

The Big Idea

For mezzo soprano and 4 instrumentalists

Matthew Shlomowitz and Vid Simoniti

The Big idea
By Vid Simoniti (text) and Matthew Shlomowitz (music)
2025
Duration: 65 minutes
for Lotte Betts-Dean and Rubiks Collective

Mezzo soprano
Flute (also piccolo, synthesiser, melodica)
Cello (also electric bass)
Keyboard (piano and synthesiser)
Percussion (inc. drum kit)

First performed by Lotte Betts-Dean and Rubiks Collective,
Melbourne Recital Hall, 25 September 2025.

Performance notes

Although performed continuously, the work is structured in four parts. The following notes address performative mode, stage setting, lighting, and stage direction.

Part one: *I have a big idea*

Performative mode: classical concert. Vocalist sings unamplified in a fixed position in front of ensemble. At b292, vocalist moves to microphone-on-stand for ensuing spoken word section.

A phone rings offstage at b331 and vocalist leaves stage to answer it, returning at b373 to their original position. Soft and attractive static lighting throughout.

Part two: *The Dental Hygienist Songs*

Performative mode: rock music theatre. Shift at bar 392 is dramatic and abrupt. With the introduction of the drum-kit and bass guitar, the ensemble shifts from 'chamber group' to 'rock music theatre band'. The vocalist takes a microphone and throughout part two energetically moves around the stage. Bright, vibrant, dynamic lighting throughout (can be kitsch).

During the succession of spoken word parts from b695 (keyboardist, flautist, percussionist and cellist speak in turn), the flautist holds the microphone for the keyboardist at b695 and percussionist at b745 when they speak while playing their instruments.

Part three: *The Telephone Conversation*

Performative mode: realistic theatre. During the transition at the end of part two (second phone call at b824), the vocalist moves to a lounge chair or sofa positioned at a distance from the ensemble, where they remain seated. In this section, the vocalist is engaged in a telephone conversation and communicates solely through spoken dialogue (see 'phone calls' below). Muted lighting.

Additional furniture - such as a coffee table and floor lamp - may be included to evoke a domestic setting. This set can either be visible on stage from the beginning, concealed behind a curtain or sheet and revealed at the start of part three, or rapidly assembled by the musicians or stagehands at the beginning of part three.

Part four: *I Could Be*

Same as part one.

Phone calls

There are two phone calls in the work. The first (b331) rings from offstage. The vocalist exits the stage to answer it, and the conversation takes place out of the audience's view.

The second (b825) rings and is answered onstage at the start of Part Three. The vocalist remains onstage for the call, with the audience hearing only their side of the conversation. This phone could be an old-fashioned landline, incorporated into the set design for Part Three.

Amplification for microphones, synthesisers and bass guitar

All four microphones routed to front-of-house speakers.

88-note synthesiser (performed by keyboardist) is connected to a nearby speaker for a localized sound, with subtle reinforcement through the front-of-house speakers.

49-note synthesiser (performed by flautist) routed to front-of-house speakers.

Bass guitar (performed by the cellist) is connected to a nearby speaker for a localized sound, with subtle reinforcement through the front-of-house speakers.

Microphones and harmonizer

- * 'Hand-held microphone 1' for vocalist in part two.
- * 'Hand-held microphone 2' for spoken word parts by keyboardist, flautist and percussionist in part two (held by flautist).
- * Head-set microphone for vocalist in part three.
- * Microphone-on-stand, positioned to side of the ensemble, used for:
 - * spoken word delivered by vocalist from b292-310.
 - * flute solo with harmonizer from b311-322 (harmonizer set to a minor-3rd above)
 - * resumption of spoken word delivered by vocalist from b323-b331.
 - * spoken word delivered by cellist at b779.

FLUTE

Doubles on **piccolo**; a simple **synthesiser** part (from b332); and melodica (from b392). The synthesiser has a single sound setting: synth strings, washed out pad.

The flautist performs unamplified spoken word as part of a chorus from b666, and an amplified spoken word solo from b721.



CELLO

Doubles on **electric bass** during the second part (from b392).

The cellist performs unamplified spoken word as part of a chorus from b666, and a theatrical moment where cellist goes to the microphone-on-stand twice, twice turning to microphone as if about to speak, but does not, before speaking at b779.

KEYBOARD

Plays **piano** and **88-note synthesiser**.

Synth has 4 sound settings:

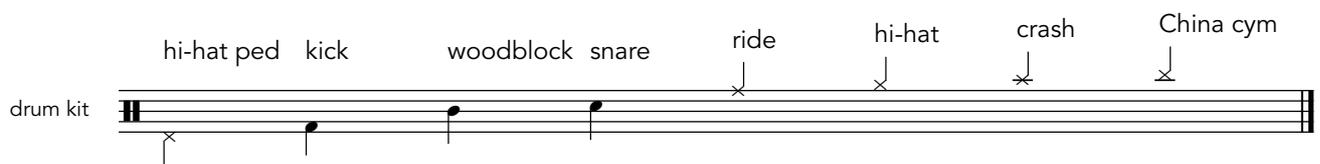
- * **Soft pad**: warm, analogue, light reverb.
- * **Filter bubble**: tremolo effect (with LFOs); filter sweep (approx 1 second per cycle); light delay and delay feedback.
- * **Church organ**: bright, grand
- * **Electric piano**: bright, clear attack, 1980s

The keyboardist performs unamplified spoken word as part of a chorus from b666, and an amplified spoken word solo from b695.

PERCUSSION

Instrumentation

- * vibraphone
- * triangle
- * China cymbal
- * crash cymbal
- * ride cymbal
- * hi-hat
- * snare
- * kick drum
- * woodblock



The percussionist performs unamplified spoken word as part of a chorus from b666, and an amplified spoken word solo from b747.

Libretto

Part 1: I have a big idea

I have a big idea

I have a big idea

A tingling, a movement in the tongue

Or maybe in the larynx?

Rising from the abdomen

Or just behind the lips

A tingling is where... I have a big idea

I have a big idea

Flesh when it is thinking

I feel it up here

It is right here

Rising from the abdomen, an intuition that passes

Into the papillary capillaries

That is where I have a big idea

The trill of the tongue on the palate

Oh, the plosive pleasure of sounds shaping

I'm going to go with it

Yes, I'm going to go with it

It is coming up in here

I can feel it

I can feel

I can feel it: rising, from the abdomen, an intuition, which passes, I can feel it, it passes, into the papillary capillaries, which it brushes, only slightly, only coldly, on its way, to the larynx, to the larynx, in which it forms, only slightly, I can feel it, only slightly, like a tingling, rising, from the abdomen, an intuition, I can feel it, a movement, a tingling, I can feel it, a movement of the tongue, only slightly, a movement of the tongue, I can feel it, I can feel it, it is here, I can feel it is here, behind the lips, just enough that I can hear it...

I can hear it, it is here, yes, it is already here!

(as if convincing herself) I have thought about it. I've considered all the options. There were many options. I have considered them. I'm going to go with it. The big idea. I've done the thinking. I'm going to go with it.

There were many options. I wrote them down. And I considered them. I considered each option. My decision is clear. I'm going to go with it. The big idea. I've done the thinking. I'm going to go with it

Thinking ends at some point, at a point, when you've considered all the options.

And at this point action begins. Thinking ends, action begins. Thinking ends, action begins. Thinking ends, action begins.

Thinking ends at some point, and action begins.

(She considers this for a while).

(Then, slowly, tentatively) Maybe I didn't consider all the options. I sifted through all the possible, no, all the probable options. I looked at all the live options. I used a Pros and Cons list template to review all the relevant options.

(Faster and more purposefully) I used a Pros and Cons list template because my mind tends to work really well that way. I am methodical. I want to see all the possible options at once. You see the benefits against drawbacks. Strengths and weaknesses. Upsides against downsides.

It's a simple method, but it definitely works. It really works.

And I've done that! So I'm going to go with it. The big idea! The idea, which out of all the options I have considered, just is the best one. Doing the Pros and Cons list template made that clear. I am methodical. It is the best one. I'm going to go with it.

(Rapturously) I'm going to go with it, yes, I am going to go with, yes, I am going to go with it, yes, I am going to go with it, yes, I am going, I am going, yes, I am, I am, I am, I am going to go with it. I have a big idea. And I am going to say it. I have a big idea. I am going to say it. I am ...

OFFSTAGE TELEPHONE RINGS. Singer leaves the stage to answer phone.

She stays off-stage for a while.

Singer slowly returns to the stage and says with increasing degrees of self-confidence:

I am going to be a dental hygienist.

I am going to be a dental hygienist.

I am going to be a dental hygienist.

I am going to be a dental hygienist!

I have a big idea.

Part 2: The Dental Hygienist Songs

I am going to be a dental hygienist

I am going to be a dental hygienist!

I have reached a synthesis of intuitions

Leading to a clear decision – better than I've ever made.

Leading to a big idea – bigger than I've ever had.

I am going to be a dental hygienist!

I scrape away

I scrape away from teeth the tartar, I scrape away the plaque

If any implants come unstuck, I quickly fix them back

I let you swill, I let you spill, I let you spit, until you fill

The plastic cup right up – for a total rinse out!

Showing you my flossing tactics, ooh how it's making me feel.

Fill the plastic cup right up – for a total rinse out!

From every side I am surrounded by the instruments of trade

Brushes, floss, saliva suckers, little mirrors and first aid
I have all the probes, I have all the robes
Lie down straight underneath the strobes
Open wide, that's right! We'll make that smile light up.
High-powered oscillating tip, ooh how it's making me feel.
Just open wide, that's just right! We'll make that smile light up.
Chorus: She is going to go with it!

No diffusion (the patter song)

No diffusion, no confusion, no deceit and no illusion
Intellectual ablution led me to a clear solution!
No allusion, nor elision, like a surgical incision, like a plasma television
There's precision to my vision!

Now lean right back

Now lean right back and do not worry
Just a little X-ray coming
All looking good, your bite alignment
And your implants, they look just fine.
Your gums look so good, I wish they were mine!
But now I see some wear and tear on
The lower-left molar, on the upper-right incisor,
the mandibular molar is showing some wear too.
You brush too hard.

I am going to go with it! **(repeat No diffusion)**

You have come back

You have come back totally cured
Paid up by your dental insurance... Wait!
Looking closely, I find there's more
Oh happy day, more to explore
What is this now hiding inside?
I find there is
... enamel erosion!
... bacterial infection!
And stomatitis! Periodontitis! Gingivitis!
You have come back totally cured
Paid up by your dental insurance... Wait!

Did I thoroughly weigh?

Singer:

Did I thoroughly weigh all the pros and the cons?
Did I conduct a full comparison?

Chorus:

You did!

Singer:

Am I now completely sure this is what I want to do with my life?

Chorus:

You are!

Singer:

In such moments of doubt, I should trust my resolve, trust my intuitions and careful thinking.

Chorus:

Should you though? Yes, you should!

Singer:

Did I thoroughly weigh all the options?

Big Ideas Anonymous (spoken)

(Each instrumentalist speak their part into the microphone.)

Instrumentalist 1:

So, we were together for eighteen years. Eighteen years, one whole adult life. And then, we became different people.

So now I am back on the dating apps writing things like "I enjoy a night out, but also a glass of red at home."

It's sad. But love knows no deadlines, right? I'm going to go for it!

Singer:

You're going to go for it! Good for you!

Instrumentalist 2:

So, I was paying into this scheme. It was a lot of money.

And it was a good scheme. A bold scheme, a revolutionary scheme. It was, also, a pyramid scheme.

Well, should I give up? No! I'll try another scheme. I'm going to go for it!

Singer:

You're going to go for it!

Instrumentalist 3:

So, I had this thing, it was round, and green, and blue, and I called it the World.

And then I just messed it up. It got hot ... probably too hot to live on now?

But, hey, hope dies last. And I can always try the Moon, right? I'm going to go for it!

Singer:

You're going to go for it!

Instrumentalist 4:

So ... I actually don't have a personal story to share today, but I agree with the general enthusiasm.

Singer:

Ok, thanks anyway!

Singer:

So, I've been having to make some decisions with my life. Some disappointments to deal with. And I've been weighing my options. And it seems crazy, completely unhinged, really. But thinking has to end, at some point, and action begins.

(Sung:) I am going to be a dental hygienist. I am going to be a dental hygienist. ...

Part 3: The Telephone Conversation

AN ONSTAGE TELEPHONE RINGS. A small theatrical set is revealed, including a chair, a coffee table, and a lamp. The singer moves to the set to answer the phone.

The following vocal part is entirely spoken, though much of it is spent 'listening' to the unheard voice on the other end of the phone, with an occasional "mhm" from the singer. The text is spoken softly and slowly throughout, and with a subdued and introspective presence.

Hello?

Fine, thanks.

Yes, no, I'm fine thanks. You?

Yes, I'm fine. I'm fine.

Mhm.

Mhm.

Mhm.

Yes, it's not great, is it.

(pause)

I suppose we should get to the hard part, shouldn't we?

Okay, tell me.

Mhm.

Mhm.

Wait, say that again? What did they say in section 3? But I thought section 3 was really good, wasn't it? I thought we really ticked all the boxes there.

Mhm.

Mhm.

And that's all of the feedback? Oh, there's more.

Mhm.

Mmmmm.

Well, that's pretty damning. And I guess I cannot appeal?

(pause)

I guess... we've exhausted all the options then.

Mhm.

Mhm.

Well, that's depressing then. No, I know... I did everything. Sometimes you just do everything and things still don't work out. I guess I just realised that. That's just it, you know, it's possible for things not to work out. Like, in life. Life just doesn't work out. ... Sorry, I don't know what I'm trying to say. I guess I've structured my whole life around this idea, this goal, this image.

And we all do that, right? Only that I've now realised that my idea was just not meant to be. And when you take that out, the whole thing collapses. Life just collapses. Like you've taken the bones out of the human, you know, and all there's left is a sad, gelatinous, amorphous mess....

Do you think I'm being over the top, do you think I'm being narcissistic for saying that? ... Because from an outside perspective, who cares, right? In the grand scheme of things, who cares? Why cry over some personal failure, when there's the whole world I could cry about instead. ...

Only that, only that... I'm not crying about the whole world because I'm not the whole world: I'm me. Does that make sense?

Mhm.

Mhm.

Well, no, actually, I don't think I'll give it another go, no.

(pause)

No, this was the final attempt.

Mhm.

Mhm.

Sometimes, you just have to give up, you know. Sometimes, you just have to realise it's all been a mistake.

Yes, all of it, a mistake. But I guess. I guess I have some other ideas.

Mhm.

Mhm.

Other ideas, about what to do, you know. Do with my life.

Part 4: I Could Be

The singer hangs up the phone and rejoins the ensemble.

I could still

I could still be an idea that fades into the morning light

Or I could be a patch of blue that dissolves into the sky

Or I could be a patch of blue that dissolves into the night:

someone else, somewhere else.

I could be someone else, somewhere else,

but my time has run out.

Well... I guess. I guess, umm, I guess that, umm.

Umm, I guess that I could still be, umm.

Well, I guess that I, could I? Could, umm, be a patch of blue somewhere.

A patch of blue that dissolves into the night.

I could still be still. Still be.

END.

The Big Idea

Part one: *I have a big Idea*

still ♩ = 52

vce

flute

cello

syn

soft pad

sus. cym

10

syn

20

syn

susp. cym

To vib.

pp

A tentative ♩ = 56

30

vce

cello

pno

vib.

pp

To pno

pno

motor on (slow)

To susp. cym

p

I have a big big a big i -

37

vce

fl

cello

pno

pp

- dea

I have a big a big a

tr

9

43

vce

cello

pno

pp

big big a big a big i

48 *p* *p*

vce
dea _____ big i -

fl
p

cello
p *p*

pno
p
9
tr
ped.

52 *p*

vce
- dea _____ i - -

fl
p

cello

pno
p
13
12
ped.

susp. cym
cym
pp *mp*

54 *mf* *molto rit.*..... **B** low-key sensual ♩ = 63 *pp*

vce
- dea a tin - g -

fl

cello

pno
mf *f* To syn

susp. cym
i.v. To vib.
pp *mf*

57

vce
- ling a tin - g - ling

cello
pp soft pad

syn
pp

vib.
vib. motor off
pp 11 12

59

vce

a tin - - g - ling

fl

ppp *p*

cello

syn

vib.

11 12

61

vce

a tin - - g - ling a move

fl

p

cello

p *p*

syn

vib.

13 6 6 6

64

vce
- ment in the tongue

fl

cello

syn

vib.
12 13

66

vce
a move - ment in the tongue a move - ment in the

fl
4 mp

cello
mp

syn

vib.
12 6 6 7 mp

69 *p* C

vce a tin - g - ling a tin - g - ling

cello *mp* *ppp* *pp*

syn *pp*

vib. motor on (slow) *p* *Red.*

73

vce a tin - - g - ling a tin -

cello

syn

vib. motor off *pp* *Red.* 13 12 11

76

vce
- - g - ling a move - ment in the tongue

fl
ppp *p*

cello
p

syn

vib.
12 7 3 3 6 12

becoming more decisive

79

vce
mp *ppp* *mf*
Or may - be in the la - rynx

fl
tr *mp* *ppp* *mf*

cello
mp *ppp* *mf*

syn
p

vib.
mp *p* 12 11

82

vce *mp* *3*
 Ri - sing from the ab - do - men

fl *mp* *3*

cello *mp* *3*

syn

vib. *mf p* *5* *13* *12*
Red.

85

vce *3*
 Or may - be in the la - ryn - - x

fl *3*

cello *3*

syn

vib. *mf* *pp* *3* *3* *3* *3* *3* *5* *7*
Red.

88 *(mp)*

vce

Ris - ing from the ab - - do - - men__

fl

(mp)

cello

(mp)

syn

vib.

mp

pp

12

13

ped.

90

vce

Or - - - - - just be - - - - - hind__

syn

vib.

12

92

D dolce *mp*

vce

the lips

dolce

3

fl

mp

dolce

3

cello

mp

3

3

syn

filter bubble dolce

p

9

9

vib.

p

9

9

(Reo.)

(Reo.)

8va

dolce

95

vce

3

3

fl

be - hind the lips

3

3

cello

mp

3

3

syn

7

6

9

vib.

7

6

9

98

vce

lips a tin - g - ling is

fl

cello

pizz. 3 arco
mf mp

syn

vib.

101

vce

where I a tin - g - ling is where I a tin - g - ling is rit.....

fl

cello

pizz. 3 arco
mf mp

syn

vib.

105 ♩ = 48

vce
 where is _____ where is _____ is where

To pic

fl

cello
 To pno

syn

vib.
 (Red.)
 To susp. cym

E somewhat assured ♩ = 92

110 *mf* *pp* *mf*

vce
 I have a big i - dea _____ i -

pic
mf *pp*

cello
mf *fp* *f* *pp*

pno
mf *mf*

susp. cym
 soft mallets
mf l.v.

115

vce

- dea

pic

mf

pp

pp

mf

cello

fp

f

pp

pno

mf

3

13

Red.

118

vce

- dea

big

dea

pic

mf

f

cello

fp

mf

f

fp

pno

f

9

9

Red.

Red.

susp. cym

mf

121

vce *pp* *f*

pic *f* *pp* *fp*

cello *f* *pp* *fp*

pno *mf* *f* *13*

susp. cym l.v. *mp*

124

vce *ff* *molto rit.....*

pic *ff*

cello *f* *ff*

pno *ff* *12* *13*

susp. cym *ff*

F

low key sensual ♩ = 63

p

vce 126

a tin - g - ling

cello

sul pont.

pp

pno

To syn

soft pad

p

13 12

vib.

I.v.

To vib.

vib.

p

13

vce 129

a tin - - g - ling a

cello

syn

12 12 9

vib.

9 12

131

vce tin - - - g - ling a _____ a _____

fl *mf-ppp* *p* *cresc.* 3

cello *p* *cresc.*

syn 12 12

vib. 12 9 9

133

vce a _____ ting - ling a move - ment in the tongue

fl 3 *mf* *p* *tr*

cello 6 *mf* *p* ord.

syn 12

vib. 9 3 *tr*

136

vce

fl

cello

syn

vib.

pp
sed.

13

12

a move - ment in the

138

vce

fl

cello

syn

vib.

G

tongue

a move - ment in the

mp

motor on (slow)

11

12

p
sed.

A little more possessed

141

mp *mf* *mp*

vce
flesh when it is think - ing I feel it up here flesh when it

fl

cello
ppp mp *mf* *mp*

syn

vib.
(*Lead.*) *p* *mp* motor off *mp*

145

mf *mp*

vce
is thin - king I feel it up here flesh when it

fl

cello
mp

syn

vib.
p *mp* *pp* *mp* *p*

148

vce is thin - - king I feel it up here

fl

cello

syn

vib.

mf

tr

mf

mf

p

mp

3

3

3

11

12

p

150

vce flesh when it is think - - ing

fl

cello

syn

vib.

p

mf

p

p

mf

pp

mp

pp

3

3

15

12

11

11

160

fl

mf 6 f tr tr 3 tr 3 tr mp 3 tr 3 mf

cello

mf 6 f tr tr 3 tr 3 tr 3 tr 3 tr 3 mf

syn

triangle

165

vce

self-assured f 3

Ri - sing from the ab-

fl

mp 6 p mp > ppp < f 3

cello

mp 6 p mp > ppp < f 3

syn

(mf) f

triangle

To vib.

vib. tr tr tr 3 f

170 *p* *f* *p*

vce - do - men an in - tu - i - tion Ri - sing from the ab - do - men an

fl *f*

cello *f*

syn *p* *f*

vib. *tr* *f*

174 J plain ♩ = 52

vce in - tu - i - tion that pas - ses an in - tu - i - tion that pas - ses in to

syn *p*

vib. motor on (slow) *pp*

K

179 *ff* rapturous

vce
the pa - pil - lar - y ca - pil - lar - ies pa - pil - lar - y cap - il - lar - ies pa -

fl

cello

syn *ff* Church organ

vib. To cymbals soft mallets *pp < ff* *pp < ff*

184

vce
-pil - lar - y ca - pil - lar - y pa - pil - lar - y ca - pil - lar - y pa - pil - lar - y ca - pil - lar - y pa -

fl

cello

syn

splash
crash
ride
h-hat with wooden end of stick *f*

187

vce
-pil - lar - y ca - pil - lar - y pa - pil - lar - y ca - pil lar - -

fl

cello

syn

splash
crash
ride
h-hat

with beater

ff

ff

ff

190

vce
- y pa pil - lar - - y cap - - pil - - lar - - y

fl

cello

syn

splash
crash
ride
h-hat

ff

ff

ff

fff

fff

196

Solo

rit.....

a tempo

syn

ff

198 rit.....a tempo.....rit.....

syn

200 a tempo *ff* *p* *mf* *M* calm certainty ♩ = 92

molto ritardando.....

vce is _____ is where I have a

cello _____ *p* *mf*

syn to pno pno *mf*

203 *f* ♩ = 80

vce big i - dea _____ I have a big i -

pic _____ *mf*

cello _____ *fp* *f* *p* *mf*

pno _____ *p* *tr* *15ma* *mf*

susp. cym _____ *mf*

209 *f* *mf* $\text{♩} = 92$

vce - dea I have a big i -

pic *mf*

cello *fp* *f* *p* *mf* 3

pno *Red.* 13 *p* *tr* *15^{ma}* *mf* 3

susp. cym *mf*

214 *f* *mf*

vce - dea big i -

pic *mf*

cello *fp* *f* *p* *mf*

pno *Red.* 9 *p* *b* *tr* *15^{ma}* *mf*

susp. cym

218 *f* *mf*

vce
- dea I have a big i -

pic

cello
f
fp *f* *p* *mf*

pno
f *p* *mf*
9 *tr* *8va* *15ma* 3

susp.
cym

223 *f* *ff*

vce
- dea i - -

pic
p *f*

cello
fp *f*

pno
f *f*
13 12

susp.
cym
p *f*

stirring

232 *mp* *mf*

vce
trill of the tongue on the pa - late oh

fl
mp

cello
mp *mf* pizz.

syn
mp 8va 13 12

vib.
vib. motor off *mp* *mf*

mp
Red.

234 *mp*

vce
the plo - sive plea - sure the

fl
mp

cello
arco *mp*

syn
8va 13 12

vib.
mp Red.

240 *mp* $\text{♩} = 72$ *mf*

vce
trill of the tongue on the pa - late oh

fl

cello
p *mf* pizz.

syn

vib.
p *mf*

242 *f*

vce
the plo - sive plea - sure, oh oh the plo - sive plea - sure, oh oh

fl

cello
f pizz.

syn

vib.
f

251 *f* *tr* *tr* *mp* *mf* *P* resolved ♩ = 84 *mf*

vce - ping sounds sha - ping sounds sha - ping I'm go - ing to go

fl *f* *tr* *tr* *mp* *mf* *tr* *pp* *mf*

cello *f* *tr* *tr* *mp* *mf* *tr* *pp* *mf*

syn *mf*

triangle To vib. *tr* *tr* *tr* *tr* *mf*

256 *mp* *mf* *p*

vce with it yes go - ing to go with it I'm go - ing to go with it I

fl *mf*

cello *mf*

syn *mf*

vib. *tr* *tr* *tr* *tr* *mf*

Q

260 plain $\text{♩} = 52$

vce

am go - ing to go with it I am go - ing to go with it It is co - ming up

syn *p*

vib. *pp*

R

stirring *p*

265

vce

in here It is co - ming up in here I can feel it

syn *p*

vib.

270

mp

cresc.

vce

I can feel it I can feel it I can feel it

cello *pp* <

syn *mp*

vib. *pp* <

276

vce
I _____ feel it I can feel it I feel

fl
pp *mp* *mf* *pp* *f* *pp*

cello
mp *pp* *mp* *mp* *mf* *pp* *f* *pp*

syn

vib.
mp *pp* *pp* *mp* *pp* *pp* *f* *pp*

buoyant

281

vce
I feel I feel I feel I _____

fl
f *pp* *ff* *pp* *ff* *pp* *ff* *p*

cello
f *pp* *ff* *pp* *ff* *pp* *ff* *p*

syn

vib.
f *pp* *ff* *pp* *ff* *pp* *ff* *p*

285

vce

feel | can feel | can feel | can

fl.

cello

syn

vib.

289

vce

can feel |

TO MICROPHONE ON STAND

Spoken with quiet urgency: ... can feel it, rising, from the abdomen, an intuition, which passes, I can feel it, it passes, into the papillary capillaries, which it brushes, only slightly, only coldly, on its way, to the larynx, to the larynx, in which it forms, only slightly, I can feel it, only slightly, like a tingling, rising, from the abdomen, an intuition, I can feel it, a movement, a tingling, I can feel it, a movement of the tongue, only slightly, a movement, of the tongue, I can feel it, I can feel it, it is here, I can feel it is here, behind the lips, just enough that I can hear it,

S ♩ = 104

291

vce

Repeat until end of text

pizz.

cello

pp

elec. pno

syn

pp

splash
crash
ride
h-hat

cymbals

pp 3 3 3 3

repeating *ad lib*: I can hear it, it is here, yes, it is already here ...

296

vce

cello

syn

splash
crash
ride
h-hat

301

cello

syn

filter bubble

8va

splash
crash
ride
h-hat

T

I have thought about. I've considered all the options. There were many options. I have considered them. I'm going to go with it. The big idea. I've done the thinking. I'm going to go with it.

303

vce

Repeat until end of text

cello

syn

splash
crash
ride
h-hat

There were many options. I wrote them down. And I considered them.
I considered each option. My decision is clear. I'm going to go with it.
The big idea. I've done the thinking. I'm going to go with it.

305

vce

Repeat until end of text

cello

syn

splash
crash
ride
h-hat

Thinking ends at some point, at a point, when you've considered all the options. And at this point action begins. Thinking ends, action begins. Thinking ends, action begins. Thinking ends, action begins. Thinking ends, action begins.

♩ = 112

307

vce

fl

cello

syn

splash
crash
ride
h-hat

Repeat until end of text

To microphone-on-stand

The musical score consists of five staves. The top two staves are for voice (vce) and flute (fl), both containing rests. The cello staff has a melodic line with dynamics *f* and *mf*, and includes triplets and a quintuplet. The synthesizer (syn) staff has a melodic line with dynamics *f* and includes a quintuplet and an octave shift (*8va*). The percussion staff includes a triplet of eighth notes and a quintuplet of eighth notes, with dynamics *f* and *mf*.

V $\text{♩} = 104$

Speaking slowly, tentatively. Maybe I didn't consider all the options. I sifted through all the possible, no, all the probable options. I looked at all the live options. I used a Pros and Cons list template to review all the relevant options.

322

vce

cello

syn

8va

filter bubble

splash
crash
ride
h-hat

Faster and more purposeful. I used a Pros and Cons list template because my mind tends to work really well that way. I am methodical. I want to see all the possible options at once. You see the benefits against drawbacks. Strengths and weaknesses. Upsides against downsides. It's a simple method, but it definitely works. It really works.

♩ = 112

324

vce

Repeat until end of text

cello

syn

splash
crash
ride
h-hat

And I've done that! So I'm going to go with it. The big idea! The idea, which out of all the options I have considered, just is the best one. Doing the Pros and Cons list template made that clear. I am methodical. It is the best one. I'm going to go with it.

W

326

vce

cello

syn

splash
crash
ride
h-hat

Repeat until end of text

ff

ff

ff

ff

In rapture: I'm going to go with it, yes, I am going to go with, yes, I am going to go with it, yes, I am going to go with it, yes, I am going, I am going, yes, I am, I am, I am, I am going to go with it. I have a big idea. And I am going to say it. I have a big idea. I am going to say it. I am going to say it. I am going to say it. I am ...

329

vce

cello

syn

splash
crash
ride
h-hat

Repeat until end of text

ff

OFFSTAGE PHONE RINGS.

*Singer leaves stage to answer phone.
Ensemble moves on to b332 as singer leaves stage.*

X

rit.....

331 synth

p

To B. Gtr

B. Gtr

syn

ff

8^{va}

5

3

5

3

5

3

3

3

3

3

relaxing

splash

crash

ride

h-hat

f

3

3

dim.

Phone stops ringing ♩ = 52

335

vce

synth strings, washed out pad

synth

To pno

solo, laid-back

p

To vib.

splash

crash

ride

h-hat

p

359

synth

pno

mf \rightarrow *pp*

tr

tr

tr

5

5

366

synth

pno

tr

mp

p

5

3

Singer slowly returns to stage and says with different degrees of self confidence:

I am going to be a dental hygienist.
 I am going to be a dental hygienist.
 I am going to be a dental hygienist.

372

vce

synth

pno

mp

4/4

I - have - a - big - idea.

373

vce

pno

4/4

Y ♩ = 92

♩ = 72
p less confident

374 *mf* pretty confident *ff*

vce
am go - ing to be I am go - ing to

pno
mf *ff* *p*

♩ = 92
mf pretty confident

379
be a den - tal hy - gien - ist I am go - ing to

pno
mf

384 *f*

vce
be a den - tal hy - gien - - - - ist

B. Gtr

pno
f 9 12

386 *f* *ff*

vce
I am go - ing to be a

pno
f *ff* 3 12 12

388 rit.....

vce

den - - tal - - - hy - - - gien - - - - -

fff

pno

cresc.

6 6 3

fff

Part two: *The Dental Hygienist Songs*

take handheld microphone

390 Z a tempo *ff*

vce

- ist I am go -

mel.

f

B. Gtr

f

pno

ff

f

d.k.

ff *mf*

395

vce

-ing to be

mel.

B. Gtr

pno

d.k.

398

vce

I am go - ing to be be be be a den

mel.

B. Gtr

pno

d.k.

401

vce

tal hy - gien - ist | am - go - ing to

mel.

B. Gtr

pno

d.k.

tr

pp *f*

404

vce

be a den - tal hy - gien - - - ist

mel.

B. Gtr

pno

d.k.

b *tr*

406

vce

mel.

B. Gtr

pno

d.k.

a den - tal hy - gien -

409

vce

mel.

B. Gtr

pno

d.k.

ist

412

vce

ist

mel.

B. Gtr

pno

d.k.

414

AA

vce

den - tal - hy - gien - ist den - tal - hy - gien - ist

mel.

B. Gtr

pno

d.k.

416

vce

den - tal - hy - gien - ist den - tal - hy - gien - ist

mel.

B. Gtr

pno

d.k.

418

vce

den - tal - hy - gien - ist den - tal - hy - gien - ist hy - gien - ist

mel.

B. Gtr

pno

d.k.

8va

ff

BB

421

vce

den - tal - hy - gien - ist den - tal - hy -

mel.

B. Gtr

pno

d.k.

f

mf

3

3

425

vce

- gien - ist hy - gien - ist den - tal - hy - gien - ist den - tal - hy -

mel.

B. Gtr

pno

d.k.

p

p

8va

3

3

427

vce
- gien - ist hy - gien - ist den - tal - hy - gien - - ist

mel.

B. Gtr

pno
8^{va}

d.k.

CC

*(half spoken)**mp*

429

vce
den - tal - hy - gien - - - ist I have reached a syn -

mel.

B. Gtr
p *f*

pno

d.k.

433

vce

-the - sis of in - tu it - - ions I have reached a syn -

B. Gtr

p *f*

pno

mp

d.k.

mp

437

vce

-the - sis of in - tu it - - ions I have reached

mel.

B. Gtr

mf

pno

mp *mf*

d.k.

mp *mf*

440

vce

a syn - - the - sis of in - tu it - - ions

mel.

B. Gtr

pno

d.k.

443

vce

of in - tu - it - - - - -

mel.

B. Gtr

pno

d.k.

446

vce

mel.

B. Gtr

pno

d.k.

- - - - - in to it to it in to it in to it to it in - tu - it -

8va

449

vce

mel.

B. Gtr

pno

d.k.

- ions

8va

tr

451 DD

vce
lea - ding to a clear lea - ding to a clear

mel.

B. Gtr

pno

d.k.

453

vce
lea - ding to a clear lea - ding to a clear

mel.

B. Gtr

pno

d.k.

455

vce

lea - ding to a clear lea - ding to a clear de - cis - ion

mel.

B. Gtr

pno

d.k.

Better than I have ever made. Leading to a big idea. Bigger than I have ever had.

457

vce

pno

d.k.

ff

461 *f*

vce
bet - ter than I _____ have ev - er ma - de ma - de

mel.
f

B. Gtr
f

pno
f

d.k.

463

vce
bet - ter than I _____ have ev - er ma - de I will be a

mel.

B. Gtr

pno

d.k.

EE

465

vce

den - - tal - - - hy gien - - - - ist

mel.

f *p* *f* *p*

B. Gtr

pno

d.k.

467

vce

den - - tal - - - hy gien - - - - ist

mel.

f *p* *f* *p*

B. Gtr

pno

d.k.

469

vce

den - tal hy - gien - - ist den - tal hy - gien - - ist

mel.

f

B. Gtr

pno

d.k.

471

vce

den - tal - hy - gien - ist den - tal - hy - gien - ist den - tal - hy - gien - ist den - tal - hy - gien - ist

mel.

ff 3

B. Gtr

ff 3

pno

ff 3

d.k.

ff

70

473 *fff*

vce
den - tal - hy - gien - ist den - tal - hy - gien - ist den - tal - hy - gien - ist den - tal hy - gien - ist

mel.

B. Gtr

pno

d.k.

475 **FF** *f* $\text{♩} = 104$

vce
I scrape a - way from teeth the tar - tar I scrape a - way the plaque

fl
To fl

pno
mf

d.k.
mf

477

vce
If an - y im - plants come un - stuck I quick - ly fix them back

pno

d.k.

479

vce

I let you swill I let you spill I let you spit un - til you fill

pno

d.k.

481

vce

The plas - tic cup right up for a to - tal rinse - out

pno

d.k.

483

vce

Show - ing you my floss - ing tact - tics ooh how its mak - ing me feel.

fl

mf

arco

cello

mf

pno

d.k.

485

vce
Fill the plas - tic cup right up for a tot - tal rinse out.

fl

cello

pno

d.k.

pp *ff*

GG

487 *f*

vce
from ev - ery side I am sur - roun - ded by the in - stru - ments of trade

fl

cello

pno

d.k.

pp *mf*

mf

489

vce
 bru - shes floss sa - li - va suck - ers lit - tle mir - rors and first aid

fl
pp *mf*

cello
pp *mf*

pno

d.k.

491

vce
 I have all the probes I have all the robes lie down straight un - der - neath the strobes

fl
pp *mf*

cello
pp *mf*

pno

d.k.

493

vce
o - pen - wide that's right we'll make that smile light up

fl
pp *mf* *pp*

cello
pp *mf* *pp*

pno

d.k.

495

vce
high pow - ered os - cil - la - ting tip ooh how its mak - ing me feel.

fl
f 3 3

cello
p 3 3

pno

d.k.

497

vce
Just op - en wide, that's just right we'll make we'll make we'll make we'll make we'll make

fl

cello

pno

d.k.

pp *ff* *p* *ff*

500

vce
we'll make we'll make we'll make we'll make we'll make that smile light up

fl

cello

pno

d.k.

pp *fff* *p* *molto rit.* *She is* *p*

HH $\text{♩} = 144$

506

vce

No dif - fus - ion no con - fus - ion no de - ceit and no il - lus - ion

cello

go - ing to go with it

pizz.

pno

d.k.

ff

f

ff

ff

510

vce

in - tel - lect - ual a - b - lut - tion led me to a clear so - lu - tion

fl

tr

cello

pno

d.k.

tr

tr

tr

tr

513

vce
no al - lus - sion nor el - is - ion like a sur - gi - cal in - ci - sion like - a - plas - ma tel - e - vis - ion

fl

cello
pizz. *mp*

pno

d.k.

516

vce
like - a - plas - ma tel - e - vis - ion there's pre - cis ion to my vis - - -

fl
p *ff* 6

cello

pno

d.k.

519 || ♩ = 132

vce
- ion Now lean right back And do not wor - ry

fl

cello
pizz.
p

pno

d.k.
p

525

vce
Just a lit - tle X - ray co - ming All look - ing good

cello

pno
(*20.*)

d.k.
p

531

vce

Your bite a - lign - ment And you im - plants

fl

p

cello

pno

d.k.

536

vce

They look just fine Your gums looks so good

fl

mf

cello

pno

d.k.

540

vce

I wish they were mine Your gums looks so good

pno

d.k.

540

vce

I wish they were mine Your gums looks so good

pno

d.k.

ppp

544

vce

I wish they were mine But now I see

fl

p

cello

pizz.

p

pno

d.k.

mf

p

544

vce

I wish they were mine But now I see

fl

p

cello

pizz.

p

pno

d.k.

mf

p

548 JJ

vce
some wear and tear on the lo - wer_ left mo - lar on the up - per_ right

fl

cello

pno

d.k.

553

vce
_ in - cis - sor the man - di - bul - ar__ mol - ar is show - ing some wear too

fl

cello

pno

d.k.

558 rit.....

vce You brush too hard You brush too hard You brush too hard

fl

cello

pno

d.k.

563 a tempo, pushing *pp* *fff*

vce You brush too hard I am go - ing to go with it

fl

cello

pno

d.k.

KK $\text{♩} = 144$

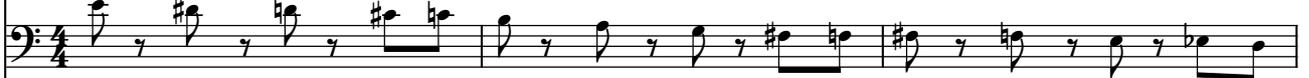
568

ff

vce 

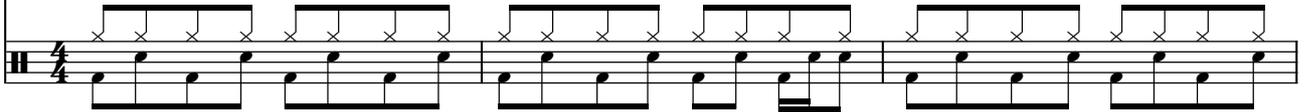
No dif - fus - ion no con - fus - ion no de - ceit and no il - lus - ion in - tel - lect - ual a - b - lut - tion

pizz.

cello 

ff

pno 

d.k. 

ff

571

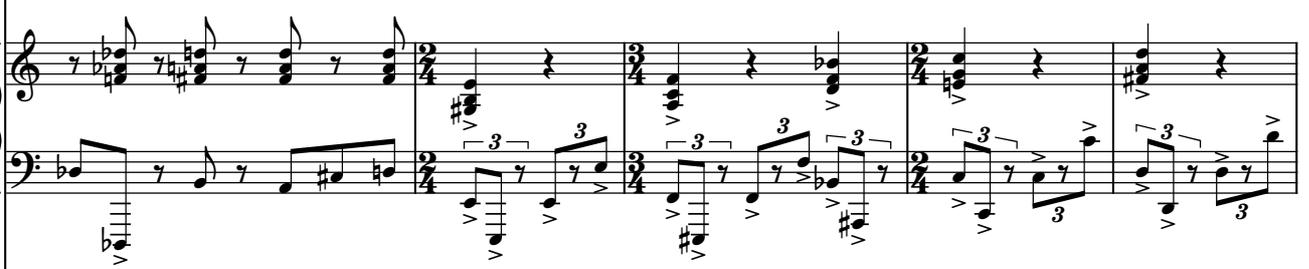
vce 

led me to a clear so - lu - tion

fl 

ff

cello 

pno 

d.k. 

576

ff

vce

no al - lus - sion nor el - is - ion like a sur - gi - cal in - ci - sion

fl

tr
b₂

ff *mp*

cello

pizz.

ff

pno

ff

d.k.

ff

579

vce

like - a - plas - ma tel - e - vis - ion like - a - plas - ma tel - e - vis - ion there's pre - cis ion to my

fl

b₂ *tr*

p *ff*

cello

p *ff*

pno

p *ff*

d.k.

LL ♩ = 152

582

vce

vis - - - - ion

fl

6

pno

Red.

d.k.

ppp cresc.

588

vce

mf

You have come back to - ta - lly cu - red

syn

elec. piano

pno

mp

(Red.)

d.k.

f *mp*

594

vce

Paid up by your den - tal in - sur - ance wait! _____

syn

d.k.

598

vce

look - ing clo - sely, I find there's more Oh hap - py day, more to ex - plore

syn

d.k.

600

vce

what is this now hi - ding in - side? I find there is e - - - -

syn

d.k.

603

vce

- - nam - el e - ros ion

fl

mp

arco

p

syn

d.k.

607 **MM**

vce
You have come back to - ta - lly cu - red Paid up by your den - tal in - sur - ance

fl
ff *pp*

cello
ff *pp*

syn
mp

d.k.

611

vce
wait! _____ look - ing clo - sely, I find there's more

syn

d.k.

614

vce
Oh hap - py day, more to ex - plore what is this now hi - ding in - side? I find there is

syn

d.k.

617

vce

bac - - te - - ri - - al in - fec - - - - tion

syn

d.k.

621

vce

and sto ma - ti ti tis

syn

d.k.

625

vce

pe - - ri - - od - - don - ti tis

syn

d.k.

629

vce

gin - gi - vi - tis

syn

d.k.

633

vce

NN *f*
 You have come back to - ta - lly cu - red Paid up by your

fl

mp *ff* *pp*

cello

ffp *ff* *pp*

syn

f

d.k.

f

637

vce
den - tal in - sur - - ance

fi
mp *ff* *mp*

cello
pp *ff* *mp* *ff*

syn

d.k.

640

fi
ff *mp* *ff*

cello
mp *ff* *mp*

syn

d.k.

643

fl *mp* *ff* *pp*

cello *ff* *mp* *ff*

syn

d.k.

646

fl *ff* *pp* *ff* *pp* *ffp* *ffp*

cello *pp* *ff* *pp* *ff* *ffp* *ffp*

syn

d.k. *ffp* *ff p* *ff ffp* *ff p* *ff ffp* *ffp* *ffp* *ffp* *ffp*

649

fl *ffp* *ffp* *ffp* *p* *ffp* *p* *ffp* *ffp*

cello *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

syn

d.k. *ffp* *ffp*

652

fl *ff*

cello *mp* *ff* *mp*

syn

d.k. *ff*

655

fl *mp* *ff* *mp* *ff* *mp*

cello *ff* *mp* *ff* *ffp*

syn

d.k.

658

vce

wait!

fl

ff

cello

ff

syn

d.k.

p *ff* *p* *ff*

662

vce

wait!

fl

cello

syn

d.k.

p *ff*

665 OO *f*

vce *f*
Did I thor - ough - ly weigh all the pros and the cons.

fl

cello

syn *mf*

d.k. *mf*

Quartet say text in unison like a Greek chorus (unamplified)

668

vce *f*
Did I con - duct - a full com - par - i - son? You did

fl You did

cello You did

syn You did

d.k. You did

672

vce

Am I now com - ple - tely sure this is what I want to

syn

d.k.

f

675

vce

do with my life? You are

fl

You are

cello

You are

syn

You are

d.k.

678

vce

In such mo - ments of doubt I should trust my re - solve trust my in - tu - it - ions

syn

d.k.

f

681

vce
and care - ful think - ing

fl

cello

syn

d.k.

Should you though? Yes you should!

PP

685 *mf*

vce
Did I Did I Did I Did I Did I

fl
mf

syn
mf

d.k.
f

688

vce

Did I Did I Did I Did I Did I

fl

syn

d.k.

691

vce

Did I Did I Did I thor - - ough -

fl

syn

d.k.

693 *f*

vce - ly_ weigh_ all the opt_ tions

fl *f*

syn *f*

d.k. *f*

singer goes to keyboardist holding microphone for their text, and then to the other musicians as follows

697

vce

fl

syn

d.k.



spoken into microphone held by soprano

So, we were together for eighteen years. Eighteen years, one whole adult life.

700

syn

pp

d.k.

pp

And then, we became different people. So I am back on the dating apps writing like "I enjoy a night out but also a glass of red at home".

706

syn

d.k.

You're going to go for it!

712

vce

syn

ppp cresc.

d.k.

cresc.

716

fl *f mp ff mp ffpp fff*

cello *f mp ff mp ffpp fff*

syn *f*

d.k. *f*

719

fl *fffp < fff* RR

cello *fff p fff fffp < fff*

syn *fff* 8va *f*

d.k. *fff* *f*

spoken into microphone held by soprano

So, I was paying into this scheme. It was a lot of money.

726

fl

syn

d.k.

pp

And it was a good scheme. A bold scheme, a revolutionary scheme.
It was, also, a pyramid scheme.

732

fl

syn

d.k.

Well, should I give up? No! I'll try another scheme.
I'm going to go for it!

738

fl

syn

d.k.

ppp cresc.

cresc.

You're going to go for it!

742

vce

fl

cello

syn

d.k.

746

fl

cello

syn

d.k.

752 SS

cello

syn

pp

spoken into microphone held by soprano

So, I had this thing, it was round, and green, and blue, and I called it World.

d.k.

pp

758

syn

d.k.

And then I just messed it up. It got hot. Probably too hot to live on now?

764

vce

syn

ppp cresc. cresc.

You're going to go for it!

But, hey, hope dies last. And I can always try the Moon, right? I'm going to go for it!

d.k.

cresc.

768

fl *f mp ff mp ffpp fff*

cello *f mp ff mp ffpp fff*

syn *f*

d.k. *f*

772

fl *fffp < fff* TT

cello *fff p fff fffp < fff*

syn *fff f* 8va

d.k. *fff f*

779 Singer comes to you with microphone. Turn to mic as if you are about to speak, but then turn away.

Musical score for measures 779-783. The score is arranged in three systems: cello, syn (piano), and d.k. (drum kit). The cello part consists of five measures, each with a single note on the staff. The piano part consists of five measures, each with a single note on the staff. The piano part begins with a *pp* dynamic marking. The drum kit part consists of five measures. The first two measures have a pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The last three measures contain a slash symbol, indicating a drum roll. The *pp* dynamic marking is also present at the beginning of the drum kit part.

spoken into microphone

So ... I actually don't have a personal story to share today,
but I agree with the general enthusiasm.

784

Musical score for measures 784-793. The score is arranged in three systems: cello, syn (piano), and d.k. (drum kit). The cello part consists of ten measures, each with a single note on the staff. The piano part consists of ten measures, each with a single note on the staff. The piano part begins with a *pp* dynamic marking. The drum kit part consists of ten measures. The first two measures have a pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The last eight measures contain a slash symbol, indicating a drum roll. The *pp* dynamic marking is also present at the beginning of the drum kit part.

794

fl

f mp ff mp

cello

f mp ff mp

syn

cresc. *f cresc.*

d.k.

cresc. *f*

797

fl

ffpp fff

cello

ffpp fff fff p fff p

syn

fff

d.k.

fff

802

fl

cello

syn

d.k.

fff *fff*

fff *p* *fff* *fff* *fff*

fff 5 3

5 3

5 3

UU

So, I've been having to make some decisions with my life. Some disappointments to deal with.

806

vce

syn

d.k.

pp

pp

rit.....

And I've been weighing my options. And it seems crazy, completely unhinged, really. But thinking has to end, at some point, and action begins.

812

vce

syn

d.k.

ppp *cresc.*

ppp *cresc.*

W $\text{♩} = 92$
ff

816 $\text{♩} = 46$

vce

fl

cello

syn

d.k.

ff

ff pno

mf

f

mf

f

(Led.)

am go

3

3

3

819

vce

fl

cello

pno

d.k.

- ing to be - ing

ff

ff

ff

ff

822

vce
I am going to

fl

cello

pno

d.k.

824

vce
be be be be a den tal hy - gien - ist I am go -

fl

cello

pno

d.k.

pp *f*

827

vce
- ing to be a den - tal hy -

fl

cello
pizz.

pno

d.k.

<< Phone rings >>

829

vce
- gien - - ist a den - tal hy - gien

fl

cello

pno

d.k.

Move to onstage phone
(see performance instructions for 'part 3')

832

vce

fl

cello

pno

d.k.

Part three:

..... ♩ = 52

The Telephone Conversation

836

vce

cello

pno

d.k.

WW

syn
soft pad

pp

ff

Between b831 to b907 the vocal part is spoken, though much of it is spent 'listening' to the imagined voice on the other end of the phone. The text spoken softly and slowly throughout, and with a subdued and introspective presence.

Hello? [pause]
Fine, thanks. [pause]
Yes, no, I'm fine thanks. You? [pause]
Yes, I'm fine. I'm fine.
 [long pause with occasional "Mhm"]

839

vce

fl

cello

syn

vib.

still

ppp

arco

ppp

vib. still

ppp

Yes, it's not great, is it.

[pause]

I suppose we should get to the hard part, shouldn't we?

Okay, tell me.

[long pause with occasional "Mhm"]

849

vce

syn

Wait, say that again? What did they say in section 3? But I thought section 3 was really good, wasn't it? I thought we really ticked all the boxes there.

[long pause with occasional "Mhm"]

859

vce

syn

And that's all of the feedback? Oh, there's more.

[long pause with occasional "Mhm"]

Well, that's pretty damning. And I guess I cannot appeal?

[pause]

I guess we've exhausted all the options then.

[long pause with occasional "Mhm"]

867 XX

vce

fl

cello

syn

vib.

ppp

ppp

p

ppp

pp

Well, that's depressing then. No, I know... I did everything. Sometimes you just do everything and things still don't work out. I guess I just realised that. That's just it, you know, it's possible for things not to work out. Like, in life. Life just doesn't work out. ... Sorry, I don't know what I'm trying to say. I guess I've structured my whole life around this idea, this goal, this image. And we all do that, right? Only that I've now realised that my idea was just not meant to be. And when you take that out, the whole thing collapses. Life just collapses. Like you've taken the bones out of the human, you know, and all there's left is a sad, gelatinous, amorphous mess.... Do you think I'm being over the top, do you think I'm being narcissistic for saying that? ... Because from an outside perspective, who cares, right? In the grand scheme of things, who cares? Why cry over some personal failure, when there's the whole world I could cry about instead. ... Only that, only that... I'm not crying about the whole world because I'm not the whole world: I'm me. Does that make sense?

878

vce

syn

vib.

888 (text continues)

vce

fl

cello

syn

vib.

dolce

pp

dolce

pp

[long pause with occasional "Mhm"]
Well, no, actually, I don't think I'll give it another go.
 [pause]
No, this was the final attempt.
 [long pause with occasional "Mhm"]

896 YY

vce

fl

cello

syn

vib.

Sometimes, you just have to give up, you know.
Sometimes, you just have to realise it's all been a mistake.
Yes, all of it, a mistake.
But I guess. I guess I have some other ideas.
 [pause, Mhm]
Other ideas, about what to do, you know. Do with my life.

905

vce

fl

cello

syn

vib.

914 ZZ Leaves phone in a daze and rejoins ensemble

Score for measures 914-918. Instruments: vce, fl, cello, syn.

Measures 914-918: *pp*, *dolce*

Part four: I could be

AAA ♩ = 72

Score for measures 921-924. Instruments: vce, fl, cello, syn, d.k.

Measures 921-924: *pp*, *mf*, *p*, *pp*, *pizz.*, *mp*, *elec. pno*, *mp*

Lyrics: I could still I could

926 *mf* *pp* *mf* *p* *pp*

vce still I could still I could

fl *mf* *pp* *mf* *p* *pp*

cello

syn

d.k.

930 *mf* *pp* *pp*

vce still I could

fl *mf* *pp*

cello

syn

d.k.

Detailed description of the musical score: The score is for measures 926-930. It features five staves: vocal line (vce), flute (fl), cello, piano (syn), and double bass (d.k.). The vocal line has lyrics: 'still I could still I could'. The piano part consists of chords in the right hand and a rhythmic pattern in the left hand. The double bass part has a rhythmic pattern with triplets. Dynamic markings include *mf*, *pp*, and *p*. Performance instructions include hairpins and accents.

934 *mf* *pp* *mf* *pp* *mf* *pp*

vce still I could still I could still

fl *mf* *pp* *mf* *pp* *mf* *pp*

cello *mf* *pp* *mf* *pp* *mf* *pp*

syn

d.k.

938 *pp* *mf* *pp*

vce I could still

fl *pp* *mf* *pp*

cello *pp* arco *mf* pizz.

syn

d.k.

molto rit..... a tempo

942 *mf*

vce
be an i - de - a that fa - des in - to the morn-

fl *mf*

cello *mp*

syn *mp*

d.k. *mp*

946

vce
- ing light _____ ah oo d oo d oo d oo _____ ah that

fl *tr* *b tr* *tr* *b tr*

cello

syn

d.k.

949

vce
fa - des in - to the morn - ing light_

fl

cello

syn

(middle voice: mf)

d.k.

952

vce

fl
tr tr ~
mf solo tr tr ~ 3 3
mf

cello

syn

d.k.

ppp

955

vce

fl

cello

syn

d.k.

mp

958

vce

fl

cello

syn

d.k.

mf

An i - de - a that

961

vce
fa - des in - to the morn - ing light_____ ah oo d oo d oo d oo

fl

cello

syn

d.k.

964

vce
— ah that fa - des in - to the morn - ing light_ Or

fl

cello

syn

d.k.

967

vce
I could be a patch of blue, that dis - solves in - to

fl

cello

syn

d.k.

970

vce
the sky. Or I could be a patch of blue, that dis -

fl

cello

syn

d.k.

973

vce *mf*
solves in - to the night. Some - one else, some - where

fl *mf* 6

cello

syn 3

d.k.

976

vce
else, some - one else, some - where

fl 6

cello

syn

d.k.

978

vce
else i could be I could be someone-

fl

cello

syn

d.k.

981

vce
-else some - where else

fl

cello

syn

d.k.

983

vce

fl

cello

syn

d.k.

f

mf arco

f

f

This system of music covers measures 983 to 985. It features five staves: Violin (vce), Flute (fl), Cello (cello), Synthesizer (syn), and Double Bass (d.k.). The Violin part is silent. The Flute part plays a melodic line with triplets and accents, starting with a forte (*f*) dynamic. The Cello part plays a rhythmic accompaniment of eighth notes, ending with a *mf* dynamic and an arco instruction. The Synthesizer part has a complex texture with triplets, accents, and a trill (*tr*) in the right hand. The Double Bass part plays a steady eighth-note pattern with a forte (*f*) dynamic.

986

vce

fl

cello

syn

d.k.

f

f

This system of music covers measures 986 to 988. It features five staves: Violin (vce), Flute (fl), Cello (cello), Synthesizer (syn), and Double Bass (d.k.). The Violin part is silent. The Flute part continues with a melodic line featuring triplets and accents, with a forte (*f*) dynamic. The Cello part plays a rhythmic accompaniment of eighth notes with triplets, also with a forte (*f*) dynamic. The Synthesizer part continues with a complex texture, including triplets, accents, and a trill (*tr*) in the right hand. The Double Bass part plays a steady eighth-note pattern with triplets and a forte (*f*) dynamic.

988

vce

fl

cello

syn

d.k.

8va

fff

fff

fff

fff

990

vce

fl

cello

syn

d.k.

fff

(ad lib)

p *fff* *p* *fff*

992

vce

But my time has run

fl

cello

p *ff* *p* *ff*

syn

994

vce

out!

fl

cello

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

syn

(Ped.)

996 *tr* *b* *pp* *mf* *p* *pathetic* *mp* *3*

vce Well I guess I guess

tr *b* *pp* *mf* *p* *mp* *6* *6*

fl *p* *ff* *mp* *pizz.*

cello *mp* *6* *6*

syn *mp* *6* *6* *6* *(Rev.)*

d.k. *mp*

1000 *3*

vce umm I guess that umm

fl

cello

syn

d.k.

1004

vce
umm I guess that I could still be

fl

cello

syn

d.k.

1008

vce
I could still I could

fl

cello

syn

d.k.

pp *mf* *p* *pp*

pp *mf* *p* *pp*

1012 *mf* *pp* *pp* *mf* *p* *mp*

vce
still i could still Well *3*

fl
mf *pp* *pp* *mf* *p* *mp*

cello
mp

syn

d.k.

1016

vce
— guess that I could I could umm could umm Be *3*

fl
mf

cello

syn

d.k.

1020

vce *p*
 — a patch of blue some - where. A

fl *p*

cello *p*

syn

d.k.

1024

vce *p*
 patch of blue that dis - solves in - - to the

fl *p*

cello *p*

syn *p*

d.k. *p*

1028

vce
night. I could still be still

fl

cello

syn

d.k.

1032

vce
be be be be

fl

cello

syn

d.k.

1036 *molto rit.*.....

vce
I could I could still be...
p

fl
p
arco

cello
p

syn
p

d.k.
red.