 13 are placed below the staff lines.

Haunting

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, airy 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

24

Fl.

TACET

24

B♭ Cl.

TACET

24

Vln.

Improvise - get ideas from audio

24

Vlc.

Improvise - get ideas from audio

24

38

Haunting

92

Musical score for Flute (Fl.), Bassoon (B♭ Cl.), Violin (Vln.), and Viola (Vlc.) at measure 92.

The Flute and Bassoon play sustained notes. The Violin and Viola play eighth-note patterns labeled "spooky" and "fingers only".

Measure numbers 62, 63, 64, and 65 are indicated below the staff.

Instrumentation: Flute, Bassoon, Violin, Viola

Performance Instructions: Flute and Bassoon sustained notes; Violin and Viola eighth-note patterns labeled "spooky" and "fingers only".

Measure Numbers: 62, 63, 64, 65

Musical score for Flute (Fl.), Bassoon (B♭ Cl.), Violin (Vln.), and Viola (Vlc.) from measure 66 to 68.

The Flute and Bassoon play sustained notes. The Violin and Viola play eighth-note patterns.

Measure numbers 66, 67, and 68 are indicated below the staff.

Instrumentation: Flute, Bassoon, Violin, Viola

Performance Instructions: Flute and Bassoon sustained notes; Violin and Viola eighth-note patterns.

Measure Numbers: 66, 67, 68

Musical score for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Violin (Vln.), and Cello (Vlc.) from measures 69 to 74.

The score consists of four staves. The Flute and Bassoon Clarinet play eighth-note patterns. The Violin and Cello provide harmonic support. Measure 69: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 70: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 71: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 72: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 73: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 74: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes.

Measure numbers: 69, 70, 71, 72, 73, 74.

Musical score for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Violin (Vln.), and Cello (Vlc.) from measures 75 to 78.

The score consists of four staves. The Flute and Bassoon Clarinet play eighth-note patterns. The Violin and Cello provide harmonic support. Measure 75: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 76: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 77: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Measure 78: Flute and Bassoon Clarinet play eighth-note patterns. Violin and Cello play sustained notes.

Measure numbers: 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

$\text{♩} = 70$

Chorus

Flute

Clarinet in B♭

Violin

Cello

Tape

s a t o r
a r e p o
t e n e t
o p e r a
r o t a s

Ch.

Fl.

B♭ Cl.

Vln.

Vlc.

T.

Voices start

1 2 3 4 *mf* 5 6 7

8 9 10 11 12 13 14

Healing

95

Ch. O __ PE __ RA RO __ TAS

Fl.

B♭ Cl.

Vln.

Vlc.

T. 15 16 17 18 19 20 21

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.

Healing

96

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.

Vlc. 36 37 38 *mf* 39 40 41 42

T.

Healing

Musical score for measures 43-47. The score includes parts for Ch., Fl., B♭ Cl., Vln., Vlc., and T. The vocal part (T.) consists of vertical bars. The woodwind parts (Fl., B♭ Cl.) have melodic lines. The strings (Vln., Vlc.) provide harmonic support with sustained notes and slurs. Measure 43: Ch. rests, Fl. rests, B♭ Cl. rests, Vln. note, Vlc. note. Measure 44: Ch. rests, Fl. rests, B♭ Cl. rests, Vln. note, Vlc. note. Measure 45: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note. Measure 46: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note. Measure 47: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note.

Musical score for measures 48-50. The vocal part (T.) consists of vertical bars. The woodwind parts (Fl., B♭ Cl.) have melodic lines. The strings (Vln., Vlc.) provide harmonic support with sustained notes and slurs. Measure 48: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note. Measure 49: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note. Measure 50: Ch. rests, Fl. note, B♭ Cl. note, Vln. note, Vlc. note.

The Five-Petal Proportion

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

$\text{♩} = 104$

TRANPOSED VERSION

Elodie Lauten

Soprano, Alto, Tape, Flute, Violin

Flute: f molto espressivo

Violin: f molto espressivo

S, A, Fl., Vln.

Ah

Ah

Fl.: mf

Vln.: mf

S, A, Fl., Vln.

Five-Petal Proportion

99 ²⁴

S

A

Fl.

Vln.

32

S

A

Fl.

Vln.

subito p

f

subito p

f

40

S

A

Fl.

Vln.

mf

mf

Five-Petal Proportion

100

48

S

A

48

Fl.

48

Vln.

This section contains three staves of musical notation. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vln.). Measure 48 starts with eighth-note pairs in the soprano and alto. Measure 49 begins with a single eighth note in the alto. Measure 50 features eighth-note pairs in the flute and violin. Measures 48-50 conclude with a dynamic instruction 'p' (piano).

56

S

A

56

Fl.

56

Vln.

This section contains three staves of musical notation. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vln.). Measure 56 starts with eighth-note pairs in the soprano and alto. Measure 57 begins with a single eighth note in the alto. Measure 58 features eighth-note pairs in the flute and violin. Measures 56-58 conclude with a dynamic instruction 'p' (piano).

63

S

A

63

Fl.

63

Vln.

This section contains three staves of musical notation. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vln.). Measure 63 starts with eighth-note pairs in the soprano and alto. Measure 64 begins with a single eighth note in the alto. Measure 65 features eighth-note pairs in the flute and violin. Measures 63-65 conclude with a dynamic instruction 'p' (piano).

Five-Petal Proportion

101

S

A

Fl.

Vln.

mf

78

S

A

Fl.

Vln.

f

85

S

A

Fl.

Vln.

subito p

Five-Petal Proportion

102

92

S

A

Fl.

Vln.

92

92

92

92

92

99

S

A

Fl.

Vln.

99

99

99

99

99

106

S

A

Fl.

Vln.

106

106

106

106

106

Five-Petal Proportion

103

113

S
A
Fl.
Vln.

122

S
A
Fl.
Vln.

129

S
A
Fl.
Vln.

Musical score for Soprano (S), Alto (A), Flute (Fl.), and Violin (Vln.) in G major (two sharps) at 136 BPM. The score consists of four staves. The Soprano and Alto staves begin with eighth-note patterns. The Flute staff has a unique rhythmic pattern with eighth and sixteenth notes. The Violin staff begins with eighth-note pairs. Dynamics include **p** (piano) for the Flute and Violin. A performance instruction "Hold /repeat until tape ends" is placed near the end of the flute's line.

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

Crazy Time

Elodie Lauten
Music/Lyrics

$\text{♩} = 110$

Eccentric Friend

Clairvoyant

Young Beethoven

Shrink Number 8

Flute

Clarinet

Percussion

Bells and chimes texture

Piano

Violin

Cello

Contrabass

©2008

Crazy Time

106

5

S It's a cra-zy time _____ It's u - pon us now!

A It's u - pon us now!

T 8 a cra-zy time It's u - pon us now!

B It's a re - cession

Fl.

Cl.

Perc. light toms

Pno.

Vl.

Vc.

Cb

This musical score page contains ten staves of music for a vocal ensemble and orchestra. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vl.), Cello (Vc.), and Double Bass (Cb). The key signature is four sharps (F# major). Measure 5 starts with the Soprano singing 'It's a cra-zy time'. The Alto joins in at measure 8 with 'a cra-zy time'. The Tenor and Bass enter at measure 9 with 'It's u - pon us now!'. The Bass continues with 'It's a re - cession'. The Flute, Clarinet, and Percussion provide harmonic support. The Piano part features eighth-note chords. The Violin and Cello play eighth-note patterns. The Double Bass provides a steady bass line. The score uses dynamic markings such as forte (f), piano (p), and sforzando (sf) to indicate performance intensity.

9

S it's u-pon us

A it's u-pon us It's a cra-zy time

T 8 it's u-pon us a cra-zy time

B it's u-pon us

Fl.

Cl.

Perc. Bells and chimes texture

Pno.

VI.

Vc.

Cb

This musical score page for 'Crazy Time' shows the vocal parts (Soprano, Alto, Tenor, Bass) and various instrumental parts (Flute, Clarinet, Percussion, Piano, Violin, Cello, Double Bass). The vocal parts sing the lyrics 'it's upon us' and 'It's a crazy time'. The piano part features a 'Bells and chimes texture' with eighth-note patterns. The double bass part provides harmonic support with sustained notes and rhythmic patterns.

Crazy Time

108

13

S Friend out of work, lo - sing home...

A

T

B Sit - ting at the job

Fl.

Cl.

Perc. snare/bd

Pno.

VI.

Vc.

Cb

This musical score page contains ten staves of music for a ten-piece ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'Friend out of work, lo - sing home...' for the soprano, and 'Sit - ting at the job' for the bass. The flute and clarinet staves show melodic lines with some slurs and grace notes. The piano staff includes a dynamic marking 'ff' (fortissimo) and a time signature change from common time to 8/8. The violin and cello/bass staves provide harmonic support with sustained notes and rhythmic patterns. The percussion staff features a sixteenth-note pattern labeled 'snare/bd' (snare drum/bass drum). The overall key signature is A major (three sharps), and the tempo is indicated as 13.

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.

18

Cl.

18

Perc. crash

18

Pno.

18

VI.

18

Vc.

18

Cb.

Crazy Time

110

23

S mu - sic gone? _____

A mu - sic gone? _____

T 8 mu - sic gone? _____

B mu - sic gone? _____

Fl.

Cl.

23 Bells and chimes texture

Perc. light toms

Pno.

23

VI.

Vc.

Cb

This musical score page for 'Crazy Time' shows ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing 'mu - sic gone?' followed by a short melodic line. The flute and clarinet provide harmonic support. The piano part features sustained notes and chords. The violin and cello play rhythmic patterns. The double bass provides a steady bass line. A percussion part adds 'light toms' at the end. The score is marked with '23' throughout, indicating a tempo or measure number. The vocal parts sing 'It's a crazy time' at the end of the section.

27

S

A a cra-zy time

T 8

B Some - one at the top has made a se-ries of mis - takes...

27 Fl.

27 Cl.

27 Perc. snare/bd

Pno.

27 Vl.

27 Vc.

27 Cb

Crazy Time

112

3I

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 8 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

This musical score page for 'Crazy Time' shows ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'it's u-pon us now', 'Pri - ces are go-ing up', and 'it's u-pon us now'. The piano part includes a glissando instruction. The instrumentation includes Flute, Clarinet, Percussion, Violin, Cello, and Double Bass. The score is in 3/4 time, with various dynamics and articulations indicated throughout the measures.

36

S - Where has the mu - sic gone? —

A - Where has the mu - sic gone? —

T 8 But where has the mu - sic gone Where has the mu - sic gone? —

B - Where has the mu - sic gone? —

Fl.

Cl.

Perc. tacet

36

Pno. { 36

Vl.

Vc.

Cb

Crazy Time

114

41

S — It's a cra-zy time _____

A — It's a re-ces-sion

T —

B — a me-di-cal cri - sis

41

Fl.

41

Cl.

41

Perc. light toms snare/bd

41

Pno.

41

Vi.

41

Vc.

41

Cb.

This musical score page contains ten staves of music for various instruments. The vocal parts (Soprano, Alto, Tenor, Bass) sing lyrics. The piano part provides harmonic support with eighth-note chords. The percussion part includes 'light toms' and 'snare/bd'. The violin and cello/bass provide harmonic support with sustained notes and eighth-note patterns.

46

S

A

T

B

Fl.

Cl.

Perc.

Pno.

Vl.

Vc.

Cb

can't get the co-ve-rage

It's a mer-ger

can't get the treatment — the ap-pointment —

Crazy Time

116

50

S

A

T

8 our jobs are co-ming to an end it's u-pon us We have to

B

our jobs are co-ming to an end it's u-pon us

Fl.

Cl.

50

Perc.

crash snare/bd

Pno.

Vl.

50

Vc.

50

Cb

Detailed description: The musical score consists of ten staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing a repetitive phrase: 'it's u-pon us' followed by 'We have to'. The T staff has a '8' above it, and the B staff has a 'b' above it. The fifth staff is for Flute (Fl.) and Clarinet (Cl.). The sixth staff is for Percussion (Perc.), which includes a 'crash' and a 'snare/bd' instruction. The seventh staff is for Piano (Pno.), which features a treble clef brace and a bass clef brace, indicating two staves for the piano. The eighth staff is for Violin (Vl.). The ninth staff is for Double Bass (Vc.). The tenth staff is for Cello (Cb). Measure numbers 50 are placed above the first five staves. Measure numbers 50 are placed above the last five staves. Various musical symbols like dots, dashes, and stems are used throughout the score.

54

S ma - noe u - vre an obs - ta - cle af - ter a - no - ther _____

A ma - noe u - vre

T 8 it's a pol - lu - tion

B It's an earth - quake. It's a

Fl.

54 Cl.

Perc.

54

Pno.

54 Vl.

Vc.

54 Cb

59

S - - - - - Where is the mu-sic? Where has the

A - - - - - Where is the mu-sic? Where has the

T 8 it's a mas-sive al - ler - gic re-ac - tion Where has the

B floo-ded re-gion. Where has the

Fl. - - - - -

59

Cl. - - - - -

59

Perc. - - - - - crash

59

Pno. - - - - -

VI. - - - - -

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. 64

Cl. 64

Perc. 64 Bells and chimes texture snare/bd

Pno. 64

VI. 64

Vc. 64

Cb 64

Crazy Time

120

69

S

A

T

B

Fl.

Cl.

Perc.

69

Pno.

69

VI.

Vc.

Cb

it's a re-

They fixed the e - lec - tion

psy-cho-lo-gi-cal e - val-u-a - tion

74

S li - gious con - fu - sion A cra-zy time where has the

A A cra-zy time where has the

T 8 It's a cra-zy time _____ where has the

B But where has the

Fl.

74

Cl.

74

Perc.

74

Pno.

74

Vl.

74

Vc.

74

Cb

This musical score page for 'Crazy Time' shows ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the melody with lyrics like 'li-gious', 'confusion', 'A cra-zy time', 'where has the', and 'It's a cra-zy time'. The instrumental parts include Flute, Clarinet, Percussion, Piano, Violin, Viola, Cello, and Bassoon. The piano part features a prominent bass line. The score is in 7/4 time, indicated by the '74' at the beginning of each staff. Various dynamics like forte (f), piano (p), and accents are used throughout the piece.

Crazy Time

122

79

S mu - sic gone? _____

A mu - sic gone? _____

T 8 mu - sic gone? _____

B mu - sic gone? _____

Fl.

79

Cl.

79

Perc. crash 8va -----

79

Pno. { G F# E D C B A | G F# E D C B A | G F# E D C B A | G F# E D C B A |

79

VI.

79

Vc.

79

Cb

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

Alone All One

Elodie Lauten
Music/Lyrics

Composer $\text{♩} = 90$

Flute

Clarinet

Piano

Violin

Cello

Contrabass as written

The work is

6

Contr. done, and I am a - lone... the work is done and I am a -

6

Fl

6

Cl

6

Pno.

6

Vl

6

Vc

6

Cb

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Alone All One

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

22 Fl

22 Cl

Pno.

22 Vl

Vc

22 Cb

27

Contr. name - less drone wi - thou a face...

27 Fl

27 Cl

Pno.

27 Vl

Vc

27 Cb

Alone All One

32

Contr. -.

What can I do to change the world, I

32

Fl

32

Cl

32

Pno. {

32

Vl

32

Vc

32

Cb

37

Contr. -.

am on - ly a mu - si - cian a voice and I find my - self a - lone when the work has

37

Fl

37

Cl

37

Pno. {

37

Vl

37

Vc

37

Cb

Alone All One

127

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

54

Contr. end at the end the ve - ry end, at the end, at the end at the end the ve - ry end, A lone -

Fl

54

Cl

Pno.

Vl

Vc

54

Cb

58

Contr. - - I am a lone, but all one.

Fl

58

Cl

Pno.

Vl

Vc

58

Cb

The Work

Scene: The joy is in the work.

Elodie Lauten
Words/Music

Guitar

Piano

Lev. Lev. Lev. Lev.

5

G. guitar starts

Pno.

Lev. Lev. Lev. Lev.

The Work

130 ♩ = 90

A musical score for a band or orchestra. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), Double Bass (Dms), Electric Guitar (G.), and Piano (Pno.). The piano part is written in two staves: treble and bass. The electric guitar part is labeled "electric guitar improv". The bassoon part (Cb) is labeled "as written". The score shows various musical notes and rests across the staves, with some specific markings like "Reo." under the piano bass staff.

9

S

A

T

B

9

Fl

9

Cl

9

Dms

G.

9

Pno.

9

Vl

9

Vc

9

Cb

as written

9

Reo.

Reo.

Reo.

Reo.

electric guitar improv

The Work

131

13

S Work to - day and to - mor - row,

A Work all day and to-morrow and the day af - ter to-mor - row

T 8

B Work _____ all day _____

13

Fl

13

Cl

13

Dms

G.

Pno.

Vl

Vc

Cb

The Work

132

17

S Work to - day and the day af - ter to - mor - row

A Work to-day and to-morrow - and the day af - ter to-mor - row

T 8

B Work _____ to - mor - row _____

17

Fl

17

Cl

17

Dms

G.

Pno.

Vl

Vc

Cb

The Work

133

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.

Vl

Vc

Cb

The Work

134

25

S de - o! The work is here! Glo _____ ri -

A mor - row Work to - day and the day af - ter to -

T 8 and to - mor - row Work to - day and the

B mor - row Work to - day and to -

25 Fl

25 Cl

25 Dms

G.

Pno. change

Vl

Vc

Cb

The Work

135

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 8 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

The Work

136

34

S Work to - day and to - mor - row

A Work to - day and to - mor - row

T 8 Glo - - - ri - a in ex - cel - sis de - o

B The work is here! _____

34

Fl

34

Cl

34

Dms

G.

Pno.

Vl

Vc

Cb

The Work

137

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.

Vl

Vc

Cb

The musical score consists of ten staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "And the day af - ter to - mor - row", "And the day af - ter to - mor - row", "Glo - - - ri - a in ex - cel - sis de - o", and "The work is here the work is here! _____". The bottom six staves are instrumental parts: Flute (Fl), Clarinet (Cl), Drums (Dms), Gong (G.), Piano (Pno), Violin (Vl), Cello (Vc), and Double Bass (Cb). The piano part features a repetitive eighth-note pattern with a fermata over it, labeled "Rwd." at the beginning of each group. The flute and clarinet parts provide harmonic support. The violin and cello parts play eighth-note patterns. The double bass part provides a steady bass line.

The Work

138

42

S The work is here! _____

A The work is here! _____

T 8 The work is here! _____

B The work is

42

Fl

42

Cl

42

Dms

G.

Pno.

Leo.

Leo.

Leo.

Leo.

42

V1

42

Vc

42

Cb

Musical score page 139, System 46.

The score consists of ten staves:

- Soprano (S): Notes on the first and fifth lines.
- Alto (A): Notes on the second and sixth lines.
- Tenor (T): Notes on the third and seventh lines. Includes a dynamic marking $\frac{8}{8}$.
- Bass (B): Notes on the fourth and eighth lines.
- Flute (Fl): Notes on the first and fifth lines.
- Clarinet (Cl): Notes on the second and sixth lines.
- Double Bass (Dms): Notes on the first and fifth lines.
- Trombone (G): Notes on the second and sixth lines.
- Piano (Pno): Notes on the first and fifth lines. Includes a dynamic marking 2 more bars .
- Violin (Vl): Notes on the first and fifth lines.
- Cello (Vc): Notes on the second and sixth lines.
- Bass (Cb): Notes on the fourth and eighth lines.

Performance instructions include a fermata over the vocal entries and a dynamic marking 2 more bars over the piano part. The vocal entries end with a fermata, followed by a measure of rest. The piano part ends with a fermata, followed by a measure of rest.

The Work

140

48

S

A

Work to-day and to-morrow and the day af - ter to-mor - row

T

8 Work to - day and to - mor - row

B

Work to - day and to - mor - row

48

Fl

48

Cl

48

Dms

G.

Pno.

48

Vl

48

Vc

48

Cb

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing a rhythmic pattern of eighth and sixteenth notes. The woodwind parts (Flute, Clarinet) play eighth-note patterns. The bassoon (Dimbass) and double bass (Double Bass) provide harmonic support with sustained notes. The piano part (Piano) features eighth-note chords and a bass line marked 'Ped.'. The violin (Violin) and cello (Cello) play eighth-note patterns. The double bass (Double Bass) provides harmonic support with sustained notes.

The Work

141

52

S Work to-day and to-morrow 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

52

Cl

52

Dms

G.

Pno.

Vl

Vc

Cb

The Work

142

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

56

Cl

56

Dms

G.

56

Pno. new 3-bar pattern

Vl

56

Vc

56

Cb

Musical score page 143, featuring the following parts:

- Soprano (S): Notes on G4, A4, B4.
- Alto (A): Notes on E3, F#3, G3, A3, B3, C4, D4, E4.
- Tenor (T): Notes on G3, A3, B3, C4, D4, E4.
- Bass (B): Notes on D3, E3, F#3, G3, A3, B3.
- Flute (Fl): Notes on G3, A3, B3, C4, D4, E4.
- Clarinet (Cl): Notes on G3, A3, B3, C4, D4, E4.
- Dm snare (Dms): Sixteenth-note patterns.
- Guitar (G): Notes on G3, A3, B3, C4, D4, E4.
- Piano (Pno): Notes on G3, A3, B3, C4, D4, E4. The piano part is grouped with the guitar and drum parts.
- Violin 1 (V1): Notes on G3, A3, B3, C4, D4, E4.
- Cello (Vc): Notes on G3, A3, B3, C4, D4, E4.
- CDouble bass (Cb): Notes on G3, A3, B3, C4, D4, E4.

Text lyrics appear below the vocal parts:

ia
In ex - cel - - sis de - - o
de - - - o
Glo - - - ri - a

Measure numbers 59 are present above most staves.

The Work

144

62

S Work to - day and to - mor - row,

A Work to - day and to - mor - row,

T 8 Work to - day and to - mor - row,

B Work _____ all day _____

62 Fl

62 Cl

62 Dms

G.

Pno. 3 extension one bar

Vl

Vc

Cb

The Work

145

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 8 Work to - day and the day af - ter to - mor - row

B Work _____ to - mor - row _____

Fl

66

Cl

66

Dms

G.

66

Pno.

Vl

66

Vc

66

Cb

The Work

146

70

S The work is here! _____

A The work is here! _____

T 8 The work is here! _____

B Work to-day and to-morrow work all day The work is

70

Fl

70

Cl

70

Dms

G.

Pno.

Vl

Vc

Cb

74

S

A

T

B

Fl

Cl

Dms

G.

Pno.

Vl

Vc

Cb

Work!

Work!

Work!

here! —————— Work!

ending

Reo. Reo. Reo. Reo. Reo.

The musical score consists of ten staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The next three staves are woodwind parts: Flute (Fl), Clarinet (Cl), and Double Bass (Dms). The fifth staff is Bassoon (G.). The sixth staff is the Piano (Pno.), which has a bracket under it and contains the 'ending' section with 'Reo.' markings. The bottom three staves are string parts: Violin (Vl), Cello (Vc), and Double Bass (Cb). The score is in 7/4 time. Various dynamics and performance instructions are included throughout the score.

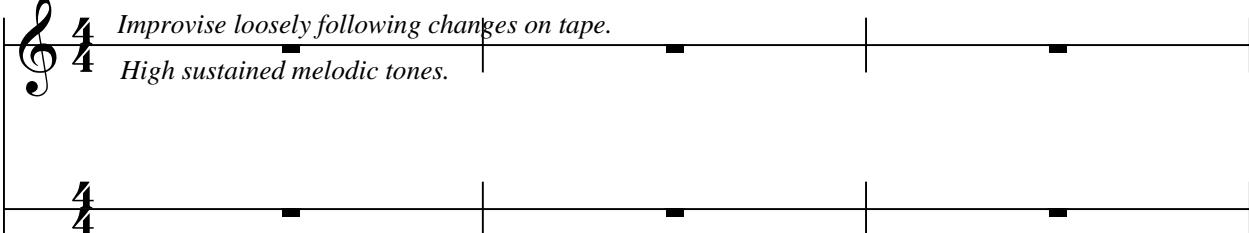
Closure

The composer says goodbye
to the finished music.

Elodie Lauten

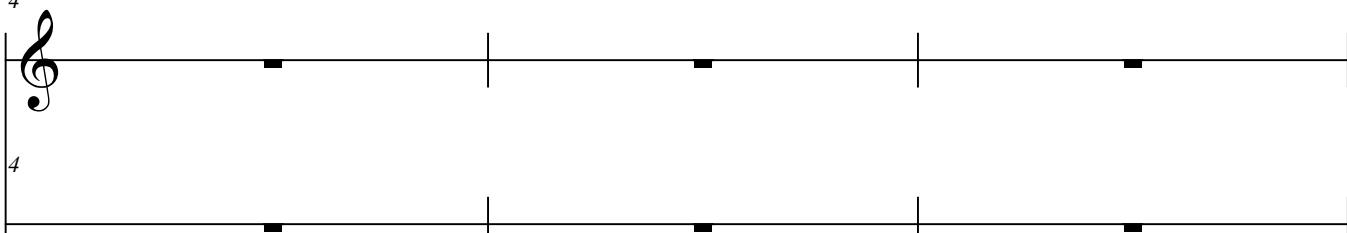
Violin 4 *Improvise loosely following changes on tape.*
High sustained melodic tones.

Tape 4



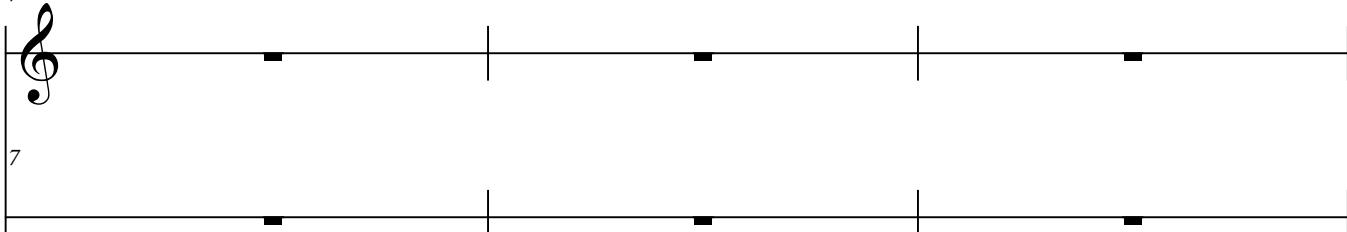
Vln. 4

Tape 4



Vln. 7

Tape 7



Vln. 10

Tape 10

