Matthew Shlomowitz

Electric Dreams

A Historical Opera

Score

Duration: 70 minutes

Completed in 2015

Libretto assembled by Matthew Shlomowitz

Commissioned by the 6th Johann-Joseph-Fux Competition for Opera

Electric Dreams

A Historical Opera

Score

Soloists

Actor
Soprano 1
Soprano 2
Mezzo Soprano
Tenor
Bass
French Horn

Ensemble

Flute / Piccolo
Bass Clarinet
Soprano Saxophone / Alto Saxophone
Bassoon

Trumpet
Trombone

Keyboardist 1: synthesiser 1 and sampler keyboard
Keyboardist 2: synthesiser 2

Drum kit (incorporating midi pads)

Violin 1
Violin 2
Viola
Cello
Double Bass

Notes

- The Actor may be either gender.
- The flautist has an on-stage solo role (piccolo) in the *Game Show Round 1* scene.
- The saxophonist performs on-stage during the *Supermarket Anthem* scene.
- The stringed instruments are amplified, with a 'pop' sonority.
- Trumpet and trombone require *straight* and *harmon* mutes.

Scenes

Electric Dreams is in one continuous act, divided into the following scenes.

scene	on stage
Opening: Channel Flicking	Actor
Weather Channel	Soprano 1, Bass
Wake Up Call	Mezzo
Game Show Round 1: Obstacle course!	Soprano 2; *then* Mezzo
Recitative 1: 1980s	Actor, Soprano 2, Tenor, Bass
Wake Up Call *continued*	Mezzo
Game Show Round 1 *continued* (concluding with Eviction Music)	Horn; *then* Soprano 1; *then* Tenor; *then* Piccolo
Game Show Round 2: Show us your moves! (concluding with Eviction Music)	Soprano 1, Soprano 2, Mezzo, Tenor, Horn
Game Show Round 3: Find the song: a Rubik's Cube of 80s Classics! (concluding with Eviction Music)	Soprano 1, Soprano 2, Tenor, Horn
Recitative 2: Opera	Actor, Soprano 2, Tenor, Bass
Coffee Advertisement	Soprano 2
Shopping Channel	Soprano 1, Mezzo
Football Highlights	Tenor, Bass
Channel Flicking Interlude	Soprano 1, Soprano 2, Mezzo, Tenor, Bass
Nature Channel	Mezzo
Car Advertisement	Bass (Soprano 1, Soprano 2, Mezzo as 'backing vocalists')
History Channel	Tenor
Car Advertisement *continued*	Bass (Soprano 1, Soprano 2, Mezzo as 'backing vocalists')
Channel Flicking Combination	Soprano 1, Soprano 2, Mezzo, Tenor, Bass
Seaside Scene 1	Horn
Recitative 3: Dreams	Actor, Soprano 2, Tenor, Bass
Seaside Scene 2	Horn
Recitative 4: Wake Up Call	Actor, Soprano 2, Tenor, Bass
Seaside Scene 3	Horn
Recitative 5: Where Am I?	Actor, Soprano 2, Tenor, Bass
Supermarket Anthem	Actor, Soprano 1, Soprano 2, Mezzo, Bass, Tenor, Saxophone
Outro	Actor, Soprano 1, Soprano 2, Mezzo, Bass, Tenor, Saxophone, Horn

Soloist roles

Actor

'Person in bed' in *Opening: Channel Flicking*
'Confused person' in *Recitative 1, 2, 3, 4 and 5*
'Voice over' in *Supermarket Anthem*; miming in *Outro*

Soprano 1

'Weather-lady' in *Weather Channel*
'Contestant' in *Game Show (rounds 1, 2 and 3)*
'Presenter' in *Shopping Channel*
'Backing singer' in *Car Advertisement*
'Backing singer' in *Supermarket Anthem*; miming in *Outro*

Soprano 2

'Contestant' in *Game Show (rounds 1, 2 and 3)*
'Camera operator' in *Recitative 1, 2, 3* and '80s God' in *Recitative 4, 5*
'Voice over' in *Coffee Advertisement*
'Backing singer' in *Car Advertisement*
'Backing singer' in *Supermarket Anthem*; miming in *Outro*

Mezzo

'Voice over' in *Wake Up Call*
'Contestant' in *Game Show (rounds 1 and 2)*
'Presenter' in *Shopping Channel*
'Presenter' in *Nature Channel*
'Backing singer' in *Car Advertisement*
'Backing singer' in *Supermarket Anthem*; miming in *Outro*

Tenor

'Contestant' in *Game Show (rounds 1, 2 and 3)*
'Boom operator' in *Recitative 1, 2, 3* and '80s God' in *Recitative 4, 5*
'Presenter' in *Football Highlights*
'Presenter' in *History Channel*
'Backing singer' in *Supermarket Anthem*; miming in *Outro*

Bass

'Weather-man' in *Weather Channel*
'80s God' in *Recitative 1, 2, 3, 4 and 5*
'Presenter' in *Football Highlights*
'Voice over' in *Car Advertisement*
'Backing singer' in *Supermarket Anthem*; miming in *Outro*

Horn

'Contestant' in *Game Show (rounds 1, 2 and 3)*
Seaside scenes 1, 2 and 3
Miming in *Outro*

Suggestions for staging

Scenario and general remarks

As the audience enters, the Actor lies asleep in a hotel room. When the auditorium lights dim to signal the 'beginning' of the opera, the Actor continues sleeping. After some time, the Actor rises in bed, takes a remote control, and turns on a television; simultaneously the *Opening: Channel Flicking* scene begins.

From *Weather Channel* to *Car Advertisement* (aside from the recitative scenes), each scene is cast as a distinct item of television content, ranging from programmes (e.g. *Game Show*), advertisements, and speciality channels (e.g. *Shopping Channel*).

The premise: what the Actor watches on TV the audience sees performed live on stage. It is strange, with a dream-like and hallucinatory quality (perhaps the Actor is jet-lagged in a foreign land).

This Actor is disorientated: the direction throughout should lead the audience to feel equally disorientated. In general, the approach to staging should avoid being too singular or literal in the way it articulates and engages with the content and scenarios of the various television shows. The staging (e.g. video images, props, lighting, choreography, etc.) can offer additional associative layers to further enrich the dream scenario and sense of disorientation.

Recitative scenes

During the recitative scenes the Actor might appear buried up to their head in sand at Malibu Beach in the 1980s (an allusion to both Samuel Beckett's *Happy Days* and a fun day at the beach). In a ritualistic manner (perhaps alluding to an Ancient Greek theatrical quality), the Actor asks questions of the 1980s Bass God, who provides overly technical and oblique answers.

The recitative scenes are not presented as a television show, but as the live filming of a show, perhaps with Soprano 2 and Tenor performing the silent roles of camera operator and boom operator.

Weather Channel

The weather conditions for a number of cities are systematically presented. The musical interlude beginning at m130 reflects a shift from Asian to Australian cities; likewise, from Australian to American cities at m214.

The passage from m155 is a digression within the *Weather Channel* scene — a musical interlude within the Weather Channel scenario. The shift away from the original scenario at m155 can be supported by a visual shift (e.g. lighting change), and the return to the original scenario at m192 supported with a return to the original visual.

Wake Up Call

This scene is not a TV channel *per se*, but rather the type of internal information channel hotels provide to guests, in this case providing instructions for how to arrange a wake-up call. The same text is translated into five languages. Each version is coupled with a Musak styled transformation of an extract from a symphonic slow movement by Mahler or Bruckner.

Game Show

Throughout the *Game Show*, the presence of 'applause' samples implies a television audience, which the staging can reinforce.

In *Round 1* (including the continuation of the scene at m449), six soloists each undertake the same musical 'course'. The staging could suggest that this musical course represents a set of challenging physical obstacles, such as those used in military training. The musical course consists of five tasks that each suggest a different skill, for example: m242-253 – climbing; m254-257 – balancing; m258-261 – sustaining (pose, breath); m261-265 – targeting; m266-272 – repeating.

Round 2 evokes a break dance competition.

In *Round 3*, extracts from four 1980s songs (Lionel Richie's *Say You Say Me*; Glenn Fry's *The Heat is On*; Van Halen's *Jump*; and Billy Ocean's *When The Going Gets Tough*) are scrambled together, with each song gradually revealed over the course of the scene. The staging should invite the audience (the real audience, not the television audience) to engage in this task of trying to work out of what the songs are. That is, rather then an aesthetic mode of listening, the audience should be invited to engage in a quiz mode of listening.

Coffee Advertisement — Car Advertisement

In the succession of 'TV shows' from *Coffee Advertisement* to *Car Advertisement*, the soloists for each show should be positioned in a specific stage location, which becomes important during *Channel Flicking Combination*, when the soloists run between these positions.

Supermarket Anthem

The final scene moves away from both the television show and beach settings. It is set in a supermarket (bright, sanitized, corporate, ubiquitous) and quotes *Once in a Lifetime* by Talking Heads.

Performance notes

The score is notated in C. The following accidentals are used to notate quartertones in ascending order:

𝄫 𝄬 ♭ 𝄭 ♮ ♯𝄲 ♯ ♯𝄳 𝄪

Amplification and speaker placement

The Actor may use a headset or lapel microphone.

During the *Recitative* scenes, the Actor and Bass are amplified by the microphone controlled on stage by the boom operator (played by the Tenor).

During the *Seaside Scenes* the horn performs, on stage, into a microphone. The amplified sound is processed with a long release reverb (approx. 16 seconds).

The amplified/electronic instruments within the ensemble should blend with the acoustic instruments (e.g. speakers located in the pit within the ensemble). In contrast, the samples should be routed to separate speakers, which are sonically separate from the ensemble (e.g. speakers located on stage).

Drum kit

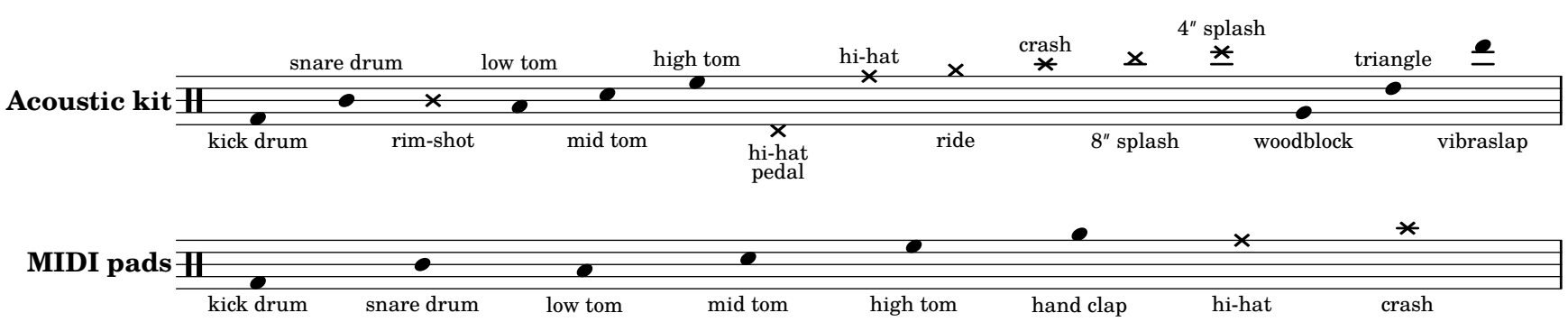
As well as a full acoustic drum-kit, sections of the part should be played on 8 MIDI pads.

Acoustic kit

Kick drum
Snare drum
Low/mid/high toms
Hi-hat
Ride cymbal
Crash cymbal
8” Splash cymbal
4” Splash cymbal
Woodblock
Triangle
Vibraslap

MIDI pads

Kick drum
Snare drum
Low/mid/high toms
Hand clap
Hi-hat
Crash cymbal



In dynamically layered passages, the diamond notehead ◆ is used to indicate a dynamic of ***pp***.

Midi pad drum settings

The specific midi drum sound settings for each scene is left to the player’s discretion. In general, the sounds should be synthetic/artificial and refer to the types of drum kit sounds used in 1980s popular music (rock, synth pop, glam rock, disco, etc.).

In the final part of the work (*Recitative 4* to end), the midi drum pads are set with both ‘arena reverb’ and phaser effect (the phaser set to a high speed and high intensity).

Keyboards

Keyboardist 1:

- Two octave (25-note) keyboard sampler
- Full size (88-note) touch-sensitive polyphonic synthesizer

Keyboardist 2:

- Full size (88-note) touch-sensitive polyphonic synthesizer with pitch wheel

Samples

note	name	mode	dynamic	duration
C3	Electronic noise	Play while depressed	*ff*	0'15"
D3	Big applause	Play while depressed	*f*	0'15"
E3	Polite applause	Play while depressed	*mf*	0'15"
F3	Cheering football crowd 1	Play while depressed	*f*	0'10"
G3	Cheering football crowd 2	Play while depressed	*f*	0'10"
A3	Crickets	Play while depressed	*f*	2'30"
B3	Car revving	Play while depressed	*ff*	0'10"
C4	Waves	Plays until cut	*mf*	6'00"
C♯4	Waves off	Stops Waves sample		
D4	Rain on car window	Play while depressed	*mf*	1'00"
E4	Seagulls	Play while depressed	*mf*	0'50"
F4	Person running on sand	Play while depressed	*mf*	0'40"
G4	Car windscreen wipers	Play while depressed	*f*	0'30"
A4	Supermarket	Plays until cut	*f*	7'00"
B♭4	Supermarket off	Stops Supermarket sample		
C5	Outro music	Play while depressed	*ppp*	1'00"

- All samples start from the beginning of the sample each time they are activated.
- Aside from the 'Waves' and 'Supermarket' recordings, all other samples sound as long as the key is depressed. The 'Waves' and 'Supermarket' samples continue (whether the key is depressed or not) until they are either stopped by the respective 'off' key, or triggered again (sample begins again from start).
- The two 'Cheering football crowd' samples should be distinct from one another, with 'Cheering football crowd 2' higher in pitch.

Synthesizer sounds

The tables below provide notes for the general qualities of each sound; the specific sound setting is left to the player's discretion. In general, the sound settings should be synthetic/artificial, with a factory setting quality, and refer to the types of sounds used in 1980s popular music.

Synthesizer 1

sound setting	description
Massive pad	Atmospheric, sustaining, thick, minimal attack, long reverb (e.g. 'Massive Pad' on Roland JD-800).
Rock organ	Bright, sustaining, simple and pure electric organ sound.
Synth bass	Strong attack, electronic.
Fat synth bass	*à la* the bass in *Jump* by Van Halen.
Electric piano	Saccharine (e.g. 'Electric Piano 1' on Yamaha DX7).
Electric bass	Basic electric bass guitar sound.
Plucked synth	Faux exotic, synthetic, with artificial reverb or haze around the sound (e.g. 'Koto' on Yamaha DX7 or 'Metal Harp' on Roland D50).
Punchy electro bass	Strong attack. Fat electronic sound.
Orchestral strings	Basic synthesiser orchestral string sound – clearly referring to strings, but highly artificial.
Once in a lifetime sound	Sound like the synth part in the introduction of the Talking Heads song *Once in a lifetime*.

Synthesizer 2

sound setting	description
Relaxation pad	Atmospheric, sustaining, minimal attack, long reverb. 'Relaxation/meditation tape' quality.
Bell pad	Pure, sustaining, clear attack (e.g. 'Spun Glass' on Roland JD-800).
Breathy synth	Sustaining (e.g. 'Living Calliope' on Roland D-50).
Fat analogue synth	Thick and dry lo-fi synth sound.
Moody reverb pad	Analogue pad, light chorus, slow phaser.
Bright piano	
Rhodes piano	
Distorted electric guitar	Bright.
Hammond organ	With punchy attack.
Sub synth bass	Electronic dance sound.
Grand piano, long reverb	
Orchestra hit	Classic 'hard attack, short duration' orchestral hit sample.
Slap bass	Electric bass, funk/disco slapping.

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The postmodernisms have, in fact, been fascinated precisely by this whole "degraded" landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel: materials they no longer simply "quote" as a Joyce or a Mahler might have done, but incorporate into their very substance.

Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*

As the audience enters, the **Actor** *appears asleep in a hotel room. When the auditorium lights dim to signal the 'beginning' of the opera, the* **Actor** *continues sleeping. After some time, the* **Actor** *rises in bed, takes a remote control, and turns on a television; simultaneously the* **Opening: Channel Flicking** *scene begins. With each* electronic noise *sample in this opening scene, the* **Actor** *gestures with the remote control as if controlling the music.*

*The synthesizers are louder then the rest of the ensemble, which are heard 'inside' the synth pads. The other instruments are strong and animated throughout, but the resulting sound is blurred and obscured by the synth pads.

Sop Sax

Bcl

Bsn

Tpt

Tbn

Samp

big applause

electronic noise

Synth 1
massive pad

Synth 2
relaxation pad

Dk
midi

acoustic kit

midi pads

Vln 1

Vln 2

Vla

Vc

Db

17

♩ = 136 ♩ = 96 ♩ = 88

Sop Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 1
massive pad

Synth 2
relaxation pad

15ma

8vb

Dk
midi

acoustic kit

midi pads

♩ = 136 ♩ = 96 ♩ = 88

Vln 1

Vln 2

Vla

Vc

Db

27

A

♩ = 136

Sop Sax

Bcl

Bsn

Tpt

Tbn

Samp

crickets

electronic noise

Synth 1
massive pad

Synth 2
relaxation pad

15ma

8vb

Dk
midi

Vln 1

Vln 2

Vla

Vc

Db

sempre ***f***

f

ff

40

Sop Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
massive pad
Synth 2
relaxation pad
Dk
midi
Vln 1
Vln 2
Vla
Vc
Db

8vb

acoustic kit

sempre ***ff***

54

rit. ♩ = 36

ff > ***p*** < ***ff*** > ***p*** < ***fff***

Dk
acoustic

Soprano 1 *and* **Bass** *enter;* **Actor** *exits.*

Weather Channel

66

♩ = 112

Soprano 1 *Weather-lady*

Bass *Weather-man*

Synth 1 rock organ

Synth 2 bell pad

Dk acoustic

mf Hea - vy rain

mf sempre O - sa - ka Hu - mi - di - ty

rock organ

p sempre

bell pad

mp sempre

acoustic kit

driving rock, anthemic bell of ride

mf

72

Soprano 1 *Weather-lady*

Bass *Weather-man*

Bcl

Bsn

Tbn straight mute

Synth 1 rock organ

Dk acoustic

Vln 1

Vln 2

Vla

Db

Fif - ty nine per - cent Vi - si - bi - li - ty Ex - cel - lent

ff

(straight mute)

ff

p

ff

76

Soprano 1 *Weather-lady*: Twenty nine de - grees — Bei - jing — Sun -

Bass *Weather-man*

Sop Sax

Bcl

Bsn

Tpt

Tbn — straight mute

Synth 1 — rock organ

Dk — acoustic: tribal

Vln 1

Vln 2

Vla

Db

f (non dim, non vib) *f (non dim)* *mf* *mp* *p* *f* *poco staccato* light, boppy synth bass rock organ **B**

82

Soprano 1 *Weather-lady*: ny — For - ty three per - cent Poor

Bass *Weather-man*: — Hu - mi - di - ty Vi - si - bi - li - ty

Synth 1 — rock organ

Synth 2 — bell pad

Dk — acoustic: bright Bossa

Vln 1

Vln 2

Vla

mp *p*

88

Soprano 1 *Weather-lady*

Thirty one de - grees

Thun - der -

Bass *Weather-man*

Shang - hai

Sop Sax

light, boppy

Bcl

Bsn

Tpt

light, boppy

Tbn

straight mute

Synth 1

rock organ

synth bass

poco staccato

rock organ

Dk

acoustic

tribal

Vln 1

Vln 2

poco staccato

Vla

poco staccato

Db

95

Soprano 1 *Weather-lady*
storms
Eigh - ty eight per - cent

Bass *Weather-man*
Hu - mi - di - ty

Synth 1 rock organ

Synth 2 bell pad
chaotic, but precise

Dk acoustic
mp (>: f, ◇: pp)
p

Vln 1
p

Vln 2
p

Vla
p

99

Soprano 1 *Weather-lady*
Vi - si - bi - li - ty
Ex - cel - lent
Thirty two de-grees
f (non dim, non vib)

Bass *Weather-man*

Sop Sax
f

Bcl
ff

Bsn
ff

Tpt
f

Tbn straight mute
ff

Synth 1 rock organ

Dk acoustic
tribal
f

Vln 1

Vln 2

Vla

Db
ff

104

D

Soprano 1 *Weather-lady*: *mf* Hea - vy rain

Bass *Weather-man*: *mf* Ma - ni - la

Sop Sax: light, boppy

Tpt: light, boppy

Synth 1 (synth bass): **synth bass** *poco staccato* *f*

Synth 1 (rock organ): **rock organ** *mp*

Synth 2 (bell pad): bell pad

Dk acoustic: driving rock, anthemic; bell of ride *mp*

D

Vln 1: *f*

Vln 2: *poco staccato* *f*

Vla: *poco staccato* *f*

110

Soprano 1 *Weather-lady*: Six - ty three per - cent

Bass *Weather-man*: Hu - mi - di - ty

Poor

Vi - si - bi - li - ty

Synth 1 (rock organ)

Dk acoustic: *p*

Vln 1: *p*

Vln 2: *p*

Vla: *p*

114

Soprano 1 *Weather-lady*

f (non dim, non vib)

Thir-ty two de - grees

Sop Sax

Bcl

Bsn

Tpt

Tbn straight mute

Synth 1 rock organ

Dk acoustic

Vln 1

Vln 2

Vla

Db

light, boppy

synth bass

poco staccato

tribal

E

118

Soprano 1 *Weather-lady*

Thun - der - - storms

Bass *Weather-man*

Ho Chi Min Ci - - ty

Synth 1 synth bass

rock organ

Synth 2 bell pad

Dk acoustic

chaotic, but precise

123

Soprano 1 *Weather-lady*: Sev - en - ty five per cent

Soprano 1 *Weather-lady*: Good

Bass *Weather-man*: Hu - mi - di - ty

Bass *Weather-man*: Vi - si - bi - li - ty

Synth 1 rock organ

Dk acoustic

Vln 1

Vln 2

Vla

127

Soprano 1 *Weather-lady*: Twenty nine de-grees

f (non dim, non vib)

F

Sop Sax

Bcl

Bsn

Tpt

Tbn straight mute

light, boppy

light, boppy

synth bass

poco staccato

Synth 1 rock organ

Dk acoustic

F

Vln 1

Vln 2

Vla

Db

poco staccato

poco staccato

132

Sop Sax

Tpt

Synth 1
synth bass

Dk
acoustic

Vln 1

Vln 2

Vla

136

Soprano 1
Weather-lady

Bass
Weather-man

Sop Sax

Tpt

Synth 1
synth bass

Dk
acoustic

Vln 1

Vln 2

Vla

mf

Sun -

Syd - ney

G

rock organ

mp

142

Soprano 1
Weather-lady

Bass
Weather-man

Synth 1
rock organ

Synth 2
bell pad

Dk
acoustic

Vln 1

Vln 2

Vla

ny

Hu - mi - di - ty

Eigh - ty eight per - cent

Vi - si - bi - li - ty

Ex - cel - lent

p sempre

bright Bossa

mp

p

148

Soprano 1 *Weather-lady*: Seven - teen de - grees

Bass *Weather-man*: Mel - bourne

Sop Sax

Bcl

Bsn

Tpt

Tbn straight mute

Synth 1 rock organ

Dk acoustic

Vln 1

Vln 2

Vla

Db

f (non dim, non vib)

H

mf light

light, boppy

poco staccato

synth bass

rock organ

tribal

The passage from M155 to M192 is a digression within the **Weather Channel** *scene — a musical interlude within the Weather Channel scenario. The shift away from the Weather Channel scenario at M155 can be supported on stage with a visual shift. Likewise, the return to the Weather Channel scenario at M192 can be supported with a return to the original visual. For example, if the lighting for the first part of the Weather Channel is a fixed image, the digression passage might feature a psychedelic light show, returning to the fixed light image at M192.*

155

Soprano 1 *Weather-lady*: cloud Ah (sempre)

Bass *Weather-man*: Ah (sempre)

Synth 1 rock organ

Synth 2 bell pad

light swing

Dk acoustic

162

Soprano 1 *Weather-lady*
Bass *Weather-man*
Synth 1 rock organ
Synth 2 bell pad
Dk acoustic

J

mf

168

detached

175

mp

182

K

(♩. = 𝅗𝅥)

188

bap

bap

mf

Hu - mi - di - ty

mp

mp

p

doo wop style!

195

Soprano 1 *Weather-lady*: mf — For - ty per - cent | Good | Six - teen de - grees — f *(non dim, non vib)*

Bass *Weather-man*: Vi - si - bi - li - ty

Sop Sax | Bcl | Bsn | Tpt | Tbn (straight mute) | Synth 1 (rock organ) | Dk acoustic: tribal

Vln 1 | Vln 2 | Vla | Db

201

L

Soprano 1 *Weather-lady*: mf — Ad - e - laide | Sun - ny | Hu - mi - di - ty

Bass *Weather-man*

Sop Sax: light, boppy

Tpt: light, boppy

Synth 1 (synth bass): poco staccato

Synth 2 (bell pad) | Dk acoustic: bright Bossa

Vln 1 | Vln 2: poco staccato | Vla: poco staccato

208

Soprano 1
Weather-lady

For - ty four per - cent

Good

Six - teen de - grees

Bass
Weather-man

Vi - si - bi - li - ty

Sop Sax

Bcl

Bsn

Tpt

Tbn
straight mute

remove straight mute

Synth 1
rock organ

Dk
acoustic

tribal

Vln 1

Vln 2

Vla

Db

f (non dim, non vib)

mf

p

214

M

light, boppy

Sop Sax

f

light, boppy

Tpt

f

synth bass

poco staccato

Synth 1

synth bass

f

Dk

acoustic

mf

M

Vln 1

f

poco staccato

Vln 2

f

poco staccato

Vla

f

218

Sop Sax

Tpt

Synth 1

synth bass

Dk

acoustic

Vln 1

Vln 2

Vla

222

N

Soprano 1 *Weather-lady*

Bass *Weather-man*

mf Ho - no - lu - - lu

mf Thun - der - - storms

♩ = 96

Fl

Sop Sax

Bcl

Bsn

ff>p<ff>p<fff

Tpt

Tbn

ff

3

Samp

electronic noise

Synth 1 synth bass

rock organ

mp

Synth 2 bell pad

Dk acoustic

chaotic, but precise

mp (>: f, ◇: pp)

N

♩ = 96

Vln 1

Vln 2

Vla

Vc

Db

p<ff>p<ff

Mezzo *enters;* **Soprano 1** *and* **Bass** *exit.*

Wake Up Call

228

♩ = 96

Mezzo
Voice over

*inn rek - king - en man - nu - elt på De - res té - lé - fon ell - er te - ve

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 1
electric piano

electric piano

Synth 2
breathy synth

breathy synth

Dk
acoustic

acoustic kit

Wake Up Call

♩ = 96

Vln 1

Vln 2

Vla

Vc

Db

*Dutch

234

P

Mezzo
Voice over

mf sempre

Ge - lie-ve u tot de re - cep - tie te wenden om ge - wekt te worden de te - le - foon

♩ = 132

Fl

Sop Sax

Bcl

Bsn

mf sempre

ff>p<ff>p<fff

Tpt

Tbn

ff

Samp

electronic noise

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

P

Vln 1

Vln 2

Vla

Vc

Db

p<ff>p<ff

Soprano 2 *enters;* **Mezzo** *exits.*

*In this scene, the vocal parts are wordless. Each singer creates their own set of 'non-lexical vocables', like a scat singer.

†Zig-zag line indicates pitch bend.

‡Dramatic opera-style trill

261

Soprano 2
Contestant

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 1
synth bass

Synth 2
fat analogue synth

Dk
acoustic

midi pads

Vln 1

Vln 2

Vla

Db

Mezzo *enters;* **Soprano 2** *moves to side of stage to watch* **Mezzo** *solo.*

270

Soprano 2 *Contestant*

Mezzo *Contestant*

Sop Sax

Bcl

Bsn

Tpt

straight mute

Tbn

Samp

big applause

Synth 1

synth bass

Dk midi

acoustic kit

midi pads

Vln 1

Vln 2

281

Mezzo *Contestant*

Synth 1

synth bass

Dk midi

Vln 1

Vln 2

294

rit. = 40

S = 132

Mezzo
Contestant

Sop Sax

Bcl

Bsn

Tpt
straight mute

Tbn

(straight mute)

remove straight mute

Synth 2
fat analogue synth

Dk
midi

acoustic kit

S = 132

rit. = 40

Vln 1

Vln 2

Db

*Dramatic opera-style trill

301

Mezzo
Contestant

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 2
fat analogue synth

Dk
acoustic

midi pads

Vln 1

Vln 2

Vla

Db

306

Mezzo
Contestant

Fl

Sop Sax

Bcl

Bsn

Tpt

Tbn

Samp

polite applause

electronic noise

Synth 1
synth bass

Dk
midi

Vln 1

Vln 2

Vla

Vc

Db

Soprano 2 *remains on stage;* **Actor** *,* **Tenor** *and* **Bass** *enter;* **Mezzo** *exits. (* **Soprano 2** *as camera operator,* **Tenor** *as boom operator — see preface.)*

Recitative 1: 1980s

314 ♩ = 40

Actor *Confused person*

Where am I?

sonorous *sempre* ***f***

What was that sound?

Bass *80s God*

In the eigh - ties.

Samp

waves *continues throughout*

mf

Synth 1 massive pad

massive pad

mf

8va

8vb

Synth 2 relaxation pad

relaxation pad

mf

T

♩ = 80

325

Actor *Confused person*

I don't understand.

Bass *80s God*

A synth, synthe - si - ser.

A synth - e - si - ser is an e-lectronic mu-sic instrument that became prom - i - nent in

Samp

waves *continues*

Synth 1 massive pad

336

Actor *Confused person*

Go on.

Bass *80s God*

the eighties with gen-res such as Synth Pop, Eu ro Beat and Glam Rock

The synth e-pit-o - mi - ses the eighties. It sig-nifies: Super - fic - i - al - i - ty;

Samp

waves *continues*

Synth 1 massive pad

346

Bass
80s God

Ar-ti - fic - i - al - i - ty; Op ti - mi - sm in tech - no - lo - gy; The shop-ping mall and con - su - mer cul - ture; E - lectric dreaming.

♩ = 96

Fl

Sop Sax

Bcl

Bsn

ff > *p* < *ff* > *p* < *fff*

Tpt

Tbn

ff

3

waves *continues*

Samp

Synth 1
massive pad

Synth 2
relaxation pad

waves off

ff electronic noise

♩ = 96

Vln 1

Vln 2

Vla

Vc

Db

p < *ff* > *p* < *ff*

Mezzo *enters;* **Actor** , **Soprano 2**
Tenor *and* **Bass** *exit.*

Wake Up Call *continued*

353

♩ = 96

Mezzo
Voice over

mf sempre

*worden de te - le - foon zal rin-ke - len op het ge-wens-te tijd strip. U kan ook zelf de ge-wens-te tijd in -

Bcl

mf sempre

Bsn

mf sempre

electric piano

Synth 1
electric piano

mf sempre

breathy synth

Synth 2
breathy synth

mf sempre

acoustic kit

Dk
acoustic

use brushes until end of scene

mf sempre

Wake Up Call *continued*

♩ = 96

Vln 1

mf sempre

Vln 2

mf sempre

Vla

mf sempre

Vc

mf sempre

Db

mf sempre

*Dutch

360

U

♩ = 48

Mezzo
Voice over

ge - ven via de te - le - foon of de tel - le - - vi - sie. * Please re quest

mf

Sop Sax

Bcl

Bsn

Tpt

straight mute

Tbn

Synth 1
electric piano

legato

mf

con pedale

Synth 2
breathy synth

mf

Dk
acoustic

mf

U

♩ = 48

Vln 1

Vln 2

mf p

Vla

mf p

Vc

mf p

Db

*English

366

Mezzo
Voice over

your wake up call at the re - cep-tion. You will be wo - ken up by phone, or you can di - rec-tly en - ter it in your phone

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

mf

pizz

373

V
♩ = 96

Mezzo
Voice over

or te - le - vis - ion man - u - a - lly

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

mf sempre

arco

381

Mezzo *Voice over*

mf

*Be-stel - len sie bit - te un - se - ren Weck dienst an der re - ception. Sie wer - den dann von

Sop Sax

mf

Synth 2
breathy synth

mf

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

W

389

Mezzo *Voice over*

f

uns zur gewün - schten zeit ei - nen Te - lefon an - ruf er - hal·ten. Sie kön - nen Ih - ren Wunsch auch di - rekt in Ihr Te-le - fon o - der

Sop Sax

f

Bcl

f

Bsn

f

Tbn

f

Synth 2
breathy synth

f

Dk
acoustic

W

Vln 1

f

Vln 2

f

Vla

f

Vc

f

Db

f

*German

398
Mezzo
Voice over
Fern - seh - a - ppa - rat ein - ge - ben.
mf
*Si pre - ga di ri - chie - de - re la sve -
port.
X
Sop Sax
mf sempre
Bcl
Bsn
Tbn
Synth 1
electric piano
mf sempre
Synth 2
breathy synth
mf
port.
Dk
acoustic
mf sempre
X
Vln 1
p sempre
Vln 2
Vla
p sempre
Vc
p sempre
Db
jazz pizz
mf sempre

*Italian

406

Mezzo *Voice over*: glia al - la re - - - cep - tion. Sa-re - te sve - glia - - - - ti dal te - le - fo - no, op - pu - re,

Bcl: *mf sempre*

Bsn: *mf sempre*

Tpt (straight mute): (straight mute) *mf*

Synth 1 (electric piano)

Synth 2 (breathy synth)

Dk (acoustic)

Vln 1

Vla

Vc

Db

413

Y

Mezzo *Voice over*: se pre - te - ri - te, po - te - te in-se-ri - re la sve - glia ma - nual-men - te nel te-le - fono o nel - la te-le - vi - sio -

p rhythmic

Tpt (straight mute)

Synth 1 (electric piano)

Synth 2 (breathy synth)

Dk (acoustic)

Y

Vln 1

Vla

Vc

Db

420

Mezzo
Voice over

ne

Venn - -*

Sop Sax

Bcl

Bsn

Tpt
straight mute

remove straight mute

Tbn

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

(pizz)

*Norwegian

429

Z

Mezzo
Voice over

ligst be - still De - - - res vek - king i re - sep - sjo - nen De vil bli vik - ket

Synth 1
electric piano

mf sempre

Synth 2
breathy synth

Dk
acoustic

mf sempre

Z

Vln 1

mf sempre

Vln 2

mf sempre

Vla

mf sempre

Vc

mf sempre

Db

arco

mf sempre

435

Mezzo
Voice over

av et an-rop, ell - er De kan tas - te inn vek - king en man - nu - elt på De - res té - lé -

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

441

Mezzo
Voice over

fon ell - er te - ve

*mf sempre

* Ge - lie-ve u tot de re - cep - tie te wenden om

♩ = 132

Fl

Sop Sax

Bcl

Bsn

Tbn

Samp

electronic noise

Synth 1
electric piano

Synth 2
breathy synth

Dk
acoustic

♩ = 132

Vln 1

Vln 2

Vla

Vc

Db

*Dutch

Mezzo *remains on stage;* **Horn** *and* **Soprano 2** *enter. (* **Mezzo** *and* **Soprano 2** *on side of stage watching* **Horn** *solo.)*

Game Show Round 1 *continued*

448

♩ = 132

Horn *Contestant*

polite applause

Samp

Synth 1 synth bass

synth bass

acoustic kit

with drum sticks

midi pads

Dk acoustic

Game Show Round 1 *continued*

♩ = 132

Vln 1

Vln 2

461

flz.

AA

Horn *Contestant*

Sop Sax

Bcl

Bsn

(straight mute)

remove straight mute

Tpt

Tbn

Synth 1 synth bass

fat analogue synth

Synth 2 fat analogue synth

acoustic kit

Dk midi

AA

Vln 1

Vln 2

Db

*Dramatic opera-style trill

470

Horn
Contestant

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 1
synth bass

Synth 2
fat analogue synth

Dk
acoustic

midi pads

Vln 1

Vln 2

Vla

Db

476

Horn
Contestant

Synth 1
synth bass

Dk
midi

Vln 1

Vln 2

Soprano 1 *enters. (* **Soprano 2** *,* **Mezzo** *and* **Horn** *on side of stage watching* **Soprano 1** *solo.)*

AB

483

Soprano 1 *Contestant*

Horn *Contestant*

Sop Sax

Bcl

Bsn

straight mute

Tpt

Tbn

big applause

Samp

Synth 1 synth bass

acoustic kit

Dk midi

AB

Vln 1

Vln 2

489

Soprano 1 *Contestant*

Synth 1 synth bass

midi pads

Dk midi

Vln 1

Vln 2

497

Soprano 1
Contestant

Sop Sax

Bcl

Bsn

Tpt
straight mute

Tbn

Synth 1
synth bass

Dk
midi

Vln 1

Vln 2

Db

(straight mute)

remove straight mute

acoustic kit

*Dramatic opera-style trill

509

Tenor *enters. (* **Soprano 1** , **Soprano 2** , **Mezzo** *and* **Horn** *on side of stage watching* **Tenor** *solo.)*

Soprano 1 *Contestant*

Sop Sax

Bcl

Bsn

Tpt

straight mute

Tbn

big applause

Samp

Synth 1 synth bass

Dk midi

Vln 1

Vln 2

515

AD

Tenor *Contestant*

Synth 1 synth bass

acoustic kit

midi pads

Dk acoustic

AD

Vln 1

Vln 2

521

Tenor
Contestant

Sop Sax

Bcl

Bsn

Tpt
straight mute

Tbn

Dk
midi

Vln 1

Vln 2

Db

(straight mute)

remove straight mute

acoustic kit

526

AE

Tenor
Contestant

Sop Sax

Bcl

Bsn

Tpt

Tbn

Synth 2
fat analogue synth

Dk
acoustic

midi pads

AE

Vln 1

Vln 2

Vla

Db

*Dramatic opera-style trill

533

Tenor *Contestant*
Sop Sax
Bcl
Bsn
Tpt
Tbn
Synth 1
synth bass
Dk
midi
Vln 1
Vln 2
Vla
Db

mf

540

Tenor *Contestant*
Sop Sax
Bcl
Bsn
Tpt
Tbn
Samp
big applause
Synth 1
synth bass
Dk
midi
Vln 1
Vln 2

f

Piccolo *enters. (* **Soprano 1** *,*
Soprano 2 *,* **Mezzo** *,* **Tenor** *and* **Horn**
on side of stage watching **Piccolo** *solo.)*

547

AF

Piccolo
Contestant

Samp

Synth 1
synth bass

Dk
midi

acoustic kit

midi pads

AF

Vln 1

Vln 2

554

Piccolo
Contestant

Synth 1
synth bass

Dk
midi

Vln 1

Vln 2

560

Piccolo
Contestant

Synth 1
synth bass

Dk
midi

Vln 1

Vln 2

566
Piccolo
Contestant
Sop Sax
Bcl
Bsn
Tpt
straight mute
Tbn
Dk
midi
Db
♩ = 192
pp
f
mf
f
mf
(straight mute)
mf
mf
♩ = 192
f

572

AG

♩ = 132

Piccolo
Contestant

Sop Sax

Bcl

Bsn

Tpt
straight mute

Tbn

Synth 2
fat analogue synth

Dk
midi

Vln 1

Vln 2

Vla

Db

tr

gliss during tr

remove straight mute

acoustic kit

pp f f f fff fff fff p f p f

579

Piccolo *Contestant*
Sop Sax
Bcl
Bsn
Tpt
Tbn
midi pads
Dk midi
Vln 1
Vln 2
Vla
Db

585

Piccolo *Contestant*
Sop Sax
Bcl
Bsn
Tpt
Tbn
Dk midi
Vln 1
Vln 2
Vla
Db

Piccolo *exits in 'walk of shame'.*[*]

[*]The **Piccolo** is evicted for not being able to complete the musical course.

601

Alto Sax
Bcl
Bsn
Tpt
Tbn
Synth 1
electric bass
Synth 2
fat analogue synth
moody reverb pad
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

606

rit. ♩ = 66

Soprano 1, **Soprano 2**, **Mezzo**, **Tenor** *and* **Horn** *move centre stage and form a semicircle. Throughout the scene, soloists step forward when they perform.*

Game Show Round 2: Show us your moves!

610

♩ = 96

Alto Sax

Bcl

Tpt

Tbn

bright piano

sempre staccato

Synth 2

bright piano

acoustic kit

Dk

acoustic

Game Show Round 2: Show us your moves!

♩ = 96

Vln 1

Vln 2

Vla

Vc

Db

*Parenthesized notes are 'ghost notes'.

615

Alto Sax

Bcl

Tpt

mf

Tbn

Synth 2
bright piano

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

AH

620

Soprano 2
Contestant

Step forward
detached
f
11
ba ba ba ba ba ba ba ba ba ba ba

Step back
ba

Step forward
detached
f
11
ba ba ba ba ba ba ba ba ba ba ba

Step back
ba

Step forward
detached
f
(e)*
11
ba ba ba ba ba ba ba ba ba ba ba

Step back
ba

Mezzo
Contestant

Tenor
Contestant

Samp
big applause
f

Dk
acoustic
mf

*Notes in parentheses may be sung/played down one octave.

626

Soprano 1 *Contestant*
Step forward detached
f 11
ba ba ba ba ba ba ba ba ba ba ba ba
Step forward
f 11
ba ba ba ba ba ba ba ba ba ba ba ba
Step back
ba

Soprano 2 *Contestant*
Step forward
f 11
ba ba ba ba ba ba ba ba ba ba ba ba
Step back
ba

Mezzo *Contestant*
Step forward
f 11
ba ba ba ba ba ba ba ba ba ba ba ba
Step back
ba

Tenor *Contestant*
Step forward
f 11
ba ba ba ba ba ba ba ba ba ba ba ba
Step back
ba

Horn *Contestant*
Step forward detached
f 11
Step back
Step forward
f 11
Step back

Samp

Dk acoustic
mf

632

AJ

Soprano 2 *Contestant*
Step forward
f 11
ba da ba da ba da ba da ba da ba
Step back
ba
Step forward
f 11
ba da ba da ba da ba da ba da ba
Step back
ba
Step forward
f 11
ba da ba da ba da ba da ba da ba

Mezzo *Contestant*

Tenor *Contestant*

Samp

Dk acoustic

638

Soprano 1 *Contestant*
Step forward
f 11
ba ba da ba da ba da ba da ba da
Step back
ba

Soprano 2 *Contestant*
Step back
ba
Step forward
f 11
ba ba da ba da ba da ba da ba da
Step back
ba
Step forward
f 11
ba da ba da ba da ba da ba da ba
Step back
ba

Mezzo *Contestant*
Step forward
f 11
ba da ba da ba da ba da ba da ba
Step back
ba

Tenor *Contestant*
Step forward
f 11
ba da ba da ba da ba da ba da ba
Step back
ba

Horn *Contestant*
Step forward
f 11
Step back
Step forward
f 11
Step back

Samp

Dk acoustic
mf

AK

644

Mezzo *Contestant*

Tenor *Contestant*

Alto Sax

Bcl

Tbn

Samp

Dk acoustic

Vln 2

Vla

Vc

Db

Step forward

f

11

da ka da ka da ka da ka ba da ka da ka da ka da ka da ka da ka ba

Step back

Step forward

f

11

da ka da ka da ka ba da ka da ka da ka da ka da ka ba da ka da ka da ka

AK

649

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Alto Sax

Bcl

Tbn

Samp

Dk acoustic

Vln 2

Vla

Vc

Db

Step forward

f

11

da ka da ka ba da ka da ka da ka da ka da ka ba da ka da ka da ka ba

Step back

ba

Step back

Step forward

f

11

Step back

654

Soprano 1 *Contestant*
Step forward
f
da ka da ka da ka da ka da ka ba da ka da ka da ka da ka da ka da ka da ka ba
AL
♩ = 110 *(subito)*
da ka da ka da ka da ka ba da ka da ka da ka da ka da ka da ka ba

Soprano 2 *Contestant*
Step forward
f
da ka da ka ba da ka da ka da ka da ka da ka ba da ka da ka da ka ba

Mezzo *Contestant*
Step forward
f
da ka da ka da ka da ka ba da ka da ka da ka da ka da ka da ka ba

Tenor *Contestant*
Step forward
f
da ka da ka da ka ba da ka da ka da ka da ka ba da ka da ka ba

Horn *Contestant*
Step forward
f
f

Alto Sax
f

Bcl
f

Tpt
mf

Samp

Synth 2
bright piano

Dk
acoustic
mf

AL
♩ = 110 *(subito)*

Vln 1
mf

Vln 2
f

Vla
f

Vc
f

Db
f

[*] As the tempo increases it becomes more and more difficult to perform the notes. A degree of 'failure' is both expected and welcome — the performance tension and heat in the attempt to meet this challenge is the point, like watching a high jumper attempt a succession of jumps.

658

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Mezzo *Contestant*

Tenor *Contestant*

Horn *Contestant*

Dk acoustic

Step back *Step forward* *f* 11 ba da ka ba da ba ka da ba da ka

664

AM

♩ = 124

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Mezzo *Contestant*

Tenor *Contestant*

Horn *Contestant*

Dk acoustic

ka *Step back* *Step forward* *f* 11 ba da ba da ba da ba da ba da ka

AN
♩ = 148

670

Soprano 1 *Contestant*
Soprano 2 *Contestant*
Mezzo *Contestant*
Tenor *Contestant*
Horn *Contestant*
Dk acoustic

Step forward *Step back*

ba da ba da ba da ba da ba da ka ka
ka ba da ba da ba da ba da ba da ba da

676

Soprano 1 *Contestant*
Soprano 2 *Contestant*
Mezzo *Contestant*
Tenor *Contestant*
Horn *Contestant*
Alto Sax
Bcl
Tpt
Tbn
Samp
Synth 2
bright piano
Dk
acoustic
Vln 2
Vla
Vc
Db

×3

rit. ♩ = 96

Step forward *Step back* *sempre staccato*

ka ba da ba da ba da ba da ba da

ah

big applause

Mezzo *exits in 'walk of shame'.*[*]

Eviction Music

681

Alto Sax
Bcl
Bsn
Tpt
Tbn
Synth 1
electric bass
Synth 2
bright piano
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

♪. = 116

mf *f*

electric bass

moody reverb pad

Eviction Music

[*]The **Mezzo-soprano** is perhaps evicted not for musical reasons (due to the quality of their performance), but rather their eviction might be the result of some kind of staging "failure", e.g. they become increasingly bad at stepping forward and backward correctly, or whilst stepping the spotlight follows them incorrectly.

691

Alto Sax

Bcl

Bsn

Tpt

Tbn

Synth 1
electric bass

Synth 2
moody reverb pad

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

rit.

♩ = 66

Soprano 1 , **Soprano 2** , **Tenor** *and* **Horn** *take up a new stage position (e.g. line up in a diagonal).*

Game Show Round 3: Find the song: a Rubik's Cube of 80s Classics!

697

♩ = 150 *

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Fl

Alto Sax

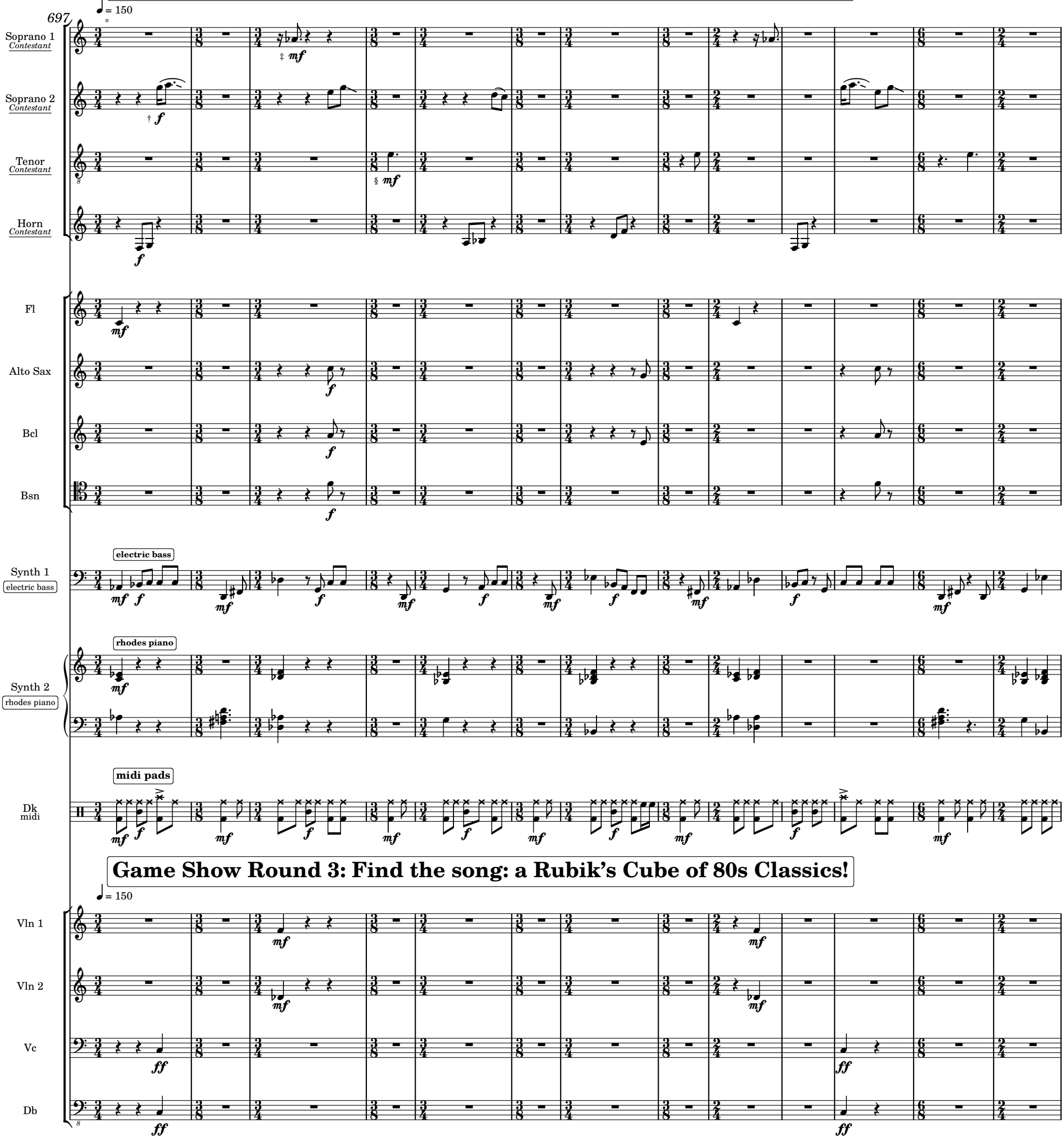
Bcl

Bsn

Synth 1 electric bass

Synth 2 rhodes piano

Dk midi



Game Show Round 3: Find the song: a Rubik's Cube of 80s Classics!

♩ = 150

Vln 1

Vln 2

Vc

Db

*The four songs used in this scene are: Lionel Richie *Say You Say Me*, Van Halen *Jump*, Glenn Frey *The Heat is On*, and Billy Ocean *When the going gets tough (the tough get going)*.

†Soprano 1: all notes sung to the [ɑ] vowel sound (the 'a' in father). Pairs of slurred notes should have no preceding consonant. In rhythmic passages, the singer is free to precede the vowel with the consonants [k], [p] or [t].

‡Soprano 2: all notes sung to the [i:] vowel sound (the 'ee' in see). Isolated notes should have no preceding consonant. In rhythmic passages, the singer is free to precede the vowel with the consonants [b], [d] or [m].

§Tenor: all notes sung to the [u:] vowel sound (the 'u' in dune). Isolated notes should have no preceding consonant. In rhythmic passages, the singer is free to precede the vowel with the [j], [v] or [z].

710

AO

Soprano 1 *Contestant*
Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Bsn
Synth 1 electric bass
Synth 2 rhodes piano
Dk midi
Vln 1
Vln 2
Vc
Db

AO

722

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Fl

Alto Sax

Bcl

Bsn

Synth 1 electric bass

Synth 2 rhodes piano

Dk midi

acoustic kit

midi pads

Vln 1

Vln 2

Vc

Db

732

AP

Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Tpt
Tbn
Synth 1 electric bass
Synth 2 rhodes piano
Dk midi
Vln 1
Vln 2
Vla
Vc
Db

distorted electric guitar
rhodes piano
acoustic kit
midi pads

AQ
742
Soprano 1
Contestant
Soprano 2
Contestant
Tenor
Contestant
Horn
Contestant
Alto Sax
Bcl
Bsn
Synth 1
electric bass
Synth 2
rhodes piano
Dk
midi
AQ
Vln 1
Vln 2
Vc
Db

753

AR

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Fl

Alto Sax

Bcl

Bsn

Synth 1 electric bass

Synth 2 rhodes piano

Dk midi

acoustic kit

midi pads

AR

Vln 1

Vln 2

Vc

Db

764

Soprano 1 *Contestant*
Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Bsn
Tpt
Synth 1 electric bass
Synth 2 rhodes piano
Dk midi
Vln 1
Vln 2
Vc
Db

acoustic kit
midi pads

774

AS

Tenor
Contestant

Horn
Contestant

Alto Sax

Bcl

Tpt

Tbn

Synth 1
electric bass

Synth 2
rhodes piano

distorted electric guitar

Dk
midi

AS

Vln 1

Vln 2

Vla

f *mf* *ff*

783

Soprano 1 *Contestant*
Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1 electric bass
Synth 2 distorted electric guitar
Dk midi
Vln 1
Vln 2
Vla
Vc
Db

big applause
rhodes piano
acoustic kit
midi pads

794

AT

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Fl

Alto Sax

Bcl

Synth 1 electric bass

Synth 2 rhodes piano

Dk midi

AT

Vln 1

Vln 2

rit.

♩ = 66

806

♩ = 150 *(subito)*

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Fl

Alto Sax

Bcl

Bsn

Samp

big applause

Synth 1
electric bass

Synth 2
rhodes piano

Dk
midi

acoustic kit

midi pads

♩ = 150 *(subito)*

Vln 1

Vln 2

Vc

Db

AU

816

♩. = 100

rit. ♩. = 25 accel. ♩. = 100 rit. ♩. = 60 accel. ♩. = 120

Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Bsn
Tpt
Synth 1 (electric bass)
Synth 2 (rhodes piano)
Dk (midi)

825

♩ = 150

Soprano 2 *Contestant*
Tenor *Contestant*
Horn *Contestant*
Fl
Alto Sax
Bcl
Bsn
Tpt
Samp
Synth 1 (electric bass)
Synth 2 (rhodes piano)
Dk (midi)
Vc
Db

big applause

acoustic kit

midi pads

♩ = 150

834

AV

Soprano 1 *Contestant*

Soprano 2 *Contestant*

Tenor *Contestant*

Horn *Contestant*

Alto Sax

Bcl

Bsn

Synth 1 electric bass

Synth 2 rhodes piano

Dk midi

AV

Vln 1

Vln 2

Vc

Db

845

Soprano 2 *Contestant*

Alto Sax

Bcl

Bsn

Synth 1 electric bass

Dk midi

Vc

Db

853

×2

Soprano 2 *Contestant*

Alto Sax

Bcl

Bsn

Synth 1 electric bass

Dk midi

×2

Vc

Db

*In the first performance, at this point the members of the ensemble gradually stopped playing (the music fell apart). Soprano 2 continued on improvising an increasingly dysfunctional solo loosely based on the melody from Van Halen's *Jump*, with air guitar and other physical actions and facial expressions suggestive of someone rockin' out in private. Continue as written from **Eviction Music**.

Soprano 2 *exits in 'walk of shame'.*[*]

[*]**Soprano 2** is evicted for being unable to put the bits of Van Halen's *Jump* in the correct order.

Tenor *remains on stage;* **Actor** *,* **Soprano 2** *and* **Bass** *enter;* **Soprano 1** *and* **Horn** *exit. (* **Soprano 2** *as camera operator,* **Tenor** *as boom operator.)*

Recitative 2: Opera

873 ♩ = 40

Actor *Confused person*
Bass *80s God*
Samp
Synth 1 massive pad
Synth 2 relaxation pad

Where am I?
sonorous *sempre* ***f***
Why are you singing?
Mali - bu beach.
This is
waves *continues throughout*
mf
massive pad
8va
8vb
relaxation pad

AW

♩ = 80

885

I don't understand.
an op - er - a.
Ope-ra is an art - form com bining text and mu-sic in a the - a - trical set - ting. Ope-ra has a lot
waves *continues*

896

Go on.
in common with mu - sic from the nineteen eighties.
Nineteen eighties mu-sic and opera are:
Glamor - ous and es - ca - pist; Ar-ti - fi - cial and fan - tas - ti - cal;
waves *continues*

906

Bass
80s God

Concerned with the ex - pres - sion of e - mo - tion; They have great cos - tumes; are about singers and tunes.

♩ = 100

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

waves *continues*

waves off

ff electronic noise

Synth 1
massive pad

Synth 2
relaxation pad

♩ = 100

Vln 1

Vln 2

Vla

Vc

Db

Soprano 2 *remains on stage;* **Actor** *,* **Tenor** *and* **Bass** *exit. In the succession of scenes that follow — Coffee Advertisement, Shopping Channel, Football Highlights, Nature Channel, Car Advertisement and History Channel — for each 'show' the soloists are located in a distinctive stage location (see preface).*

Coffee Advertisement

912

♩ = 144
emphasising text
mp *poco staccato*

Soprano 2
Voice over

ff *intense vib.*

mp *(poco staccato)*

The grain or ber - ry called cof-fee groweth u-pon lit - tle trees, on - ly in the de - serts of A - ra - bi - a. Cof - fee. It su-presseth fumes ex-ceeding - ly well, and there-

Fl

Alto Sax

Bcl

Bsn

ppp ***fff***

Tpt

Tbn

Synth 1
plucked synth

plucked synth

sempre ***p***

Synth 2
orchestral hit

orchestral hit

fff

Dk
acoustic

acoustic kit

p ***ff*** ***p***

Coffee Advertisement

♩ = 144

Vln 1

Vln 2

Vla

Vc

Db

poco staccato

sempre ***mp***

8

923

Soprano 2 *Voice over*: fore is good a - gainst the headache, and will ve - ry much stop an - y de-fluxion of rheumas that di - stil from the head u-pon the sto - mach, and so prevent and help consump - tion and the cough of

Synth 1 plucked synth

Dk acoustic

Vln 2

Vla

Vc

934

Soprano 2 *Voice over*: the lungs. Cof - fee. It is ex-cel - lent to prevent and cure the Drop - sy, Gout and Scur - vy. Cof - fee. It is ve - ry good to prevent mis-car - ry-ings

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Synth 1 plucked synth

Synth 2 orchestral hit

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

945

Soprano 2
Voice over

in child-bear-ing wo-men. Cof - fee. It is a most ex-cel-lent re - me-dy a-gainst the spleen, hy - po - con-dri - ak winds or the like. Cof - fee.

ff *intense vib.* ***mp*** ***ff*** *intense vib.*

Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Synth 1
plucked synth
Synth 2
orchestral hit
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

ppp ***fff*** ***p*** ***ff***

955

AX

Soprano 2 *Voice over*: It will pre vent drow-si-ness and make one fit for business. Cof - fee. Cof - fee. Cof - fee. Cof - fee.

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Synth 1 (plucked synth)

Synth 2 (orchestral hit)

Dk (acoustic)

AX

Vln 1

Vln 2

Vla

Vc

Db

963

Soprano 2 *Voice over*: *intense vib.* — Cof - fee. — *mp* — It is ob - served that in Tur - key, where this is gen - er - al - ly drunk, that they are not troubled with the stone, gout, drop - sie or scur-vy,

Fl: *ppp* — *fff*

Alto Sax: *ppp* — *fff*

Bcl: *ppp* — *fff*

Bsn: *ppp* — *fff*

Tpt: harmon mute — *ppp* — *fff*

Tbn: straight mute — *ppp* — *fff*

Synth 1 (plucked synth): *sempre* ***p***

Synth 2 (orchestral hit)

Dk acoustic: ***p*** ***ff*** — ***p***

Vln 1: *ppp* — *fff*

Vln 2

Vla

Vc

Db: *ppp* — *fff*

972
Soprano 2
Voice over
and that their skins are ex-ceeding-ly clear and white. Cof - fee.
It is neither lax - a - tive nor re - stringent. Cof - fee.
ff intense vib.
mp
= 88
Fl
Alto Sax
Bcl
Bsn
Tpt
harmon mute
(harmon mute)
Tbn
(straight mute)
Samp
electronic noise
Synth 1
plucked synth
Synth 2
orchestral hit
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

Soprano 2 *exits;* **Soprano 1** *and* **Mezzo** *enter.*

Shopping Channel

981

♩ = 80

Soprano 1 *Presenter*

rhythmic, animated (*non legato* unless indicated)

perky

f

Ab - solute-ly, all we've got-ta do is

Mezzo *Presenter*

mf

Look at this. Quick, and in a min - ute you are go - ing to see fa - bu - lous curls.

Alto Sax

mp

Bcl

mp

Bsn

mp

(harmon mute)

Tpt

p

(straight mute)

Tbn

mf

Synth 1
synth bass

synth bass

poco staccato

mf

8vb

Synth 2
breathy synth

breathy synth

sempre ***ppp***

in the background

Dk
acoustic

acoustic kit

mp

mf

Shopping Channel

♩ = 80

Vln 1

mf

Vln 2

mf

Vla

mf

Vc

mf

Db

mf

AY

990

Soprano 1 *Presenter*: wait eight se - conds. It's as sim-ple as "hair goes in, curl comes out."

Mezzo *Presenter*: *mf legato* It's a - mazing. *non legato* Do you know, I've ne - ver e-ver

Alto Sax: *mp*

Bcl: *mp*

Bsn: *mp*

Tpt (harmon mute): *p*

Tbn (straight mute): *f*

Synth 1 (synth bass): 8vb

Synth 2 (breathy synth): *ppp*

Dk acoustic: *mp*

AY

Vln 1: *f*

Vln 2: *f*

Vla: *f*

Vc: *f*

Db: *f*

999

Soprano 1 *Presenter*

Mezzo *Presenter*

seen a - ny - thing like this be - fore Pe - tra. I know. I real - ly have - n't. No, I lit - er - al - ly mean I have - n't.

Alto Sax

Bcl

Bsn

Tpt harmon mute

Tbn straight mute

Synth 1 synth bass

8vb

Synth 2 breathy synth

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

1009

Mezzo *Presenter*: Vol-ume, curls, waves and bo - dy. The fact is that these are words that ne - ver go out of fash - ion.

Alto Sax

Bcl

Bsn

Tpt harmon mute

Synth 2 breathy synth

Dk acoustic

The decrescendo might be suggestive of something that occurs here on stage. For example, the volume reduced being reduced on the TV remote control, or of the actor covering their ears.

AZ

1019

decrescendo poco a poco –

indistinct, text mumbled (throughout ***pppp*** passage)

Mezzo *Presenter*: And are ne - ver out of fa-vour with wo - men all o - ver the world. We all try to cre - ate out our hair-dress - er ma - ga-

Alto Sax: *decrescendo poco a poco –* ***pppp***

Bcl: *decrescendo poco a poco –* ***pppp***

Bsn: *decrescendo poco a poco –* ***pppp***

Tpt harmon mute: *decrescendo poco a poco –* ***pppp***

Synth 2 breathy synth: ***ppp*** *(non dim)*

Dk acoustic: *decrescendo poco a poco –* ***pppp***

1029

BA

Soprano 1 *Presenter*

Mezzo *Presenter*

zine fin-ish. But, we have Pe-tra here, our beau-ty ex-pert and ex hair dresser to show us how it is done.

(laughing)

Alto Sax

Bcl

Bsn

Tpt harmon mute

Tbn straight mute

Synth 1 synth bass

8vb

Synth 2 breathy synth

Dk acoustic

BA

Vln 1

Vln 2

Vla

Vc

Db

cresc. *f*

1039

Mezzo *Presenter*: Now if you are sit - ting at home with a ple - tho - ra of tongs, irons, wands, brushes and yet it ne - ver quite looks the way

Alto Sax

Bcl

Bsn

Tpt (harmon mute)

Synth 2 (breathy synth)

Dk (acoustic)

Vln 1

Vln 2

Vla

Vc

Db

BB

1049

Soprano 1 *Presenter*: Un - plug all those clum - sy tools and we are go-ing to change your sty - ling world, and share with you the best kept se - cret. That's

Mezzo *Presenter*: you want.

Alto Sax

Bcl

Bsn

Tpt — harmon mute

Tbn — straight mute

Synth 1 — synth bass

8vb

Synth 2 — breathy synth

Dk acoustic

BB

Vln 1

Vln 2

Vla

Vc

Db

1057

Soprano 1 *Presenter*: curl se-cret. This pro-duct is the most sought af - ter sty - ling tool, sell - ing out completely on day one through-out the U. S. That's pret-ty

Tbn — straight mute

Synth 1 — synth bass

8vb

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

1065

BC

♩ = 80

Soprano 1 *Presenter*: a - maz - ing.

Mezzo *Presenter*: That is pret - ty a-maz-ing. So Pe - tra, as they say, let's do some curl talk.

Fl

Alto Sax

Bcl

Bsn

Tpt — harmon mute

Tbn — straight mute: harmon mute

(harmon mute)

Samp: electronic noise

Synth 1 — synth bass: 8vb

Synth 2 — breathy synth

Dk — acoustic

BC

♩ = 80

Vln 1

Vln 2

Vla

Vc

Db

Tenor *and* **Bass** *enter;* **Soprano 1** *and* **Mezzo** *exit.*

Football Highlights

1075

♩ = 160

Tenor
Presenter

Bass
Presenter

sempre ***f***

U - trecht, one, Hal-ler fif-ty five.

sempre ***f***

Twen - te, nil.

Den Haag, one, Kra mer eighty five.

Fl

Sop Sax

to Soprano Saxophone

Bcl

Bsn

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

Tpt

(harmon mute)

Tbn

(harmon mute)

sempre ***mf***

Samp

cheering football crowd 2

f

Synth 2
hammond organ

hammond organ

sempre ***f***

Dk
acoustic

acoustic kit

sempre ***mf***

Football Highlights

♩ = 160

Vln 1

Vln 2

Vla

Vc

Db

mf ***ff*** ***mf***

1083

BD

Tenor *Presenter*
Vi - tesse, nil.
Wil·lem Twee,

Bass *Presenter*
Heer·en - veen, one, Uth eighty one.

Fl

Sop Sax

Bcl

Bsn

Tpt
harmon mute

Tbn
harmon mute

Samp

Synth 2
hammond organ

Dk
acoustic

BD

Vln 1

Vln 2

Vla

Vc

Db

1091

Tenor *Presenter*
one. Andrade, seventy eight.
Bre - da, one, Seuntjens thirty eight.
port.
He - ra - cles,

Bass *Presenter*

Fl
Sop Sax
Bcl
Bsn
mf
p < f

Tpt harmon mute
Tbn harmon mute

Samp
cheering football crowd 1
f

Synth 2 hammond organ

Dk acoustic

Vln 1
Vln 2
Vla
Vc
Db
mf
ff

1098

BE

Tenor *Presenter*: three, Lis-sen sixteen, Zo-mer twen-ty-five, Nau-ra til se - ven-ty.

Bass *Presenter*: *port.* Ex - cel - si - or, two, own goal fif-ty one.

Fl, Sop Sax, Bcl, Bsn: *mf*

Tpt (harmon mute), Tbn (harmon mute)

Samp

Synth 2 (hammond organ)

Dk (acoustic)

BE

Vln 1, Vln 2, Vla, Vc, Db: *mf*

1105

Tenor *Presenter*
P S V, three, Wijn-aldum six - tyeight. De-pay se - ven-ty De-pay eigh - tythree

Bass *Presenter*
Stans, sev-en ty three.

Fl

Sop Sax

Bcl

Bsn

Tpt
harmon mute

Tbn
harmon mute

Samp

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

1111

Tenor *Presenter*
Bass *Presenter*
Fl
Sop Sax
Bcl
Bsn
Synth 2 hammond organ
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db

A - jax, nil.
Zwol - le, nil.

1119

BF

Bass *Presenter*

port.

Gro-nin - gen, five, Ma-hi twenty two. Ma-hi thirty one, Ba-cuna for-ty five. Ma-hi six-ty one, Ba-cuna eighty eight.

Tpt harmon mute
Tbn harmon mute
Samp

cheering football crowd 2

Dk acoustic

BF

Vln 1
Vln 2
Vla
Vc
Db

1126

Tenor
Presenter

port.

Fey-en-oord, one, Cla-sie, twentysix.

BG

sempre ***f***

Ba

Bass
Presenter

sempre ***f***

Ba

Fl

Sop Sax

Bcl

Bsn

mf ***ff***

Tpt
harmon mute

Tbn
harmon mute

Samp

cheering football crowd 1

f

Synth 1
punchy electro bass

punchy electro bass

f

Dk
acoustic

f

BG

Vln 1

Vln 2

Vla

f

1134

Tenor *Presenter*

Bass *Presenter*

Samp

Synth 1
punchy electro bass

Dk acoustic

Vln 1

Vln 2

Vla

1140

BH

sempre ***f***

Bor - deaux, one, Yam-bere six-ty one.

Tpt
harmon mute

Tbn
harmon mute

sempre ***mf***

Synth 2
hammond organ

BH

1146

Tenor *Presenter*
Bass *Presenter*
Fl
Sop Sax
Bcl
Bsn
Tpt harmon mute
Tbn harmon mute
Samp
Synth 2 hammond organ
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db

sempre ***f***

Mar - seille, nil.

Pa-ris Saint Germain, one, Ca-va-ni thir-ty three.

p < ***f*** ***mf*** ***ff***

Tenor *and* **Bass** *remain on stage;* **Soprano 1** *,*
Soprano 2 *and* **Mezzo** *enter.*

Channel Flicking Interlude

1153

Sop 2

Mezz

seen any - thing like this be

It will pre-vent drow-si - ness and

Fl

Sop Sax

Bcl

Bsn

(harmon mute)

Tpt

(harmon mute)

Tbn

electronic noise

Samp

Synth 1
plucked synth

plucked synth

acoustic kit

Dk
acoustic

Channel Flicking Interlude

Vln 1

Vln 2

Vla

Vc

Db

1160

Sop 1
- sy tools and we are goi-ng to change

Ten
Wil-lem Twee, one. Andrade, seven-ty eight.

Fl
Sop Sax
Bcl
Bsn
Tpt
harmon mute
Tbn
harmon mute
Samp
electronic noise
cheering football crowd 1
electronic noise
Synth 1
synth bass
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

Mezzo *remains on stage;* **Soprano 1** *,*
Soprano 2 *,* **Tenor** *and* **Bass** *exit.*

Nature Channel

1166

Mezzo *Presenter*

dolce, but crisp and mechanical

The Gryli-dae have cylin drical bodies, round heads and long antennae. Be - hind the head is a smooth, robust pronotum.

Samp

crickets

Nature Channel

Vln 1

Vln 2

1172

Mezzo *Presenter*

The abdomen ends in a pair of long cer - ci. Females have a long cy-lin - drical ov - i-pos - i-tor.

Samp

Vln 1

Vln 2

1176

Mezzo *Presenter*

The hind legs have enlarged femor - a provi-ding power for jumping. The front wings are tough. It's

Samp

Vln 1

Vln 2

BJ

1181

Mezzo *Presenter*

by rubbing the wings together that some crickets chirp. The

Samp

Synth 1

rock organ

BJ

Vln 1

Vln 2

1185

Mezzo *Presenter*: hind wings are mem-bra-nous and fold-ed when not in flight. Ma-ny species how-ev-er are flight-less. The

Samp

Synth 1 [rock organ]: 8vb

Vln 1

Vln 2

1190

Mezzo *Presenter*: lar-gest members of the fam-i-ly are the bull crick-ets which are up to five cen-ti-me-tres long.

♩ = 80

Fl: ff p ff p fff

Sop Sax: ff p ff p fff

Bcl: ff p ff p fff

Bsn: ff p ff p fff

Tpt: ff

Tbn: ff

Samp: electronic noise ff

♩ = 80

Vln 1: p ff p ff

Vln 2: p ff p ff

Vla: p ff p ff

Vc: p ff p ff

Db: 8 p ff p ff

Soprano 1 , **Soprano 2** *and* **Bass** *enter:* **Bass** *centre stage;* **Soprano 1** , **Soprano 2** *and* **Mezzo** *as 'backing vocalists'.*

Car Advertisement

1195

♩ = 160

Soprano 1 *Backing singer*

Soprano 2 *Backing singer*

Mezzo *Backing singer*

Bass *Voice over*

sempre ***ff*** Strong, sonorous

Are you ready for this? Valley View au·to·motives got all the hottest S. U. V.s you've been looking for.

sempre ***f*** Valley View Valley View

sempre ***f*** Valley View Valley View

sempre ***f*** Valley View Valley View

Fl

Alto Sax **to Alto Saxophone**

Bcl

sempre ***f***

sempre ***f***

sempre ***f***

Tpt

Tbn

ff

ff

Samp car revving

ff

Synth 2 sub synth bass **sub synth bass**

sempre ***f***

Dk acoustic **acoustic kit**

f

pp ***ff***

Car Advertisement

♩ = 160

Vln 1

Vln 2

Vla

Db

8va

8va

8va

ff ***pp*** < ***ff***

1204

Soprano 1 *Backing singer*

Soprano 2 *Backing singer*

Mezzo *Backing singer*

Bass *Voice over*

En - joy a test drive. Drive one of these vehi - cles off the lot for half the price!

Valley View Valley View

Valley View Valley View

Valley View Valley View

Fl

Alto Sax

Bcl

Tpt

Tbn

Samp

Synth 2 sub synth bass

Dk acoustic

Vln 1

Vln 2

Vla

Db

Tenor *enters.* **Soprano 1**, **Soprano 2**, **Mezzo** *and* **Bass** *stay on stage in Car Advertisement position watching History Channel.*

History Channel

1213

Tenor *Presenter*

Bass *Voice over*

Yes half the price.

With a third of Eu-rope now un - der Na-zi con-trol, A - mer-i - ca still sits on the sidelines. Ma-

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

electronic noise

Synth 1 orchestral strings

orchestral strings

Synth 2 sub synth bass

grand piano, long reverb

Dk acoustic

History Channel

Vln 1

Vln 2

Vla

Vc

Db

warm vib

1220
Tenor
Presenter
ny believe the war to be Europe's problem, recalling the horrors of World War One most A - me - ricans don't want to get in-volved in an-oth-er Eu - ro - pe - an War
Synth 1
orchestral strings
Synth 2
grand piano, long reverb
Vln 1
Vln 2
Vla
Vc
Db
mf warm vib

Tenor *remains on stage in History Channel position watching Car Advertisement.*

Car Advertisement *continued*

1227

♩ = 160

sempre ***ff***

Bass
Voice over

Now's the time. Get yourself to Valley View quick -

Fl

Alto Sax

Bcl

Bsn

ff > ***p*** < ***ff*** > ***p*** < ***fff***

Tpt

Tbn

ff

Samp

electronic noise

car revving

Synth 2
grand piano, long reverb

sub synth bass

sempre ***f***

Dk
acoustic

f

Car Advertisement *continued*

♩ = 160

Vln 1

Vln 2

Vla

Vc

Db

p < ***ff*** > ***p*** < ***ff***

pp < ***ff***

1236

Soprano 1 *Backing singer*
Val·ley View Val·ley View

Soprano 2 *Backing singer*
Val·ley View Val·ley View

Mezzo *Backing singer*
Val·ley View Val·ley View

Bass *Voice over*
ly. The au - to - mo - biles are leaving the lot fa - ster than you can

Fl

Alto Sax

Bcl

Tpt

Tbn

Samp

Synth 2
sub synth bass

Dk
acoustic

Vln 1

Vln 2

Vla

Db

BK
1244
Soprano 1
Backing singer
sempre ff
Val·ley View Val·ley View Val·ley View Val·ley View Valley View Au - to - mo - tive
Soprano 2
Backing singer
sempre ff
Val·ley View Val·ley View Val·ley View Val·ley View Valley View Au - to - mo - tive
Mezzo
Backing singer
sempre ff
Val·ley View Val·ley View Val·ley View Val·ley View Valley View Au - to - mo - tive
Bass
Voice over
say "Four Wheel Drive."
Fl
Alto Sax
Bcl
Tpt
ff
Samp
Synth 2
sub synth bass
Dk
acoustic
pp
ff
Bell
BK
8va
Vln 1
Vln 2
Vla
Db

Channel Flicking Combination

1251

♩ = 176

Sop 1
Sop 2
Mezz
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

Valley View Valley View Val-ley View Valley View Valley View Valley View Au - to - mo - tive Valley View Valley View Valley View

car revving

electronic noise

acoustic kit

Bell

Channel Flicking Combination

♩ = 176

BL
1258
Sop 1
Sop 2
Mezz
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db
(non dim)
Val·ley View Val·ley View Valley View Au - to - mo - tive
ff p ff
p ff
p ff p ff

1266

Soprano 2 *runs to Coffee Advertisement stage location (*
Soprano 2 *remains in this location).*

BM

Sop 2
mf ff
women, Cof - fee

Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 2
orchestral hit
orchestral hit
Dk
acoustic
BM
Vln 1
Vln 2
Vla
Vc
Db

Soprano 1 *and* **Mezzo** *run to Shopping Channel stage location (* **Soprano 1** *remains in this location).*

Tenor *runs to History Channel stage location.*

1275

Sop 1

That's pret - ty a - mazing.

Ten

to be Eu-rope's

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 1
synth bass

synth bass

Synth 2
orchestral hit

grand piano, long reverb

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

warm vib

1281

Mezzo *runs to Nature Channel stage location.*

Mezzo *runs to Shopping Channel stage location.*

Mezz

and long antennae.

out of fash - ion.

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

crickets

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

Tenor *and* **Bass**
run to Football Highlights stage location.

Bass *runs to Car Advertisement stage location.*

1287

Ten

Bass

ba

ba

Heer-en - veen,

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

cheering football crowd 1

Synth 1
synth bass

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db

BN

Tenor *runs to History Channel stage location.*

Mezzo *runs to Nature Channel stage location.*

1293

Sop 1

Ten

Bass

Heeren - veen, Heeren - veen,

That's pret - ty a - mazing.

to be Europe's

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 1
synth bass

Synth 2
grand piano, long reverb

Dk
acoustic

BN

Vln 1

Vln 2

Vla

Vc

Db

warm vib

Mezzo *runs to Shopping Channel stage location.*

Tenor *and* **Bass** *run to Football Highlights stage location.*

Bass *runs to Car Advertisement stage location.*

1300

Mezz: and long antennae. / out of fash-ion.

Ten: ba

Bass: ba / Heer-en - veen,

crickets

cheering football crowd 1

Synth 1 — synth bass

Dk — acoustic

Mezz, Ten, Bass, Fl, Alto Sax, Bcl, Bsn, Tpt, Tbn, Samp, Synth 1, Dk, Vln 1, Vln 2, Vla, Vc, Db

1307

BO

Tenor *runs to History Channel stage location.*

Mezzo *runs to Nature Channel stage location.*

Sop 2

Ten

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 2

grand piano, long reverb

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

women, Cof - fee

women, Cof - fee

women, Cof - fee

to be Europe's

electronic noise

orchestral hit

grand piano, long reverb

BO

warm vib

warm vib

warm vib

Mezzo *runs to Shopping Channel stage location.*

Tenor *and* **Bass** *run to Football Highlights stage location.*

Bass *runs to Car Advertisement stage location.*

1314

Sop 2

Mezz — and long antennae. — out of fash - ion.

Ten — ba

Bass — ba — Heer-en - veen,

Sop 2 — women, Cof - fee

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp — crickets — cheering football crowd 1

Synth 1 (synth bass)

Synth 2 (grand piano, long reverb) — orchestral hit

Dk (acoustic)

Vln 1

Vln 2

Vla

Vc

Db

The soloists continue moving independently around the stage, pausing at various stage locations, but no longer following any logic connecting to the former stage positions.

BP

1323

Sop 1
That's pret - ty a - mazing. That's pret - ty a - mazing. That's pret - ty a - mazing.

Mezz
and long antennae.

Ten
out of fash - ion.

Bass
ba

ba

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp
crickets
cheering football crowd 1

Synth 1
synth bass

Dk
acoustic

BP

Vln 1

Vln 2

Vla

Vc

Db

1332

BQ

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
orchestral hit
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

That's pret - ty a - mazing.
women, Cof - fee
to be Europe's to be Europe's to be Europe's
out of fash -
ba
Heer-en - veen,
ba
grand piano, long reverb
warm vib
BQ

1341

BR

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

mf ff women, Cof - fee
f That's pret - ty a -
mp and long anten -
mf to be Eu -
f ba
Heer-en - veen,
pp ff
mf warm vib
p
BR

1351

BS

Sop 1 — That's pret - ty — pret-ty — pret-ty

Sop 2 — Cof - — Cof -

Mezz — and long out of out of out of — and out — and

Ten — be Eu - — be — ba ba ba — be

Bass — Heeren - — ba ba ba

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 1 (synth bass)

Synth 2 (grand piano, long reverb)

Dk (acoustic)

BS

Vln 1

Vln 2

Vla

Vc

Db

1363

BT

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

pret-ty
pret-ty pret-ty pret-ty
Cof - Cof - Cof -
Cof -
out
and out
and out
ba
be
ba
be
ba
ba
Heeren - Heeren - Heeren -
ba Heeren -
ba Heeren -
p < ff p < ff p < ff
warm vib

1373

Sop 1 — pret-ty
Sop 2 — Cof -
Mezz — and out / out / and and and / and
Ten — ba / be be be / ba / be / ba / be
Bass — ba Heeren - / ba Heeren - / ba Heeren -
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1 (synth bass)
Synth 2 (grand piano, long reverb)
Dk (acoustic)
Vln 1 — warm vib
Vln 2 — warm vib
Vla — warm vib
Vc — warm vib
Db — warm vib

BU
BV
1384
Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db
out out out
ba ba ba
ba ba ba
Heeren - Heeren - Heeren -
Cof - Cof - Cof -
pret-ty pret ty pret ty
and and and
be be be
out
out
ba ba
ba ba
warm vib

1393

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

Cof - Cof - pret-ty pret-ty Cof - That's pret - ty a - mazing.
out and and and out
ba be be be ba ba
Heeren - Heeren - ba Heeren - ba Heeren - ba
warm vib

BW

1403

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db

pret-ty
Cof -
out
be ba
Heeren - ba
ba
warm vib

BW

1411
BX
Mezz
mp
and and
Ten
f
ba ba ba ba ba ba ba ba ba ba ba ba ba ba
Bass
f
ba ba ba ba ba ba ba ba ba ba ba ba ba ba
Tpt
mp
Samp
cheering football crowd 2
cheering football crowd 1
f
Synth 1
synth bass
f
Dk
acoustic
f
BX
Vln 1
f
Vln 2
f
Vla
f

Soloists come together to form a group.

BY

1417

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
synth bass
Synth 2
grand piano, long reverb
Dk
acoustic
Vln 1
Vln 2
Vla
Vc
Db

= 88

out out out
ba ba ba
ba ba ba Heeren - Heeren - Heeren -
pret-ty pret-ty pret-ty
Cof - Cof - Cof -
and and and
be be be
ya
fat synth bass
midi pads
warm vib

1425

Sop 1
Sop 2
Mezz
Ten
Bass
Tpt
Tbn
Samp
Synth 1
fat synth bass
Dk
midi
Vln 1
Vln 2
Vla
Vc
Db

pa ya pa ya pa ya ee

f p<ff gl

1432

BZ

Sop 1 — p<ff | f | p<ff | f | p<ff | f
ya pa oo oo ya pa ya pa

Sop 2 — p<ff | f | p<ff | f | p<ff | f
ya pa oo oo ya pa ya pa

Mezz — p<ff | f | p<ff | f | p<ff | f
ya pa oo oo ya pa ya pa

Ten — p<ff | f | p<ff | f | p<ff | f
ya pa oo oo ya pa ya pa

Bass — p<ff | f | p<ff | f | p<ff | f
ya pa oo oo ya pa ya pa

Fl — f

Alto Sax — f

Bcl — f

Bsn — f

Tpt — f

Tbn — f

Samp — ff — electronic noise

Synth 1 — fat synth bass

Synth 2 — grand piano, long reverb — f — distorted electric guitar

Dk midi

BZ

Vln 1 — f | p<ff

Vln 2 — f | p<ff

Vla — f | p<ff

Vc — f | p<ff

Db — f | p<ff

1440

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
fat synth bass
Pitch wheel
Synth 2
distorted electric guitar
Dk
midi
Vln 1
Vln 2
Vla
Vc
Db

ya pa ya ee ya pa oo oo

gl

electronic noise

1448

CA

Sop 1
Sop 2
Mezz
Ten
Bass

p<ff f p<ff f p<ff f p<ff

ya pa ya pa ya pa ya

Fl
Alto Sax
Bcl
Bsn

mp

Tpt
Tbn

Samp
Synth 1
fat synth bass

Pitch wheel
Synth 2
distorted electric guitar

solo

Dk
midi

CA

Vln 1
Vln 2
Vla
Vc
Db

f p<ff

1455

CB

Sop 1 — ee | ya | pa | oo | oo | yaka-ta, | ya - ka - ta, | ya-ka - ta

Sop 2 — ee | ya | pa | oo | oo | yaka-ta, | ya - ka - ta, | ya-ka - ta

Mezz — ee | ya | pa | oo | oo | yaka-ta, | ya - ka - ta, | ya-ka - ta

Ten — ee | ya | pa | oo | oo | yaka-ta, | ya - ka - ta, | ya-ka - ta

Bass — ee | ya | pa | oo | oo

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp — electronic noise

Synth 1 — fat synth bass

Pitch wheel
Synth 2 — distorted electric guitar

Dk midi

CB

Vln 1

Vln 2

Vla

Vc

Db

1462

Sop 1
ya-ka-ta, yakata, dakata-do, oo oo oo yakata, ya-ka-ta, ya-ka-ta yakata, ya-ka-ta, dakata-do, oo oo oo
f *gliss*

Sop 2
ya-ka-ta, yakata, dakata-do, oo oo oo yakata, ya-ka-ta, ya-ka-ta yakata, ya-ka-ta, dakata-do, oo oo oo
f *gliss*

Mezz
ya-ka-ta, yakata, dakata-do, oo oo oo yakata, ya-ka-ta, ya-ka-ta yakata, ya-ka-ta, dakata-do, oo oo oo
f *gliss*

Ten
ya-ka-ta, yakata, dakata-do, oo oo oo yakata, ya-ka-ta, ya-ka-ta yakata, ya-ka-ta, dakata-do, oo oo oo
f *gliss*

Bass
f
do, oo oo oo yakata, ya-ka-ta, ya-ka-ta yakata, ya-ka-ta, dakata-do, oo oo oo
f *gliss*

Fl

Alto Sax

Bcl

Bsn

Tpt

Tbn

Samp

Synth 1
fat synth bass

Pitch wheel
Synth 2
distorted electric guitar

Dk
midi

Vln 1
p < *ff*

Vln 2
p < *ff*

Vla
p < *ff*

Vc
p < *ff*

Db
p < *ff*

1469

Sop 1
Sop 2
Mezz
Ten
Bass
Fl
Alto Sax
Bcl
Bsn
Tpt
Tbn
Samp
Synth 1
fat synth bass
Pitch wheel
Synth 2
distorted electric guitar
Dk midi
Vln 1
Vln 2
Vla
Vc
Db

gliss
fff
f
ff
p<ff
CC
pa
da da da

1477

CD

Sop 2
Mezz
Fl
Alto Sax
Bcl
Bsn
Tpt
Samp
Synth 1
fat synth bass
Dk
acoustic
Vln 1

mp
p
ah
waves
pppp

1486

rit.
pp
crescendo poco a poco
Synth 2
distorted
electric guitar

1495

(rit.) ♩ = 40

Sop 2 *ppp* *pppp*

Mezz *ppp* *pppp*

Fl *ppp* *pppp*

Alto Sax *ppp* *pppp*

Bcl *ppp* *pppp*

Bsn *ppp* *pppp*

Tpt *ppp* *pppp*

Samp waves *continues*

(cresc. poco a poco) *mf*

Synth 2 distorted electric guitar *ppp* *pppp*

(rit.) ♩ = 40

Vln 1 *ppp* *pppp*

Soloists leave stage during fade out.

1504

Sop 2 40”

Mezz 40”

Fl 40” to Soprano Saxophone

Alto Sax 40”

Bcl 40”

Bsn 40”

Tpt 40”

Samp waves *continues* 40”

Synth 2 distorted electric guitar 40”

Vln 1 40”

Horn *enters.*

Horn *remains on stage;* **Actor** *,* **Soprano 2** *,* **Tenor** *and* **Bass** *enter. (* **Soprano 2** *as camera operator,* **Tenor** *as boom operator.)*

Seaside Scene 1

Recitative 3: Dreams

♩ = 40

♩ = 40

1509

Actor
Confused person

Bass
80s God

Hn

30" 30" 30" 30"

Where am I?

sonorous
sempre ***f***

You are dreaming.

Why are those people filming us?

sempre ***mf*** (with the amplification, the sounding result is louder)

Samp

waves *continues throughout*

Synth 1
massive pad

massive pad

mf

8va 8vb

Synth 2
relaxation pad

relaxation pad

mf

CE

♩ = 80

1525

Actor
Confused person

I don't understand.

Bass
80s God

Your dream is on T.-V.

The dream state is the distinctive form of con-sciousness that occurs when the brain is asleep. Dreams are full of incongruities and discontinu-

Samp

waves *continues*

Synth 1
massive pad

1539

Actor
Confused person

Go on.

Bass
80s God

ities.

The cog-nitive features of dreams are:

A loss of o - ri - en - ta - tion

A loss of di - rec - ted thought

A loss of self a - wareness

Reduced lo - gi - cal rea - son - ing

Samp

waves *continues*

Synth 1
massive pad

*Horn, on stage, performs into microphone, with sound processed with long (16 second) reverb. 'Dark' reverb colour.

†Horn note reverberates and decays during the opening of *Recitative 3*

Actor , **Soprano 2** , **Tenor** *and* **Bass** *and*
Horn *remain on stage.*

Seaside Scene 2

1549

= 40

Bass
80s God

Loss of me - mo - ry

20”

Hn

20”

sempre ***mf***

Samp

waves *continues*

20”

mf rain on car window

waves off

seagulls

mf

rain

mf

person running on sand

mf

Synth 2
relaxation pad

20”

20”

Actor , **Soprano 2** , **Tenor** *and* **Bass** *and*
Horn *remain on stage.*

Recitative 4: Wake Up Call

= 40

1567

Actor
Confused person

Where am I?

sonorous
sempre ***f***

In a ho-tel.

When will I wake up?

You made a wake up call.

Bass
80s God

Hn

Samp

waves *continues throughout*

mf

Synth 1
massive pad

massive pad

mf

8va

8vb

Synth 2
relaxation pad

relaxation pad

mf

Soprano 2 *and* **Tenor** *leave camera and boom*
to join **Bass** *as “80s Gods”.*

CF

= 40

1581

Actor
Confused person

I don't understand.

Go on.

Soprano 2
80s God

tender, vulnerable

mp

Please request your wake up call at the re - ception. You will be wo - ken up by phone, or you can di - rectly en-

Tenor
80s God

tender, vulnerable

mp

Please request your wake up call at the re - ception. You will be wo - ken up by phone, or you can di - rectly en-

Samp

waves *continues*

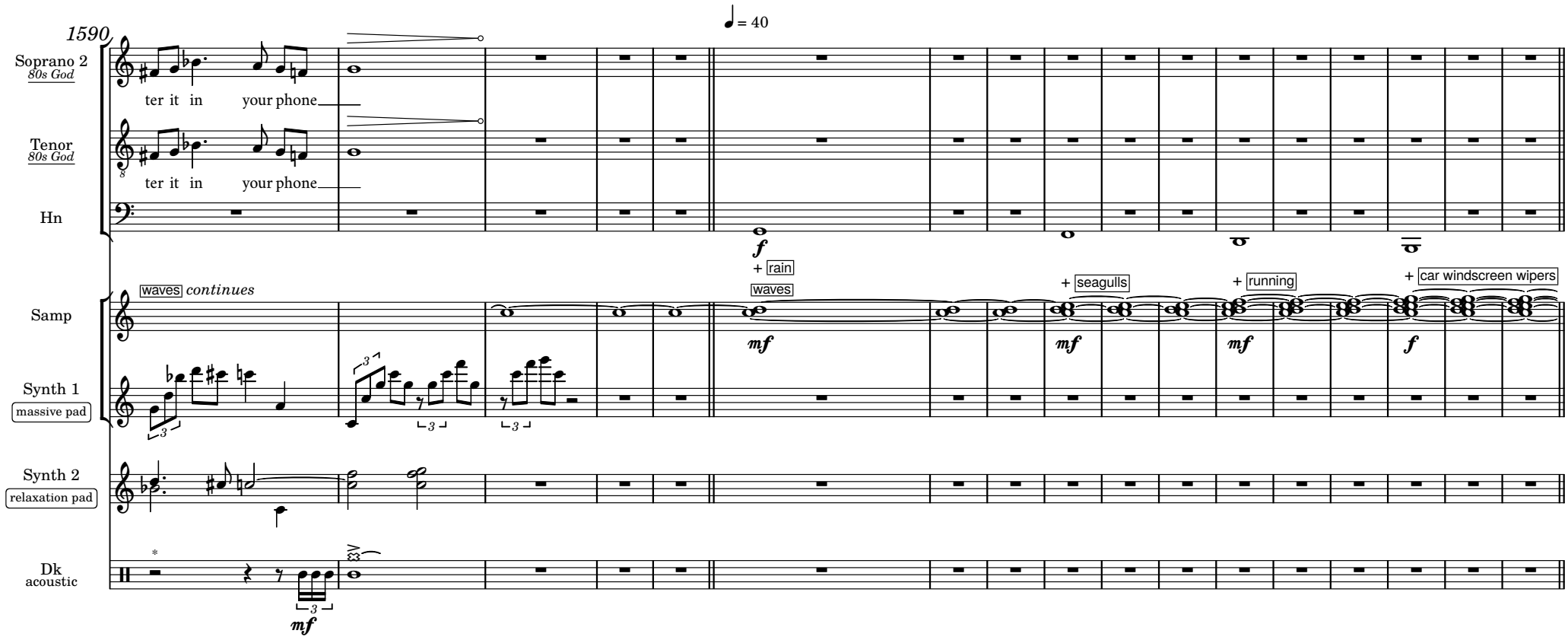
Synth 1
massive pad

mp

Synth 2
relaxation pad

mp

Seaside Scene 3

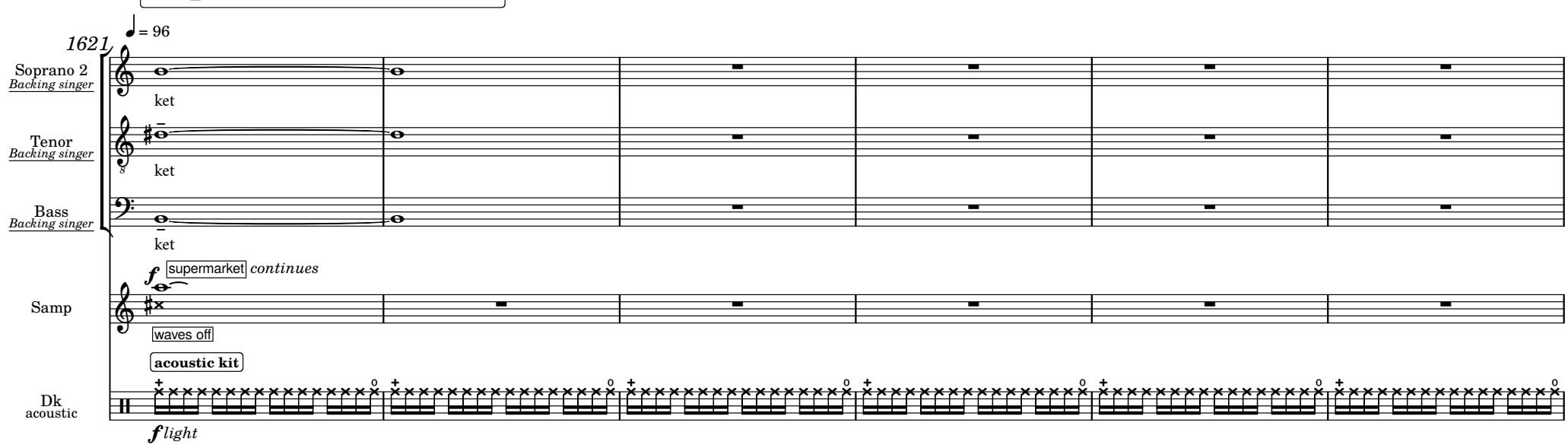


Actor , **Soprano 2** , **Tenor** , **Bass** *and* **Horn**
remain on stage.

Recitative 5: Where Am I?

Actor , **Tenor** *and* **Bass** *remain on stage;*
Soprano 2 *and* **Horn** *exit.*

Supermarket Anthem



*Drums: with 'Arena' reverb and flanger effect (high speed and high intensity) until end.

1627

CG

Tenor *Backing singer*
Bass *Backing singer*
Samp
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db

f Su-permar - ket

supermarket *continues*

CG

lush, anthemic

1633

Actor *Voice over*
Synth 1 "Once in a lifetime" sound
Synth 2 slap bass

Su - per - mar - - - - - ket

And you may find your - self

"Once in a lifetime" sound

slap bass

1638

And you may find yourself And you may find your - self And you may find yourself And you may find your - self And you may find yourself

CH

1643

Actor *Voice over*: And you may find your - self | And you may find yourself | And you may ask your - self | Well… how did I get here?

Tenor *Backing singer*: Su-permar -

Bass *Backing singer*: Su-permar -

supermarket *continues*

Samp

Synth 1 "Once in a lifetime" sound

Synth 2 slap bass

Dk acoustic

CH

Vln 1

Vln 2

Vla

Vc

Db

1648

Tenor *Backing singer*: ket | Su - per - mar - - - - ket

Bass *Backing singer*: ket | Su - per - mar - - - - ket

supermarket *continues*

Samp

Synth 1 "Once in a lifetime" sound

Synth 2 slap bass

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

1653

Actor *Voice over*: And you may ask your - self | And you may ask yourself | And you may ask your - self | And you may ask yourself | And you may tell your - self

supermarket *continues*

Samp

Synth 1 "Once in a lifetime" sound

Synth 2 slap bass

Dk acoustic

1658

Actor *Voice over*: And you may tell yourself | And you may tell your-self | This is not my beautiful wife. | And you may ask your-self | Well… how did I get here?

supermarket *continues*

Samp

Synth 1 — "Once in a lifetime" sound

Synth 2 — slap bass

Dk acoustic

CJ

1663

Tenor *Backing singer*: Su-per mar - - ket | Su - per - mar - - - - - ket

Bass *Backing singer*: Su-per mar - - ket | Su - per - mar - - - - - ket

supermarket *continues*

Samp

Synth 1 — "Once in a lifetime" sound

Synth 2 — slap bass

Dk acoustic

CJ

Vln 1

Vln 2

Vla

Vc

Db

1668

Actor *Voice over*: And you may ask your-self | Where am I? | And you may ask your-self | What was that sound?

supermarket *continues*

Samp

Synth 1 — "Once in a lifetime" sound

Synth 2 — slap bass

Dk acoustic

1673

Actor *Voice over*: And you may ask your-self | Where am I? | And you may say to your-self | I don't understand. | And you may ask your-self

supermarket *continues*

Samp

Synth 1 — "Once in a lifetime" sound

Synth 2 — slap bass

Dk acoustic

1678

×10 *All soloists on stage immobile until* CK

×6 **Saxophone** *enters in final repeat.*

CK

Actor *Voice over*: Well… how did I get here?

Tenor *Backing singer*: Su-permar - - ket

Bass *Backing singer*: Su-permar - - ket

Sop Sax

Samp: supermarket *continues*

supermarket off *first time only*

supermarket *continues to end*

Synth 1 "Once in a lifetime" sound

Synth 2 slap bass

Dk acoustic

×10 ×6 CK

Vln 1

Vln 2

Vla

Vc

Db

1683

Soprano 1 *enters.*

Actor *Voice over*: And you may find yourself in a supermarket!

Soprano 1 *Backing singer*: Su - per - mar - ket in a su - per - market A su - per - mar - ket in

Tenor *Backing singer*: Su - per - mar - - - - - ket

Bass *Backing singer*: Su - per - mar - - - - - ket

Sop Sax

Samp: supermarket *continues*

Synth 1 "Once in a lifetime" sound

Synth 2 slap bass

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

1688

CL

Soprano 1
Backing singer

a su - per - market yeah!

Tenor
Backing singer

Su-permar - - ket Su - per - mar - - - -

Bass
Backing singer

Su-permar - - ket Su - per - mar - - - -

Sop Sax

supermarket *continues*

Samp

Synth 1
"Once in a lifetime" sound

8va 8vb

Synth 2
slap bass

Dk
acoustic

CL

Vln 1

Vln 2

Vla

Vc

Db

Soprano 2 *and* **Mezzo** *enter.*

CM

1693

Actor
Voice over

And you may find yourself in a supermarket!

Soprano 1
Backing singer

Su - per - mar - ket in a su - per - mar-ket A su - per - mar - ket in a su - per - mar-ket yeah!

Soprano 2
Backing singer

Su - per - mar - ket in a su - per - mar-ket A su - per - mar - ket in a su - per - mar-ket yeah!

Mezzo
Backing singer

ket Su - per - mar - ket in a su - per-mar - ket A su - per - mar - - ket in a su - per-mar - ket

Tenor
Backing singer

ket Su-permar -

Bass
Backing singer

ket Su-permar -

Sop Sax

Tpt

ff

Tbn

ff

supermarket *continues*

Samp

Synth 1
"Once in a lifetime" sound

8va

8vb

Synth 2
slap bass

Dk
acoustic

CM

Vln 1

Vln 2

Vla

Vc

Db

8

*This is an ideal register in a dry acoustic, however if it is too muddy play one octave higher.

1698

Soprano 1 *Backing singer*
Soprano 2 *Backing singer*
Mezzo *Backing singer*
Tenor *Backing singer*
Bass *Backing singer*
Sop Sax
Tpt
Tbn
Samp
Synth 1 "Once in a lifetime" sound
Synth 2 slap bass
Dk acoustic
Vln 1
Vln 2
Vla
Vc
Db

f

Su - per - mar - ket in a su - per - mar-ket A

f

Su - per - mar - ket in a su - per - mar-ket A

f

yeah! Su - per - mar - ket in a su - per-mar - ket

ket Su - per - mar - - - - - ket

ket Su - per - mar - - - - - ket

supermarket *continues*

8va

8vb

CN

1703

Actor
Voice over
And you may find yourself in a supermarket!

Soprano 1
Backing singer
su - per - mar - ket in a su - per - mar-ket yeah!

Soprano 2
Backing singer
su - per - mar - ket in a su - per - mar-ket yeah!

Mezzo
Backing singer
A su - per - mar - - ket in a su - per-mar - ket

Tenor
Backing singer
Su-permar - - ket Su - per - mar-

Bass
Backing singer
Su-permar - - ket Su - per - mar-

Sop Sax

Tpt
ff

Tbn
ff

supermarket *continues*

Samp

Synth 1
"Once in a lifetime" sound
8va
8vb

Synth 2
slap bass

Dk
acoustic

CN

Vln 1

Vln 2

Vla

Vc

Db

1708

Actor
Voice over

And you may find yourself in a supermarket!

Soprano 1
Backing singer

ff

Su - per - mar - ket in a su - per - mar-ket A su - per - mar - ket in a su - per - mar-ket yeah!

Soprano 2
Backing singer

ff

Su - per - mar - ket in a su - per - mar-ket A su - per - mar - ket in a su - per - mar-ket yeah!

Mezzo
Backing singer

ff

yeah! Su - per - mar - ket in a su - per-mar - ket A su - per - mar - - ket in a su - per-mar - ket

Tenor
Backing singer

- - - - - ket

Bass
Backing singer

- - - - - ket

Sop Sax

Tpt

Tbn

Samp

supermarket *continues*

Synth 1
"Once in a lifetime" sound

8va

8vb

Synth 2
slap bass

ff

Dk
acoustic

ff

Vln 1

Vln 2

Vla

Vc

Db

CO

1713

Actor
Voice over

Tea bags, eggs, salami, yoghurt.

Soprano 1
Backing singer

ff
Ya da da da Ya

Soprano 2
Backing singer

ff
Ya da da da Ya

Mezzo
Backing singer

ff
yeah! Ya da da da

Tenor
Backing singer

Su-permar - - ket Su - per - mar - - - - ket

Bass
Backing singer

Su-permar - - ket Su - per - mar - - - - ket

Sop Sax

Tpt

ff

Tbn

ff

supermarket *continues*

Samp

Synth 1
"Once in a lifetime" sound

8va

8vb

Synth 2
slap bass

f

ff

Dk
acoustic

f

CO

Vln 1

Vln 2

Vla

Vc

Db

CP

1718

Actor
Voice over

And you may find yourself in a supermarket!

Flour, broccoli,

Soprano 1
Backing singer

ya da Ya ya da da da da da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da da

Soprano 2
Backing singer

ya da Ya ya da da da da da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da da

Mezzo
Backing singer

Ya ya da Ya ya da da da da da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da

Tenor
Backing singer

Su-permar - - ket

Bass
Backing singer

Su-permar - - ket

Sop Sax

Tpt

ff

Tbn

ff

supermarket *continues*

Samp

8va

Synth 1
"Once in a lifetime" sound

Synth 2
slap bass

Dk
acoustic

CP

Vln 1

Vln 2

Vla

Vc

Db

1723

Actor
Voice over
margarine, frozen pizza.
And you may find yourself in a supermarket!

Soprano 1
Backing singer
da da da da Ya ya da da da Ya da da da Ya ya da Ya ya da da da da da da da da da da

Soprano 2
Backing singer
da da da da Ya ya da da da Ya da da da Ya ya da Ya ya da da da da da da da da da da

Mezzo
Backing singer
da da da da da Ya ya da da da Ya da da da Ya ya da Ya ya da da da da da da da da da

Tenor
Backing singer
Su - per - mar - - - - - ket

Bass
Backing singer
Su - per - mar - - - - - ket

Fl

Sop Sax

Bcl

Bsn

Tpt

Tbn

Samp
supermarket *continues*

Synth 1
"Once in a lifetime" sound
8va
8vb

Synth 2
slap bass

Dk
acoustic

Vln 1

Vln 2

Vla

Vc

Db
8

CQ

1728

Actor
Voice over

Soya milk, sliced bread, toilet paper, marmalade. I like marmalade.

Soprano 1
Backing singer

Ya ya da da da da da da da Ya ya Ya ya da da da da da da da da Ya ya da da da

Soprano 2
Backing singer

Ya ya da da da da da da da Ya ya Ya ya da da da da da da da da Ya ya da da da

Mezzo
Backing singer

da Ya ya da da da da da da Ya Ya ya Ya ya da da da da da da da Ya ya da da

Tenor
Backing singer

Su-permar - - ket Su - per - mar - - - -

Bass
Backing singer

Su-permar - - ket Su - per - mar - - - -

Fl

Sop Sax

Bcl

ff

Bsn

ff

Tpt

ff

Tbn

ff

supermarket *continues*

big applause

Samp

f

Synth 1
"Once in a lifetime" sound

8va

Synth 2
slap bass

Dk
acoustic

CQ

Vln 1

Vln 2

Vla

Vc

Db

1733

CR

Actor
Voice over

And you may find yourself in a supermarket!

Soprano 1
Backing singer

Ya da da da Ya ya da Ya ya da da da da da da da da da da Ya ya da da da da da da Ya

Soprano 2
Backing singer

Ya da da da Ya ya da Ya ya da da da da da da da da da da Ya ya da da da da da da Ya

Mezzo
Backing singer

da Ya da da da Ya ya da Ya ya da da da da da da da da da da da Ya ya da da da da da da

Tenor
Backing singer

ket Su-permar -

Bass
Backing singer

ket Su-permar -

Fl

Sop Sax

Bcl

Bsn

ff

Tpt

Tbn

ff

supermarket *continues*

Samp

big applause

f

Synth 1
"Once in a lifetime" sound

8va

Synth 2
slap bass

Dk
acoustic

CR

Vln 1

Vln 2

Vla

Vc

Db

CS

1738

Actor
Voice over
Orange juice, pasta, Philadelphia cheese, cornflakes.

Soprano 1
Backing singer
ya Ya ya da da da da da da da da Ya ya da da da Ya da da da Ya ya da Ya ya da da da

Soprano 2
Backing singer
ya Ya ya da da da da da da da da Ya ya da da da Ya da da da Ya ya da Ya ya da da da

Mezzo
Backing singer
Ya ya Ya ya da da da da da da da da Ya ya da da da da da da Ya ya da Ya ya da da

Tenor
Backing singer
ket Su - per - mar - - - - - ket

Bass
Backing singer
ket Su - per - mar - - - - - ket

Fl

Sop Sax

Bcl

Bsn

Tpt

Tbn

supermarket *continues*

Samp

8va

Synth 1
"Once in a lifetime" sound

8vb

Synth 2
slap bass

Dk
acoustic

CS

Vln 1

Vln 2

Vla

Vc

Db

1743

Horn *enters.*

Actor *Voice over*: And you may find yourself in a supermarket! In a supermarket, in a supermarket!

Soprano 1 *Backing singer*: da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da da da da da da Ya

Soprano 2 *Backing singer*: da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da da da da da da Ya

Mezzo *Backing singer*: da da da da da da da da Ya ya da da da da da da Ya ya Ya ya da da da da da da da

Tenor *Backing singer*: Supermar - - ket Su - per - mar_

Bass *Backing singer*: Supermar - - ket Su - per - mar_

Fl

Sop Sax

Bcl *ff*

Bsn *ff*

Tpt *ff*

Tbn *ff*

Samp: supermarket *continues* — big applause *f*

Synth 1: "Once in a lifetime" sound — *8va*

Synth 2: slap bass

Dk acoustic

Vln 1

Vln 2

Vla

Vc

Db

*Crossed note head indicates the note does not sound, but is mimed. The performers pretend to sing/play their part, which corresponds to a part in the outro music sample. The vocalists should silently enunciate each note as clearly as possible to convey rhythm, and all performers should use gesture and movement to convey the sense of phrase. After the sixth repeat the outro music stops, but performers continue miming for the final two repeats, now only accompanied by the supermarket sample.

†In the first performance, the final three bars were cut. Instead, the supermarket sample continued for quite some time whilst the **Actor** improvised a text based on the scene whilst the other performers left the stage.