

Having Guests for Dinner

Robert Feng

Nick Bentz

SCENE ONE

♩=124

Laura

Marcus

Christoph

Piano

p *ff* *fpp* 3 3 6 5

8^{va}



Pno.

4 *tr* *tr* 3 3 3 6 *mp* *tr* 5

(getting out of the car)

6 *mf* *f* *f* *p* *8va*

L. Mar-cus, I told you— it was go-ing to rain be-fore we got here!

M. We're fine! All fine,

Pno. *p* *mf* *ff* *p* *8^{va}*



(opening the umbrella)

10 *mf* *mp* *f* *subp* *ff* *pp* *mf*

L. I know. I have it.

M. there's a spare um - brel-la in here some-where.

Pno. *f* *subp* *ff* *pp* *mf*

15

L. *mp*
Whose house__ is this a - gain?

Pno. *f* *p*
6 3
8^{vb}

18

L. *f*
I want to make a good__ first im-pres-sion.

M. *mf*
Chris - toph__

Pno. *mp* *mf* *p*
3 3
(8) 8^{vb}

22

L.

M. *f* *mf*
A - ber-some-thing. Some friend of Scott's__ from

Pno. *mp* *pp*
(8)

4 25

(knocking on the door three times) (to herself)

mf *p*

L. Good e-nough. Chris-top, Chris-top?

M. work, I think.

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

8va

28

(huddling with Laura under the small umbrella) (interrupting)

L. Did you lock the door? (takes out his car keys)

M. It's a nice place, what do you think, Lau-ra? Right.

Pno. *f* *p*

8va

31

(knocking on the door again)

L. Mar-cus could you see if Scott's al-read-y here? Hon't

M. (locks the car)

Pno. *mp* *p*

35 *rit.* *colla voce*

L. *see his car. What?*

M. *(takes out his cellphone)*
Sure, huh no re - cep - tion.

C. *(Christoph suddenly opens the door. He has an aura of reserved sophistication)*
Ah, welcome

Pno. *mp* *3* *p* *8va*



Grandiose ♩=72 *molto rit.* *(shaking Marcus's hand delicately: as if examining; taking a large whiff through his nose as he does so)*

39 *welcome!* *f* *You must be*

Pno. *ff* *3* *p* *mf* *p*

Stately ♩=44

(Laura avoids shaking his hand and quickly follows Marcus in)

41

L. *(as he walks in)*

M. *mf* 3

C. *ff* *mf* Thank you, Mar-cus and Lau-ra. Come in, please do come in.

Pno. *mf* *p* *mp* 3 3

Red.



44

M. 3 3 and you're Chris-top, right?

C. *f* *mp* Chris - toph A - ber-field.

Pno. *f* *mp* *ff* *f* *mf* 3 3

8^{vb}

Freely ♩=64

(walking the couple to the dining table, the room is lit by lamps and candlelight, on the side is a small wine cabinet, a small sofa, and a dinnerware cabinet with several drawers)

47

C. *mf* *mp*

Scott has told me all a-bout you two. I've been anx-ious-ly hop-ing to have you both o -

Pno. *mp*

50

L. *mp* *poco rit.* *a tempo*

Where's Scott? I don't see him here.

C. *mp* *p*

- ver for din-ner. He sad-ly did-n't make it.

Pno. *p* *mp* *pp*

8^{vb} Ped. _____

54

L. *mp* *p*

He's sick? I thought he would've told us.

C. *mp* *p*

An ill-ness it seems has rav-ag'd their of fice.

Pno. *p* *ppp*

(8)

8 57

M. *mf* I'll

C. *ff*

High fe - ver, it seems. Chills, ma-laise

Pno.

(8)

59 $\text{♩} = 124$ *mp*

M. just have to send him pic-tures of all the food then. What's your wi- fi?

Pno. *ff* *p* *mp* *pp*

(8)

62 *ff* *f*

C. No wi - fi here. So - cial me - di - a

Pno. *f* *mp*

(8)

65 *subp* *f*

C. tends to i - - - so-late us.

Pno. *ff*

70 *mf* *mp*

L. Per-haps. But the in - ter - net,

Pno. *ff* *f* *pp*

8va *8vb* *Ped.*

73

L. like a - ny tool

Pno. (8)

75 *mf*

L. can be used to learn,

Pno. *mp* *loco*

77 *mp*

L. to ex -

Pno. *p*

80

L. press i - deas and

Pno. *pp*

82 *mf*

L. touch the lives

Pno.

84 *f*

L. of count - less o - - - thers.

Pno.

f *mf* *f* *mp*

8va

87 *>mf* *f* *mp*

L. Un - plug - ging your - self can be a

Pno.

(8) *f* *p* *ppp*

8va *loco*

90

L. *f* vir - tue, yes, *mp* but

Pno. *f* *mp* *pp*



93

L. *f* on - ly by build - ing con - nec - tions out - side.

C. *mp* Ah!

Pno. *mp* *f* *p*

Ped. *8va* *8vb*

97

L.

C.

Pno.

mp *f*

I see you've got plen - ty of grey mat - ter_ to pass a - round.

8va

(8)



100 *colla voce* **Ominous** ♩=144

M.

C.

Pno.

mp

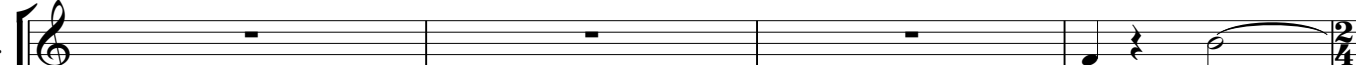
Ap - pe-ti-zers. Hm.

(Christoph exits)

Well now, don't be shy.
Please do make yourselves comfortable
while I bring out the appetizer.

f *p* *mf* *pp*


14 103


L.  Yes, strange—

M.  I did-n't re-al-ize that Scott was friends with a chef. *f*

Pno.  *< mf mp f pp*

107

L.  — that he's ne ver men-tion'd Chris-toph to you. *f* Where did he *mf*

Pno.  *mp p f*

111

L. *mf*
say he knew him from a - gain?

M. *mf*
I I don't see why that

Pno. *p* *mf*

114

M. *mf*
mat-ters.

C. *mf*
I pres

Pno. *fp* *pp* *f* *mf*

117

C. *f*
ent to you the hors d'ou-vres. Beef tar

Pno. *mf* *f*

overpronounced

16

120

C. tare ac - com - - - - pa-

Pno.

122

C. nied by shav'd black

Pno.

124

C. truf-fles and a side of on-iontarts.

poco rit. *mp* *(opens up a bottle of wine and pours it for Marcus and Laura)*

Pno. *f* *ff* *mp*

8^{va} 3

♩=124 *molto rit.* *f* *Ominous* ♩=144

L. 127

Ex - cuse my man - ners, but is this

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

130 *mf* *f*

L. beef safe to eat? Is-n't it raw?

Pno. *p* *mf* *p* *f* *mp* *mf*

8va *8vb*

134 *mf* *ff* *mp*

C. It's per-fect-ly safe to eat. It was butch-ered this

Pno. *ff* *mp*

8va

18

137

M. *mp* (awkward pause) I'll ad-

C. *f* af - ter - noon, so the meat is fresh.

Pno. *f* *ff* 5

8^{vb}

||

molto rit.

141

M. mit, I've nev - er tried raw beef be - fore,

Pno. *mp* *mf*

||

143

M. but it smells heav - en - ly Chris - toph... *mf* (giving a warm, acknowledging smile)

C. You have my deep - est grat - i - tude.

Pno. *mf* *p*

$\text{♩} = 64$

poco rit. Reverential ♩=52

146 *mp* *p* *p*

C. *mp* *p* *p*

Now, I be-lieve it is time we say grace. Bless this

Pno. *mp* *p*

150 *mp* *mp*

C. *mp* *mp*

food, Bod-y of

Pno. *mp* *p*

153 *mf* *f* *f*

C. *mf* *f* *f*

Christ slaugh-tered to give us life!

Pno. *mp* *mf* *f*

157 *ff* *mf*

C. *ff* *mp* *f* *mp* *mp* *mf* *f*

Pno. *ff* *mp* *f* *mp* *mp* *mf* *f*

(8)-----

Fill us, with your sac - - - - - ri -



161 *poco rit.* *a tempo* (*whispering under her breath to Marcus*) *colla voce*

L. *I can honestly say*
I've never heard that one before.

M. *(under his breath)*
Laura, don't be rude...

C. *f* *mp* *mf*

Pno. *mp* *mf* *mp* *ppp*

(8)-| *8^{vb}*

fice. — A - - - men. *The grace has been said, so please, dig in. Bon Appetit.*

(Marcus takes a small, pensive bite)

3-4"

$\text{♩} = 124$

molto rit.

M. 165

Pno. *f*

gliss.
maintain hand pattern while glissing up

(8)-----|

Overwhelmed $\text{♩} = 68$

M. 168

f

De - li - cious! Ab - so - lute-ly de - li-cious! It's

mp

Pno. *f* *p*

molto rit.

a tempo

M. 171

tender and rich, but not o - ver-whelm - ing! Lau - - - ra,

ff

Pno. *ff*

Ped.

22 173

(deadpan with exasperation)

a tempo

(takes a long sip of wine)

In a bit.

mp you've got to try this!

gentle mp So how do you know

C. You're too kind, Mar-cus.

Pno. *p* *mp* *acc.*

176

mf Scott? The of- fice?

mf We met while he was trav- el- ling a- broad in Nor- way.

Pno. *mf* *mp* *acc.*

178

Overwhelmed ♩=68

And what ex- act- ly is it that you do?

mp It's fun- ny you ask he saw me just as I

Pno. *p* *pp* *f*

182

C. *p* *mp*

I stud - y peo ple. I've ded - i - ca-ted my-self to the

Pno. *mp* *mf* *pp*

186

C. *p* *mp*

stud - y of the few in-di-gen-ous peo ples_ still left on this earth who have

Pno. *mp* *p* *mp* *p*

190

C. *mp*

nev-er ex - pe - ri enc'd con - tact with the out-side world. You

Pno. *mp*

193

C. *mf*

know, a tribe was dis - cov-ered by the Brit-ish not too far _____ from the

Pno. *mp*

196

C. *p* *mf*

Bay of Ben- gal... They were ut-ter-ly ob-liv - i-ous to the out-side world and

Pno. *mf*

199

C. *subp* *colla voce* *mp* *freely*

vio - lent-ly re - ject-ed... all who came close. I was quite

Pno. *pp*

a tempo

202 *p* *pp* *mp*

C. *tr* *(tr)*

fas - ci-na- ted_by it all. Im - ag-ine that, no smart - phones,

Pno.

206 *ff*

C. no cin-e- ma, Noth - ing of

Pno. *tr* *5* *ff* *5*

208 *freely* *fp* *ff* *ff*

C. *becoming manic*

peo-ple con- sum'd by skin-care prod-ucts mu ti- la ted by

Pno. *ff*

210 **colla voce** **Intimate** $\text{♩} = 48$
 (spoken) (spoken) *freely*
mf *mp* *p*

C. plas-tic sur-ger-y. I find it all rather... tasteless. And did you

Pno. *pp*

214 *falsetto* **molto rit.**

C. ev - er think of their point of view? That we might be the sav - a -

Pno. *mp* *p*

219 **Sobered** $\text{♩} = 72$ *mp* (awkwardly)

L. That's ve-ry no - ble of you, Chris-toph. I my

C. ges?

Pno. *pp*

Ped.

222

L. *mf*
self am a so - ci - ol - o - gy ma - jor.

M. *mf*
Now

Pno. *f*
8va

224

M. *mf*
Chris- toph did you ev-er try to meet one of these

Pno. *mf* *p* *f*

accel.

227

M. *mf*
tribes?

C. *mf*
Sad - ly, no though it's a dream of mine.

Pno. *p* *mf*
5

rit. $\text{♩} = 108$

230 Sobered $\text{♩}=72$

L. *mf* I'm...

C. *(looking to Laura)* *mp* Lau-ra, you have-n't touch'd your food yet. Are you feel-ing un- well?

Pno. *p*

233 *(nervously)*

L. on a di - et? Try - ing out a new thing, in - ter - mit - tent fast - ing.

C. *mf* I

Pno.

235 *accel.*

L. *f* Oh you real-ly don't have to... *f* *(butting in)*

M. *f* So

C. see, I can bag some-thing up for you la - ter! I in - sist!

Pno. *ff*

♩=108

accel.

M. 237
8
Chris - toph. I just have _____ to ask, _____

Pno. *f*

♩=120

molto accel.

M. 240
8
p
With your in cre-di-ble skill _____ why _____ did-n't you ev - er be -

Pno. *p* *mp*

8^{vb}-----|

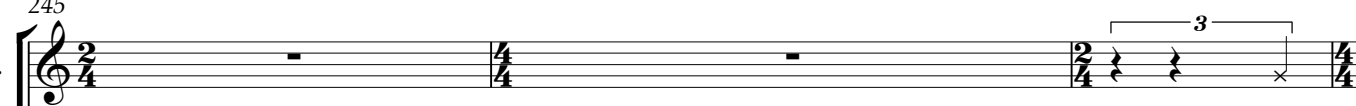
Ominous ♩=140


M. 243
8
mf
come a chef?

C. *mf*
Oh cook - ing is just a

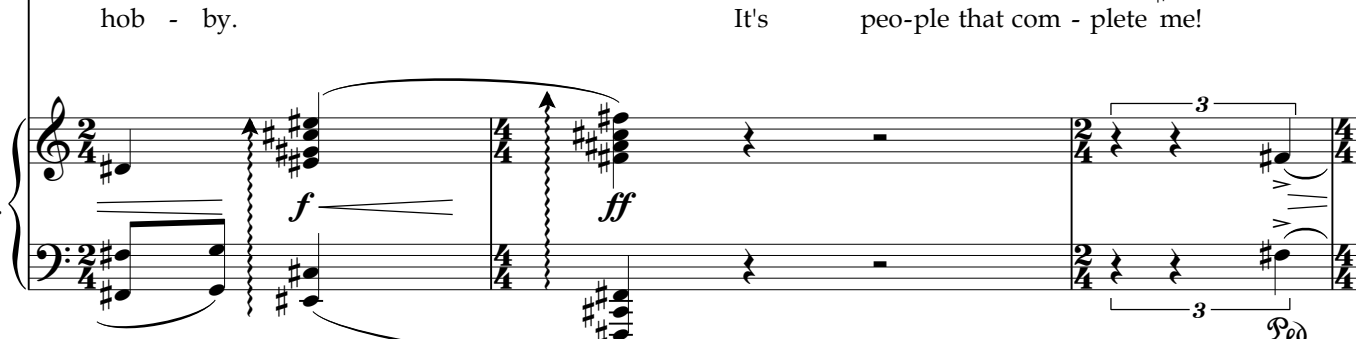
Pno. *mf*

245


L. 

C. 


hob - by. It's peo-ple that com - plete me! Uhhhh...

Pno. 


248

M. 

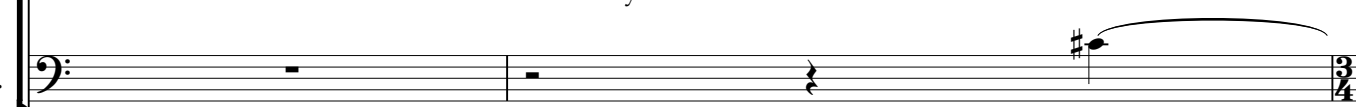
It's a damn_ good hob-by, do you think you could show_____

Pno. 


251

M. 

_____ me one_____ of your dish-es?_____

C. 

Cer -

Pno. 

Grandiose ♩=72

253

C. *tain - ly!* *Cu - - - - ri - ous*

Pno. *ff*

8^{va}

255

C. *guests* *al - ways* *make* *the*

Pno. *f* *ff*

p *(ff)*

molto accel. *5* *tr* *♩=120*

8^{va}

258

L. *Did you ev-er teach*

C. *best food!*

Pno. *f* *ffmp* *ff*

8^{va}

261

L. *mf*
Scott an-y?

C. *mf*
Just

Pno. *f* *f* *ffmf* *ff*

8^{vb} > Ped.

264

C. *mp* *falsetto* *poco rit.*
one. A fine stew he made.

Pno. *p* *mp*

8^{vb} > Ped.

Freely ♩=72

268 - *poco rit.*

C. *ffp* *pp*
Which re-minds me, I'll be back in a few min-utes with the main course,

Pno. *ffp* *pp*

8^{va} > Ped.

270 *Ominous* ♩=144

C. *please do ex-cuse me.*

Pno. *p*

(8) *Ped.*

276 (*quietly and sharply*)

L. *p* *3*

M. *mp* (*digging into his food*)

Pno. *mf* *p* *mp* *f*

8^{ub} *Ped.*

Are you think-ing the same thing as me, Mar-cus?

Yeah... the

281

L. *f* *3*

M. *mf* *3*

Pno. *ff* *mf*

8^{va}

beef tar tare_ has an odd taste, it's... pap-ri- ka!

Seriously?

285

L. *mf* *mf*

No - thing a - bout this seems off to you? Scott, last

M. *mf*

What?

Pno. *f* *f* *p*

8^{va} *Ped.*

290

L. *f*

min - ute,"could - n't make it." We're eat - ing at a stran - ger's house.

Pno. *mf*

292

L. *mf* *ff* *fmp* *ff*

and who the hell says grace like that?!

Pno. *mf* *ff* *f* *ff*

8^{va} *8^{va}*

296

L. *f* Oh my god! He's a mormon, isn't he?

M. *f*

Pno. *f* *ff*

8^{ub} Ped.

299

L. *ff* What? No, be quiet! *mp* out of time Don't you think something's off...li-ttle bit? The isolation... Just a

M. *ff*

Pno. *f* *p* =144

8^{ub} Ped.

300

L. *a tempo* No cell phone reception... It's all just a little too convenient. *p* out of time Don't you think? *a tempo* What if

M. *a tempo* *p* What are you getting at?

Pno. *a tempo* *p* *sim*

8^{ub} Ped.

306 *mp*

L. Scott just hap-pened to ar - rive here be -

Pno. *pp*

309 *mf*

L. fore us? What if he was

M. Lau - - ra

Pno. *mp*

311 *pp* *sub ff*

L. here all a - long? In thekitch-en on our plates!

M. please. —

Pno. *mf* *pp* *ff*

315 *mf* *mp* 37

L. *mf* *mp*
Ex - act - ly! Don't you

M. *f* *mf*
Lau - ra, we've nev - er met the man be - fore.

Pno. *mf*

318

L. think it's strange, the lit - tle com - ments that he makes?

M. Lau - ra, hon - ey please. —

Pno. *p* *ff*

mf

colla voce *a tempo*

Red.

321 *sub ff*

L. "Guests al - ways make the best food." Who says that?!

M. Lau - ra hon - ey I

Pno. *ff* *mf* *ff* *sffz*

15^{ma} *15^{ma}* *8^{va}*

ma', and '8^{va}'."/>

molto rit. $\text{♩} = 84$ *mp*

M. $\text{♩} = 84$
 think you've got the wrong i - dea. Chris- toph is a lit-tle strange, yes, but I'm

Pno. *mf* *mp*

Ominous $\text{♩} = 144$ *colla voce*

L. $\text{♩} = 144$

M. $\text{♩} = 144$
 sure he means well. (they both jump in surprise) All good!

C. $\text{♩} = 144$
 (offstage) Everything okay there?

Pno. *ff*

Conniving $\text{♩} = 120$

L. $\text{♩} = 120$
 I know how this looks but trust me when I say Chris toph is

Pno. *ff* *f*

forearm cluster

Ped.

molto rit. a tempo

338

L. *mf*
not who he seems. Here. I'm

M. What the hell are you doing?

Pno. *mp*
8^{va}
8^{vb}

342

L. *f* find-ing some god - damn ev-i-dence. That's what. *mf* A

Pno. *f* *p*

345

L. *f* blood-y knife, a sev-ered head!

Pno. *f* *mp* *ff*
a la 'Marche au Supplice' ♩=210

348

M.

Are you out of your mind?

Pno.

351

L.

Conniving $\text{♩} = 120$

mp

Mar- cus, I don't know how to tell you this, but I think

Pno.

p

8va

Ped.

355

L.

f

ff

Chris toph. is a can - - - ni - bal. As in, he is

Pno.

f

ff

8vb

358

L. kill - ing peo-ple. Chop-ping them up in-to lit - tle pie - ces, and

Pno.

rit. colla voce ♩=210

361

L. serv - ing them to his next vic - tims!_____

M. _____

Pno. *mf* _____ *ff* _____

That's

♩=120

364

L. _____

M. it! That's it! If you keep do-ing this, I'll I'll... I'll call the police!

Pno. _____

Oh?

367 *f* (starts throwing dishes and utensils out of the cabinets)

L. And how are you gon-na do that with no re - cep - tion?

M. Lau - ra please,

Pno. *mf* *f* *mf*

370 *mf*

L. Why is there no re - cep - tion? Oh right. So Chris-toph can

M. Lau - ra *8va*

Pno. *f* *ff* *8vb*

372 *f* *ff* *f*

L. eat peo-ple with-out a - ny-one know ing! Be

M. Lau - ra *mf* *f* Lau - ra please

Pno. *f* *f*

374 *mp*
 L. qui-et! He could hear us.
 M. *f* (becoming unhinged) (mocking)
 Oh__be-cause you're be-ing such a
 Pno. *ff* *mf*

377
 M. won-der-ful house-guest right now. Hell, Chris toph could've
 Pno. *f* *sfz* *f* *ff*

380
 M. walked__ right back__ in__ and...
 C. (entering suddenly with a large platter of lamb) *f*
 And what? What's all this?
 Pno. *f* *p*

44

383

(closing the drawers immediately)

Freely ♩=72

mp

L.

M.

We were

Well, you see...
we were...

Pno.

f

fff

pp

forearm cluster

385

L.

try-ing to catch a rat that we saw un-der the ta-ble.

M.

(shaking his head in agreement)

mp

3

Yes, that's ex-act-ly what

Pno.

387

M.

mp

poco rit.

(nervous/forced laugh)

hap-pened it went un-der the ta-ble, so here we all are!

C.

mp

Ah well

Pno.

391 **a tempo**

C. *mf*
 thank you for tell-ing me. I've been deal-ing with quite_____ the

Pno.

393 *mp*

M. Real - ly?_____

C. *f*
 rat__ in fes-ta-tion. No! Do I look like an imbe

Pno. *p* *f* *ff* *mf* *f*

396 *mf*

C. *f*
 cile to you? Scott nev-er men-tion'd he had such greed-y cock-roaches for friends.

Pno. *mp* *ff*

399

L. *f* Chris toph_____ please,

M. *f* 3 So I guess_____ we won't

C. *ff* The din - ner par-ty is o - ver! *f* Now get out_____ and good

Pno. *f*

8^{ub}



401

L. there's been_____ a

M. make it. I guess_____ we won't

C. rid - dance._____ Get out!

Pno. 3

colla voce

402

L. mis - un - der - stand ing, Chris - - top h!

M. make it to des - sert, then?

C. I said, I sai - I said, I said, get

Pno. *fp* *ff*

8^{vb}

404

C. out!

Pno. *ff*

8^{vb}

♩ = 132

407

Pno. *fff*

8^{va}

8^{vb}

48 411

M. *mf*
Damn, he

Pno. *pp sub ff*
f
8^{vb}

416

L. *mf*
Let's just get out of here, I don't want to

M. *mf*
real - ly let you have it.

Pno. *p*

420

L. *mf*
talk a-bout it. God, I real-ly made an ass of my-self back there.

Pno. *p*
8^{vb}

424 *mp* *mp* *mf* 3-49

M. *8*
 What were you think - ing, Lau - ra, real - ly? Chris -

Pno. *(8)*

428 *mp*

M. *8*
 top's _____ nev - er going to talk to us a gain. What will we

Pno. *(8)*

432 *colla voce* *a tempo*

L. *2/4* *4/4*
 What is it?

M. *8* *f* *p* 3
 tell Scott? Ow! No - thing, I just bit ___ in - to

Pno. *(8)* *8va*

50

437

M.

some-thing hard, just a... a tooth!

Pno.

The musical score consists of two systems. The first system is for the voice (M.) and the piano (Pno.). The voice part is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "some-thing hard, just a..." followed by "a tooth!". The piano accompaniment is written in two staves (treble and bass clefs). The second system continues the music, with the voice part ending on a note marked with an asterisk (*). The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a section marked *8va* (octave) in the right hand. The score concludes with a double bar line.

SCENE TWO

(N.B. - there will be a short interlude between scenes 1 and 2 TBD)

Foreboding $\text{♩} = 120$

Laura *mf* A

Marcus *mf* 8
Damn it, Scott won't pick up...

Piano *mp* *p* *tr*

L. 3 *f*
tooth, a tooth! I rest my case.

M. *f*
I'm as surprised as you a-

Pno. *mf* *mp*

L. 6 *f* A

M. *mf* 8
bout this, bet let's not jump to conclusions just yet.

Pno. *mf* *p* 3 3 3 8^{vb}

9

L. *mf*
tooth, Mar-cus, you found a tooth in your food. How do you ex-plain that?

M. *mp*
Let's

Pno. *mf* *f* *p*

poco rit. **Plodding** ♩=92 *hesitating*

12

M. *mp* *mf*
stop, and think a-bout this for a sec-ond. We were dri - ving home__ when... when I..

Pno. *mp* *submf*

8^{2b}

poco rit. **Foreboding** ♩=120

16

L. *p* *mf*
A tooth. On - ly when

M. *p* *f*
hap-pen'd to bite in - to... Will you stop saying that?

Pno. *p*

19

L. *mp*
you can come up with an ex - pla-na-tion that does-n't make

Pno. *f* *mf* *p*
5 5 3
Ped. 6

21

L. *ff*
Scott work bud dies with Jeff-rey Dah-mer

M. *f*
Please Lau - ra, Chris - toph's from

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

24

M. *mf* *poco meno* *mp* *f*
Eu - rope. That would make him... more so-phis - ti - cat - ed, an

Pno. *p* *f*

26 **a tempo** *ff* *mf*

L. *ff* Oh, _____ the guy who cooked some-one else-'s pe-nis is

M. *ff* Arm-in Mei - wes.

Pno. *ff* *f*

29 *ff* *f* **poco rit.**

L. much bet-ter. Are you ev - en list-'ning?

M. *mf* I know. What a dick.

Pno. *pp* *p*

Effusive ♩=92

33 *ff*

M. Lau - ra please lis - ten to what you're say - ing. We -

Pno. *f*

molto rit. Expansive ♩=80

M. 36 *mf* *f*

were the ones kicked out of Chris-top'h's house. If he is who you

Pno. *mp* *mf* *f*



M. 40 *p* *mp* *mp*

say he is, would-n't it have been ea-si-er ea-si-

Pno. *mp* *p*



M. 45 *f* *p*

er to eat us right there? And as for the... ..um..

Pno. *mp* *p*

49 *falsetto* *mp* *mf*⁵⁵

M. *cu - - - - - ri - ous mo - lar per*

Pno.

53 **Excited** ♩=120 *f* *mf*

M. *haps, he's a den - tist! A den - tist, yes! He ne - ver did say what he does for a*

Pno. *mf* *f*

56 **Expansive** ♩=80 *mp* *f* *colla voce*

M. *liv - ing! And one of the teeth he pulled from work _____ made it's way on - to my*

Pno. *mp* *f* *trmm*

Excited ♩=120

Expansive ♩=80

(Laura gives Marcus a look, skeptical)

61

L. *ff* *mf* *f*

M. *ff* *mf* *f*

plate! O-kay, o-kay, that one did-n't make a-ny sense.

Pno. *ff* *mp*

8va *8vb*

Ped.

65

L. *mf* *mp*

M. *mp* *f*

In a-ny case, it could-'ve been his own! His own... tooth? Pre

Pno. *f* *p*

69

M. *f*

cise - ly! Chefs al-ways taste their food,

Pno. *fp* *f* *mf*

M. 71 *ff* *mf*

so na - t'ral-ly Chris-toph took a

Pno. *fp* *f* *mf*

M. 74 *f* *ff*

good-sized bite of lamb, bit the bone, and poof! Out_____

Pno. *f* *ff*

M. 77 *molto rit.* *mp*

I think he'd know if he lost a tooth

M. _____ went his tooth!

Pno. *mf* *ff* *pp*

81 *Expansive* ♩=80

L. *Mar- cus.*

M. *mf* Al- right, well what if? *mp* What if? *p* What if?

Pno. *mf* *mp*

86 *Somber* ♩=60

M. *p* So back there... at Chris- toph's house...

Pno. *p*

90

L. You just ate...

M. *pp* you're say- ing... we just ate...

Pno. *pp*

Fretful ♩=112

(she pauses and looks at the tooth, now in a tiny ziploc bag)

95

L. *mf* *f* rit.

Am I wrong for treat-ing this as ev - i - dence?

M. *p* (he rushes to the bathroom)

I'll be right back.

Pno. *p* *f*

8th #

Pondering ♩=76

Fretful ♩=112

rit.

100

L. *mp* *mf*

You had a point, Mar-cus. Chris- toph had ev - 'ry—

Pno. *mf* *p*

Pondering ♩=76

104

L. *f* *mf*

right to yell at us. He did-n't pull out a

Pno. *f* *mf* *mp*

3

107

L. butch-er's knife or make an es -

Pno.

3

11

108 *f* accel. *mf*

L. cape. Am I

Pno.

f *mf* *ff* *pp*

8va

5

Red.

Fretful ♩=112

110 *f*

L. wrong for think-ing some - thing was wrong?

Pno.

f *mp*

6

7

rit.

112 *f* *p*

L. Ah! He was

Pno. *ff* *pp*

Pondering ♩=76 *mf*

115 im-pec-ca-bly po-lite to a cou-ple of strang - ers at his ta-ble.

Pno. *f* *mf*

Ped.

117 *mp* *f*

L. And when he caught us look - - - ing through

Pno. *p* *pp* *mp*

8^{vb}

Fretful ♩=112

Reflecting ♩=68

119 *mp* *f*

L. his things, he just kick'd us out, that's all! If we'd just

Pno. *pp* *f* *mp*

122 *mp* *rit.* *f* *mp* Fretful ♩=112

L. mind our man-ners, this

Pno. *p* *mf* *p*

126 *rit.* *mf* *mf* *mp* Pondering ♩=76

L. — would have nev - er hap-pened Chris toph's just a bit strange, but I'm

Pno. *mf* *mp*

molto rit.

Charged ♩=152

131

L. *sure he means well.*

M. *(wiping his mouth) (holds up the ziploc bag)*
Laura, you were right. I'm calling the police. This is all the e-vi-dence we

Pno. *p* *f* *mp*

135

L. *mf* *mp*
Hold on Mar-cus. Let's wait on it.

M. *ff* *mp* *f*
need! Yes! Let's...

Pno. *ff* *mp* *f*

139

L. *mf* *mp*
 What you said be - fore you, um, emp - tied

M. *mf*
 wait what?

Pno. *ff* *f* *p*
 (Piano accompaniment with triplets)

142 *submp* *mf* *f*
 your-self, a-bout us be - ing kick'd out. —

Pno. *mf* *p* *mf*
 (Piano accompaniment with triplets)

145 *mp* *mf* *f*
 You made a good point. I think — we should wait on

Pno. *p* *mf* *mp*
 (Piano accompaniment with triplets)

148

L. *mf* *f*

call - ing the po-lice un - til we're ab - so - lute - ly

Pno. *f* *p* *ff* *mp*

151

L. *mf*

cer-tain. that what we were serv'd at din- ner_ was...

Pno. *p* *pp*

154

L. *p*

you know... Ex-act-ly.

M. *mp*

...the oth-er oth-er white meat.

Pno. *pp* *mp* *p* *mf* *ff*

158 (thinking a bit)

M.

Pno.

162

M.

Pno.

(8)-----

166

M.

Pno.

169 *mf*

L. *mf* What a-bout it?

M. *f* I don't re-call_ see ing_

Pno. *mf* *mp* *f*

f *p*

173 *mp*

M. an - y oth - er house - s and not one

Pno. *p*

176 *p*

M. in - - ter - sect - ion.

Pno. *mp* *p*

179 *mp*

M. *8* It's just one long

Pno. *mf* *p*

182 *f* *mp*

M. *8* road connect - ing his

Pno. *mf* *p*

185 *f*

M. *8* house to the rest of town.

Pno. *mf* *mp*

Ped. *8^{vb}*

70

197 *mf*

M. You know what this means?

Pno.

Red.

||

poco rit.

199 *f*

L. We'll find out if he's real - ly a

M. "Steak"

Pno.

||

201 *Losing steam* ♩=124

L. can - ni - bal! We'll find out

M. out! "Steak"

Pno.

Grinding to a halt ♩=92

(she gets the joke; gets annoyed)

rit.

203

L. if he is real ly__ a can - ni - bal! We'll find out...

M. out! "Steak"

Pno. *p* *f* *ff*

molto rit. **colla voce**
(staring Marcus down; impatient)

206

L. cadenza - ad lib. ham it up with vocal runs; take breaths as needed

M. out_____ at the gro - c'ry store! "Stea - " Do you... do you get it? You know, like a stake out, but with...

Pno. (audible inhale) (voice crack) (notices Laura's annoyance - long awkward pause)

Marcus please.

Fleet ♩=152

213

L. *f* So we've de - cid - ed__ he's a can - ni - bal, and you've de - cid - ed to make jokes.

M. steak -

Pno. *f* *p*

216

M. *mf*
Ex - cuse me, puns are the

Pno. *mp*

220

L. *mf*
And the

M. *mf*
high-est form of lan - - guage my dear.

Pno. *mf* *mp*

224

L. *f*
quick-est way to sleep-ing on the couch to - night.

Pno. *f*

8va

Ped.

228

M. *mp*
I'm sor-ry if that pun did-n't

Pno. *p* *mf*

232

L. *mp* *f*
Mar-cus I swear to God.

M. *subp* *mp* *mf*
"meat" your ex-pec-ta-tions. A good

Pno. *pp* *p* *mp*

235

M. *f*
meat pun tru-ly is a

Pno. *f*

237 *mf* *peevd*
 L. Mar - cus.
 M. rare me di - um. well - done. *mf*
 Pno. *sub pp* *mf* *f* *mf*
 Musical score for measures 237-243. The vocal line (L.) has a fermata over the first measure. The piano accompaniment (Pno.) features complex textures with triplets and dynamic markings.

240 *mp*
 L. I love you Mar - cus, but
 Pno. *mp*
 Musical score for measures 240-243. The vocal line (L.) has a fermata over the first measure. The piano accompaniment (Pno.) features complex textures with triplets and dynamic markings.

244 *mf* *rit.*
 L. make no mis - "steak," if you "car - rot" all a - bout your well - being
 Pno.
 Musical score for measures 244-248. The vocal line (L.) has a fermata over the first measure. The piano accompaniment (Pno.) features complex textures with triplets and dynamic markings.

colla voce

♩=96

249

L. *mf* *f*

M. *mf*

Pno. *pp* *mp*

you'll a - void a - ny beef with me.

Tou - ché

253

L. *mf*

M. *mp*

Pno. *mp* *mf* *mp* *p* *ff*

Go to bed, Mar-cus.

but you're not se-rious 'bout the couch, right?

SCENE THREE

(N.B. - there will be a short interlude between scenes 2 and 3 TBD)

System 1:

Laura: $\text{♩} = 52$ *mf*
Where _____ do you hide them, Chris- toph?

Piano: *mp* *mf*

System 2:

L.: *4*
Where _____ were the bod - ies _____ when we

Pno.: *p* *mf* *f*

System 3:

L.: *7*
ate _____ at your ta - ble?

Pno.: *p* *mf* *p*

9

L. *In the fridge, or the free-zer per-haps? Or do you*

Pno.

11

L. *keep them chained in the base ment un-til you get*

Pno.

13

L. *hun-gry so the meat is fresh? Focus, Laura. Focus. Franz Bo-as,*

Pno.

(throwing her voice)

mf

17

L. *mf*
 what _____ would he say? "What cul - tu - ral cau -

Pno. *tr* *mp*



19

L. *f* *mf* *ord*
 sa - tion _____ could there be to have a man like

Pno. *f* *mf* *ord*



20

L. *f* *spoken*
 Chris-toph act _____ the way he does?" Now I'm starting
 to sound like him!

Pno. *mf* *pp* *p*

(throwing her voice)9

rit.

22

L. *mp* What a - bout Herb - ert Spen - cer? *mf* "Where does

Pno. *mf* *pp*

24 $\text{♩} = 40$

L. *f* Chris-toph fit__ in-to so-ci - e-ty? *mf* In an in-dus tri-al so-ci - e-ty is his

Pno. *mf* *f* *mf*

26

L. *f* work with Scott mere - ly *mp* vol - un - ta - ry?" He seems

Pno. *pp* *f* *p*

28 *ff*

L. wealth-y e-nough to be do-ing this for fun,

Pno. *mp* *f* *p*

Ped.

accel.

30 *mp*

L. or to blend in... or may-be your words are mean-ing-less, ea-sy read-ing for eu

Pno. *pp* *p*

Ped.

rit.

32 *ff* *mp*

L. gen-i- cists! What

Pno. *ff*

Ped.

♩=40

Interrupting ♩=136

81

(Laura's phone rings, she goes to pick it up)

L. *f* am I e - ven do - ing?

Pno. *p*

L. (over the phone)

M. *mf* I found him, Lau - ra!

Pno. *f* *mp*

L. Marcus, if he's eating people, why would he order meat at the butcher?

M. *f* He's by the butch - er, as a kill - er can - ni - bal would be!

Pno. *f*

82 47 (sarcastically) *mp* *f*

L. (pauses, then smugly) Yeah, that's obviously... what he's do-ing

M. That's exactly what he'd want us to think! You're *mf*

Pno. *mf*

8^{vb}-----

51 *mp*

L. I thought my mind was

M. still hav-ing doubts a-bout him? Lis - ten to *mf*

Pno. *p* *f* *mp*

55 *mf* *mp* *f*

L. set, but I just don't know a-ny-more.

M. me babe. We're do-ing the right thing, I

Pno. *f* *mp* *f*

58 *f* I don't know a-ny more. Mar - cus, lis -

83

M. think. Last night, I on-ly gave you a hard time

Pno. *mp*

62 *f* ten to us talk. What the hell_____ are we do - ing?

8 'cause___ I did-n't want to be-lieve it my-self,

Pno. *f* *mp*

Expansive ♩=60

66

L. _____

M. *mf* _____ *f* _____ *mf* _____

But you___ con - vinc'd___ me___ I'm with you_ all the way.

Pno. *ff* *mf* *mp*

3

8^{vb}

70

L.

M.

Pno.

p *3* *p* *ff* *ff* *ff*

73 (8).....J

L.

M.

Pno.

mf *f* *mp* *mf* *ff* *ff*

75 *colla voce*

L.

M.

Pno.

p *f* *ff* *ff* *ff*

78 **a tempo rit.**

L.

M. *submp*
 - one be - lieves us. Lau - ra, I'm with you all the

Pno. *p*



81 **Intimate** ♩=48 *touched mp*

L.

Thank you, hon-ey-pie.

M. *mp* (interrupting) *mf* (they both laugh) *mp*
 way. It's all com - ing to - geth - er.

Pno. *mf > p*

colla voce

85

L. *(concerned)*

M. *(He sees Christoph move closer to his location)*

Pno.

Marcus, are you ok? Now?!

He's close now. I think he's say- ing - Oh no. I'll be right back. Bathroom break! You know I have a weak bladder!



90 **Rushing** ♩=160

L.

M. *(hurries to the restroom)* *(nervously waits for the person at the single urinal to finish)*

Pno.

ff *f* *ff*

8va

95

L.

M.

Pno.

submp *f*

(he rushes to the stall)



98

Regal ♩=52

colla voce

Ditsy ♩=104

L.

M.

C.

Pno.

mp *mp*

p *mp*

(the man at the urinal leaves. Christoph enters, bumping into the man on his way out)

Par-don me, sir.

(still with phone in hand, hushed)

Just my luck, he's here too..

(he goes to the urinal)

Shh! I'll call you back, I got a plan.

(hanging up the phone)

(to himself - loose)

doo doo doo doo

8^{vb}

(disguising his voice in the stall)

103

M. *mp* *mf*
So, you come here of- ten? The bath

C. *mf*
doo doo doo doo doo Ex - cuse me?

Pno. *mp* *mf*

(8)

107

M. - room I mean.

C. Three to four times a day, I'd say.

Pno. *mp* *mf* *f*

3

110

M. No!—Why would you ask me that? I just...

C. Do I know you? No, your voice, it sounds...

Pno. *ff* *mf* *f*

113 *molto rit.* *Ditsy* ♩=104 89

M. *8* *3* want-ed to get to know you is all.

C. *mf* *awkward* *mp* Oh, are_ we..? Is this what we're do- ing?

Pno. *p*

116 *p* *f* We... are...? Yes, ab - so - lute - ly!

C. *mf* Are_ we? Well,

Pno. *mp* *f* *mf*

119 *molto rit.* *Placating* ♩=60

M. *8* in that case. why don't we con - tin - ue our con - ver - sa - tion_ at my

C. *p* *8^{vb}*

Pno. *p*

90 **Ditsy** ♩=104 *mf* *f*

M. *mf* *f*
 Hold on, you're in-vit-ing me to din-ner?

C.
 din-ner ta-ble?

Pno. *mp* *f* *mp* *f*
 (8)-----

123 *colla voce* *a tempo*

M. *f* *p* *mp*
 No, not at all. I love lamb!

C. *mf*
 Sor ry, was that too for-ward? How pe-cu-liar, I had

Pno. *mp*
 8va-----

127 *mf* *colla voce* *f*

M. *mf* *f*
 What a co-in-ci-dence, I just... lovelamb!

C. *mf*
 just pre-par'd a splen-did rack of lamb last night.

Pno. *f*
 (tr)-----

130 (awkward) a tempo

M. *8* Can't stop thinking about it!

C. *mp* *f* *mf*
Yes well, the main e-vent was rude-ly hal ted by

Pno. *p* *ff*
8^{vb}

colla voce a tempo

M. *8* Fuck off!

C. *f* *mf*
in - con-sid-er-ate guests, more swine than hu - man I'd say Come a -

Pno. *p* *f*
(8)

colla voce a tempo

M. *8* *f* *mf* *mp* *mf*
I mean... you must have told them to fuck off af-ter be-ing so rude!

C. *mp*
gain? To put it po

Pno. *tr* *mf*

92 140

M. *mp*
My... my name is... Jack.

C. *pp* (zips his fly)
lite-ly, yes.

Pno. *f mp*
8^{va} 6 6 3

144

M.

C. *mp mf*
Nice_ to meet you... ..Jack. I'm Chris-toph Ab-er-field,

Pno. *f mp p*
8^{va} 6 3 *trmm*

147

M. **Recit.** *f* awkward *p*
Wait! I'm not done yet.

C. (flushes) *mf*
nice talk-ing with you. Ex-cuse me?

Pno. *f mp*

150 *mf*

M. *mf* Talk-ing! I'm not done talk-ing!

C. *f* Look, if you're se-ri - ous a-bout din-ner you can find me at the

Pno. *mf* *ff* *mf*

153 mildly annoyed ♩=86

M.

C. *mp* Groh - mann Art Mu-seum lat - er___ this af - ter-noon. They're

Pno. *mp* *p*

156 Recit.

M. *mf* I'll be there!

C. *mf* hav-ing a love-ly ex-hi-bit on the Liv re de la Vign - e Nost-re Seign - eur. I look

Pno. *mf* *p*

94

158

M. *8*

C.

Pno.

mf *p* *f* *p*

Yes, in-du bi-tab-ly And
 for-ward to it. You will make a fine addi-tion to the din-ner tab-le.

161

M. *8*

C.

Pno.

f *p* *ff*

what will be on said tab-le? *(goes to wash his hands and dries them)*

Long pig, na - t'ra-ly

8^{vb}

Rushing ♩=160
(getting up, calling Laura)

165

M. *8*

C.

Pno.

mp *f*

(under his breath)
mp

Lau-ra, it's me! He just in - vi-ted me to his house for

8^{vb}

171 *f* (taking out the tooth from the Ziploc bag) *mf* *ff* 95

M. *f* *mf* *ff*
 din-ner! Chris-toph's one-way tick-et to jail!_____

C. _____

Pno. *f* *mf* *ff*

178 (startled, he drops the tooth in the toilet) (accidentally flushes the toilet while reaching for the tooth) *rit.* *f* (trailing off)

M. *f* *m* *f*
 Oh God! Shit! No, no, no, no, no, —

C. *f* *m* *f*
 Sor-ry Jack, did you say some-thing?

Pno. *ff* *mf* *ff*

181 *mf* *pp* *p*

M. *mf*
 oh shit...

C. *mf*
 I see this is a bad time,

Pno. *pp* *p*

185 ♩=100

M.

C.

I hope to see you_ at the mu- seum... Jack. (exits)

Pno.

Cautious (♩=92)

188 *mp*

L.

Mar- cus, is eve-ry-thing al- right?

M.

So... I'm gon-na need

Pno.

*(sitting on the bathroom floor,
his arm half covered in toilet water,
his phone on speaker in the other hand)*

191

L.

M.

two_ mu-seum tick - ets and a change of clothes.

Pno.

SCENE FOUR

(N.B. - there will be a short interlude between scenes 3 and 4 TBD)

with pathos ♩=48

Christoph *mf* *rit.*

You know my heart, my in-ner storm. Oh, art di

Piano *mp* *mf* *mp*

5 **a tempo**

C. *mf*

vine. You em - brace me,

Pno. *p* *mp* *11*

7 **meno mosso**

C. *f* *3*

un - der stand me, con - se - crate me.

Pno. *f* *p* *11* *3* *Red.*

rit.

10 *p*

C. *rit.*

"De-mons Prac - tic-ing Can-ni-bal - i - sm";

Pno. *mp*



a tempo (♩=48)

12 *mf*

C. *mf*

de- mon and man,

Pno. *mf*



rit. colla voce a tempo

14 *mf* *p* *pp*

C. *mf* *p* *pp*

one and the same. Yet I am still a - lone.

Pno. *mp* *p* *mp*

8^{va}
Ped.

18 *mp* *mp*

C. *mp*

"For the King-dom of Heav-en is like a land-own-er who went out ear-ly in the

Pno. *pp* *mf*

(8)

20 *mf* *f*

C. *mf* *f*

morn-ing to hire work-ers for his vine-yard." But

Pno. *p* *mf*

(8)

22 *mp* *f* *mp*

C. *mp* *f* *mp*

where _____ is my heav - en? To be trans

Pno. *pp* *mf*

(8)

24 *ff*

C. *ff*

fix'd on my e-ter-nal Eu-cha-rist. "De-mons Prac-tic-ing

Pno. *p* *ff*

tr

Ped. *8^{vb}*

26 *mf* *f*

C. *mf* *f*

Can-ni-bal-i-sm" in my par-a-dise with no-one to share it with. Just

Pno. *f* *mf*

(8) *Ped.*

29 *mf* *f* *mf*

C. *mf* *f* *mf*

one_____ is all I ask. Just one_who can grant me con- nec-tion. Justtwo, two_

Pno. *f* *mf* *f* *mp*

tr

8^{vb}

C. *f* *ff* *p*

words that can last me to the end of days: "I un - der -

Pno. *f* *mf* *ff* *pp*

8^{vb}

38 **Annoyed** ♩=132

M. *mf*

Nice

C. *pp* *mp* (through his teeth)

stand." I thought I heard the scur-ry-ing of roach-es.

Pno. *pp* *mp*

42 *slightly mocking*

M. *mp*

— to see you too, bud. We're just here ap - pre - ci - at - ing

Pno. *f* *p*

46 *p* *f*

M. art... like you are!

C. *f* Hmph! I have a

Pno. *mp* *mf* *f*

50 *mf* *f* suddenly coy *mp*

C. hard time be-liev-ing you... of all peo-ple are here to ap-pre-ci- ate... Hm...

Pno. *f* *mf* *mf* *f*

54 *p* *mp* *mp* *mf* *mp*

M. The... um...

C. *p* *mp* *mp* What was the name of this ex - hib - it a - gain? I seem to have for-got - ten.

Pno. *pp* *mp* *pp* *p*

rit. colla voce a tempo rit.

58

L. *f* Mar-cus! (getting red in the face)

M. *p* ex-hi-bit of... well... That's not exactly why we're here... *f* Truth is... *mp* we'dlike to

Pno. *f* *tr*

63

M. *p* ask that you... re - in - vite us to din-ner. (somewhat shocked)

C. *pp* *mf* *8va*

Pno. *pp* *mf* *tr*

I...I honestly wasn't expecting that.

66

L. *f* That a - side! *mp* We were sim - ply not our - selves last

Pno. *mf* *mp*

rit.

68

L. *mf* *submp*

night, and we would hate to cause a rift between

Pno. *mp* *mf* *p* *mp*

70

L. *f* *mp* *overly affective* *f* *p*

Scott and his friends! What do you say Chri - - - -

Pno. *p* *mp* *p* *mf*

8^{vb}

74

L. *f* *poco rit.* *mp* *a tempo* (♩=60)

- stoph? May we be re-in - vi - ted to din - ner to - night?

Pno. *mp*

rit. ♩=104

(to himself) *mp* *mf* *mp* *mf* (to Marcus and Laura)

77

C. *mp* *mf* *mp* *mf*

My, to - day ——— seems to be full ——— of sur - pri - ses. If you're so in - sis - tent,

Pno. *p* *mp* *p* *mp*

82

C. *f* *mp* *f*

so be it. You know_ I'd nev - er waste_ a po - ten - tial meal.

Pno. *f* *mf* *mp* *mf*

85

C. *mf* *p*

I trust what oc cur'd last night was caused by... hys te ria, and will not be re peat ed,

Pno. *f* *ff* *mf*

8^{vb} 5

89

L. *What century are you fro-?*

M. *f* Ab-so-lute-ly, no doubt a-bout it!

C. *p* cor-rect?

Pno. *p* *ff* *8va*



92

L. *f* That's right! I'll make sure Marc-us is on his

Pno. *f* *mf*

94 *ff*

L. best be - hav - ior!

M. *ff* Yes hey wait!

C. *ff* I'm de -

Pno. *mf* *ff*

with pathos ♩=56

96 *mf*

L. Yes, _____

C. light - ed _____ to have you all for sec - onds. _____

Pno. *f*

98 *f* *mp*

L. us _____ as well...

Pno. *p*

(an awkward silence; Laura and Marcus don't know what to do, how to interact with Christoph)

Portentous ♩=108

(Laura stares at the print of Demons Practicing Cannibalism)

101

L. *mp* *mf*

'De- mons... Prac- tic- ing... Can - ni- ba

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

106

L. *f* *mp*

li- sm...! how bar- bar- ic. A hor- ri- fic act for both par- ties in- volv'd.

M. *mp*

It's

Pno. *p*

110

M. *mf* *mp*

mess'd up... Sure am glad no one here is

Pno.

(Laura steps on Marcus's foot while Christoph is still looking at the print)

115

L.

M.

C.

Pno.

8^{vb}

118

C.

Pno.

(8)

121

C.

Pno.

8^{vb}

124 *mp* *mf* *mf*

C. *it is as nat-u-ral for them to con - sume their own as it is for them to breathe air.*

Pno. *mp* *p* *p* *mp*

(8)

127 *mf* *p* *mp*

M. *Change the sub-ject, Lau-ra. I'm beg-ging you.*

C. *Co - in - ci - den tal - ly, the peo - ple of Pa - pua New*

Pno. *p*

tr

8th

129 *mp* *mf*

M. *Lau - ra... Change the*

C. *Guin - ea are known to prac - tice can - ni - bal - i - sm*

Pno. *mf*

(tr)

(8)

131

L. *mf* What an...

M. *mf* sub-ject... I am begging you...

C. *f* *mp* to ex-or-cise the de - mons of pes-ti-lence.

Pno. *p* *mf* *p* 7 (8)

Awkward ♩=80

133

L. *f* in - ter - est - ing fun fact! Though I

Pno. *ff* *f* *fp*

134

L. think the tribes that prac - tice it to - day are in the mi - nor - i - ty.

Pno. *mf* 3 3 3

(Marcus and Laura look at each other and mouth to each other)

135

L. *(trying to lighten the mood)*

M. *(trying to lighten the mood)*

C. *(a sudden and sharp break in facade; condescending)*
f *ff* *3*
 Beg your par-don? I have en-coun-ter'd them in the flesh!

Pno. *ff*

138

C. *mp* *mf*
 Hu-man Re sourc-es.

Pno. *mf* *f* *mp* *3* *3* *6*

140

C. *f* *mf*
 Same as Scott. That's when I knew we had a

Pno. *mf*

142 *colla voce* *a tempo* *mp*

L. *What's on the men-u for to*

M. *(in one breath)*
Wow that's so great Laura
please change the subject.

C. *f* *f*
real con - nect-ion.

Pno. *mf* *mp* *ff* *f* *mp*



147 *poco rit.* *Grandiose* ♩=72

L. *night Chris-toph?*

C. *mf* *f*
My, my! How for-ward!

Pno. *ff* *p*

accel.

Enthusiastic ♩=100

149

C. *mf* *mp*

But I am glad you asked, for to

Pno. *f* *mp* *ff* *f*

8^{vb}

151

C. *f*

night's pres-en - ta - tion will be a feast for the age - s!

Pno. *p* *f* *ff*

8^{va}

6

153

L. *mp* *mf* *mp*

Wow, how love - ly, A - bout the

M. *mp* *mf* *mf* *mp*

Wow, how love - ly, I can't wait

Pno. *mp* *f*

6 6 6 3 6 6 6

3

155 *mf*
L. food...
Pno. *mp* *ff*

157 *p*
C. The en - - - -
Pno. *pp*

159 *mf* *mp*
C. - - - - trée I can - not
Pno. *mp*

161

C. *say. but I guar - - - -*

Pno. *mf p*

163

C. *- an - tee there's plen ty - to*

Pno. *f mp*

165

M. *Don't hes - i-tate.*

C. *taste! We shall feast at the ta - ble like A-mer-i-can*

Pno. *f mp mf*

167 *mp* *sarcastic - cringing*
 Oh, how love - ly...
 In di ans!

f *mp* *f*

6 6 6 6 6 6

169 *p*
 The

ff *pp*

6 6 6 6 6 6

171
 pur - - - est com - mun - -

6 6 6 6 6 6

118

173

L. *mf*
I'm sure our pal - ates can han - dle it.

C. *mf* *mp*
- ion where

Pno. *mp* *f*
6 3 3

175

C. *mf*
noth - ing, noth - ing will

Pno. *p*
6 6 6 6 6 6 6 6

177

M. *f*
He's real - ly get - ting in - to it.

C. *f*
go to waste.

Pno. *f* *p* *f*
3 6

8^{vb}

179 *mf* *ff*

C. I'll see you both at six

Pno. *p* *ff*

182 *mp* *f*

L. Well Chris - toph,

C. P. M. sharp!

Pno. *pp*

185 *mp* *p*

L. we real-ly should go. We real - ly

M. Yes! We real - ly

Pno. *p*

187

L. *mf* should get go - ing. *mp* I promise we

M. *mf* should get go - ing.

(to himself; not paying attention to Marcus or Laura)

C. *mp* Plen - ty to taste! Noth - ing to

Pno. *mp* *p*

189

L. won't be late.

M. *mp* We need to... get dressed and read y.

C. waste! *mp* You may

Pno. *pp*

191

M. *mf* Lau-ra I don't think he's

C. find it for - - eign

Pno. *mf*

193

L. *mf* Chris-toph.

M. lis - ten ing. Lau - ra.

C. *mf* on your plate *mp* but I

Pno. *mp* *pp* *mf*

195

C. *mf* prom-ise, I promise it is an ac -

Pno. *p* *mf* *mp*

197

M. *f*
Doyouthink he'dno-tice if wejust leave?

C. *ff*
qui - - - r'd taste. *mp* The

Pno. *f* 6 6 6 6 *p* *f*

199

C. *ff*
pur - est con nec - tion, not a word gone towaste!

Pno. *p* 6 3 3 *f* 6 6 6 6

201

L. *mf*
It's been so great to

C. *mp*
We shall have a prop-er

Pno. 6 6 6 6 *p*

203

L. see you a-gain. We'll see you

C. din-ner. The pur-est com-mun-ion.

Pno. *mf* 6 6 *p* 3



205

L. lat-er to-night, so we'll be leav-ing now.

M. Let's get

C. *p* *mp* No-thing to waste.

Pno. *mp* 6

(Marcus and Laura exit)

M. 207
 out of here!

C. *mp*
 I do love_____

Pno. *p*
 3 3 3 3 3 3

C. *f* *mp*
 _____ hav - ing guests_____ for

Pno. *p* *mf*
 3 3 3

L. 216

M. 8

C. *p*
 din-ner, And serv-ing my fel-low man!

Pno. *p* *mp*
 6 6 6 6

SCENE FIVE

(N.B. - there will be a short interlude between scenes 4 and 5 TBD)

♩=124

Laura

Marcus

Piano

mf

p

So, do you think Chris - toph will try to eat us, or



5

L.

M.

Pno.

mf

p

You had the whole ride_

will he just sniff my hand a-gain?

9 *f* *mf* Regal ♩=48

L. *f* *mf*

M.

C. *f*

Pno. *mp* *f* *pizz*

— to make that com-ment and you chose now?

My new



13

L.

M.

C. friends, wel-come once a-gain! To-night's prix fixe in-cludes a special tour of the

Pno. *mf* *f* *mf* *mp*

8vb

17

L. 

M.  Did

C.  bone room, where I keep my most priz'd pos-ses-sions.

Pno. 

20 $\text{♩} = 124$ (elbows Marcus) *molto rit.*

L.  Whata won - der ful sur prise! We can't wait to see the...?

M.  he just say the-?

C. 

Pno. 

24 **Stately** ♩=92

L.

M.

C.

Pno.

The bone room?

The bone room gets its mon-i-ker from the

mp *mf* *p* *mf*

p

29

L.

M.

C.

Pno.

man-y treas-ures I've ac - qui- r'd_ all my life, treas- ures_ that I still feel in-

f *p* *mp* *mf*

34 *accel.* *f*

L. Well,

M. Please, stop say-ing "bone."

C. side me, like the bones of my bod-y.

Pno. *p* *mp* *tr*

8th-----|



39 *mf* *f* $\text{♩} = 100$

L. what are we wait-ing for? Let's go a head and see your spe-cial room.

M.

C.

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

42

L.

M.

C. *mf*
With pleas- ure.

I swear, if this turns out to be some kinky sex dungeon...

Pno. *mf* *mp*

Red. *8^{vb}*



(The bone room is a large, curated room with museum-like displays along the walls, some on shelves, and with old photographs and items hanging from the walls. The items are from various tribes from across the world with a certain fixation on isolationist tribes. Accompanying each item is a photograph of one or several members of said tribe. There are ornate wall lamps that illuminate the entire room.)

46

L.

M.

C.

Oh. wow.

...and, it's even worse...

Pno. *p* *mp* *p* *mf*

gliss. *tr* *tr* *5*

8^{vb}

51

L. *mp* This_ is... *mf* a lot_____ to take in.

M.

C. *mp* Im-

Pno. *pp* *mf* *pp* *mp*

(8)----- 8^{vb}-----



55

L. *mf* Come a- gain?

M.

C. *mf* press'd? This could be where your fu- ture lies_____ as well. *mf* Your

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

(8)----- 8^{vb}-----

59

L.

M.

C.

f *mp* *falsetto* *self-aggrandizing*

fu ture as an an-thro-po - lo-gy en - thu - si-ast like my-self.

Pno.

mp *p* 3

(8)



64

L.

M.

C.

mf *f* *mf* *mp* *accel.*

I think my fu-ture lies in lend-ing aid, not cu - rat-ing a... personal museum

Pno.

mp *mf* *mp* *f* *mp*

69 . . (♩=136) ♩=♩

L.

M.

C. *mf* *mp* *p* *overly affected*
 You flat-ter me. I have vis - i-ted doz - -

Pno. *ff* *mp* *p*



74

L.

M.

C. *mp*
 - ens_ of tribes the world o-ver. They of - fer'd the ver-y kind- ness and

Pno. *tr* *pp* *p*

78

L.

M.

C.

mf

f *declamatory*

aid you speak of. — All that you see here — is a tes-ta-ment to the

Pno.

mf

mp



82

L.

M.

C.

mp

les - sons and sto - ries — these prim - i - tive guides

Pno.

accel.

84

L. *f* *ff*
What is your deal?

M. *ff*
Lau-ra!

C. *f*
im-print - ed on - - - to me.

Pno. *f* *mp*



Peeved ♩=100

86

L. *f* *rit.*
No. Your weird ex - hi-bit is-n't im press-ing an-y-one!

M.

C. *mf*
I'm... I'm so sor-ry, I-

Pno. *ff* *mp*

136 $\text{♩}=88$ *accel.* $\text{♩}=100$

L. *mf* *f* *mf* *f*

M.

C. *p* *mp*

Pno. *mf* *f* *mp*

Don't talk down to me, your for - mal - i - ties and
had no in - ten - tion of of - fend - ing -

94 *mp* *f* *ff* *colla voce*

L. *mp* *f* *ff*

M.

C.

Pno. *f* *mf* *f*

man - ners — don't fool me. I can see right through you.

I think I know what is going on.

98 $\text{♩} = 68$

L. Oh do you now?

M.

C. *mp* *mf*
 We are still tense from the pre-v'ous night, and when one is fam-ish'd

Pno. *mp*



101

L.

M.

C. *mp* *f*
 they be-come is the word youse "han- gry?" But rest as

Pno. *p* *mf* *ff*

8^{vb}

105

L.

M.

C. *mf* *mp* *mf*

sur'd to-night's din-ner shall mark our new friend-ship! Al - low me to fetch the wine and

Pno.



108 *rit.* *colla voce* $\text{♩} = 100$

L.

M.

C. *mp* *mf* (exits)

give you two some time. When I re-turn, I prom-ise to serve

Pno.

colla voce

(as soon as Christoph leaves, Marcus and Laura look at each other, nod, and begin searching the room for evidence.)

Conniving ♩=140

112

L.

M.

C.

Pno.

Agreed.

Yep, he hides them in here.

I can't believe you snapped at him like that,

are you trying to make him suspicious?

118

L.

M.

Pno.

He had it coming.

123

Pno.

126

Pno. *mf*

128

L.

M. *mf*

He would _____ hide the bod ies in a room like this.

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

131

L. *mf* *f*

Chris toph's far too vain _____ to not keep tro-phies.

M. *f*

But if he's eat - ing peo-ple,

Pno. *p* *submf* *p* *mp* *f*

L.

M.

Pno.

(slowly standing up so that she is face to face with one of the photographs of the tribespeople)

L.

M.

Pno.

L.

M.

Pno.

(as Marcus gets up, he uses a handle on one of the exhibits, which pulls down to unlock a hidden drawer; Marcus reaches inside and takes out several files, which are meticulously organized)

(looks at Laura)

149

L.

M. *mp* Lau-ra, come look at this. I think we found our trophy... *mp*

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

(tr) *5* *3* *3* *tr*

153 $\text{♩} = 52$

L. *mp* "Ve-ne-zue-la, nine-ty-one, two Pi-a-ro-a wom-en, Chew-y and game-y, best

M.

Pno. *pp* *mp* *pp* *tr*

8^{vb}

156 *p* *mp* *p*

L. serv'd rare. Your sto-ries were beau-ti-ful."

M. *mp* "Cen-tral Af-ri-can Re-pub-lic, nine-ty-sev-en, one Ba-ya-ka man.

Pno. *p* *mp* *p* *tr*

(8)

158

L. *mf* *mp* *mf*
 "Ve-ne - zue-la, '0 6 four Yan-o - ma - mi

M. *mf* *mp* *mp*
 Liv-er this time, in - de - scrib a bly rich. I'd have more, but they would

Pno. *pp* *mp* *pp*

160

L. *f*
 wom - en, I told my - self not to, but I

M. *mf* *mp*
 get sus - pi - cious. I wish they'd un - der - stand."

Pno. *mf*

161

L. *mp*
 sim - ply could - n't re - sist. Your lives have chang'd mine so much."

M. *(skimming)* *mf* *p*
 "Ve - ne - zue - la," huh, Chris - toph real - ly likes Ve - ne - zue - la...

Pno. *mp* *mp*

144

163 *mf* (pauses gravely) *p*

L. *No laws to pro-TECT the na- tives... there... "Mil -wauk- ee,*

M. *What's wrong?*

Pno. *mp pp*

(8)-----

8^{vb} *bb*

166

L. *twen-ty eight- een, Scott_ Rich-ard Park-er. A brief, but beau- ti ful friend- ship.*

M.

Pno. *ppp*

169 $\text{♩} = 100$

L. *The most ten- der, de - lect-a- ble beef tar- tare." This is it Marcus. We need to send this to the po-*

M.

C. *f*

Pno. *pp tr* *sub ff*

That would

174

L.

M. *f*

C.

Pno.

(struggling with Christoph while Laura is overtaken by chloroform)

It's o - k Lau - ra.

be quite rude_ to your host, no?

177

L.

M. *ff*

C.

Pno.

(Marcus instantly passes out from the chloroform as Christoph drags them out)

Chlo - ro - form_ does-n't work like it does in the mov - ies!

mf

ff

8va

179

Pno.

SCENE SIX

(N.B. - there will be a short interlude between scenes 5 and 6 TBD)

♩=100

Laura

Marcus

Piano

L.

M.

Pno.

mp

mf

sfzpp

mf

mf

f

mp

p

f

*submp*⁵

Oh my god, I was right! Chris-toph was a

Are we real - ly do-ing this right now?

can - ni-bal all a-long.

5 *mf* *f*

L. Al - so, I'm the one who's been say - ing that!

M.

Pno. *f*

6

7 *mf*

L. Just

M. Yeah, if Chris-top h eats us, we're screw'd.

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

8 *8^{vb} #* 6

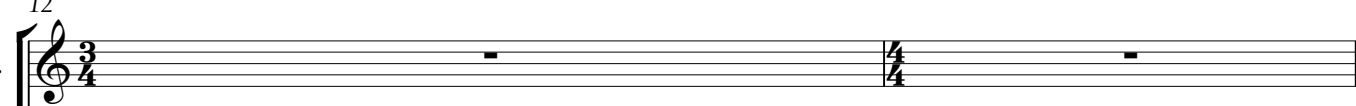
10 *ff*

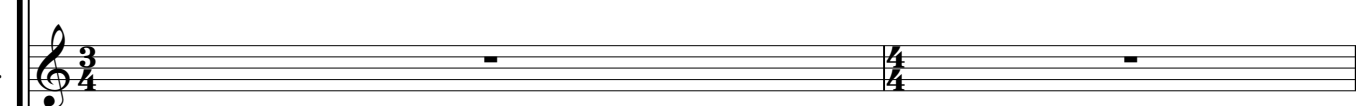
L. help me reach this knife!


M.

Pno. *ff*

12

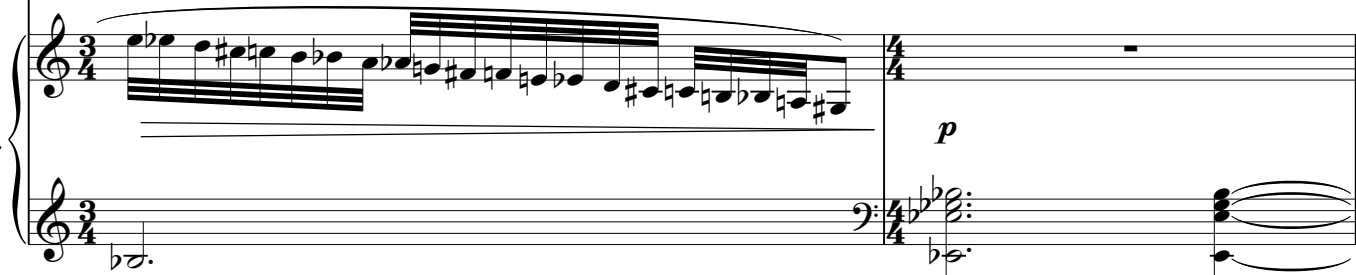
L. 

M. 

C. 

mf

My, _____ that was close. What a

Pno. 

p



14

L. 

f

So what,

M. 

C. 

ter - ri - ble host I would be if the food went miss - ing.

Pno. 

mf *f*

16

L. *mf* are you gon-na kill us first and then eat us, or do you get off *f* on eat ing peo-ple

M.

C.

Pno. *p* *ff*



19

L. raw?

M. *ff* We're warn - ing you, we prob-a-bly taste aw-ful. And...

C.

Pno. *mf* *ff*

22 $\text{♩} = 132$

L.

M. we have-n't show - ered in days

C. Un-ne-ces sa-ry for

Pno.



26

L. Is that what we are to you?

M.

C. live-stock.

Pno.

29 *mf*

C. Oh come now, Miss So-ci-ol-o-gy

Pno. *mp* *f*

32

C. ma-jor. Sure-ly you see our

Pno. *mp* *mf*

34 *f* *mf*

C. rel-a-tive po-si-tions?

Pno. *p*

37

C. *p*

Your roles are to be - come a

Pno. *f* *p*

40

C. *mf* *mp*

part of me. It be - came your life's

Pno. *mf* *p*

43

C. *f* *ff*

pur - pose the mo - ment

Pno. *ff*

46 *(trails off into laughter)*

C. you ac - cept - ed my in - vi - ta - tion!

Pno.



50

L.

M. *f*
8 You are one sick bas - tard!

C. Me? Sick?

Pno.

52

L.

M.

C.

ff

Burn down your for-ests, ir - ra - di-ate your o-ceans,

Pno.



54

L.

M.

C.

in - vent new ways to make hu - mans suf-fer, but I'm the sick one!

Pno.

mf *ff*

58

L. *f*
And what a - bout all those tribes

M.

C.

Pno. *f* *mf*



61

L. *mf*
— you claimed to love? Do you think they enjoyed

M.

C.

Pno. *f* *mp*

65 *f* $\text{♩} = 76$

L. — get-ting butch-ered and eat-en?

M.

C. *mp* With eve-ry

Pno. *f* *mf* *f*

(tr) *tr* *tr* *tr*

5

69 *mp*

C. bite I re-mem-ber them fond-ly, each one that I

Pno. *p*

ped.

3

74 *ff*

C. sought out, each to whom I ex-ten-ded my hand

Pno. *f* *ff*

ped.

79 *mf* *p* *pp*

C. *mf* *p* *pp*

yearn - ing to be tak-en in, a- way from dis-tract-ions, a- way from this

Pno. *mf* *p* *pp*

84 *mf* *p* *mp*

C. *mf* *p* *mp*

cruel place! Your smart-phones! Your small talk! Your man i-cur'd dis-hon-est

Pno. *f* *p*

87 *f* *p*

C. *f* *p*

nods and smiles! All for a taste of hu-man con - nect-ion.

Pno. *f* *p*

91 rit. *mf* *f* *mf*

C. *mf* *f* *mf*

With eve-ry bite I rem-i - nisce, their hopes, their grief, their

Pno. *mf* *f* *mp*

158 95 *f* *mf* *f* *ff* *mf* *accel.* $\text{♩} = 60$

C. mem-o-ries. I treas-ure them all in side me, tak en

Pno. *f* *mp* *f* *ff* *f*

8^{vb} Ped.

100 *f* *p* *pp* *molto rit.* *colla voce*

C. —right in their prime so no-thing is wast-ed. You must be e-la - ted

Pno. *mf* *f* *ppp*

8^{vb} $\text{♩} = 124$ *rit.*

105 *f*

C. that I have cho sen to re-spect our friend ship in such a way!

Pno. *f*

109 $\text{♩} = 96$ *f*

C. I shall first mar-i-nade your liv-ers in milk. Trust me, it real-ly

Pno. *ff*

112

C. brings out the fla- vor. As they soak, your tongues will make an ir- re sist-

Pno. *mf* *ff*

115

C. - i- ble a- muse- bouche Your fat will be come pris- tine soap! Your

Pno. *mp* *mf* *mp*

Ped.

119

C. bones the foun- da- tion of a chaise lounge and the rest shall be- come an ex - qui- site broth! Your

Pno. *mf* *f* *ff*

Ped.

122

C. hides will be cured and stretch'd _____ on a lamp Not a sin- gle hair shall be wast- ed.

Pno. *f* *mf* *ff* *pp*

Ped.

125 *p* *mp* *mf*

C. *Soon* you shall be con-se-crat ed. *Per-fect-ly* pre-serv'd with the rest of my dear friends.

Pno.

128 *f* *fff*

C. Con-nect-ed for - ev - er, e-tern-al-ly link'd in this mo-ment of—

Pno.

f *fff*

♩ = 100

131

L.

M.

C. Oh, sorry! *ff* Great per-ver-sion!

Pno.

ff *p*

134

C. *f* Are you not grate-ful? Are you that thank-less? Degen-er-ate mon-grel swine! *ff*

Pno. *ff* *mf* *ff*



137

C. *f* Af-ter all that I've done, this— is the thanks— I get?

Pno.



139

C. I thought we had some-thing spe-cial. I was to *mp*

Pno. *p*

8^{vb} Ped.

142 *mf*

C. give you the priv' - - lege

Pno.

144 *ff*

C. of the pur - est con - nec - tion,

Pno.

146

C. but I think I will cut straight to the chase. Start-ing with your tongues!

Pno. *ff*

149

L. *f*
Chris - toph, re-con-sid - er! Three peo - ple miss - ing

M.

C.

Pno. *mf* *f*
Ped.



151

L. in a row? Some - one will get sus -

M. *mf*
I

C.

Pno. *mf*

153

L. *pic - ious!*

M. *8* want to stress a - gain we have - n't show - ered in

C.

Pno.



155

$\text{♩} = 60$

L.

M. *8* days!

C. *ff* *f* Sil - ence ver - min! So what if I'm dis - cov - er'd?

Pno. *ff*

158

L.

M.

C. *mp* _____ *ff*
 I will have my last sup - per - be - fore I am thrown to the li - ons!

Pno. *f* *mp* *mf* *p*



163

L.

M. *mf*
 I don't think that's what hap-pens in the Bi - ble.

C. *ff* (haphazardly sets his spot at the table)
 E - nough!

Pno. *ff* *mf* *f*

165 **colla voce**

L.

M.

C.
(sloppily and quickly pours wine and sets a solid palate cleanser)

Pno.
p *mp*

I was going to take it slow... draw out your sacrifice...



167 **a tempo**

L.

M.

C.
(hurriedly, in one breath) *(grabs his knife and picks up the appetizer)*
mf

(Bless this food, body of Christ, slaughtered to give us life, fill us with your sacrifice. Amen.) but this will have to do! How does Mar-cus and Lau-ra sa

Pno.
ff

170

L.

M.

C. *(stuffing the appetizer in his mouth)* *(Christoph holds his free hand to his throat as he chokes)*
 shi-mi sound?! Pre-pare to d—!

Pno. *ffmf* 10

8^{vb}-----|

173

L.

M.

C. *(as he leans on the chair, he falls to the ground, onto his knife)*
 d—! d—!

Pno. *ff* *f* *ff* *f* 12

8^{vb}-----|

$\text{♩} = 132$

colla voce

(shifts her chair so he can grab a knife from the table; begins freeing herself)

(a knock is heard at the front door) (Laura frees herself from her chair)

175

L. *(Marcus and Laura sit in shock, mouths agape)* Ah! Help has arrived!

M. Quick Laura, untie me!

Pno. *ff* *f subp*

♯ ♯
8 ♮ ♮ ♮ ♮ |



(Laura cuts Marcus free, she rushes to the front door; opens it)

a tempo

colla voce

180

L. It's the police!

M. What are you doing? Well, in hindsight, we're *really* lucky that he was actually a cannibal.

O1 Eve- nin—

O2

Pno. *sfz*

3

♭ ♭
8 ♮ ♮ ♮ ♮ |

a tempo

(going back and forth on what to do, she gingerly opens the door)

(Quickly throws knife to the side)

183

L.

M.

O1

O2

Pno.

Evening officers. What brings you here tonight?

Yeah...we received some concerned calls this evening about some "shady activity" going around here, and that people might be...in trouble?



colla voce

188

L.

M.

O1

O2


Pno.

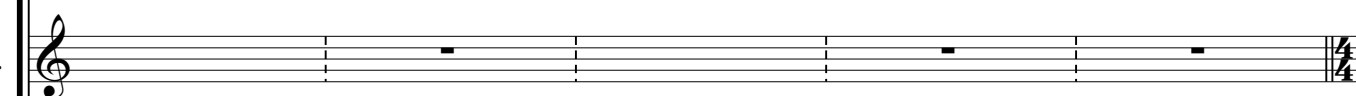
...and he tied us up and said he was going to eat us!

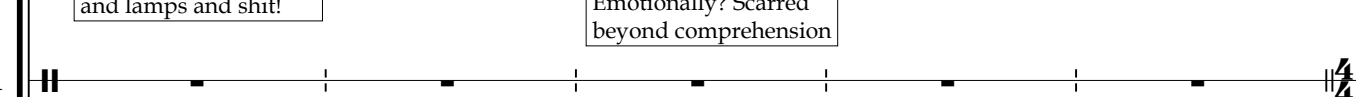
Y-yes! That was us! This guy, he, um, abducted us...a-and...


Would you care to explain?

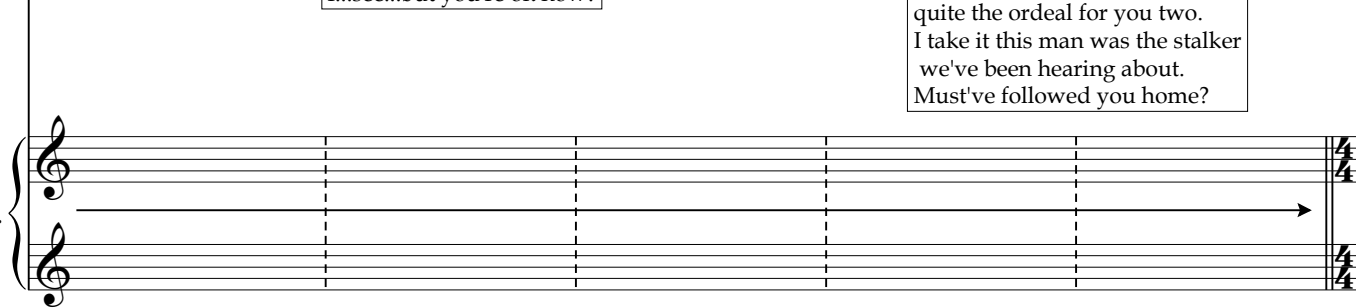
191

L. 

M. 

O1 

O2 

Pno. 

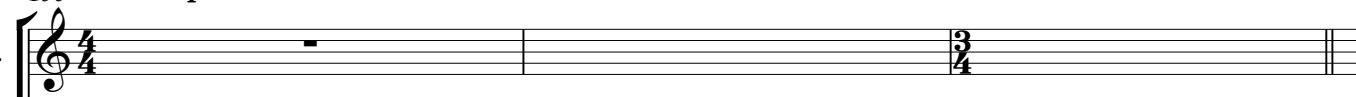
And make us into soap
and lamps and shit!

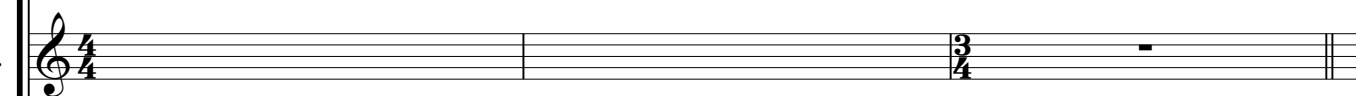
Physically? Yes.
Emotionally? Scarred
beyond comprehension


I...see...but you're ok now?


Mhmm...I'm sure this has been
quite the ordeal for you two.
I take it this man was the stalker
we've been hearing about.
Must've followed you home?

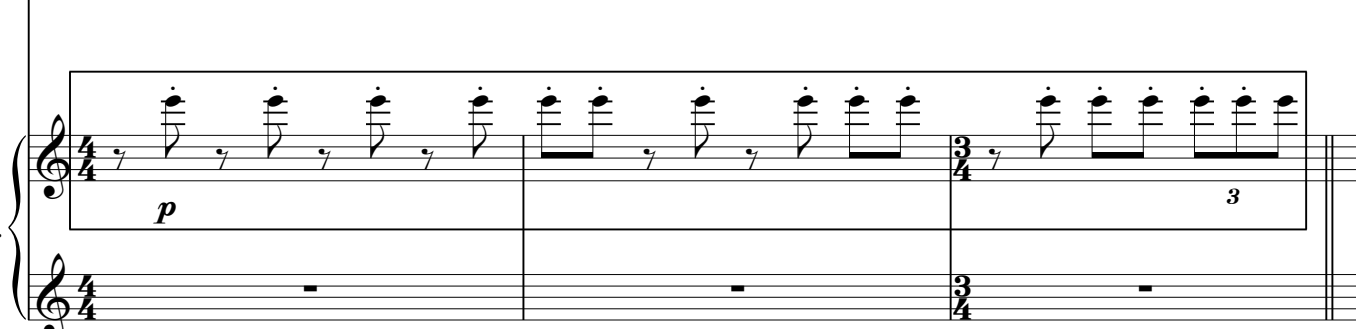
196 **a tempo**

L. 

M. 

O1 

O2 

Pno. 

And that's when he abducted us!

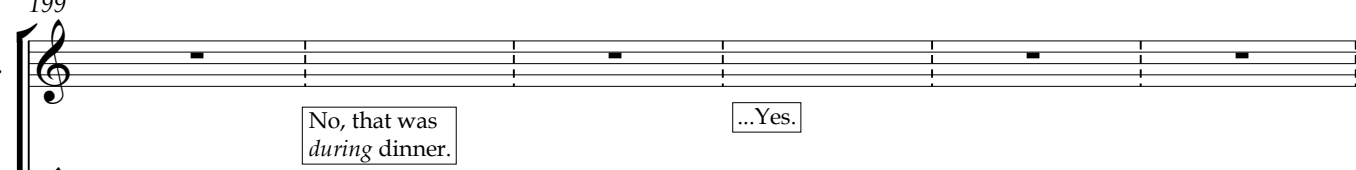
Actually this is his house, we were having dinner and—

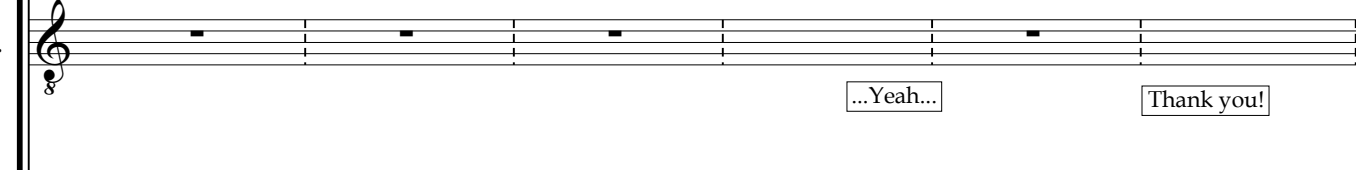
p

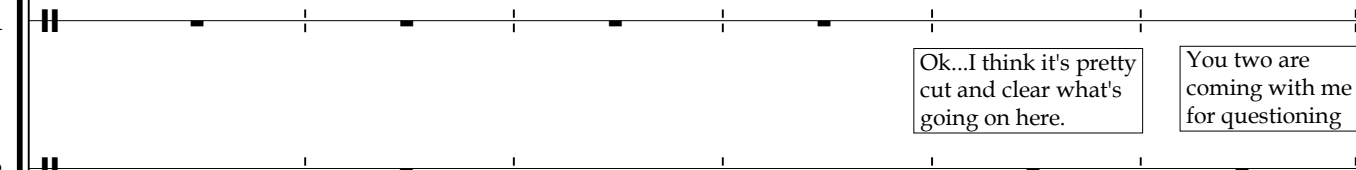
3

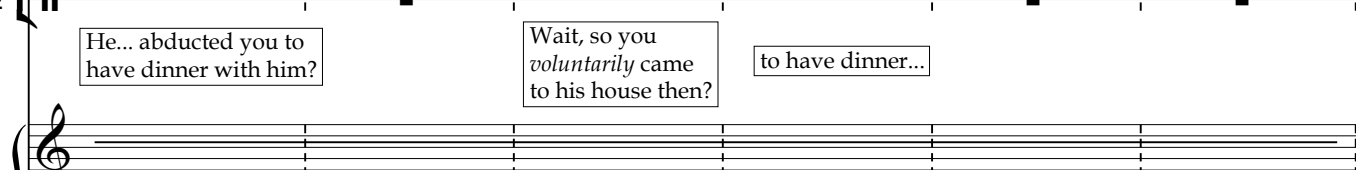
colla voce

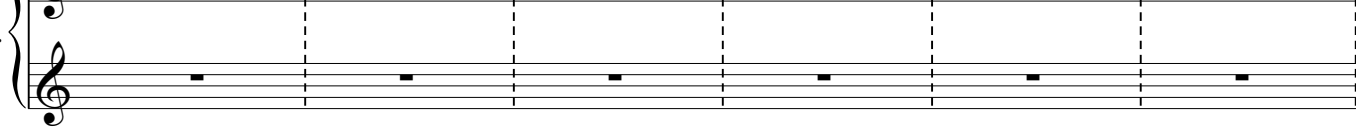
199

L. 

M. 

O1 

O2 

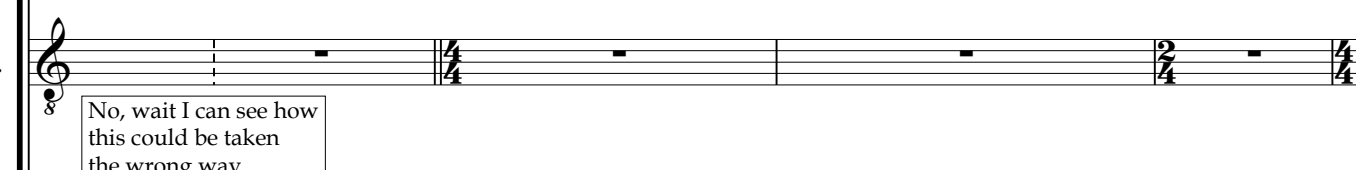
Pno. 




a tempo


205

L. 

M. 

O1 

O2 

Pno. 

210

L. *You don't know what you're do-ing.*

M. *Pep-per spray! Have-n't we've been*
(taking out pepper spray and sprays Marcus
as he casually reads him his rights)

O1

O2

Pno.

You have the right to remain silent.
Everything you say can be used against
you in a court of law...



214

L. *You're mak-ing a huge mis-take!* *(struggling as one of the*
policemen begins to cuff him)

M. *sea-soned e-nough?!* *Are you in-sane? He has a place called the*

O1

O2

Pno.

217

L. *mf* Wait! The Bone Room, *mp* that's right! *mf* Please,

M. fuck-ing Bone Room!

O1

O2

Pno. *mf*



221

L. lis ten_ to me. We have_ all the ev-i dence we need to change your minds. *f*

M.

O1

O2

Pno.

225 *mf* **colla voce** **a tempo**

L. *I just need one min-ute!* *The next room and down to the right.*

M.

O1 *And where can we find this so-called "evidence"?* *Is she fucking serious?*

O2

Pno. *mp*



229 **colla voce** **a tempo**

L.

M.

O1 *(Officer 2 mumbles something causing him to nod)* *(Officer 1 and Laura leave)*

O2 *Fine, one minute. And I'm coming with you.*

Pno. *mf*

234 **colla voce** **a tempo**

L.

M.

O1

O2

Pno.

(and then come back with Christoph's files from the Bone Room) *(skeptically reading the files of Christoph's victims, becomes visibly shocked)*

Jesus Christ on a cracker!
She's telling the truth!

(grabs the files, then turns to Officer 1)

Let me see that!

f mp

8^{vb}

238 **colla voce** **a tempo** **colla voce** **a tempo** *(standing victoriously next to Christoph's corpse)*

L.

M.

O1

O2

Pno.

I guess_ in the

mf

(uncuffs Marcus and Laura)

Send a team immediately to search the house.

Kids, come with me for questioning. Not the bad kind though. Consider me convinced.

mp f mf

8^{vb}

244

L. *f*
end our friend Chris - toph got his

M.

O1

O2

Pno.

(8)

248

L. just des-erts.

M. *(lets out a short laugh)*
Sor-ry, too soon.

O1 *(a very awkward silence, everyone stops what they're doing, Officer 1 looks at her in confusion and horror)*

O2

Pno. *mp ff f ff sfz*

8vb