

Nick Bentz

Having Guests for Dinner

a comedic opera in one act

(2019-2023)

Libretto by

Robert Feng

Commissioned by /kor/ productions

DURATIONS

Scene 1: 17 minutes

Scene 2: 10 minutes

Scene 3: 9 minutes

Scene 4: 11 minutes

Scene 5: 8 minutes

Scene 6: 11 minutes

TOTAL DURATION: 65 minutes

CHARACTERS

MARCUS [25]

tenor

fun-loving and easy going, recently graduated and currently bartends; Laura's boyfriend

LAURA [23]

soprano

organized and analytical, a passionate sociology grad student who works outside of classes

CHRISTOPH ABERFIELD [39]

bass

a well-dressed man with a keen interest in fine art and anthropology. He is a friend and co-worker of Marcus and Laura's friend, Scott.

2 POLICE OFFICERS

speaking roles

ORCHESTRA

Flute (doubling picc.)

Oboe

Clarinet in B-flat

Bassoon

Horn in F

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

SCENES & SYNOPSIS

SCENE 1 - - - - - 1

Milwaukee, WI. April, 2010. A dining room in a luxurious home by the countryside. It is 7:00 PM and pouring outside. Marcus and Laura are on their way to a stranger's house for dinner, only knowing the host is their friend Scott's co-worker. Throughout the dinner, Laura becomes increasingly suspicious that Christoph is a cannibal. Christoph kicks them out when he discovers them rummaging through his personal belongings as he was off fetching the main course. Marcus finds a tooth in his food on the drive back.

SCENE 2 - - - - - 103

Marcus and Laura's apartment, later that evening. The couple attempts to rationalize why there was a tooth in Marcus's food. They ultimately conclude Christoph being a cannibal is the most likely scenario and will closely follow him the next day at the grocery store, discovering a branded grocery bag among their leftovers.

SCENE 3 - - - - - 158

The Grocery Store, the next day. Marcus and Laura follow Christoph to the grocery store. Laura has second thoughts on their spying, but Marcus reassures her. Marcus goes to use the public restroom, only to have Christoph walk in soon after. Marcus disguises his voice and tries to converse with Christoph. Christoph remarks he'll be visiting the art museum next. As Christoph leaves, Marcus accidentally drops the tooth in the toilet and flushes it in a panic. Marcus and Laura resolve to follow Christoph to the art museum.

SCENE 4 - - - - - 201

The Art Museum, the same day. Christoph admires a print titled "Demons Practicing Cannibalism." After his soliloquy, he spots Marcus and Laura spying on him from a distance. Laura shakes it off as a chance encounter and apologizes for the previous night. They are re-invited to dinner at Christoph's house later that evening and attempt to socialize with him, before running off.

SCENE 5 - - - - - 266

Christoph's house, that evening. Christoph welcomes Marcus and Laura back into his home, giving them a tour of his special "Bone Room." The room is full of various artifacts from different tribes as well as bone art, instruments, and taxidermied animals. He tells Marcus and Laura about his travels around the world. While Christoph goes off to fetch the wine, Laura and Marcus search for evidence, finding a box with flavor reviews of the people Christoph has murdered and eaten. Christoph catches them by surprise, knocking them both unconscious with chloroform.

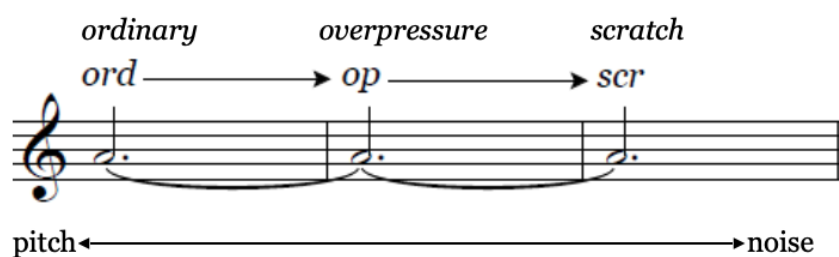
SCENE 6 - - - - - 304

Christoph's house, dining room, later that evening. Marcus and Laura wake up at the dinner table tied to chairs. Christoph admits that he's eaten all the tribes that have rejected him, speaking to his philosophy on making connections by eating people. He also describes what he'll do to Marcus and Laura. Right before he ends his speech, Marcus's phone goes off, interrupting him. Christoph has a meltdown. Enraged, Christoph haphazardly prepares his feast and ends up choking to death on an appetizer. Marcus and Laura untie themselves only for the police to arrive to the scene of them both standing atop Christoph's corpse while holding a knife. Marcus and Laura are handcuffed, to be taken in for questioning. Laura pleads with the officers to let them see the evidence in the Bone Room regarding Christoph's cannibalism. They relent, and Laura shows them the flavor reviews. The two are released, but not before Malura delivers one final snarky comment.

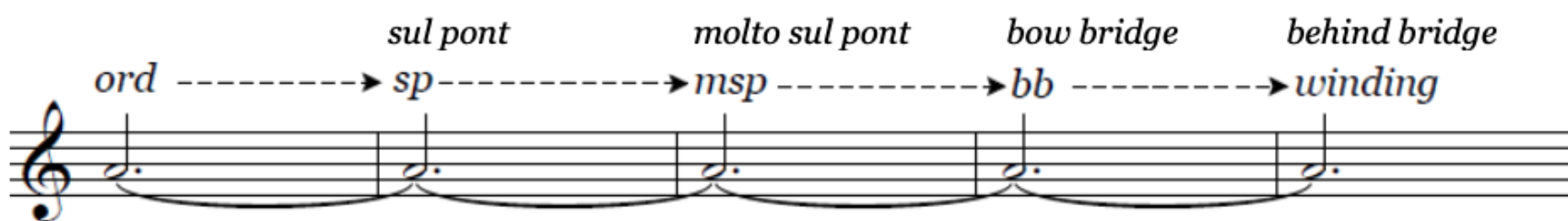
PERFORMER NOTES

-strings

-bow pressure



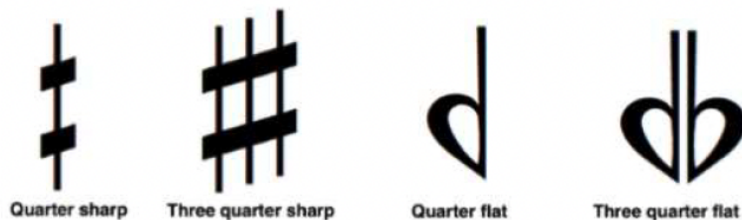
-bow placement



-general

-glissandi last the entire duration of the line

-accidentals last through the bar without octave displacement



score is in c

Having Guests for Dinner

Robert Feng

Nick Bentz

SCENE ONE Creeping ♩=124

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Piano

(The countryside; outside a house with an imposing front door.
7:00pm; it is pouring.)

Laura

Marcus

Christoph

SCENE ONE Creeping ♩=124

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Fl. *ppp* *p*

Ob.

Cl. (tr)

Bsn.

Hn.

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

(getting out of the car)

L. *mf*

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

M.

C.

Vln. I *p*

Vln. II *f* pizz

Vla. *ppp* *f* pizz

Vc. *pp* *mf*

Db. pizz

9

Fl. *fp* *mf* *pp* *f*

Ob. *> p* *f*

Cl. *p* *mf* *subp* *pp*

Bsn. *p* *f* *subp* *pp* *f*

Hn. *pp* *mf*

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

L. *mf* *mp* (opening the umbrella)
I know. I have it.

M. *f* (reaching into the glove compartment) *mp* *f*
We're fine! All fine, there's a spare um - brel-la in here some-where.

Vln. I *fp* *f*

Vln. II *f* *arco* *pizz*

Vla. *f* *arco* *pizz*

Vc. *mp* *f* *subp* *f*

Db. *arco* *mp* *mf* *pizz* *f*

Fl. *subp* *mf*

Ob. *subp* *mf*

Cl. *p* *mf* *mp*

Bsn. *pp*

Hn.

Pno. *mp* *mp*

8^{vb}

L. *mp* *f*

Whose house. is this a - gain? I want to make a good__ first im-pres-sion.

Vln. I *sp* *fp* *ppp* *p* *mp* *pp*

Vln. II *arco* *sp* *fp* *ppp* *ord* *p* *pizz* *arco* *p* *mf* *p* *mp* *pp*

Vla. *arco* *p* *p* *mp* *pp*

Vc. *p* *mp*

Db. *mp* *mf*

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

p

mp

pp

f

mf

p

pp

mf

p

f

pp

mf

p

Chris - toph A - ber-some-thing. Some friend of Scott's _____ from

pizz

arco

pizz

arco

(8)

25

Fl. *f mp*

Ob. *mp*

Cl. *mf*

Bsn. *mf f mp mf*

Hn. *mp*

Pno. *mp p mp f*

L. *mf p*
 (knocking on the door three times) Good e-nough. (to herself) Chris-toph, Chris- toph?

M. *mf*
 work, I think. (huddling with Laura under the small umbrella) It's a nice place,

Vln. I *mf f* *pizz arco*

Vln. II *p f* *pizz*

Vla. *mf pp f* *pizz*

Vc. *mf pp f* *pizz*

Db. *mf pp mf = f* *pizz*

29

Fl. *p*

Ob. *p*

Cl. *mp*

Bsn.

Hn. *mp*

Pno. *mf* *p* *mp*

L. *mf* (interrupting) (knocking on the door again)

Did you lock the door? Mar-cus could you see if Scott's

M. (takes out his car keys) (locks the car)

what do you think, Lau- ra? Right.

Vln. I *p* *f* *mp* *f* *arco*

Vln. II *mp* *mf* *mp*

Vla. *mp*

Vc. *f* *mp*

Db. *mp* *arco*

rit. colla voce

34

Fl. *mp* *3*

Ob.

Cl. *mp*

Bsn.

Hn.

Pno. *p* *8va*

L. *f* *3*

— al-read-y here? I don't see his car. What?

M. *mf* *8*

(takes out his cellphone)

Sure, huh no re-cep-tion.

C. *pizz*

(Christoph suddenly opens the door. He has an aura of reserved sophistication)

Ah, welcome

rit. colla voce

Vln. I *mp*

Vln. II

Vla.

Vc. *pizz*

Db. *p*

39

Fl. *f* 3 *mf* 5 *f* To Picc.

Ob. *f*

Cl. *f* 3 *mf* 5 6 *f* *p*

Bsn. *f* 3

Hn.

Pno. *ff* *p*

(shaking Marcus's hand delicately: as if examining; taking a large whiff through his nose as he does so)

f

welcome!

You must be

Vln. I *arco* *f* 3 *p* *mf* *pp*

Vln. II *arco* *f* 3 *p* *mf* *pp*

Vla. *arco* *f* 3 *p*

Vc. *arco* *f* 3

Db. *arco* *f* 3

Stately ♩=44

Piccolo

41

Picc. *f*

Ob.

Cl.

Bsn. *p* *mf*

Hn.

Pno. *mf* *p* *mp*

Ped.

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

(as he walks in)

mf

Thank you,

Mar - cus and Lau - ra.

Come in,

please do come in.

Stately ♩=44

pizz

Vln. I *f*

Vln. II

Vla. *mp* *mf* *p* *mp*

Vc. *mp* *mf* *p* *mp*

Db. *mp* *mf* *p* *mp*

Freely ♩=64

44 *To Fl.*

Picc. *fp*

Ob.

Cl. *mp* *f* *mp*

Bsn. *f* *mp*

Hn. *p* *pp*

Pno. *ff* *mf* *mp*

M. *8* and you're Chris-toph, right?

C. *f* *mp*

Chris - toph A - ber-field. Scott has told me all a-bout you two.

(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)

Freely ♩=64

Vln. I *f* *pizz*

Vln. II *f*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

Flute

48

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *pp*

Hn.

Pno.

L. *mp* (looking around)
Where's Scott? I don't

C. *mf* *mp*
I've been anx-ious-ly hop-ing to have you both o - ver for din-ner.

Vln. I *p* *mp* *p* arco *msp*

Vln. II *p* arco

Vla. *mp*

Vc.

Db.

poco rit. a tempo

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

C.

see him here.

He sad - ly did - n't make it. An ill - ness it seems has rav - ag'd their of - fice.

pp

p

mp

p

8th Ped.

poco rit. a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

scr

p

pp

p

56

To Picc.

Fl. *p* 3

Ob.

Cl. *pp* *f*

Bsn.

Hn.

Pno. *ppp*

L. *mp* *p* 3
He's sick? I thought he would've told us.

M. *mf*
I'll

C. *ff*
Highfe-ver, it seems. Chills, ma-laise

Vln. I *msp* *ppp* 3 5 *ff*

Vln. II *msp* *ppp* 3 *ff*

Vla. *msp* *ppp* 3 3 *ff*

Vc.

Db. *ppp* *f*

59 Light ♩=124

Piccolo

trm

Picc. *p* *mp* *pp*

Ob. *ff*

Cl. *mp* *ff*

Bsn. *p* *ff*

Hn. *p* *f*

Pno. *ff* *f*

M. *mp*

C. *ff*

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

No wi -

Light ♩=124

Vln. I *f*

Vln. II *f*

Vla. *pp* *f*

Vc. *f*

Db. *f*

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Pno. 

C. 

- fi here. So-cial me-di-a tends to i - - - so-late us.

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

6

69

Picc. *p* *pp*³

Ob. *pp*³

Cl. *pp*³

Bsn. *ff*

Hn.

Pno. *ff* *pp*

8va

Ped.

L. *mf* *mp*

Per-haps. But the in-ter-net, like a-ny

6

Vln. I *pizz* *ff* *mp* *pp* *arco*

Vln. II *pizz* *ff* *mf* *pp* *arco*

Vla. *ff* *mf* *pp*³ *arco*

Vc. *ff* *mf* *pp*³ *arco*

Db. *pizz* *f* *mp*

74

Picc.
 Ob.
 Cl.
 Bsn.

Hn.

Pno.
 (8)

L.
 tool _____ can be used _____ to learn, _____

Vln. I

Vln. II

Vla.

Vc.

Db.

77

Picc. *mp* *pp*

Ob.

Cl.

Bsn.

Hn.

Pno. *mp*

L. *mp*
to ex -

Vln. I *ppp* *pp* *mp* *pp*

Vln. II

Vla.

Vc.

Db.

80

Picc. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *fp*

Bsn. *pp* *mp* *mp*

Hn.

Pno. (8)

L. *mf*
 press i - deas and touch the lives

Vln. I *p* *pp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db.

84

Picc. *mf* *p* *f* *p* *mf* *pp*

Ob. *f* *mf* *f* *mf* *p*

Cl. *f* *mf* *f* *mf* *p*

Bsn. *f* *mp*

Hn. *mp* *mf* *p*

Pno. *mp* *3* *3* *3* *6*

Ped.

L. *f* *3* *3* *3* of count - less o - - - thers.

Vln. I *mf* *mp* *mf* *p*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Db.

Picc. *mf* *pp* *mf*

Ob. *mp* *mp* *mf*

Cl. *mp* *f* *p* *mp* *mf* *f* *p*

Bsn. *mf* *f* *p* *f* *p*

Hn.

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

(8) *8va* *loco*

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

Un - plug - ging your - self can be a vir - tue, yes, -

Vln. I *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Db. *f* *p* *f* *p*

(8) *7* *8va*

arco

To Fl.

91

Picc. *pp* *p* *pp*

Ob.

Cl. *p* *mf*

Bsn. *p* *mf*

Hn.

Pno. *pp* *p*

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

C.

Vln. I *pp* *mf* *mp* *p*

Vln. II *pp* *p* *f* *mp* *p*

Vla. *p* *f* *mp* *p*

Vc. *p* *f*

Db. *p* *mf*

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

C.

Ah! I see you've got plen-ty of grey mat ter_ to pass a-round. Well now, don't be shy. Please do make yourselves comfortable while I bring out the appetizer.

Vln. I

Vln. II

Vla.

Vc.

Db.

101

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Ap-pe-ti-zers. Hm. I did-n't re-al-ize that Scott was

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz mp

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *mp* *f* *pp* *mp* *p* *f* *mf* *f* *pizz* *mp* *f* *f*

Yes, strange that he's ne-ver men-tion'd Chris-toph to you. Where did he friends with a chef.

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

mf

pp

p

mf

mf

f

fp

f

fp

f

say he knew him from a-gain?

I I don't see why that mat-ters.

arco

arco

Flute

116

Fl. *mf* < *f* *ffmf*

Ob. *mp* *f* *ffmf*

Cl. *mp* *f* *ffmf*

Bsn. *f* *mp* *f*

Hn. *mf* *f*

Pno. *f* 5 Ped. 5

M.

C. *mf* *overpronounced* *f*

I pres-ent to you the hors d'ou-vres. Beef tar

Vln. I *arco* *mp* *f* III IV

Vln. II *arco* *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f* pizz *f* arco

Db. pizz *f*

Fl. *ffmf* *mp* *p*

Ob. *ffmf* *mp*

Cl. *ffmf* *mp*

Bsn. *mp*

Hn. *mf* *f*

Pno. *mp*

C. tare accom - - pa-nied by shav'd black

Vln. I *f* *mf* *ff* *mf* *p*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *mf*

Db. *mp*

125

Fl. *f* *ff* *ff*

Ob. *f* *ff* *mp* *ff*

Cl. *f* *ff* *mp* *ff*

Bsn. *f* *ff* *mp* *ff*

Hn. *ff* *pp*

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

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

truf-fles and a side of on-ion tarts.

Vln. I *f* *ff* *mp* *ff*

Vln. II *p* *f* *ff* *mp* *ff*

Vla. *p* *f* *ff* *mp* *ff*

Vc. *p* *f* *ff* *mp* *ff*

Db. *f* *ff*

molto rit. Ominous ♩=144

To Picc.

129

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

Ex - cuse my man-ners, but is this beef safe to eat?

molto rit. Ominous ♩=144

Vln. I

Vln. II

Vla.

Vc.

Db.

133

Piccolo To Fl.

Picc. *f*
 Ob. *mf* *mf* *ff*
 Cl.
 Bsn. *ff* *f*
 Hn. *mp* *mf* *mf*
 Pno. *f* *8va*
 L. *f*
 C. *mf* *3* *3*
 Vln. I *pizz* *mf* *f*
 Vln. II *mf* *f*
 Vla. *p* *arco* *f* *pizz* *mf*
 Vc. *pizz* *f*
 Db. *pizz* *f* *arco*

Is-n't it raw?
 It's per-fect-ly safe to eat. It was butch-ered this

11

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f*

ff

p

ff

mp

f

mp

mf

p

p

mf

ff

pizz

mp

(awkward pause)

I'll ad - mit, I've nev - er tried

af - ter - noon, so themeat is fresh.

arco

arco

arco

arco

molto rit.

♩=64

143

Flute

Fl. *mp* *mf*

Ob.

Cl. *p*

Bsn. *p* *mp* *mf* *p*

Hn.

Pno.

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

raw beef be-fore, but it smells heav-en-ly Chris - toph...

C. *mf* (giving a warm, acknowledging smile)

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

molto rit.

♩=64

Vln. I *p* *mp* *mf* *p*

Vln. II *mp* *p* *mp* *mf* *p*

Vla. *mp* *p* *mf* *p*

Vc. *mp* *p* *mp* *mf* *p*

Db. *mf* *mp* *arco* *mf* *p*

poco rit. Reverential ♩=52

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

mp *p* *pp* *p* *mp*

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

poco rit. Reverential ♩=52

Vln. I

Vln. II

Vla.

Vc.

Db.

p *p* *pp* *msp* *pp* *p* *pp* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

p

mp

mf

pp

mp

f

pp

mp

f

pp

mp

f

Bod-y of Christ

ord

msp

ord

msp

ord

msp

156

Fl. *mp* *f* *mf*

Ob. *mp* *f* *mf*

Cl. *mp* *f* *mf*

Bsn. *f* *mp* *f* *mp* *f* *p*

Hn. *p* *f* *mp* *pp*

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

C. *f* *<f* *ff* *mf*

slaugh-tered to give us life! Fill us, with your sac - - - ri -

Vln. I *ord* *mf* *f* *p*

Vln. II *ord* *mf* *f* *p* *msp* *f* *mp* *f* *p*

Vla. *ord* *mf* *f* *p* *msp* *f* *mp*

Vc. *ord* *f* *p* *msp* *f* *mp*

Db. *ord* *f* *p* *msp* *f* *mp*

poco rit. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

(8).....

(whispering under her breath to Marcus)

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

L.

C.

fice. A men.

poco rit. msp a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

f mp mf

msp

3

colla voce **3-4"** **♩=124** **molto rit. . . Overwhelmed** **♩=68**

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

ppp

gliss.

maintain hand pattern while glissing up

(Marcus takes a small, pensive bite)

(under his breath)

Laura, don't be rude...

De - li - cious!

The grace has been said, so please, dig in. Bon Appetit.

colla voce **3-4"** **♩=124** **molto rit. . . Overwhelmed** **♩=68**

Vln. I

Vln. II

Vla.

Vc.

Db.

ord

6

7

6

ord

pp

f

sfzp

ff

f

f

f

f

molto rit.

a tempo

170

Fl. *f* *mp* *f*

Ob. *f* *mp* *ff* *pp*

Cl. *mf* *p* *ff* *pp*

Bsn. *mf* *p* *mp* *ff*

Hn.

Pno. *p* *ff*

Ped.

M. *mp* *ff*

Ab - so - lute-ly de - li-cious! It's ten-der and rich, but not o-ver-whelm-ing! Lau - ra,

molto rit.

a tempo

Vln. I *f* *pp* *ff* *pp*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *mf* *ff* *pp*

Db. *pp* *mf* *ff* *pp*

Light ♩=84

174

Fl. *p* < > *pp* *mp* < *p*

Ob. *mp* *p*

Cl. *p* < > *pp*

Bsn. *p* *p*

Hn. *p*

Pno. *p*

(deadpan with exasperation)
 (takes a long sip of wine)

In a bit.

M. *mp* *mp* *mf*
 you've got to try this! So how do you know Scott? The of- fice?

C. *gentle mp* *mf*
 You're_ too kind, Mar-cus. We

Light ♩=84

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *pizz mp*

accel.

178

Fl. *p*

Ob. *mf* *p*

Cl. *pp* *mf* *p*

Bsn.

Hn.

Pno. *pp*

L. *mf*

And

C. *mp* *mf*

met while he was trav-el-ling a-broad in Nor-way. It's fun-ny you ask he saw me just as I

accel.

Vln. I *mfp* *mp* *p*

Vln. II *mfp* *mp* *p*

Vla. *mfp* *mp* *p* *msp*

Vc. *mfp* *mp* *p* *msp*

Db.

Overwhelmed ♩=68

molto rit.

Sobered ♩=62

181

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

C.

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

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

p

mf

p

mp

3

3

Overwhelmed ♩=68

molto rit.

Sobered ♩=62

Vln. I

Vln. II

Vla.

Vc.

Db.

msp

pp

mp

ord

pp

ord

pp

ord

pp

arco

ord

pp

pizz

arco

arco

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

stud - y of the few in-dig-e-nous peo ples still left on this earth who have nev-er ex-pe-ri-enc'd

pp

p

mp

p

pp

p

pp

pp

mp

p

192

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *p*

Hn. *p*

Pno.

C. con - tact with the out-side world. You know, a tribe was dis - cov-ered by the Brit-ish not too

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p* *sp*

Db.

Detailed description: This page of a musical score covers measures 192 through 195. The score is arranged in a standard orchestral format with woodwinds, strings, and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is represented by a single staff with lyrics. The music is in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics such as *mp* (mezzo-piano) and *p* (piano), and includes trills and slurs. The vocal line has lyrics: "con - tact with the out-side world. You know, a tribe was dis - cov-ered by the Brit-ish not too".

196

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

(tr)

p

mp

pp

p

mf

mf

pp

f

mf

pp

mp

f

ord

p

f

f

far from the Bay of Bengal. They were utterly oblivious to the outside world and

III

IV

3

III

tr

colla voce

a tempo

200

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Pno. *pp*

To Picc.

Red.

C. *subp* *mp* *freely* *p* *pp*

vio - lent-ly re - ject ed_ all who came close. I was quite fas - ci-na- ted_ by it all. Im

colla voce

a tempo

Vln. I *IV msp* *pp* *tr*

Vln. II *IV msp* *pp* *tr*

Vla. *III msp* *pp* *tr* *ord*

Vc. *pp*

Db.

colla voce

205

Fl. *mp* *mf* *f*

Ob.

Cl.

Bsn. *p* *mp* *mf* *ff*

Hn. *p* *ff*

Pno.

C. *mp* *ff*

ag-ine that, no smart - phones, no cin-e ma, Noth - ing of

colla voce

Vln. I *mp* *ff*

Vln. II *p* *mp* *ff*

Vla. *mp* *p* *ff*

Vc. *ff*

Db. *ff*

colla voce

a tempo

209

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

freely *fp* *becoming manic* *ff* *ff* *mf* (spoken)

peo-ple con- sum'd by skin-care prod-ucts mu-ti-la-ted by plas-tic sur-ger-y. I find it all rather...

a tempo

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

Intimate ♩=48

molto rit. . .

213

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

(8).....

C.

(spoken) mp

freely p

falsetto

mp

tasteless.

And did you ev - er think of their point of view? That we might be the

Intimate ♩=48

molto rit. . .

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord

pp

ppp

p

pp

ppp

p

pp

ppp

p

p

pp

219 Sobered ♩=72

Piccolo

Picc. *pp* *3*

Ob.

Cl.

Bsn.

Hn.

Pno. *p* *ped.*

L. *mp* (*awkwardly*)
That's ve-ry no - ble of you, Chris-toph. I my-

C. sav - a - ges?

. Sobered ♩=72

senza sord

Vln. I *pp* *senza sord*

Vln. II *pp* *senza sord*

Vla. *pp*

Vc. *pp*

Db.

Light ♩=88

223

Picc. *pp* *mp* *mf*

Ob. *mf*

Cl.

Bsn. *p*

Hn. *p*

Pno. *f*

L. *f*

M. *mf*

C.

Vln. I *f* *mfp*

Vln. II *f* *mfp*

Vla. *senza sord* *mfp*

Vc. *senza sord* *mfp*

Db. *pizz* *mf*

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

Now Chris- toph_ did you

accel.

♩=112 rit.

53

226

Picc. *mp* *f* *mp*

Ob. *mp* *f*

Cl. *mf* *mp*

Bsn. *mp* *mf* *p*

Hn. *mp* *mf* *p*

Pno. *mf*

Ped.

M. *mf*

ev-er try _____ to meet one of these tribes?

C. *mf*

Sad - ly, no though it's a

accel.

♩=112 rit.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db.

Sobered ♩=72

54

230

Picc. *p*

Ob.

Cl. *p*

Bsn. *pp*

Hn. *5*

Pno. *mp*

C. *3* (looking to Laura) *mp*

dream of mine... Lau-ra, you have-n't touch'd your food yet.

Sobered ♩=72

Vln. I *5*

Vln. II *pizz* *p*

Vla. *3*

Vc. *3*

Db. *arco* *p*

To Fl.

Picc.

Musical staff for Piccolo (Picc.) in 4/4 time. It begins with a dynamic marking of *mp* and contains rests for the first two measures, followed by a whole rest in the third measure.

Ob.

Musical staff for Oboe (Ob.) in 4/4 time, containing rests for all three measures.

Cl.

Musical staff for Clarinet (Cl.) in 4/4 time. It features a melodic line starting with a half note G#4, followed by a half note A#4, and ending with a half note Bb4.

Bsn.

Musical staff for Bassoon (Bsn.) in 4/4 time. It contains rests for the first two measures, followed by a triplet of eighth notes in the third measure, with dynamics *pp* and *mp* indicated.

Hn.

Musical staff for Horn (Hn.) in 4/4 time, containing rests for all three measures.

Pno.

Musical staff for Piano (Pno.) in 4/4 time, showing a sustained harmonic accompaniment with a melodic line in the right hand and a bass line in the left hand.

L.

Musical staff for Soprano (L.) in 4/4 time. The lyrics are: "I'm... on a di-et? Try-ing out a new thing, in-ter-mit-tent fast-ing." The music is marked *mf* and includes a triplet of eighth notes.

C.

Musical staff for Contralto (C.) in 4/4 time. The lyrics are: "Are you feel-ing un - well? I...". The music includes triplets and is marked *mf*.

Vln. I

Musical staff for Violin I (Vln. I) in 4/4 time, containing rests for all three measures.

Vln. II

Musical staff for Violin II (Vln. II) in 4/4 time, containing rests for all three measures.

Vla.

Musical staff for Viola (Vla.) in 4/4 time, containing rests for all three measures.

Vc.

Musical staff for Violoncello (Vc.) in 4/4 time, containing rests for all three measures.

Db.

Musical staff for Double Bass (Db.) in 4/4 time. It features a melodic line with triplets and is marked *mp*.

accel.

236

Flute

Fl. *p* *mf* *tr* *5* *6* *5*

Ob.

Cl. *p* *f* *tr*

Bsn. *mp* *5* *mp*

Hn.

Pno. *ff*

L. *f*

M. *f* (butting in) So

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

accel.

Vln. I *msp* *pp*

Vln. II *arco msp* *pp*

Vla. *msp* *mp*

Vc.

Db. *tr* *ff*

♩=120

accel.

a tempo

238

Fl. *f* *mp* *f* *p*

Ob. *f* *mp* *f* *p*

Cl.

Bsn. *mf* *f* *pp*

Hn. *mf* *f* *pp*

Pno. *f* *p*

M. *p*

Chris - toph I just have _____ to ask, _____ With your in-cre-di-ble

♩=120

accel.

a tempo

Vln. I *f* *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *msp* *f* *ff* *pp*

Db. *pizz* *f* *mf* *mp*

molto accel. Ominous ♩=140

242

Fl. *p* *mf* 3

Ob. *p* *mf* 3

Cl.

Bsn. *mp* *p* 3

Hn. *mp*

Pno.

M. skill why did-n't you ev - er be - come a chef? *mf* 3

C. Oh cook - ing is just a *mf* 3

molto accel. Ominous ♩=140

Vln. I *ord* *p* *mf* *mp*

Vln. II *ord* *p* *mf* *mp*

Vla. *ord* *p* *mf* *mp* 3 3

Vc. *ord* *p* *mf* *mp* 3

Db. *arco* *mp* 3

246

Fl. *mf* *ff*

Ob. *f* *ff*

Cl. *f* *ff* *fp* *fp*

Bsn. *ff*

Hn. *fp* *fp*

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

L. Uhhhh...

M. 8 (grabbing Laura's arm) *mf*
It's a damn good hob-by,

C. *ff*
hob - by. It's peo-ple that com - plete me!

Vln. I *ff* pizz

Vln. II *ff* pizz

Vla. *ff* pizz

Vc. *ff* pizz

Db. *ff*

250

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

mf

Red.

(suggestively)

do you think you could show me one of your dish-es?

Cer -

Grandiose ♩=72

254

To Picc.

Fl. *f* 6

Ob.

Cl.

Bsn. *f* *mp* *mf* *mp* *f* *p*

Hn.

Pno. *ff* *ff* *p*

8^{ub}

C. *f* 3 *mp* *mf* *mp* *f* *p* 5 *trw*

- tain-ly! Cu - - - ri-ous guests al-ways make _____

Grandiose ♩=72

Vln. I *f* 7 *arco*

Vln. II *f* 6 *arco*

Vla. *f* 7 *arco*

Vc. *f* *mp* *mf* *mp* *f* *p*

Db. *f* *mp* *mf* *mp* *f* *p*

Picc. *mf*³

Ob. *f*³

Cl. *f*⁵

Bsn. *ff* *ffmp*³ *ff*

Hn.

Pno. *f* *ff*
8^{vb} *ff*
Ped.

L. *mf*
Did you ev-er teach Scott an-y?

C. _____ the best food!

Vln. I *ff*³ *pizz*

Vln. II *ffmp*³ *ff*

Vla. *f*⁶ *ffmp*³ *ff*

Vc. *ff* *f*⁷ *ffmp*³ *ff*

Db. *ff* *pizz* *f*

poco rit.

263

Picc. *p* *mp*

Ob.

Cl.

Bsn. *ffmf* *ff* *p*

Hn.

Pno. *f* *ff* *p*
8^{va} *8^{va}*
Ped.

C. *mf* *mp* *f*
 Just one. A fine stew_____ he made...

Vln. I *arco* *ff* *p* *con sord*

Vln. II *ffmf* *ff* *p* *con sord*

Vla. *f* *ffmf* *ff* *p* *con sord*

Vc. *f* *ffmf* *ff* *p* *p* *con sord*

Db. *f* *arco* *pp*

64

♩=72

poco rit.

Ominous ♩=144

269

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *ffp* — *pp* *p*

Ped. *8va* *8vb*

C. *3* *3* *3* *3*

Which re-minds me, I'll be back in a few min - utes with the main course, please do ex-cuse me.

♩=72

poco rit.

Ominous ♩=144

Vln. I *sp* *pp*

Vln. II *sp* *pp*

Vla. *sp* *pp* *ord*

Vc. *sp* *pp* *ord*

Db. *pizz* *arco* *ppp*

273

Picc. *p*

Ob.

Cl. *p*

Bsn. *mp* *f*

Hn.

Pno. *mf* *p*
(8) *Ped.* *8^{va}*

L. *p* (quietly and sharply) 3
Are you think-ing the same thing as me, Mar-cus?

Vln. I *mp* *pp*
senza sord pizz

Vln. II *mp* *pp*
senza sord pizz

Vla. *p*
senza sord pizz

Vc.

Db.

Fl.

Ob. *mp* *f*

Cl.

Bsn.

Hn. *p* *mf*

Pno. *mf* *ff* *mf*
 (8) Ped.

L. *f*

M. *mp* *mf*
 (digging into his food) (smacks lips)
 Yeah... the beef tar tare has an odd taste, it's... pap-ri-ka!
 Se-rious-ly?

Vln. I *mp* *f* arco

Vln. II *mp* *f* arco

Vla. *p* *f*

Vc. *p* senza sord pizz

Db. *p* pizz

286

Flute

Fl. *p* *mp*

Ob.

Cl. *mf* *p* *mp*

Bsn. *f* *mp*

Hn.

Pno. *f* *p* *f*

L. *mf* No - thing a - bout this seems off to you? Scott, last

M. *mf* What?

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *arco* *mp* *pp* *p*

Vc. *f* *arco* *mp* *pp*

Db. *f*

291

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *p* *f* *mp* *f*

Bsn. *p* *f* *mp* *f*

Hn. *p* *mf* *pp*

Pno. *mp* *mf* *mf*

8^{vb}

L. *f* *mf* *ff*

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

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Db. *arco* *mp* *f*

295

Fl. *f* *mp* *ff* *mf* *f*

Ob. *f* *mp* *ff* *mf* *f* *mp*

Cl. *f* *mp* *ff* *mf* *f*

Bsn. *tr* *ff* *f* *ff*

Hn. *p* *mp* *mf*

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

L. *fmp* *ff* *grace* *like that?!*

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

Vln. I *pizz* *ff* *arco* *mf* *f* *p* *f*

Vln. II *pizz* *ff* *arco* *f* *p* *f*

Vla. *pizz* *ff* *arco* *f* *p* *f*

Vc. *ff* *arco* *mf* *f* *p* *pizz* *f* *ff*

Db. *tr* *ff* *pizz* *f* *ff*

out of time

Fl. *f* 300 6 *ff* 3 3

Ob. *ff* 3 3

Cl. *f* 6 *ff* 3 3

Bsn. *f* 3 *ff*

Hn.

Pno. *p*
 ♩=144
 + + + +
 ♭ 8^{2♭}

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

out of time

Vln. I *f* 3 *ff* 3 3

Vln. II *f* 3 *ff* 3 3

Vla. *f* 3 *ff*

Vc. *arco* *f* 3 *ff*

Db.

300 **a tempo** **out of time** **a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

No cell phone reception... It's all just a little too convenient. Don't you think? What if

What are you get-ting at?

a tempo **out of time** **a tempo**

Vln. I

Vln. II

Vla.

Vc.

Db.

306

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Pno. *pp* *mp*

L. *mp*

Scott just hap-pened to ar - rive here be - fore us?

Vln. I

Vln. II

Vla. *p* *mp*

Vc. *mp*

Db.

310

Fl. *pp*

Ob. *mf* *p*

Cl.

Bsn. *mp*

Hn.

Pno. *mf* *pp*

L. *mf* *pp*
 — What if he was here all a - long? In the kitch-en on our

M. *mf*
 Lau - - ra please. —

Vln. I

Vln. II

Vla. *p* *pp*

Vc. *p*

Db. *pp*

314

Fl. *ff* *mf* *ff* *fp* *ff* *p*

Ob. *ff* *mf* *ff* *mp*

Cl. *ff* *mf* *ff* *mp*

Bsn. *f* *ff*

Hn. *ff* *mf* *f* *mp*

Pno. *ff*

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

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

Vln. I *ff* *mf* *ff* *pizz* *arco* *pp* *f* *pp*

Vln. II *ff* *mf* *ff* *pizz* *arco* *pp*

Vla. *ff* *mf* *ff* *pizz* *arco* *pp*

Vc. *f* *ff* *mp* *mf* *f* *pp*

Db. *f* *ff* *pp*

flz *ord*

8^{va}

318

To Picc.

colla voce

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L. think it's strange, the lit tle com-ments that he makes? "Guests al ways make the

M. Lau - ra, hon - ey please...

colla voce

a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

323

Piccolo

molto rit. ♩=84

Picc. *f*

Ob. *f ff*

Cl. *ff mp*

Bsn.

Hn. *f*

Pno. *ff mp*

15^{ma}

8^{va}

L. best food."Whosays that?!

M. *mf mp*

Lau-ra hon-ey I think you've got the wrong i - dea. Chris- toph is a lit-tle strange, yes, but I'm

Vln. I *ff f pp p*

Vln. II *ff*

Vla. *ff f pp*

Vc. *f pp*

Db. *f pp*

molto rit. ♩=84

Ominous ♩=144 colla voce

Conniving ♩=120

330

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Pno. *ff* forearm cluster

L. *mf*

M. *mf*

C. *mf*

We have known this man for ten minutes, Marcus!

sure he means well.

(they both jump in surprise)

All good!

I know how this looks but

(offstage)

Everything okay there?

Ominous ♩=144 colla voce

Conniving ♩=120

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *ff*

336

Picc. *mf* *ff*

Ob. *mf* *f* *ff*

Cl.

Bsn.

Hn.

Pno.

L. *f* *mf*

trust me when I say Chris- toph is not who he seems. Here.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Db. *ff*

340

Picc. *p*

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Pno. *mp*

L. *f* *mf*

M. *8* What the hell are you doing?

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f* *mp*

Db. *mp*

I'm find-ing some god - damn ev-i-dence. That's what. A

a la 'Marche au Supplice' ♩=210

345

Picc. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Pno. *f* *mp* *f*

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

M.

a la 'Marche au Supplice' ♩=210

Vln. I *ff*

Vln. II *f*

Vla. *f* pizz arco

Vc. *f* pizz arco

Db. *f* pizz arco

349

Picc. *mf*

Ob. *p*

Cl. *mf*

Bsn. *ff*

Hn. *mf*

Pno. *p*

L. *mp*

M. *mp*

Are you out of your mind?

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

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pizz*

Db. *mf* *ff*

354

Picc. *p* *mf*

Ob. *p* *mf*

Cl.

Bsn. *ff* 3

Hn.

Pno. *pp* *f* *ff*

Ped. 8^{vb}

L. *f* *ff*
 but I think Chris toph is a can - - - ni - bal. As in, he is

M.

Vln. I *p* *mf* *f*

Vln. II *mp* 3

Vla. *f* *ff* 6 3

Vc. *f* *ff* 7 3

Db. 3

rit. colla voce

358

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Pno.
 L.
 M.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

kill - ing peo - ple. Chop - ping them up in - to lit - tle pie - ces, and serv - ing them to his next vic - tims!

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

♩=210

♩=120

363

Picc. *ff* *f* To Fl.

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *f*

Pno. *ff*

L. *mf*
Oh?

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

Vln. I *fff* *ff* *ord*

Vln. II *msp* *ff* *ord*

Vla. *msp* *ff* *ord*

Vc. *msp* *ff* *f* *ff* *pizz*

Db. *msp* *ff*

367

Flute

Fl.

mf³

mp

mf

Ob.

mp

mf

Cl.

mf³

mp

Bsn.

mp

f

Hn.

mp

Pno.

L.

And how are you gon-na do that_ with no re-cep-tion? Why_ is there no re-

M.

Lau - ra please, Lau - ra

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

Vln. I

mf

f

mf

mf

Vln. II

pizz

arco

mf

f

mf

Vla.

mf

f

mp

mf

Vc.

arco

mf

f

mf

f

mf

Db.

371

Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf* *ff*

Cl. *f* *mf* *ff*

Bsn. *mp* *f* *mf* *ff*

Hn. *mf* *f*

Pno. *ff* *f* *f*

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

M. Lau - ra Lau ra please

Vln. I *pizz* *f* *subpp* *ord* *ff* *mf* *ff*

Vln. II *f* *pp* *ff* *mf* *ff*

Vla. *msp* *f* *ord* *mf*

Vc. *f* *msp* *ord* *ff* *mf* *ff*

Db. *f* *msp* *mf* *ff*

cep-tion? Oh right. So Chris-toph can eat peo-ple with-out a-ny-one know ing! Be

374

Fl. *flz* *mp* *mf* *pp* *f*

Ob.

Cl. *flz* *p* *mp* *pp*

Bsn. *p* *mp* *pp*

Hn.

Pno. *ff*

L. *mp*
qui-et! He could hear us.

M. *f* (becoming unhinged) *f* (mocking) *3*
Oh be-cause you're be - ing such a won - der-ful

Vln. I *mf* *f* *3*

Vln. II *mf* *f* *3*

Vla. *mf* *f* *3*

Vc. *scr* *ord* *mf* *f* *5*

Db. *scr*

378

flz

mp

p

mp

sfz

L.

M.

house-guest right now. Hell, Chris-toph could-'ve walked right

f *ff* *f*

f *ff* *f*

f *ff* *f*

Vc.

Db.

Fl. *mp* *pp* *f* *ord* *ff*

Ob. *p* *ppp* *mf* *ff*

Cl. *mp* *pp* *f* *ord* *ff*

Bsn.

Hn. *mf* *8va*

Pno. *p* *fff*

forearm cluster
Ped. *8^{va}*

L. (closing the drawers immediately)

M. back in and...

C. (entering suddenly with a large platter of lamb) *f* *3*

And what? What's all this?

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *ff*

Db. *pizz* *f*

384

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno. *p*

L. *mp*
We were try-ing to catch a rat that we saw_ un-der the ta-ble.

M. *mp* (shaking his head in agreement) Yes, that's ex-act-ly what hap-pened it went

C.

Vln. I *pp* *p* *pp*

Vln. II *pp* 5

Vla. *pp*

Vc. *pp* *espr* *p*

Db.

poco rit. . . a tempo

388

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

poco rit. . . a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

392

Fl. *p* *f* *mf* *f*

Ob. *p* *f* *mf* *f*

Cl. *p* *f*

Bsn. *p* *mp* *f* *mf* *f*

Hn.

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

L.

M. *mp*
Real - ly? —

C. *f*
deal - ing with quite — the rat - in - fes - ta - tion. No! Do I look like an im - be

Vln. I *p* *f*

Vln. II *p* *f* *msp* *p*

Vla. *p* *f* *msp* *p*

Vc. *p* *f* *msp* *p*

Db. *arco* *mf* *f* *ff*

396

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f*

p *f*

mf > p *f* *ff*

p *mf* *f* *mp*

mp *ff*

f

mf *f* *ff*

p *f*

mp *p* *f* *ff*

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

So I

cile to you? Scott nev-er men-tion'd he had such greed-y cock-roach-es for friends. The din-ner par-ty is o ver!

94 400

Fl. *f* 3

Ob. *f* 3

Cl. *f*

Bsn. *f*

Hn.

Pno. *mp*

L. *f* 3
Chris toph please, there's been a

M. 8
guess we won't make it. I guess we won't

C. *f* 3
Now get out and good rid - dance. Get out!

Vln. I 5

Vln. II

Vla. *f* 3

Vc. *f* 5

Db. *ff* pizz

colla voce

31

Rushing ♩=132

95

402

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Pno. *fp* *ff*

L. *3*
mis - un - der - stand ing, Chris - toph!

M. *8*
make it to des - sert, then?

C. *3*
I said, I sai - I said, *ff* I said, get out!

31

colla voce

Rushing ♩=132

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff* *pizz* *arco*

Db. *arco* *ff*

405

To Picc.

This musical score page contains measures 405 through 408. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 405-406 have rests. Measure 407 has a whole note chord. Measure 408 has a quarter note with an accent and a dynamic marking of *f*.
- Oboe (Ob.):** Rests throughout.
- Clarinet (Cl.):** Measures 405-406 have eighth-note patterns. Measure 407 has a whole note chord. Measure 408 has a whole rest.
- Bassoon (Bsn.):** Measures 405-406 have eighth-note patterns. Measure 407 has a whole note chord. Measure 408 has a whole rest.
- Horn (Hn.):** Measures 405-406 have eighth-note patterns. Measure 407 has a whole rest. Measure 408 has a quarter note with an accent and a dynamic marking of *f*.
- Piano (Pno.):** Measures 405-406 have eighth-note chords with *8va* markings. Measure 407 has a whole note chord. Measure 408 has a quarter note with an accent and a dynamic marking of *fff*.
- Trumpet (L.):** Rests throughout.
- Trumpet (M.):** Rests throughout.
- Violin I (Vln. I):** Measures 405-406 have eighth-note chords. Measure 407 has a whole note chord. Measure 408 has a whole rest.
- Violin II (Vln. II):** Measures 405-406 have eighth-note chords. Measure 407 has a whole note chord. Measure 408 has a whole rest.
- Viola (Vla.):** Measures 405-406 have eighth-note chords. Measure 407 has a whole note chord. Measure 408 has a quarter note with an accent and a dynamic marking of *pizz*.
- Violoncello (Vc.):** Measures 405-406 have eighth-note chords. Measure 407 has a whole note chord. Measure 408 has a quarter note with an accent and a dynamic marking of *pizz*.
- Double Bass (Db.):** Measures 405-406 have eighth-note chords. Measure 407 has a whole note chord. Measure 408 has a quarter note with an accent and a dynamic marking of *pizz*.

Measure 407 features a key signature change to one sharp (F#) and a time signature change to 3/4. Measure 408 features a time signature change to 4/4.

410

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Damn, he

Vln. I

Vln. II

Vla.

Vc.

Db.

Piccolo

Picc. *p* *mf*

Ob. *mp*

Cl.

Bsn. *mp*

Hn. *mp*

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

L. *mf*
Let's just get out of here, I don't want to talk a-bout it.

M. *8*
real - ly let you have it.

Vln. I *pizz* *p* *arco*

Vln. II *pizz* *mf* *mp*

Vla. *pizz* *mf* *arco* *p*

Vc. *arco* *mp* *p*

Db.

421

Picc. *mp*

Ob.

Cl. *p* *mp*

Bsn. *mp*

Hn.

Pno. *(8)*.....
(8).....

L. *3* *3*

God, I real-ly made an ass of my-self back there.

M. *mp* *mf*

What were you think - ing, Lau-ra,

Vln. I *mp*

Vln. II *p* *mf*

Vla. *mp*

Vc. *p* *mp*

Db. *p* *arco*

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

432

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

What is it?

tell Scott? Ow! No-thing, I just bit in - to

mp

ff

437

Picc. *p* *ff* 5 To Fl.

Ob. *ff* 3 3

Cl. *ff*

Bsn. *ff* *ffz*

Hn. *f* 3

Pno. *ff*

L.

M. 8 some-thing hard, just a... a tooth!

Vln. I *ff* pizz

Vln. II *ff* arco pizz

Vla. *ff* pizz

Vc. *ff* arco pizz

Db. *ff* pizz

END OF SCENE ONE

SCENE TWO

Foreboding ♩=120

1

Fl. *mf* *mp*

Ob.

Cl. *tr* *mp* *mp*

Bsn. *p* *mp*

Hn.

Pno. *mp*

(Marcus and Laura's apartment, the couple enter, and Marcus sits at the table, still processing the night while Laura begins pacing back and forth, the time is 11:00pm.)

8^{vb} #

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

M. *mf*
Damn it, Scott won't pick up... I'm as sur

Foreboding ♩=120

Vln. I *arco* *pp* *mf* *p* *msp* *mp*

Vln. II *arco* *msp* *pp* *6* *6* *6* *mp* *pp* *mp*

Vla. *arco* *mp* *msp* *mp*

Vc. *arco* *mp*

Db. *arco* *mp*

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mf

mp *p*

f

mf

f

pp *mf*

p

f

3 3 3 3

3 3 3 3

3 3 3 3

6 6 6 6

ord

ord

ord

8^{vb}

A

prised as you a-bout this, bet let's not jump to con - clu-sions just yet.

poco rit.

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

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

M. Let's stop, and think a-bout this for a *mp*

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

Plodding ♩=92

poco rit.

Foreboding ♩=120

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

mp *mp* *submf*

8^{va}

L.

p *mf*

A tooth. On-ly when

M.

mp *mf* *hesitating* *p* *f*

sec-ond. We were dri - ving home_ when... when I... hap-pen'd to bite in- to... Will you stop saying that?

Plodding ♩=92

poco rit.

Foreboding ♩=120

Vln. I

mp *pp*

Vln. II

arco *mp* *pp* *pizz* *p*

Vla.

mp *pp*

Vc.

arco *p*

Db.

pp

19

Fl. *mf* *f* *p* 5 3 3

Ob. *mp* *mf*

Cl. *p* *f* *p* 6 7 3

Bsn. *f*

Hn.

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

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

M.

Vln. I *mf* *f* *p* 3

Vln. II *f* *p* arco pizz arco

Vla. *f* *pizz* *arco* *p*

Vc. *f* 5

Db. *f* arco

22

Fl. *p* *pp*

Ob. *f*

Cl. *p* *tr*

Bsn. *f p* *mf*

Hn. *mp* *mf*

Pno. *mf* *8va*

L. *ff*
Jeff-rey Dah-mer

M. *f* *mf* *mp* *f*
Please Lau - ra, Chris-top'h's from Eu-rope. That would make him... moreso-phis-ti-cat-ed, an

Vln. I *f* *sp* *tr* *mp* *ord* *mf*

Vln. II *sp* *mp*

Vla. *f* *scr* *p*

Vc. *pizz* *ffmf* *f* *p* *arco* *mp*

Db. *pizz* *ffmf* *f* *p* *arco* *mp*

a tempo

26

Fl. *mf* *ff* *f*

Ob. *mf* *ff*

Cl.

Bsn. *f* *mp*

Hn. *f* *mp*

Pno. *ff* *f*

L. *ff* *mf* *ff*

M. *ff*

Oh, _____ the guy who cooked some-one's pe-nis is much

Arm-in Mei - wes.

a tempo

Vln. I *f* *p* *ffp* *ff*

Vln. II *mf* *f* *p* *ffp* *ff*

Vla. *f* *ffp* *ff*

Vc. *f* *ff*

Db. *f* *ff*

poco rit. Effusive ♩=92

30

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* *pp* *ff*

Hn. *f* *mp* *mf*

Pno. *pp* *sffz* *p* *f* *mf*

L. *f*

M. *mf* *ff*

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

I know. What a dick. Lau - ra please

poco rit. Effusive ♩=92

Vln. I *ff* *p* *sp* *ord* *ff* *mp*

Vln. II *ff* *mf* *pizz* *arco* *scr* *ord* *ff* *mp*

Vla. *ff* *pp* *ffp* *ff*

Vc. *ff* *mp* *pizz* *arco* *p* *ff* *mp*

Db. *ff* *mp* *pizz* *arco* *ff* *mp*

molto rit.

34

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mp* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hn. *p*

Pno. *mp* *mf*

L.

M. *mf*

lis - ten to what you're say - ing. We _____ were the ones kicked out of Chris-top'h's house.

molto rit.

Vln. I *mf* *pp* *p*

Vln. II *mf* *pp* *p*

Vla. *mf* *pp* *p* *ord*

Vc. *mf* *p*

Db. *mf* *p*

39 Expansive ♩=80

Fl. *p*

Ob.

Cl. *pp* *mp*

Bsn. *f*

Hn. *f* *pp*

Pno. *f* *mp* *p*

L.

M. *f* *p* *mp* *mp*

If he is who you say _____ he is, would-n't it have been ea-si-er ea-si-er to eat us

Expansive ♩=80

Vln. I

Vln. II

Vla. *f* *pp* *mp* *pp*

Vc. *f* *pp* *mp* *pp*

Db. *f* *pp* *mp* *pp*

46

Fl. *tr* *mp* *p*

Ob.

Cl. *pp* *p* *pp*

Bsn.

Hn.

Pno. *mp* *p*

L.

M. *f* *p* *falsetto* *mp*
right_ there?_ And as for the... ..um.. cu - - - - - ri-ous

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Detailed description: This page of a musical score, numbered 113, begins at measure 46. It features a vocal line and an orchestral accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a piano (*p*) section with a triplet, and then a falsetto section with a mezzo-piano (*mp*) dynamic. The orchestration includes Flute, Oboe, Clarinet, Bassoon, Horn, Piano, Trumpet, Violin I and II, Viola, Violoncello, and Double Bass. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamics ranging from mezzo-piano (*mp*) to piano (*p*) and pianissimo (*pp*). The score includes various musical notations such as trills, triplets, and dynamic markings.

Excited ♩=120

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

mo-lar per-haps, he's a den-tist! A den-tist, yes! He ne-ver did say what he does for a

Excited ♩=120

Vln. I

Vln. II

Vla.

Vc.

Db.

scr

ord

pizz

ff

Expansive ♩=80

colla voce

Excited ♩=120

115

56

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

mp

mf

f

ff

tr

8va

8^{va}...1 Ped.

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

Expansive ♩=80

colla voce

Excited ♩=120

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

p

f

tr

mp

f

f

f

ff

ff

ff

Expansive ♩=80

62

Fl.

Ob.

Cl. *p* *3*

Bsn. *p*

Hn. *p* *mp* *p*

Pno. *mp*

(Laura gives Marcus a look, skeptical)

L.

M. *mf* *f* *mp*

O-kay, o-kay, that one did-n't make a-ny sense. In a-ny case, it could-'ve been his

Expansive ♩=80

Vln. I

Vln. II *pizz* *mf*

Vla. *msp* *mp* *p* *mp*

Vc. *msp* *mp* *p* *mp*

Db. *msp* *mp* *p* *mp*

Charged ♩=152

67

Fl. *fp* < *ff*

Ob.

Cl. *fp* < *ff*

Bsn.

Hn.

Pno.

L. *mf* *mp*
His own... tooth?

M. *f*
own! Pre - cise-ly! Chefs__ al-ways taste their food,

Charged ♩=152

Vln. I *mp* > *f* *pizz* *arco* *mp* *f*

Vln. II *f* *mp* > *f* *pizz* *arco* *mp* *f*

Vla. *f* *pizz*

Vc. *f* *pizz* *mp*

Db. *f* *pizz*

71

Fl. *fmp* *ff* *mf* *mp*

Ob. *fmp* *ff* *mf* *mp*

Cl. *fmp* *ff* *mf* *mp*

Bsn. *fmp* *ff* *mf* *f*

Hn. *fmp* *ff* *mp* *mp*

Pno.

M. *ff* *mf* *f*

Vln. I *pizz* *arco* *mf* *f*

Vln. II *pizz* *arco* *mf* *f*

Vla. *f* *arco* *mf* *f*

Vc. *f* *mf* *f*

Db. *mf* *f*

so na - t'ral-ly Chris-toph took a good -sized bite of lamb,

75

Fl. *mf* *ff* *fp* *ff*

Ob. *mf* *ff* *fp* *ff*

Cl. *mf* *ff* *ppp*

Bsn. *fp* *ff*

Hn. *mf* *f* *ppp*

Pno. *f* *pp*

L. *mp*
I think he'd

M. *ff*
bit the bone, and poof! Out _____ went his tooth!

Vln. I *ff* *fp* *ff* *msp*

Vln. II *ff* *fp* *ff* *msp*

Vla. *ff* *fp* *ff* *msp*

Vc. *ff* *fp* *ff* *msp*

Db. *ff* *ff* *arco msp*

molto rit.

Expansive ♩=80

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

know if he lost a tooth Mar-cus.

Al-right, well what if? What if? What if?

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

Expansive ♩=80

Vln. I

Vln. II

Vla.

Vc.

Db.

ord *mf* *msp* *p* *msp* *p* *msp* *p*

87 Somber ♩=60

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

Somber ♩=60

Vln. I

Vln. II

Vla.

Vc.

Db.

93

Fl. *pp* *mf*

Ob.

Cl. *pp* *p* *mp*

Bsn.

Hn. *ppp*

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

L. *p* *mf*

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

You just ate... Am I wrong for treat-ing this as ev - i - dence?

M. *p*

(he rushes to the bathroom)

I'll be right back.

Vln. I *ord* *mp* *mf*

Vln. II *ord* *mp* *mf*

Vla. *ord* *mp* *mf*

Vc.

Db.

Pondering ♩=76

Fretful ♩=112

rit.

100

Fl. *p* *mf* *p*

Ob. *p* *mp*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf*

Pno. *mf* *p*

L. *mp* *mf* *f*

You had a point, Mar-cus. Chris-top had ev-'ry__ right to yell at us.

Pondering ♩=76

Fretful ♩=112

rit.

Vln. I *pp* *mf* *f*

Vln. II *pp* *mf* *f*

Vla. *pp* *mf* *f*

Vc. *mp* *mf* *mp* *f*

Db. *mp* *mf* *mp* *f*

Pondering $\text{♩}=76$

106

Fl. *p* *mp* *mf* *p* *mf* *11*

Ob. *mp* 3

Cl. *mp* 3 7

Bsn.

Hn.

Pno.

L. *mf*

He did - n't pull out a butch - er's knife or make an es -

Pondering $\text{♩}=76$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

108

Fl. *f*

Ob.

Cl. *f* *mp* *mf*

Bsn. *p* *mf*

Hn. *p*

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

L. *f* *mf*

cape. _____ Am I wrong _____ for think-ing

Vln. I *mf* *mp* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *pizz mp* *arco f* *p*

Vc. *mf* *p* *f*

Db. *mf*

scr

rit.

111

Fl. *mp* *ff* *pp*

Ob. *mf* *ff*

Cl. *mp* *ff*

Bsn. *ppp*

Hn. *p* *mf*

Pno.

L. *f* *p*

some-thing was wrong? Ah! He was

rit.

Vln. I *mf* *mp* *ff*

Vln. II *mf* *mp* *ff*

Vla. *mf* *p* *ff*

Vc. *p* *ff*

Db. *ff*

Pondering $\text{♩} = 76$

115

Fl. *f*

Ob.

Cl. *pp*

Bsn.

Hn.

Pno. *mf* *p*

Ped.

L. *mf* *mp*

im-pec-ca-bly po-lite to a cou-ple of strang - ers at his ta-ble. And when he caught us

Pondering $\text{♩} = 76$

Vln. I *pp* *f* *pizz*

Vln. II *p* *arco* *mf*

Vla. *mp* *f* *arco* *mp*

Vc. *mf* *mp*

Db. *mp*

Fretful ♩=112

Reflecting ♩=68

118

Fl. *pp* *mp* *pp* *p*

Ob. *pp* *mp* *pp* *f*

Cl. *mp* *pp* *mp* *p*

Bsn. *f*

Hn.

Pno. *mf* *subf* *mf*

L. *f* *mp* *f*

look - ing through his things, he just kick'd us out, that's all! If we'd just

Fretful ♩=112

Reflecting ♩=68

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *mf* *p* *f* *mp*

Vc. *mf* *p* *f* *mp*

Db. *mf* *p* *f*

arco *scr* *ord*

rit.

Fretful ♩=112

rit.

129

122

Fl. *mp*

Ob.

Cl. *pp* *p*

Bsn.

Hn.

Pno. *mf*

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

mind _____ our man-ners, this_ would have nev - er

rit.

Fretful ♩=112

rit.

Vln. I *mp* *msp*

Vln. II *mp* *msp*

Vla. *pp* *sp*

Vc. *pp* *sp*

Db.

130

128 Pondering ♩=76 *molto rit.* Charged ♩=152

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

hap-pened Chris toph's just a bit strange, but I'm sure he means well.

(wiping his mouth) (holds up the ziploc bag)

Laura, you were right. I'm calling the police. This is all the

. Pondering ♩=76 Charged ♩=152

Vln. I

Vln. II

Vla.

Vc.

Db.

ord -----> msp

ord 3 3 3 3

ord 3 3 3 3

ord 3 3 3 3

ord

134

Fl. *mf* *f* *f*

Ob. *mf* *f* *mp* *f*

Cl. *f* *mf* *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn. *mf* *f* *f*

Pno. *ff* *mp* *f*

L. *mf* *mp*

M. *ff* *mp* *f*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *p* *ff* *ff*

Db. *f* *ff* *ff*

Hold on Mar-cus. Let's wait on it.

e-vi dence we need! Yes! Let's...

139

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn.

Hn.

Pno.

L. *mf* *mp* *submp* *mf*

What you said be-fore you, um, emp - tied your-self, a-bout us be-ing

M. *mf*

wait what?

Vln. I *f* *mf* *p* *mp* *mf* *p*

Vln. II *f* *mf* *p* *mp* *mf* *p*

Vla. *f* *mf* *p* *mp* *mf* *p*

Vc. *f*

Db.

144

Fl. *mp* *pp* *mf* *fp* *mp*

Ob. *mp* *pp* *mf* *fp* *mp*

Cl. *mp* *pp* *mf* *fp* *mp*

Bsn. *ppp* *mf* *fp* *mp*

Hn. *ppp* *p* *mp*

Pno. *p*

L. *f* *mp* *mf* *f*
 kick'd out... You made a good point. I think we should wait on

M.

Vln. I *mf* *pp* *f*

Vln. II *mf* *pp* *f*

Vla. *mf* *pp* *f*

Vc. *p* *f*

Db. *p* *f*

148

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mf*

Pno. *mp* *ff* *mp*

L. *mf* *f* *mf*
 call - ing the po-lice un - til we're ab - so-lute - ly cer - tain. that what we were

M.

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla.

Vc. *mp*

Db.

152

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *pp* *f*

Hn. *pp* *mf*

Pno.

L. *p* serv'd at din ner_ was... you know... Ex-act-ly.

M. *mp* ...the oth-er oth-er white meat.

Vln. I *p* *pp* *mp* *msp* *pizz*

Vln. II *p* *pp* *mp* *msp* *pizz*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *pp* *mp*

157

Fl. *ff* *subp*

Ob. *ff* *subp*

Cl. *ff* *subp*

Bsn. *ff*

Hn. *f*

Pno. *ff* *pp* *8^{va}*

L.

M. *(thinking a bit)*

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

Db.

162

Fl. *f* *p* *mf* *p*

Ob. *f* *p* *mp* *p*

Cl. *f* *p* *mf* *p*

Bsn. *mp* *f*

Hn. *p*

Pno. *mf*

(8)

L.

M. *mf* *f*

Hey, you know _____ when we were

Vln. I *f* *pizz*

Vln. II *f* *pizz*

Vla. *f* *pizz*

Vc. *f* *pizz*

Db. *f* *mp* *f*

Fl. *mf* *p* *mf* *mp*

Ob. *mf* *p* *mf* *mp*

Cl. *mf* *p* *mf* *mp*

Bsn. *mp* *f* *mp* *mf* *mp*

Hn. *mf* *mp*

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

L. *mf*

M. *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Db. *f* *p*

driv - ing to Chris-toph's place? I don't re-call.

What a-bout it?

(8)

172

Fl. *fmp* *mf* *pp* *p* *mp*

Ob. *fmp* *mf* *pp* *p* *mp*

Cl. *fmp* *mf* *pp* *p* *mp*

Bsn. *f* *mf* *mp*

Hn. *mf* *mp*

Pno. *f* *p* *mp*

L.

M. see ing an - y oth - er house - s and not one in - ter -

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla. *arco* *ff* *pizz* *f* *arco* *mp*

Vc. *mf* *p* *mp*

Db. *f*

177

Fl. *pp* *pp* *p* *p*

Ob. *pp* *pp* *p* *p*

Cl. *pp* *pp* *p* *p*

Bsn. *p* *p* *p* *p*

Hn. *p*

Pno. *p* 5

(8) Ped.

L.

M. *p* *mp*

sect- ion. It's just one long

Vln. I *mf* *pp* *mp* *pp* *p*

Vln. II *mf* *pp* *mp* *pp* *p*

Vla. *mf* *pp* *mp* *pp* *p*

Vc. *pizz* *p* *mp*

Db. *mp* *mf* *p*

181

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mp* *mf* *p*

Hn.

Pno. *6* *mp 5* *p 6*

L.

M. *f* *mp*

road con - nect - ing his

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *arco* *mf* *p*

Db. *p* *mf* *p*

142

185

Fl. *mf* *f*

Ob. *mf* *fp*

Cl. *mf* *fp*

Bsn. *mf* *mp* *f* *mp* *f* *mp*

Hn. *mp* *fp*

Pno. *mf* *f* *ff*

L. *f*

M. *f*

house to the rest of town.

We can catch him

Red. *8^{vb}* *loco*

Vln. I *mf* *fp*³

Vln. II *mf* *fp*³

Vla. *mf* *fp*³

Vc. *mf* *fp*³

Db. *arco* *mf* *mp* *f*

189

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

f

f

pp

when he leaves.

He's got to shop for gro - cer - ies at some point, right?

(8)

192

Fl. *mp* *mf* *f* *mf*

Ob. *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

Hn. *pp* *mf*

Pno. *pp* *ff*

(8)

Ped.

(holding up a branded grocery store bag that held the leftovers) *mf* *ff*

L. And I think I know ex - act - - ly which one he'll

M.

Vln. I *mp* *f* *mf*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *f*

196

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff* *f*

Bsn. *p* *ff* *f*

Hn. *p* *f*

Pno. *pp* *p* *ff*

L. be at We'll find out

M. *mf* You know what this means? "Steak"

Vln. I *f* *mp* *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *f* *ff*

200

Fl. *f* 7 *ff*

Ob. *mf* 3 *ff*

Cl. *p* 3 *f* 3

Bsn. *p* 3 3 *f* 3 3 3 *pp*

Hn. *mf* 3 *ff*

Pno. *mf* *ff*

L. _____ if he's real - ly a can - ni-bal! We'll find out___ if he is real ly___ a

M. _____ out!___ "Steak"_____

Vln. I *mf* 7 *ff*

Vln. II *mf* 6 *ff*

Vla. *mf* 7 *ff*

Vc. *mf* 6 7 *ff*

Db. *mf* 3 *ff*

Grinding to a halt ♩=92

204

Fl. *f* 7 *ff*

Ob. *mf* 3 3 *ff*

Cl. *p*

Bsn.

Hn. *mf* 3 *ff*

Pno. *ff*

L. can - ni - bal! We'll find out... (she gets the joke; gets annoyed)

M. out! "Steak"

Grinding to a halt ♩=92

Vln. I *ff* 7

Vln. II *mf* 6 *ff*

Vla. *mf* 7 *ff*

Vc. *mf* 6 7 *ff*

Db. *mf* 3 *ff*

molto rit. **colla voce**

206

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

(staring Marcus down; impatient)

Marcus please.

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

(audible inhale)

(voice crack)

*(notices Laura's
annoyance - long
awkward pause)*

M.

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

molto rit. **colla voce**

Vln. I

Vln. II

Vla.

Vc.

Db.

213 Fleet ♩=152

Fl. *p*

Ob.

Cl.

Bsn.

Hn. *p*

Pno.

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

M. *mf*
steak - Ex - cuse me,

Fleet ♩=152

Vln. I *f* pizz *p* arco

Vln. II *f* pizz *p* arco

Vla. *p* *p* 3 3

Vc. *p* *p* 3

Db.

Fl. *mp* *mp* *mf* *p*

Ob.

Cl. *mp* *p* *mp*

Bsn. *mp* *mp*

Hn. *p*

Pno. *mp*

L.

M. *mf*
puns are the high-est form of lan- - guage.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mf* *pizz* *arco* *mp*

Fl. *mp* *f* *pp*

Ob. *pp*

Cl. *mp* *f* *pp*

Bsn. *f*

Hn. *mp*

Pno. *mf*

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

M. *8*
 my dear.

Vln. I *f* *msp*

Vln. II *f* *msp*

Vla. *f* *msp*

Vc. *f* *msp*

Db. *f*

228

Fl. *mp* *pp* *mp*

Ob. *mp* *pp* *mp*

Cl. *mp* *pp* *mp*

Bsn. *p*

Hn.

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

L.

M. *mp* (playfully pretentious - overly affected)

I'm sor-ry if that pun did-n't

Vln. I

Vln. II

Vla.

Vc. *ord* *mp* *mf*

Db. *mp* *mf*

Fl. *p* 3

Ob. *p* 3

Cl. *p* 3

Bsn. *p* 3

Hn. *mp*

Pno.

L. *mp* 3 *f*
 Mar - cus I swear to God.

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

Vln. I *ord* *p* *pizz* *mf*

Vln. II *ord* *p* *pizz* *mf*

Vla. *ord* *p* *pizz* *mf*

Vc. *p* *pizz* *mf*

Db. *p*

Fl. *f* *f* *pp*

Ob. *f* *f* *pp*

Cl. *f* *f* *pp*

Bsn. *f* *f* *pp*

Hn. *mp*

Pno. *mf*

L. *mf* *peevd*
Mar-cus.

M. *f* *mf*
is a rare me di-um well - done.

Vln. I *f* *pp* *mf* *f* *mp*

Vln. II *f* *pp* *mf* *f* *mp*

Vla. *f* *pp* *mf* *f* *mp*

Vc. *f* *pp* *mf* *f* *mp*

Db. *mf* *f* *mp*

arco

pizz

rit.

241

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

mp *mf*

I love you Mar-cus, but make no mis - "steak," if you "car-rot" all a - bout your well-be-ing

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

colla voce

♩=96

249

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

mp

L.

mf *f*

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

M.

p

Tou - ché,

colla voce

♩=96

Vln. I

Vln. II

Vla.

Vc.

Db.

253

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

pp *f*

Go to bed, Mar - cus.

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

pizz *mp* *mf* *arco* *ff*

p *arco* *ff*

END OF SCENE TWO

SCENE THREE

158

Ambling ♩=52

1

Fl. *mp* *mf* *mp* *mf* *mp*

Ob. *p* *mf*

Cl. *mp* *p* *mf*

Bsn. *mf*

Hn. *p* *mf*

Pno. *mp*

Detailed description: This block contains the musical score for the first system of instruments. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Piano (Pno.). The Flute part starts with a first ending bracket over the first two measures. Dynamics range from *mp* to *mf*. The Piano part features a chordal accompaniment in the left hand and rests in the right hand.

(The next day, afternoon. Marcus and Laura have followed Christoph to the grocery store, and they are walking to the entrance to wait for Christoph to walk inside.)

L. *mf*

M.

Where _____ do you hide them, Chris- toph? Where _____ were the

Detailed description: This block contains the vocal parts for Laura (L.) and Marcus (M.). Laura's part is in the treble clef and includes the lyrics. Her melody is marked with *mf* and features a triplet in the final measure. Marcus's part is in the treble clef and consists of rests.

Ambling ♩=52

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mf*

Db. *mp* *mf* *mf*

arco

Detailed description: This block contains the musical score for the string section. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part features a triplet in the second measure. The Viola and Violoncello parts are marked *arco*. Dynamics range from *mp* to *mf*.

6

Fl. *submp* *mf* *p* *mf* *p*

Ob. *mp* *mf*

Cl. *f* *mp* *mf* *p* *mf* *p*

Bsn. *f* *p*³ *mf*

Hn. *f*

Pno. *f*

L. bod-ies when we ate at your ta-ble? In the fridge, or the

M.

Vln. I *f* *ppp*

Vln. II *f* *pp* *ppp*

Vla. *f* *pp* *ppp*

Vc. *f* *pp* *ppp*

Db. *f* *pp* *ppp*

10

Fl. *mp* *f*

Ob. *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Pno. *f*

L. *f* *mp*
 free-zer per-haps? Or do you keep them chained in the base-ment. un til you get

M.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *p*

13

Fl. *mp* *pp* *pp*

Ob. *ff*

Cl. *ff*

Bsn.

Hn.

Pno. *ff* *8va*

L. *f* *mp*

hun-gry so the meat is fresh? Focus, Laura. Focus. Franz Bo-as, what_ would he say?

(spoken) (looking for the car when she pauses)

Vln. I *mp* *pp* *ff* *fp* *mp* *pp* *mf* *pp*

Vln. II *mp* *pp* *ff* *fp* *mp* *pp* *mp*

Vla. *f* *ff* *fp* *mp* *pp*

Vc. *f* *ff* *fp* *mp*

Db. *f* *p*

pizz *arco* *tr* *msp* *ord*

18

Fl. *mf* *f*

Ob.

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Pno. *mp*

L. *mf* *f* *mf* *ord*
 "What cul - tu - ral cau - sa - tion_ could there be to have a man like

Vln. I *ord* *msp* *mp* *pp*

Vln. II *pp* *mf* *p* *msp*

Vla. *mf* *msp*

Vc. *ord* *msp* *pp* *mf* *p* *tr*

Db.

rit.

20

Fl. *fp* *p*

Ob.

Cl. *fp* *p*

Bsn. *fp*

Hn. *fp* *p*

Pno.

L. *f* *(spoken)* *mp* *(throwing her voice)* *mf*

Chris-toph act. the way he does?" Now I'm starting to sound like him! What a-bout Herb - ert Spen- cer? "Where does

rit.

Vln. I *f* *pp* *ord* *tr*

Vln. II *f* *pp* *ord* *tr*

Vla. *p* *f* *pp* *ord* *tr* *msp* *3*

Vc. *f* *pp* *ord* *tr*

Db. *p*

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *mp* *f* *pp*

Bsn. *mp* *f* *pp*

Hn. *f* *pp*

Pno. *mf*

L. *f* *mf* (ord)

Vln. I *mp* *pp* *mp* *p* *mf*

Vln. II *tr*

Vla. *tr*

Vc. *tr* 3

Db. *mp*

Chris-toph fit in-to so-ci - e - ty? In an in-dus - tri-al so-ci - e - ty is his

26

Fl. *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f*

Bsn. *mp* *f*

Hn. *mp*

Pno.

L. *f* *mp*
 work with Scott mere - ly vol - un ta - ry?" He seems wealth - y e - nough to be doing this for

Vln. I *pp* *f* *p* *scr* *ff*

Vln. II *f* *p* *scr* *ff*

Vla. *f* *p* *scr* *ff*

Vc. *f* *p* *scr* *ff*

Db. *p* *scr* *ff*

accel.

166

29

Fl. *pp* *mf* <

Ob. *pp* *p* *mf*

Cl. *pp* *p* *tr*

Bsn. *pp*

Hn. *f* *pp*

Pno. *f* *pp*

Red.

L. *ff* *mp*

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

accel.

Vln. I *f* *p* *tr* *p*

Vln. II *f* *p* *tr* *p*

Vla. *f* *p* *tr* *p*

Vc. *f* *p*

Db. *f* *p*

Fl. *f ff* *rit.* *♩=56* *♩=40*

Ob. *ff*

Cl. *ff*

Bsn. *f* 5

Hn. *f* 5 *tr*

Pno. *ff* 8va

L. *ff* *mp* *f*

gen-i-cists! What am I

Vln. I *ff* *msp* *rit.* *♩=56* *♩=40* *tr* *ord* *p*

Vln. II *ff* *msp* *tr* *ord* *p*

Vla. *ff* *msp* *tr* *ord* *p* 3

Vc. *ff* *msp* *tr* *ord* *p*

Db.

Interrupting ♩=136

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

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

e - ven do-ing?

(over the phone)

mf

I found

Interrupting ♩=136

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp*

f *mp*

pizz

mf

47

Fl. *p* *fp*

Ob. *mf* *p* *mp*

Cl. *p* *mf*

Bsn. *mf* *p* *mf* *f*

Hn. *p* *mp* *p* *mf* *f*

Pno. *pp*

8^{vb}

L. (sarcastically) *mp* *f*
Yeah, that's obviously... what...he's do ing

M. (pauses, then smugly) *mf*
That's exactly what he'd want us to think! You're...still hav-ing doubts a-bout him?

Vln. I pizz *f* *ff*

Vln. II pizz *f* *ff*

Vla.

Vc.

Db.

53

Fl. *mp* *mf* *mp* *mf*

Ob.

Cl. *mf* *mf* *p*

Bsn. *p* *mf* *p* *mf*

Hn. *p* *mf* *p*

Pno. *f*

L. *mp* *mf* *mp* *f*
 I thought my mind was set, but I just don't know a-ny-more.

M. *mf*
 Lis - ten to me babe. We're do-ing the right thing, I

Vln. I *arco* *mp* *mf* *mp*

Vln. II *arco* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *pizz* *mf* *f*

Db. *pizz* *mf*

Fl. *mp* *mf*

Ob. *f* *mp* *f*

Cl. *mp* *f*

Bsn. *p* *mp* *f*

Hn. *mp* *f*

Pno. *f*

L. *f*
I don't know a-ny more. Mar - cus, lis - ten to us talk.

M. *mf* *f*
think. Last night, I on-ly gave you a hard time 'cause I did-n't

Vln. I *pizz* *f* *arco* *mp* *mf*

Vln. II *pizz* *f* *arco* *mp* *mf*

Vla. *pizz* *f* *f*

Vc. *mp* *f* *f*

Db.

63

Fl. *mf* *f* *p* *mp*

Ob. *mp* *ff* *p* *mp*

Cl. *mp* *ff* *p* *mp*

Bsn. *mp* *ff*

Hn. *p* *p* *mp*

Pno. *ff* *mf*

L. *f*
What the hell _____ are we do - ing?

M. *mf* *f* *mf*
want to be-lieve it my-self, But you _____ con - vinc'd me I'm

Vln. I *mp* *mf* *p* *ff* *p* *mf*

Vln. II *mp* *mf* *p* *ff* *p* *mf*

Vla. *p* *ff* *mp*

Vc. *f* *ff* *mp*

Db. *ff* *mp*

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

pp

ff

mp

ff

p

f

pp

ff

p

ff

pp

ff

pizz

ff

ff

p

ff

pizz

ff

with you_ all the way. There is a kill-er out there walk-ing the streets we

msp ord

tr

6

5

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

ff

mf

ff

mp

pp

mf

f

mp

walk, breath-ing the air we breathe, and we are the on-ly ones

arco

pp

msp *ord*

tr

ff *p*

ff *pp*

msp *ord*

tr

ff *p*

ff *pp*

colla voce

a tempo rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

who know... It does-n't mat-ter if no - one be - lieves us. Lau-ra,

f *mf* *f* *pp* *pp* *f* *ff* *p* *ff* *submp*

colla voce

a tempo rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *ff* *ff* *ff* *pp* *f* *ff* *p* *pp* *[3]*

80 Intimate ♩=48

Fl. *p* *mf* *pp*

Ob. *p* *mf* *p*

Cl. *p* *p*

Bsn.

Hn.

Pno. *mp*

L. *mp* touched
Thank you, hon-ey-pie.

M. *mp* (interrupting) *mf* *mp* (they both laugh)
I'm with you all the way. It's all _____ com - ing to - geth - er.

Intimate ♩=48

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p* arco *pizz* *mp*

Rushing ♩=160

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

(concerned)

Marcus, are you ok?

Now?!

(He sees Christoph move closer to his location)

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!

(hurries to the restroom)

8^{va}

8^{vb}

ff

ff

ff

ff

pp

Rushing ♩=160

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pp

pizz

ff

ff

ff

ff

ff

92 ³/₄ bar?

179

Fl. *f* ⁷ *ff* *mf* ³

Ob. *ff* *f* ⁶ *ff* *f*

Cl. *f* ⁶ ⁷ *ff* *mf*

Bsn. *f* ⁵ *ff* *ff* *mf*

Hn. *mf* *ff* *ff* *mf* ³

Pno. *f*

8^{va} *v*

8^{vb} *v*

L.

M. *v*

(nervously waits for the person at the single urinal to finish)

(he rushes to the stall)

arco *msp* *ord*

Vln. I *ffp* *ff* *mp* *ff*

Vln. II *ffp* *ff* *mp* *ff* *ord*

Vla. *ffp* *ff* *mp* *ff* *ord*

Vc. *ffp* *ff* *mp* *ff* *ord*

Db. *ffp* *ff* *arco*

Regal ♩=52

Ditsy ♩=104

Fl. *ff* *air sound* *tsss mp*

Ob. *ff*

Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *ff*

Pno. *ff* *p* *mp*

L. *(shocked)*

M. *(still with phone in hand, hushed)* *You're with Christoph?* *(hanging up the phone)*
Just my luck, he's here too.. *Shh! I'll call you back, I got a plan.*

C. *(the man at the urinal leaves. Christoph enters, bumping into the man on his way out)* *mp* *(he goes to the urinal)* *(to himself - loose)*
Par-don me, sir. *doo doo doo doo*

Regal ♩=52

Ditsy ♩=104

Vln. I *pizz* *arco*

Vln. II *pizz* *arco*

Vla. *pizz* *arco*

Vc. *pizz* *arco* *tr* *p*

Db. *pizz* *arco*

102 *abrupt stop*

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn.

Pno. (8)

L.

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

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

Vln. I *mf*

Vln. II *mf*

Vla. *pizz mp* *arco mf*

Vc. *(tr)* *mf*

Db. *mf*

107 To Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

mp

mf *mp*

mp

mf *f* *ff*

No!... Why would you ask me that?

Threeto four times a day, I'd say. Do I know you? No, your voice,

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

f

pizz *f* *mf*

pizz *f* *mf*

pizz *f* *mf*

pizz *f* *mf*

pizz *mf*

molto rit.

Ditsy ♩=104

111

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

molto rit.

Ditsy ♩=104

Vln. I

Vln. II

Vla.

Vc.

Db.

115 Piccolo

molto rit.

Picc. *mp*

Ob.

Cl. *mp* *f* *pp*

Bsn. *mp* *f* *pp* *p*

Hn. *p* *mf* *pp*

Pno. *p* *f*

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

C. *mf*
 Are we? Well, in that case. why don't we con

molto rit.

Vln. I *arco* *mp* *p*

Vln. II *arco* *p* *mf*

Vla. *arco* *p*

Vc. *arco* *p*

Db. *arco* *p*

Placating ♩=60

Ditsy ♩=104

119

Picc. *p*

Ob. *p*

Cl. *p* *tr* *mfp* *f*

Bsn. *p*

Hn. *p* *mp*

Pno. *p* *mp* *f*

M. *mf* *f*
8
Hold on, you're in-vit-ing me to din-ner?

C. *mf* *f*
tin-ue our con-ver-sa tion at my din-ner ta-ble?

Placating ♩=60

Ditsy ♩=104

Vln. I *mp* *f*

Vln. II *arco* *mp* *f*

Vla. *arco* *mp* *f*

Vc. *arco* *mp* *f*

Db. *pizz* *mf*

colla voce

a tempo

122

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *mf*

Hn. *mf*

Pno. *8va*

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

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

colla voce

a tempo

Vln. I *f*

Vln. II *mf*

Vla. *mf* *pizz*

Vc. *mf* *p* *tr*

Db. *mp* *f*

colla voce

126

Picc. *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn. *p* *mf*

Pno.

M. *mf* *f* (awkward)

What a co-in-ci- dence, I just... love lamb! Can't stop thinking about it!

C. just pre-par'd a splen-did rack of lamb last night. Yes well, *mp*

colla voce

a tempo

Vln. I *mf* *f*

Vln. II *mp* *f*

Vla. *arco* *mf* *f*

Vc. *(tr)* *f*

Db. *p*

colla voce

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Ob. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Bsn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mp

Hn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Pno. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
P

M. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

C. *f* *mf* *f* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
the main e-vent was rude-ly hal ted by in-con-sid-er-ate guests, more swine than hu man I'd

colla voce

Vln. I *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. II *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vla. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
fmp

Vc. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
fmp

Db. *f* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
arco
fmp

a tempo colla voce

a tempo

135

Picc. *p* *tr* *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mf*

Pno. *f* *mp*

8va

8vb

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

Fuck off! I mean...you must have told them to fuck off af-ter be-ing so rude!

C. *mp* *pp* (zips his fly)

say Come a - gain? To put it po - lite-ly, yes.

a tempo colla voce

a tempo

Vln. I *f* *mf*

Vln. II *f* *mp* *pizz* *f*

Vla. *f* *fp* *pizz* *f*

Vc. *f* *mp* *pizz* *f*

Db. *f* *pizz* *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

accel. **Recit.**

144

Picc. *f* *pp*

Ob.

Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *p* *mf*

Pno. *mp* *tr* *mp*

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

C. *mf* (flushes) *mf*
...Jack. I'm Chris-toph Ab-er-field, nice talk-ing with you. Ex-cuse me?

Vln. I *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Db. *f*

accel. **Recit.**

149

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *mp* *f*

Pno. *mf* *ff*

M. *mf*

Talk-ing! I'm not done talk-ing!

C. *f* *mf* *mp*

Look, if you're se ri- ous_ a-bout din-ner you can find_ me at the Grohmann ArtMu

Vln. I *ff* *mf*

Vln. II *pp* *mf*

Vla. *mf* *ff* *mf*

Vc. *ff* *mf*

Db. *ff*

Recit.

153

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

M. *mf*
I'll be there!

C. *mf*
seum lat er_ this af-ter-noon. They're hav-ing a love-ly ex-hi-bit on the Liv-re-de la Vign-e Nost-re Seigneur. I look

Recit.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

mf *p* *f* *p*

M.

8

Yes, in-du-bi-tab-ly And what will be on said tab-le?

C.

for-ward to it. You will make a fine ad-di-tion to the din-ner tab-le.

Vln. I

Vln. II

Vla.

Vc.

Db.

161

Picc. *ff* *mp* *f*

Ob. *ff* *mp* *f*

Cl.

Bsn.

Hn.

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

M. (getting up, calling Laura) *mp* (under his breath) *mp* 3
 Lau-ra, it's me! He just in - vi-ted me to his

C. *f* *pp* (goes to wash his hands and dries them)
 Long pig, na - tra-ly

Vln. I *pizz* *ff* *p* *ff* *mf*

Vln. II *pizz* *ff* *p* *ff* *mf*

Vla. *pp* *p* *pizz* *ff* *p* *ff* *mf*

Vc. *p* *pizz* *ff* *p* *ff*

Db. *arco* *p* *pizz* *ff* *p* *ff*

169

Picc. *mp* *mf* *mf* *f* *p*

Ob. *mf* *f* *fp*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f*

Pno. *ff* *f* *ff*

M. *f* *mf* *ff*

C. *f* *m*

Vln. I *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vln. II *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vla. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vc. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Db. *mp* *ff* *f*

f (taking out the tooth from the Ziploc bag) *mf* *ff* (startled, he drops the tooth in the toilet)

house for din-ner! Chris-toph's one-way tick-et to jail! Oh

Vln. I *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vln. II *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vla. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vc. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Db. *mp* *ff* *f*

Sor-ry Jack, did you

rit.

To Fl.

178

Picc. *f*

Ob. *f*

Cl. *mf* *p*

Bsn. *f* *pp*

Hn.

Pno. *p* *pp* *mp*

M. *f* (trailing off) *mf*

C. *f*

Vln. I

Vln. II

Vla.

Vc. *sp* *f* *p* *mf* *pp*

Db. *mf* *p* *arco* *tr*

(accidentally flushes the toilet while reaching for the tooth)

God! Shit! No, no, no, no, no, oh shit...

say some-thing? I

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

see this is a bad time, I hope to see you_ at the mu- seum... Jack.

♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

p

pizz

p

pizz

p

pizz

mp >

187 Cautious ♩=92

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

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

M.
*(sitting on the bathroom floor,
his arm half covered in toilet water,
his phone on speaker in the other hand)*
So... I'm gon - na need

C.
(exits)

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

two — mu - seum tick - ets and a change of clothes.

arco
tr
pp

arco
tr
pp

arco
tr
pp

mp *mf*

mp *mf*

mp *mf*

SCENE FOUR

1 with pathos ♩=48

rit. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

(The Grohmann Art Museum, outside the end of the Livre de la Vigne nostre Seigneur exhibit.
 A sculpture garden can be seen outside, with just as much greenery as there are sculptures
 of the human figure. Inside, Christoph has his back turned, contemplating and observing an
 enlarged print of Demons Practicing Cannibalism, from the book that the exhibit is featuring)

C.

mf

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

with pathos ♩=48

rit. a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

arco

mp

6

Fl.

Ob.

Cl. *11*

Bsn. *5*

Hn.

Pno. *mp* *mf* *p*

C. *mf* *f*

You em-brace me, un-der stand me, con-se- crate_ me.

(he turns, admires the manuscript)

pp

Vln. I

Vln. II *msp* *p*

Vla. *tr*

Vc. *f* *p*

Db. *mf* *f* *p*

pizz

3

rit. a tempo (♩=48)

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

p

mf

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

de-mon and man, _____

rit. a tempo (♩=48)

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

mp

mp

arco

204

rit. colla voce a tempo

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

mf *p* *pp*

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

rit. colla voce a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

p *pizz* *mp*

18

The musical score is arranged in several staves from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Cello (C.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Fl. and **Ob.**: Rest throughout.

Cl.: Rest until the 3/4 measure. Measures 3-4: A quintuplet of eighth notes (G4, A4, B4, C5, B4) with a fermata, marked *p*. Measure 5: A sixteenth-note tremolo (tr) on C5, marked *mf*.

Bsn.: Rest until the 3/4 measure. Measure 5: A dotted eighth note G4, marked *p*.

Hn.: Rest until the 3/4 measure. Measure 5: A half note F#3, marked *pp*.

Pno.: Bass clef. Measures 1-2: A steady eighth-note accompaniment, marked *pp*. Measure 3: A quarter note G4, marked *mf*. Measure 4: A half note G4, marked *mf*. Measure 5: A half note G4, marked *p*.

C.: Bass clef. Measures 1-2: A rhythmic eighth-note pattern, marked *mp*. Measure 3: Rest. Measure 4: A dotted eighth note G4, marked *mp*. Measure 5: A dotted eighth note G4, marked *mp*.

Vln. I and **Vln. II**: Rest throughout.

Vla.: Rest until the 3/4 measure. Measures 3-4: A sextuplet of eighth notes (G4, A4, B4, C5, B4, A4) with a fermata, marked *mfp*. Measure 5: A sixteenth-note tremolo (tr) on C5, marked *mf*. Measure 6: A dotted eighth note G4, marked *mp*, with the word *ord* above it.

Vc.: Bass clef. Measures 1-2: A half note G4, marked *mf*. Measure 3: A half note G4, marked *mf*. Measure 4: A half note G4, marked *mf*. Measure 5: A half note G4, marked *mp*.

Db.: Bass clef. Measure 1: A dotted eighth note G4, marked *mf*. Measure 2: A quarter note G4, marked *mf*. Measure 3: Rest. Measure 4: A dotted eighth note G4, marked *mp*. Measure 5: A dotted eighth note G4, marked *mp*.

Lyrics under **C.**:
"For the King-dom of Heav-en is like a land-own-er who went out ear-ly in the morn-ing to hire

Fl. *p*

Ob. *p*

Cl. *p* 3

Bsn.

Hn. *mp* *pp*

Pno. *mf* *pp*

C. *mf* *f* *mp* 6 3
 work-ers for his vine- yard." But where is my

Vln. I *mp* *mf* *tr*

Vln. II *p* *mf* *pp* *tr*

Vla. *p* *mf* *pp* 12

Vc. *mf* *pp* pizz 5

Db. *arco* *mf* *pp*

23

Fl. *mp* *pp* *mf* *ff*

Ob. *mp* *mf* *ff*

Cl. *mp* *mf* *pp* *mf* *ff*

Bsn. *mf* *pp*

Hn. *p* *f*

Pno. *p* *mf*
Ped.

C. *f* *mp* *ff*
heav - en? To be trans - fix'd on my e - ter - nal Eu - cha - rist.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *arco* *p*

Db. *pizz* *mp* *arco* *mf*

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

C.

f *mf* *ff* *f*

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

ff *f*

8^{vb} *Red.*

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

Vln. I

Vln. II

Vla.

Vc.

Db.

scr III IV *ff*

ord *mf* *ff*

scr III IV *ff*

ord *mf* *ff*

scr III IV *ff*

ord *mf* *ff*

scr *ff*

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

scr *ff*

ord *mf* *ff* *mf*

29

Fl. *f* *mp*

Ob. *f* *mp* *mf* *trm*

Cl. *f* *mf* *f* *trm* *mp* *mf*

Bsn. *mf* *f* *mp*

Hn. *f* *mf*

Pno. *mf* *f* *mp*

8^{vb}

C. *mf* *f* *mf*

one _____ is all I ask. Just one who can grant me con - nec-tion. Just two, two_

Vln. I *f* *mf* *trm* *mf*

Vln. II *f* *mf* *trm*

Vla. *f* *mf* *trm* *mf*

Vc. *mf* *f* *mf*

Db. *f* *mf* *f* *mf*

34

Fl. *mf* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *p*

Hn.

Pno. *mf* *ff* *pp*

8^{vb}

C. *f* *ff* *p*

allow voice to distort becoming speechlike

ord

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

Vln. I *f*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *p*

Db. *f* *mp* *f*

Annoyed ♩=132

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

(Marcus and Laura enter; Christoph's mood shifts to annoyance)

pp *mp* *mf* *slightly mocking*

Nice___ to see you too, bud.

pp *mp* (through his teeth)

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

Annoyed ♩=132

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *f* *mf* *f*

pp *f* *mf* *f*

pp *f* *mf* *f*

pp *mp* *f* *f*

pizz *mf* *f* *f*

mf *mf* *mp*

Fl. *fmp* *pp*

Ob. *fmp* *pp*

Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *p*

Hn. *pp* *mp* *f*

Pno. *mf*

M. *mp* *p* *f*
 We're just here — ap - pre - ci - at - ing art — like you are!

C. *f*
 Hmph!

Vln. I *p* *mf* *ff*

Vln. II *p* *mp* *f* *ff*

Vla. *p* *mp* *f* *p* *ff*

Vc. *p* *mp* *mf* *mp* *f* *p* *ff*

Db. *mp* *f* *p*

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

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

I have a hard time_ be-liev-ing you_____ of all peo-ple are here to ap-pre-ci- ate... Hm...

Vln. I

Vln. II

Vla.

Vc.

Db.

arco *arco* *arco* *pizz* *mp*

poco rit. colla voce

a tempo (♩=104) rit. . .

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

M.

C.

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

poco rit. colla voce

a tempo (♩=104) rit. . .

Vln. I

Vln. II

Vla.

Vc.

Db.

..... colla voce a tempo rit. a tempo colla voce

59

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. *mf* *pp*

Bsn.

Hn. *mp*

Pno. *f* *pp* *mf*

L. *f*
Mar-cus!

M. *p* *f* *mp* *p*
well... That's not exactly why we're here... Truth is, we'd like to ask that you... re-in - vite us to din-ner. (getting red in the face)

C. (somewhat shocked)

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

..... colla voce a tempo rit. a tempo colla voce

Vln. I *ff* *pp* *mf*

Vln. II *ff* *pp* *mf*

Vla. *ff* *pp*

Vc. *ff* *pp*

Db. (tr)

80

216

a tempo

66

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mp* *f*

Hn. *mp* *f*

Pno. *mf*

L. *f* *mp* *mf*
 That a-side! We were sim-ply not our - selves last night, and we would

M.

C.

80

a tempo

Vln. I *p* *f* arco pizz

Vln. II *p* *f* arco pizz

Vla. *p*

Vc. *mf* *p*

Db. pizz *p*

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rit. . . . a tempo (♩=60)

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

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

(to himself)
My, to - day — seems to

mp *mf*

poco rit. . . . a tempo (♩=60)

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *pp* *tr* *pp* *mf* *mp* *pp* *pp*

79 rit.

♩=104

Fl.

Ob.

Cl. *mf* *pp*

Bsn. *mp*

Hn. *mp*

Pno. *mp*

L.

M.

C. *>mp* *mf*

be full of sur - pri - ses. If you're so in - sis - tent,

rit.

♩=104

Vln. I

Vln. II *(tr)* *pp*

Vla.

Vc.

Db.

Fl. *f* *mf* *mf*

Ob. *f* *mf* *mf*

Cl. *f* *mf* *mf*

Bsn. *f* *mf* *f* *mf*

Hn. *f* *mf*

Pno. *mf* *mp* *mf*

L.

M.

C. *f* *mp* *f*
 so be it. You know I'd nev-er waste a po - ten - tial meal.

Vln. I *f* *pp* *f*
pizz *arco* *pizz*

Vln. II *f* *pp* *mp* *f*
pizz *arco* *pizz*

Vla. *f* *pp* *f*
pizz *arco* *pizz*

Vc. *mf* *pp* *f*

Db. *f*
pizz

85

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

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

8^{ub}

L.

M.

C. *mf* *p* *p*

(suddenly guarded)

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

Vln. I

Vln. II

Vla.

Vc. *fp* *ff* *mf* *p*

5 pizz

Db. *ff* *mf* *p*

222

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

What century are you fro-?

(interrupting)

Ab-so-lute-ly, no doubt a-bout it!

That's right!

f

ff

8va

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz

arco

arco

arco

ff

ff

ff

ff

93

Fl. *mf* *f* *mf* 6 *p*

Ob. *mf* *f* *mf* 6 *p*

Cl. *mf* *f* *mf* 6 *p*

Bsn. *mf* *f* *mf* *p*

Hn. *mf* *f* *mf*

Pno.

L. *ff*
I'll make sure Marc-us is on his best be-hav-ior!

M. *ff*
Yes hey wait!

C. *ff*
I'm de-

Vln. I *mf* *f* *mf* *ff*
pizz arco rit.

Vln. II *mf* *f* *mf* *ff*
pizz arco

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Db. *f* *mf*
arco

with pathos ♩=56

96

Fl. *f* *pp* *mp* *pp*

Ob. *f* *pp* *mp* *pp*

Cl. *f* *mp*

Bsn. *f* *p* *pp* *mp* *pp*

Hn. *f* *p*

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

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

L. *mf* *f* *mp*
Yes, _____ us _____ as well...

M.

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

with pathos ♩=56

Vln. I *f* *mp* *pp*

Vln. II *f* *pp* *pizz* *mp*

Vla. *ff* *f* *mp* *pp*

Vc. *ff* *f* *pp* *pizz* *mp*

Db. *f* *pp* *pizz* *mp*

Portentous ♩=108

101

Fl. *f*

Ob. *f*

Cl. *mp*

Bsn.

Hn.

Pno. *p* *f* *p*

(Laura stares at the print of Demons Practicing Cannibalism, trying desperately to make conversation)

(looks back at Marcus)

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

'De- mons... Prac-tic- ing... Can - ni-ba - li- sm...! how bar-bar-ic.

M.

C.

Portentous ♩=108

Vln. I *ff* *pizz* *f*

Vln. II *ff* *f*

Vla. *pp* *ff* *pp*

Vc. *pp* *mp* *ff* *pp* *arco*

Db. *mp* *arco*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

A hor-ri-fic act for both par-ties in-volv'd.

pp

p

mp (figuring out something else to say)

It's mess'd up... Sure am glad no one

mf *p*

mf *p*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mf here *mp* is in - to that!

p Most an-i-mals par-tic-i-pate in that com-mun-ion, *p* in that

mp

pp

p

8^{vb}

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

Vln. I

Vln. II

Vla.

Vc.

Db.

arco *tr*

pp

arco *tr*

pp

tr

pp

p

pizz

mp

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p *mp* *mp*

pp

mf *mp* *mp*

tran - sub stan - ti - a - tion. But they know not the pur - pose of the ri - tu - al. They de - rive nei - ther

*m**sp* *ord* *tr* *mp* *p*

tr *m**sp* *ord* *mp* *p*

(tr) *m**sp* *ord* *mp* *pp* *tr*

*m**sp* *ord* *mf* *pp* *p*

122

Fl. *p mp p*

Ob. *p mp p*

Cl. *p mp p*

Bsn. *p mp p*

Hn. *p*

Pno. *p*

L.

M.

C. *mp mf mp*
 per - verse pleas-ure nor pain from the act; it is as nat-u-ral for them to con

Vln. I *mp p msp*

Vln. II *mp p*

Vla. *mp p*

Vc. *p*

Db. *p*

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

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

sume their own as it is for them to breathe air. Co - in - ci -

Vln. I

Vln. II

Vla.

Vc.

Db.

ord

128

Fl.

Ob.

Cl. *(tr)*

Bsn. *p mp mf*

Hn.

Pno. *8^{va}*

L.

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

C. *mf*
den-tal-ly, the peo-ple of Pa-pua New Guin-ea are known to prac-tice can - ni-bal-i - sm

Vln. I *p mp p*

Vln. II *p mp*

Vla. *p mp pp p*

Vc. *p mf*

Db. *p*

131

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *mp*

Bsn.

Hn. *mp*

Pno. (8)

L. *mf*
What an...

M. *mf*
sub-ject... I am beg-ging you...

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

Vln. I *mp* *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *p* *mp* *p*

Db.

Awkward ♩=80

133

Fl. *f* *mf* 5

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *mf* 5

Hn.

Pno. *ff* *f*

L. *f*
 in - ter - est - ing fun fact! Though I think the tribes that prac - tice it to - day are in the mi - nor - i - ty.

M.

C.

Awkward ♩=80

Vln. I *ff* *f* *fp* *mf* 3

Vln. II *ff* *f* *fp* *mf* 3

Vla. *ff* *f* *fp* *mf* 3

Vc. *ff* *f* *fp* *mf* 3

Db. *f* *fp*

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf = f

mf *f* *mp*

mf = f

mf *f* *mp*

ff

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

(trying to lighten the mood)

(a sudden and sharp break in facade; condescending)

So what do you do at work?

Beg your par-don? I have en-coun-ter'd them in the flesh! Hu-man

pizz

f

pizz

f

pizz

f

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

f *p* *f* *p*

139

Fl.

Ob.

Cl.

Bsn. *ff* *mf* *f*

Hn. *ff* *mf* *f*

Pno.

L.

M.

C. *mf* *f*
Re - sourc - es. Same as

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* *mf*

Db. *f* pizz

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

(in one breath)

Wow that's so great
Laura please change
the subject.

M.

C.

Scott. That's when I knew we had a real con -nect-ion.

87

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rit. Grandiose ♩=72

146

Fl. *p* *mp* *pp* *f* *mf*

Ob. *mp* *pp* *f*

Cl. *p* *mp* *pp* *f* *mp* *f*

Bsn. *f*

Hn.

Pno. *ff*

L. *mp*
What's on the men-u for to-night Chris-toph?

M.

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

poco rit. Grandiose ♩=72

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff*

Db. *f* *ff*

molto rit.

Enthusiastic ♩=100

149

Fl. *f* *p*

Ob. *p* *f*

Cl. *f* *p* *mf*

Bsn. *f* *mp* *f* *mp*

Hn. *f*

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

C. *mf* *mp*

But I am glad you asked, for to night's pres-en-ta tion will be a

molto rit.

Enthusiastic ♩=100

Vln. I *f* *mp* *f* *p*

Vln. II *f* *mp* *f* *p*

Vla. *f* *mp* *f* *p*

Vc. *mp* *f* *p*

Db. *mp* *f*

152

Fl. *f* *ffp* 6 6 6 6 6 3 *mp*

Ob. *ffp* 6 6 6 6 6 3 *mp*

Cl. *f* *ffp* 6 6 6 6 6 3 *mp*

Bsn. *f*

Hn. *mp* 3

Pno. *f* *ff*

L. *mp* *mf*
Wow, how love - - - ly,

M. *mp* *mf*
Wow, how love - - - ly,

C. *f* *b.*
feast for the age - s!

Vln. I *ff* pizz

Vln. II *ff* pizz

Vla. *ff* pizz

Vc. *ff* pizz

Db. *ff*

154

Fl. *p* *mp* *p* *mf* *p*

Ob. *p* *mp* *p* *mf* *p*

Cl. *p* *mp* *p* *mf* *p*

Bsn. *mp* *mf*

Hn. *mf*

Pno. *f* *mp*

L. *mp* *mf*
A - bout the food...

M. *mf* *mp*
I can't wait

C.

Vln. I *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *p* *mp*

Db.

arco *arco* *arco* *arco*

8va *8va*

156

This musical score page contains measures 156 and 157. The instruments and their parts are as follows:

- Fl.:** Rests in both measures.
- Ob.:** Rests in both measures.
- Cl.:** Rests in both measures.
- Bsn.:** Measure 156: *f* (forte), triplet of eighth notes (Bb, A, G). Measure 157: *pp* (pianissimo), quarter note (Bb).
- Hn.:** Rests in both measures.
- Pno.:** Measure 156: *f* (forte), triplet of eighth notes (Bb, A, G). Measure 157: Rest.
- L.:** Rests in both measures.
- M.:** Rests in both measures.
- C.:** Measure 156: Rest. Measure 157: *p* (piano), quarter note (Bb), with the word "The" written below.
- Vln. I:** *ff* (fortissimo), sixteenth-note tremolo pattern with sixteenth-note accents, marked with "6".
- Vln. II:** *ff* (fortissimo), sixteenth-note tremolo pattern with sixteenth-note accents, marked with "6".
- Vla.:** *ff* (fortissimo), sixteenth-note tremolo pattern with sixteenth-note accents, marked with "6".
- Vc.:** Measure 156: *ff* (fortissimo), triplet of eighth notes (Bb, A, G), then *p* (piano), quarter note (Bb). Measure 157: *p* (piano), quarter note (Bb).
- Db.:** Rests in both measures.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *p*

Hn. *pp*

Pno.

L.

M.

C. *mf*

en - - - - - trée

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *mp*

Db. *p*

pizz

160

Fl. *p* *mp* *p* *mp* *6* *6*

Ob. *mp* *pp*

Cl. *p* *pp* *p* *mp* *6* *6* *6* *6*

Bsn. *p* *mf* *6* *6* *6* *6*

Hn. *mp* *pp*

Pno. *pp*

L.

M.

C. *mp*
I can - not say. but I

Vln. I *6* *6* *6* *6* *mf* *6* *6* *6* *6*

Vln. II *6* *6* *6* *6* *mf* *6* *6* *6* *6*

Vla. *6* *6* *6* *6* *mf* *6* *6* *6* *6*

Vc. *pp* *mp*

Db.

This musical score page contains the following parts and details:

- Fl. (Flute):** Measures 244-245. Measure 244 features a triplet of eighth notes marked *p*. Measure 245 features a half note marked *mp*.
- Ob. (Oboe):** Measures 244-245. Measure 244 is silent. Measure 245 features a half note marked *p*.
- Cl. (Clarinet):** Measures 244-245. Measure 244 features a triplet of eighth notes marked *p*. Measure 245 features a half note marked *mp*.
- Bsn. (Bassoon):** Measures 244-245. Measure 244 features a triplet of eighth notes marked *p*. Measure 245 is silent.
- Hn. (Horn):** Measures 244-245. Both measures are silent.
- Pno. (Piano):** Measures 244-245. Measure 244 features a half note marked *p*. Measure 245 features a half note marked *mp*.
- L. (Trumpet):** Measures 244-245. Both measures are silent.
- M. (Trumpet):** Measures 244-245. Both measures are silent.
- C. (Cello):** Measures 244-245. Measure 244 features a half note. Measure 245 features a half note. Lyrics: "guar - - - - - an - tee there's".
- Vln. I (Violin I):** Measures 244-245. Both measures feature a sixteenth-note tremolo marked *pp*.
- Vln. II (Violin II):** Measures 244-245. Both measures feature a sixteenth-note tremolo marked *pp*.
- Vla. (Viola):** Measures 244-245. Both measures feature a sixteenth-note tremolo marked *pp*.
- Vc. (Violoncello):** Measures 244-245. Measure 244 features a half note marked *p*. Measure 245 features a half note.
- Db. (Double Bass):** Measures 244-245. Both measures are silent.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

mp

6

Don't hes - i - tate.

plen - ty to taste! We shall

arco

166

Fl. *p* 6 3 *mp* 3 *ffp* 6 6 6 6

Ob. *p* 6 3 *mp* 3 *ffp* 6 6 6 6

Cl. *p* 6 3 *mp* 3 *ffp* 6 6 6 6

Bsn. *p* *ffp* 6 6 6 6

Hn. *mf*

Pno. *p* *mf*

L. *mp* *sarcastic - cringing*
Oh, how

M.

C. *f*
feast at the ta - ble like A-mer-i-can In-di - ans!

Vln. I *p* 3 *mp* *f* pizz

Vln. II *p* 3 *mp* *f* pizz

Vla. *p* 3 *mp* *f* pizz

Vc. *p* 3 *mp* *f* pizz

Db. *f* pizz

168

Fl. *pp* *f* *ff* *pp*

Ob. *pp* *f* *ff* *pp*

Cl. *pp* *f* *ff* *pp*

Bsn. *pp* *f* *ff*

Hn. *mf* *f*

Pno. *f* *ff*

L. love - ly...

M.

C.

Vln. I *f* *ffp*

Vln. II *f* *ffp*

Vla. *f* *ffp*

Vc. *f* *ff* *ffp*

Db. *ff*

170

Fl. *3*

Ob. *3*

Cl. *3*

Bsn. *pp*

Hn.

Pno.

L.

M.

C. *p*

The pur - - - - est

Vln. I *6*

Vln. II *6*

Vla. *6*

Vc. *6*

Db.

172

Fl.

Ob. *pp* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *pp* *mp*

Pno.

L. *mf*
I'm sure our

M.

C. *mf*
com - mun - ion

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* *mf*

174

Fl. *mp* 3 3 *fp* 6 6 *mp* 6

Ob. *pp* *mp* 3 3 *fp* 6 6 *mp* 6

Cl. *mp* 3 3 *fp* 6 6 *mp* 6

Bsn. *p*

Hn. *pp*

Pno. *mp* *p*

L. pal-ates can han - dle it.

M.

C. *mp* *mf*
where noth- ing, noth - ing

Vln. I *mf* *pp* *ord* *mp* 6 *f*

Vln. II *mf* *pp* *ord* *mp* 6 *f*

Vla. *mf* *pp* *ord* *mp* 6 *f*

Vc. *mf* *pp* *ord* 6 *mp* *f*

Db.

176

Fl. *mf* 6 6 6 6 *f* 6 6 6 *p*

Ob. *mf* 6 6 6 6 *f* 6 6 6 *p*

Cl. *mf* 6 6 6 6 *f* 6 6 6 *p*

Bsn. *mf* *p*

Hn. *mf* *f*

Pno. *f* 8^{vb}

L.

M.

C. *f*

— will go to

Vln. I *pp* 6 6 6 6 *f* 6 6 6 6 *p*

Vln. II *pp* 6 6 6 6 *f* 6 6 6 6 *p*

Vla. *pp* 6 6 6 6 *f* 6 6 6 6 *p*

Vc. *f*

Db.

178

Fl. *mf* 6 *p* 6 3 *mp*

Ob. *mf* 6 *p* 6 3 *mp*

Cl. *mf* 6 *p* 6 3 *mp*

Bsn. *mp*

Hn. *mf* *p* *f*

Pno. *p* *f*

L.

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

C. waste. *mf* *ff*
I'll see you both at

Vln. I *f* *pp* *pizz* *arco* *mf* 3 6

Vln. II *f* *pp* *mf* *pizz* *arco* 3 6

Vla. *f* *pp* *mp* 3

Vc. *p* 3 *mf* 6 *pp* *mp*

Db. *p* *mf* *p* *arco* *mf* 6

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

six P. M. sharp!—

pp *f* *pp*

pp

ff

8^{vb}

mp

Well Chris - toph,

f

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *pp* *6* *6* *6* *6* *6*

ff *pp* *6* *6* *6* *6* *6*

ff *pp* *6* *6* *6* *6* *6*

ff *f* *pp*

ff *f* *pp*

185

Fl. *p* *mp*

Ob.

Cl. *p* *mp*

Bsn. *p*

Hn.

Pno.

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

M. *mp* Yes! We real - ly should get

C. (to himself; not paying attention to Marcus or Laura) *mp* Plen - ty to

Vln. I 6 6 6 6 6 6 6 6

Vln. II 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6

Vc. pizz *mp*

Db.

188

Fl. *p*

Ob. *pp*

Cl. *p* *pp*

Bsn.

Hn. *ppp*

Pno.

L. *mf* *mp*
go - ing. I prom - ise we won't be late.

M. *mf* *mp*
go - ing. We need to... get dressed and

C. taste! Noth - ing to waste!

Vln. I *msp* 6 6 6 6 6 6 6 6

Vln. II *msp* 6 6 6 6 6 6 6 6

Vla. *msp* 6 6 6 6 6 6 6 6

Vc.

Db.

190

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Pno.

L.

M. *8* read - y.

C. *mp* You may find it

Vln. I *6* *ord*

Vln. II *6* *ord*

Vla. *6* *ord*

Vc. *arco* *pp*

Db. *pizz* *p*

192

Fl. *mp*

Ob. *pp* *mp* 6 3

Cl. *mp* 7

Bsn. *p* 7

Hn. *pp* *mp* 6 3

Pno.

L.

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

C. *mf*
 for - - - eign on your

Vln. I 6 6 6 6 6 6 6 6

Vln. II 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6

Vc. *mp* *pp*

Db.

Fl. *p* ³ *mf* ⁶ ⁶ *p* ³ *fp* ⁶

Ob. *fp* ⁶

Cl. *p* ⁶ ⁶ *mf* ⁶ ⁶ *p* ³ *fp* ⁶

Bsn. *p* ⁶ ⁶ ⁶ ⁶ *mf* *p* ³

Hn.

Pno. *p* *mf*

L. *mf*
Chris - toph.

M. ₈
Lau - ra.

C. *mp* *mf*
plate but I prom - ise, I prom - ise

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *mf* *mp* *mf*

Db.

196

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *mp* *f*

Hn.

Pno. *f*

L.

M.

C. *ff*
it is an ac - qui - - - - - r'd

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Db.

Fl. *mf* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Bsn.

Hn. *mf*

Pno. *p* *mf*

L.

M. *f*
Do you think he'd no - tice if we just leave?

C. *mp*
taste. The pur - est con-nec - tion, not a word gone to

Vln. I *p* *f* *pp* *mp* *f* *pizz*

Vln. II *p* *f* *pp* *mp* *f* *pizz*

Vla. *p* *f* *pp* *mp* *f* *pizz*

Vc. *p* *f* *pp* *mp* *f* *pizz*

Db. *arco* *p* *f* *pp* *f* *pizz*

200

Fl. *ff* 6 6 6 6 6 6 6 6

Ob. *ff* 6 6 6 6 6 6 6 6

Cl. *ff* 6 6 6 6 6 6 6 6

Bsn. *ff* 6 6 6 6 6 6 6 6

Hn. *f* *pp*

Pno.

L. *mf*
It's been

M.

C. *ff*
waste!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

202

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Bsn. *pp* *p*

Hn.

Pno.

L. so great to see you a-gain. We'll see you

M.

C. *mp*

We shall have a prop-er din-ner. The pur-est com-mun-ion.

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p*

Db. *p*

205

Fl.

Ob. *p*

Cl. *p* *mp* *pp*

Bsn. *mp* *pp*

Hn. *p*

Pno. *p* *mf*

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

M. *p* (Marcus and Laura exit)
Let's get out of here!

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

Vln. I

Vln. II

Vla. *mp*

Vc. *arco* *p* *mp*

Db. *mp*

208

Fl. *p* 3 6 3

Ob. *p* 3 6 3

Cl. *p* 3 6 3

Bsn. *p* *mf* *pp*

Hn.

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

L.

M.

C. *mp* *f*

I do love hav - ing guests

Vln. I

Vln. II

Vla.

Vc. *p* 3

Db.

215

Fl. *mf* *pp*

Ob.

Cl. *mf* *pp* *p* 6

Bsn.

Hn. *mf* *pp*

Pno. *mp* 8^{va}

L.

M.

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

Vln. I *mf* *pp* *p* pizz

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp* *mp* 6 6 6

Db. *mp* *p*

END OF SCENE FOUR

SCENE FIVE

266

Creeping ♩=124

1

Fl.
Ob.
Cl.
Bsn.

Hn.

Pno.

(Laura and Marcus arrive at Christoph's house once again;
their car is parked and they are walking to the front door
where Christoph is eagerly awaiting them. The lights are all on in Christoph's house.
The sun has almost set, with clouds blocking it out.)

L.

M.

So, do you think Chris - toph will try to eat us, or will he just sniff my hand a - gain?

Creeping ♩=124

Vln. I

Vln. II

Vla.

Vc.

Db.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

mf

f

mf

f

pizz

f

f

f

You had the whole ride _____ to make that com - ment and you chose now?

Regal ♩=48

11

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff* *mf* *f* *mp*

Bsn. *mf*

Hn. *f* *mf* *pp*

Pno. *ff* *mf* *f*

L.

M.

C. *f*

My new friends, wel - come once a-gain!

Regal ♩=48

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *mf*

Vc. *f* *mf*

Db. *arco* *mf*

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

8^{va}

p

To-night's prix fixe in-cludes a spe-cial tour of the bone__ room, where I keep my mostpriz'd__

mp *mf*

mp *mf*

f *mp* *mf*

f

pizz *p*

♩=124

molto rit.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

mp

p

mf

8va

f

mf

f

mf

p

mp

f

p

arco

mp

f

p

pizz

mf

p

(elbows Marcus)

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

Did he just say the-?

pos - ses - sions.

p

mp

f

p

mf

p

p

mp

f

p

pizz

mf

p

Stately ♩=92

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

The bone room?

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

The bone room gets its mon-i-ker from the man-y treas-ures I've ac

Stately ♩=92

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

p

30

Fl. *mf* *pp*

Ob. *pp*

Cl. *mf* *p*

Bsn. *pp*

Hn.

Pno. *pp*

L.

M.

C. *p* *np* *mf* *p*
 qui- r'd_ all my. life, treas- ures_ that I still feel in - side me, like the bones_ of my

Vln. I *mp*

Vln. II *pizz* *mp*

Vla. *pizz* *mp*

Vc. *arco* *mp* *pp*

Db. *mp* *p* *mf*

37 **accel.** $\text{♩} = 100$

Fl. $mf \rightarrow f$

Ob. mf

Cl.

Bsn. $f > p < f$

Hn. $f > p < f$

Pno. p mf

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

M. ♩
 Please, stop say-ing "bone."

C. ♩
 bod-y.

accel. $\text{♩} = 100$

Vln. I *arco* $mf \rightarrow p$ $mf \rightarrow p$ *pizz* f

Vln. II *arco* $mf \rightarrow p$ $mf \rightarrow p$ *pizz* f

Vla. *arco* $mf \rightarrow p$ $mf \rightarrow p$ *pizz* f

Vc. *tr* p mp mf f *pizz*

Db.

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ped.

p < f

p < f

p < f

p < f

mf

pp

mp

pp

8^{va}

(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.)

L.

M.

C.

mf

With pleas- ure.

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

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

Vln. I

Vln. II

Vla.

Vc.

Db.

arco msp

pp

mp

ppp

arco clb

mf

ord msp

ppp

arco clb

mf

p

mf

mf

ppp

arco

ppp

arco

f

mf

ppp

48

Fl. *pp* 6 *p* *tr*

Ob. *mp*

Cl.

Bsn.

Hn.

Pno. *8^{ub}*

L.

M.

C.

Vln. I *p* 5 3 *ppp* *ord* 5 *mp*

Vln. II 3 3 3 *p* 6 5

Vla. *ord msp* 3 *ppp* 5 3 *tr*

Vc.

Db. *p*

50

Fl. *pp* *mf*

Ob. *mf* *p* *mp* *mf* *p* *mp* *mf*

Cl. *p* *mp*

Bsn.

Hn. *p*

Pno. *p* *pp*

L. *p* *mp* *mf*
 Oh, wow. This is... a lot to

M.

C.

Vln. I *ppp* *mp* *pp* *mp* *pp* *mp*

Vln. II *tr* *tr* *tr* *tr* *tr* *tr*
6 *mf* *f* *mp*

Vla. *tr* *tr* *tr* *tr* *tr* *tr*
3

Vc.

Db. *mp*

sp *ord* *tr*

54

Fl.

Ob.

Cl.

Bsn. *p* *pp* *p* *pp*

Hn. *pp* *p* *mp*

Pno. *pp* *mp* *pp* *p* *pp* *8^{vb}*

L. take in. *mf* Come a- gain?

M.

C. *mp* *mf* *mf*
 Im- press'd? This could be where your fu- ture lies _____ as well. Your

Vln. I

Vln. II *(tr)* *pp*

Vla. *pizz* *mp* *f*

Vc. *pizz* *mp*

Db. *pizz* *p* *pp* *p*

59

Fl. *p* ³

Ob. *mp* ³ *mf* ⁵

Cl. *pp* *mp*

Bsn. *mp*

Hn. *mp* *p*

Pno. (8)

L. *mf* < I think my

M.

C. *f* *mp* *falsetto* *self-aggrandizing*
 fu ture as an an-thro-po - lo-gy en - thu - si-ast like my-self.

Vln. I

Vln. II *pizz* *p*

Vla. *arco* *mp* *p* *pizz* *p*

Vc. *mp* *mf* *p*

Db.

accel. (♩=136) ♩=♩

65

Fl. *mf* *p*

Ob. *p*

Cl. *mf* *p*

Bsn.

Hn. *p* *mf* *subpp*

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

L. *f* *mf* *mp*

M.

C. *mf* *mp*

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

You flat-ter me.

accel. (♩=136) ♩=♩

Vln. I *pizz* *mp* *f* *mp* *p* *ff* *arco*

Vln. II *f* *mp* *p* *ff* *arco*

Vla. *f* *mp* *p* *ff* *arco*

Vc. *f* *mp* *p* *ff* *arco* *pizz* *p*

Db. *f* *mp* *p* *ff* *arco*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ppp

tr

overly affected

mp

pizz

p

pizz

p

pizz

p

pizz

p

I have vis - i - ted doz - - ens. of tribes the world o - ver. They of - fer'd the ver - y

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

p *f* *pp*

p *mf* *pp*

mp

mf *f* *declamatory*

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

Vln. I

Vln. II

Vla.

Vc.

Db.

arco *f* *p*

arco *f* *p*

arco *f* *p*

accel.

282

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

les - sons and sto - ries — these prim-i-tive guides — im-print - ed on -

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

p

mf

arco

p

mp

p

accel.

Peeved ♩=100

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

What is your deal? No. Your weird ex - hi-bit is-n't im press-ing an-y-one!

Lau-ra!

- - to me. I'm...

ff *f* *p* *ff*

ff *mp*

f *mp* *ff*

ff *mf* *f* *mf* *pp*

p *mf*

f *mp* *ff* *mf*

f *ff* *f*

ff

mf

Peeved ♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

fp *ff* *f* *pizz*

fp *ff* *f* *pizz*

ff *p* *mf*

ff *pizz*

ff *pizz*

rit. ♩=88 accel. ♩=100

89

Fl. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *f*

Bsn. *mf* *f* *mp* *f*

Hn. *p* *mf*

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

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

Don't talk down to me, your for-mal-i-ties and man-ners

M.

C. *p* *mp*

I'm so sor-ry, I- had no in-ten-tion of of-fend-ing-

rit. ♩=88 accel. ♩=100

Vln. I *arco* *f* *pizz* *arco* *mp* *f*

Vln. II *arco* *p* *arco* *f* *pizz* *arco* *mp* *f*

Vla. *p*

Vc. *arco* *p*

Db. *arco* *pizz* *p*

accel. colla voce

95

Fl. *mf* *ff*

Ob. *f* *mf* *ff*

Cl. *f* *mf* *ff*

Bsn. *f* *mf*

Hn.

Pno. *mf* *f*

L. *f* *ff*

M.

C.

Vln. I *pizz* *arco*

Vln. II *pizz* *arco*

Vla. *f* *mf* *f*

Vc. *f*

Db. *arco* *f*

don't fool me. I can see right through you. Oh do you now?

I think I know what is going on.

accel. colla voce

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

p

mp

8^{vb}

mp

mf

mp

Weare still tense from the pre-v'ous night, and when one is fam-ish'd they be-come is the word you use

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

mp

mp

arco

mp

103

Fl.

Ob.

Cl. *tr*

Bsn.

Hn. *mp*

Pno. *ff* *mp*

L.

M.

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

"han- gry?" But rest as - sur'd to-night's din-ner shall mark our new friend-ship! Al-

Vln. I *mf* *p* *mf*

Vln. II *mf* *p*

Vla. *mf* *p* *mf*

Vc. *pizz* *pp* *arco* *mf* *p* *pizz* *mp* *mf*

Db. *pizz* *pp*

rit. . . . colla voce

♩=100

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

low me to fetch the wine and give you two some time. When I re-turn, I prom-ise to serve _____

(exits)

rit. . . . colla voce

♩=100

Vln. I

arco

mf

mp

Vln. II

pizz

mp

arco

p

Vla.

pizz

mp

arco

p

Vc.

arco

mf

mp

Db.

mp

colla voce

Conniving ♩=140

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

p

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

L.

Agreed.

He had it coming.

M.

Yep, he hides them in here.

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

are you trying to make him suspicious?

C.

— you well!

colla voce

Conniving ♩=140

Vln. I

Vln. II

Vla.

Vc.

Db.

120

Fl. *mp* *f* *mf* 3

Ob.

Cl.

Bsn.

Hn.

Pno. *f* *pp* 3 3 3

L.

M.

Vln. I

Vln. II

Vla. *p* 3

Vc.

Db. *p*

Ped.

(8)

To Picc.

125

Fl. *f* *mp*

Ob. *mf*

Cl. *mp*

Bsn.

Hn.

Pno. *mf* *p*

L.

M.

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *arco* *mf* *p*

Db.

Picc.

Ob. *f* *p*

Cl. *mf* *p* *ord*

Bsn.

Hn.

Pno. *mf* *mp* *p*

L. *mf* *mf*
Chris toph's_ far too

M. *mf* *mf*
He would hide the bod-ies in a room like this.

Vln. I *mf* *pp* *mp*

Vln. II *msp* *pp* *mp* *pp* *ord*

Vla. *mf* *p* *mp* *pp* *ord*

Vc. *mf* *mp* *pp* *ord*

Db. *pizz* *mf* *p* *p* *f*

132

Picc. *mf* 3

Ob. *mf* *mp* *p* *mf* *p*

Cl.

Bsn. *mp* *f* *p*

Hn.

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

L. *f*
vain _____ to not keep tro-phies.

M. *f* *mp*
But if he's eat - ing peo-ple, what would be left - ov - er?

Vln. I *mf* *p* *mf* *p* *f* *ff* pizz

Vln. II *mf* *p* *mf* *p* *f* *ff* pizz

Vla. *mf* *p* *mf* *p* *f* pizz

Vc. *mf* *p* *mf* *p* *f*

Db. *mp* *mp* *mf* *f*

Picc. *p* *mp*

Ob. *mf*

Cl. *mf* *mp* *mf*

Bsn. *mp*

Hn.

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

L. I don't know, locks of hair, carved out skulls?

M.

Vln. I *f* *ff* *mp*

Vln. II *f* *ff* *mp* *f*

Vla. *ff* *f*

Vc. *pizz* *f*

Db. *mp*

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

♩=100

145

To Fl.

Picc. *mp* *p* *pp* *5*

Ob.

Cl. *pp* *5*

Bsn.

Hn.

Pno. *p* *mf* *3* *+* *3* *+*

Red.

L. A pho-to- graph.

M. *mp*

(looks at Laura)

You don't think... Lau-ra, come look at this.

(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)

♩=100

Vln. I *arco* IV *pp* *mp* *pp*

Vln. II *arco* IV *pp* *tr*

Vla. *arco* III *pp* *mf*

Vc. *arco* *mp*

Db. *p* *subff*

With increasing discomfort ♩=52

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

mp

pp

p

pp

f

pp

mp

mp

mp

"Ve-ne-zue-la, nine-ty-one, two Pi-a ro a

I think we found our tro-phy...

With increasing discomfort ♩=52

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

sv

msp

ff

pp

p

ff

pp

pp

ff

pp

mp

p

ff

pp

arco

scr

ppp

155

Fl. *p* *mp* *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

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

L. *p* *mp* *p*
 wom en, Chew y_and game y, best 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.

Vln. I *ord* *mf* 5 6

Vln. II *ord* 3 *tr* *mp* *pp* 3 5

Vla. *ord* *tr* *mp*

Vc. *ord* *m**sp* *ord* *tr* *scr* *p* *pp* *ppp* 3 5

Db.

158

Fl. *pp* *ppp*

Ob. *p* *mp*

Cl. *ppp* *p* *mp*

Bsn. *mp*

Hn. *mp*

Pno. *mp* *pp*

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

Vln. I *pp* *ppp*

Vln. II *mp* *pp*

Vla. *p* *mf* *ppp* *scr*

Vc.

Db.

160

Fl. *p*

Ob. *p* *f*

Cl. *p* *f* *p*

Bsn. *pp*

Hn. *pp*

Pno. *mf* *mp*

L. *f* *mp*
 wom-en, I told my self not to, but I simply could-n't re-sist. Your lives have chang'd mine

M. *mf* *mp* (skimming)
 get sus-pi-cious. I wish they'd un-der-stand." "Ve-ne-zue-la," huh,

Vln. I *mp* *p* *scr*

Vln. II *mp* *ppp*

Vla.

Vc.

Db.

162

Fl.

Ob.

Cl.

Bsn.

mp *ppp*

mp *ppp*

p *ppp*

Hn.

Pno.

p *mp* *pp*

(8) *8th*

L.

mf (pauses gravely) *p*

so much." No laws to pro-tect the na- tives... there... "Mil -wauk- ee,

M.

mf *p* *p*

Chris - toph real-ly likes Ve-ne-zue- la... What's wrong?

Vln. I

Vln. II

Vla.

Vc.

Db.

msp *ord* *scr*

mp *p* *ff*

tr *ff*

tr *ff*

tr *ff*

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

twen-ty eight-een, Scott Rich-ard Park-er. A brief, but beau-ti-ful friend-ship. The most ten-der, de-lect-a-ble beef

ppp

♩=100

171

Fl. *ff*

Ob. *ff*

Cl. *f* → *p*

Bsn.

Hn.

Pno.

L. tar - tare." This is it Marcus. We need to send this to the po- (struggling with Christoph while Laura is overtaken by chloroform)

M. *f* It's o-k Lau-ra.

C. *f* That would be quite rude to your host, no?

♩=100

Vln. I *ffp* → *ffmp*

Vln. II *ffp* → *ffmp*

Vla. *ffp* → *ffmp*

Vc. *ffp* → *ffmp*

Db. *pp* → *sub ff*

ord

177

Fl.

Ob.

Cl.

Bsn. *mf*

Hn.

Pno. *f* ^{8va}

L.

M. *ff* *(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!

C.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *arco* *ff* *p*

SCENE SIX

Suddenly awakened ♩=100

1

Fl. *f* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

Pno. *mp* Ped.

(Laura and Marcus wake up tied to their chairs at the dinner table. The table has an elegant, red covering with candles, silverware, and fine china all set for a meal. A large butchers knife is placed directly in front of them, resembling a sacrificial arrangement.)

L. *mf* Are we

M. *mp* *mf*
 Oh my god, I was right! Chris-toph was a can - ni-bal all a-long.

Suddenly awakened ♩=100

Vln. I *sfzpp* *p* *pp* *pizz* *mf*

Vln. II *sfzpp* *p* *pp* *pizz* *mf*

Vla. *f* *mp* *mf* *p* *arco* *pizz*

Vc. *mp* *p* *pizz*

Db. *mp* *p* *pizz*

4

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl.

Bsn.

Hn. *mp* *p*

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

L. *f* *mf* *f*
 real-ly do-ing this right now? Al-so, I'm the one who's been say-ing that!

M. *f*
 Yeah, if Chris-toph eats us,

Vln. I *f* *mp* *f* *pizz*

Vln. II *f* *mp* *f* *pizz*

Vla. *pizz* *mf* *p*

Vc. *mf*

Db. *mf*

110

8

Fl. *f* 3 *pp*

Ob. *f* 3 *pp*

Cl. *p*

Bsn.

Hn. *p*

Pno. *pp* *ff*

L. *mf*
Just help me reach this

M. *8^{va}*
we're screw'd.

C.

110

Vln. I *arco* *ffp* 6

Vln. II *arco* *ffp* 6

Vla. *arco* *ffp* 6

Vc. *p* *ffp* 6

Db. *p* *mf* *f*

11

Fl. *mf* 6 6 6 3 *ff*

Ob. *ff*

Cl. 6 6 6 3 *ff*

Bsn.

Hn. *mf* *pp*

Pno.

L. *ff*
knife!

M.

C. *mf*
My, _____

Vln. I *fp* 6 6 6 3 *ff* *pp*

Vln. II *fp* 6 6 6 6 *ff* *pp*

Vla. *fp* 6 6 6 6 *ff* *pp*

Vc. *fp* 6 6 6 3 *ff* *p* 5

Db. *mp* *ff*

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

that was close. What a ter-ri-ble host I would be if the food went miss-ing.

So what,

Vln. I

Vln. II

Vla.

Vc.

Db.

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

pp

p

f

sp

pizz

arco

mf

p

ff

pp

f

ff

pp

f

f

are you gon-na kill us first and then eat us, or do you get off on eat-ing peo-ple raw?

We're warn - ing

310

20

Fl. *p* — *ff*

Ob. *p* ⁶ ₆ — *ff*

Cl. ⁶ ₆ — *ff*

Bsn. *f* ³ — *ff* *mf* — *ff*

Hn. *pp* — *f*

Pno. *p* — *ff* 8^{va}

L.

M. ₈ you, we prob-a-bly taste aw-ful. And... we have-n't show - ered in days

C.

Vln. I *p* — *ff* *mf* > *p* *ff*

Vln. II *arco* *mf* — *ff* *mf* > *p* *ff* pizz

Vla. *arco* *mf* — *ff* *mf* > *p* *ff*

Vc. *ff* *p* < *mp* *ff*

Db. *arco* *ff*

25

Fl. *f* 3 3 3 3 3 3 3 3

Ob. *f* 3 3 3 3 3 3 3 3

Cl. *f* 3 3 3 3 3 3 3 3

Bsn. *mp*

Hn.

Pno.

L. *ff*
Is that what we are to you?

M.

C. *ff* Un-ne-ces-sa-ry for live-stock. *mf* Oh

Vln. I *f*

Vln. II *f*

Vla. *arco* *f*

Vc.

Db.

30

Fl. *p* 3 3

Ob. *p* 3 3

Cl. *p* 3 3

Bsn.

Hn.

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

L.

M.

C. come now, Miss So-ci-ol - o-gy ma- jor. Sure-ly you see our

Vln. I *mp* 3 3 *f* 3 3 *mp* 3 3 *mf* 3 3

Vln. II *mp* 3 3 *f* 3 3 *mp* 3 3 *mf* 3 3

Vla. *mp* 3 3 *f* 3 3 *mp* 3 3 *mf* 3 3

Vc. *mp* 3 3 *f* 3 3 *mp* 3 3 *mf* pizz

Db. *p* arco

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

rel - - a - tive po - si - tions? Your

f *pizz* *f* *mf* *p* *f* *pp* *arco* *f* *pp* *arco* *f* *pp* *arco* *f* *pp*

38

Fl. *mf*

Ob. *f*

Cl.

Bsn.

Hn.

Pno. *p*

L.

M.

C. *mf* *mp*

roles _____ are to be - come a part of me. It be -

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Db. *pizz* *mp*

42

Fl. *mp* *ff*

Ob. *mp* *f*

Cl. *mf* *f*

Bsn. *mf*

Hn. *mf*

Pno. *f*

L.

M.

C. *f*
 came your life's _____ pur - pose_

Vln. I *mf* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *arco* *mf*

colla voce

a tempo

316

45

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f* *ff* *pp* *mf*

Hn. *f*

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

L.

M.

C. *ff* (trails off into laughter)

the mo-ment you ac-cept-ed my in-vi-ta-tion!

Vln. I *ff* *pp* *mf*

Vln. II *ff* *pp* *mf*

Vla. *ff* *pp*

Vc.

Db.

colla voce *a tempo*

pp *mf*

pp *mf*

pp

rit. ♩=100

50

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

p *mp* *ff*

ff

8^{va}

You are one sick bas - tard!

Me? Sick? Burn down your for-ests,

rit. ♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *ff*

mp *ff*

arco

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

ir - ra - di-ate your o-ceans, in vent new ways to make hu - mans suf-fer, but I'm_ the sick one!

pizz

pizz

pizz

arco

mf < *ff*

arco

mf < *ff*

arco

mf < *ff*

58 Pleading ♩=120

Fl. *mf* *f*

Ob.

Cl.

Bsn. *mf* *f*

Hn.

Pno.

L. *f*
And what a bout all those tribes you claimed to

M.

C.

Pleading ♩=120

Vln. I *arco* *f* *mf* *f*

Vln. II *arco* *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *mf* *f*

rit.

63

Fl. *mf* *p*

Ob.

Cl. *mf* *p* *mp*

Bsn.

Hn.

Pno.

L. *mf*

love?_ Do you think they_ en- joyed_ get-ting butch-ered and eat - en?

M.

C.

rit.

Vln. I *mp*

Vln. II *mp*

Vla. pizz

Vc.

Db.

molto rit. . . a tempo

67 ♩=60

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

With eve - ry bite I re - mem - ber them

molto rit. . . a tempo

♩=60

Vln. I

Vln. II

Vla.

Vc.

Db.

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mp

f

ff

p

fond-ly, each one that I sought out, each to whom I ex-ten-ded my hand

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

f

f

f

rit. a tempo

accel.

78

Fl. *ff* *p* *pp*

Ob. *ff* *p*

Cl. *ff* *p* *pp*

Bsn. *ff* *p* *pp*

Hn. *p* *pp*

Pno. *ff* *pp*

L.

M.

C. *mf* *p* *pp* *mf*

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

rit. a tempo

accel.

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *ff* *ppp* *mp* *f*

Vc. *ff* *ppp* *pp*

Db. *ff* *mp*

85 Ravenous ♩=100

rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mp *mf* *f* *f*

p *mp* *f*

Your smart-phones! Your small talk! Your man i-cur'd dis-hon-est nods and smiles! All for a

Ravenous ♩=100

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *p*

mf *f* *p*

p *mf* *f* *p*

p

89 $\text{♩} = 68$ rit. $\text{♩} = 48$

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *mp*

Pno. *f*

L. *f*

M. *f*

C. *p* *mf* *f*

taste of hu-man con-nect-ion. With eve-ry bite I rem-i-nisce,

$\text{♩} = 68$ rit. $\text{♩} = 48$

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vc. *p* *mf* *f*

Db. *pp* *mf* *f*

accel. . . . ♩=60

94

Fl. *mf* *p* *f* *ff*

Ob. *mf* *p* *f* *ff*

Cl. *mf* *p* *f* *ff*

Bsn. *mf* *mp* *ff* *f*

Hn. *mf* *mp* *f*

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

L.

M.

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

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

accel. . . . ♩=60

Vln. I *p* *mf* *mp* *ff*

Vln. II *p* *mf* *mp* *ff*

Vla. *mp* *mf* *mp* *f* *ff* *f*

Vc. *mp* *mf* *mp* *mf* *f* *ff* *f*

Db. *mp* *f* *p* *f* *ff* *f*

molto rit. . . .

colla voce

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mf *f* *pp*

mf *ppp*

f *p*

—right in their prime so no-thing is wast - ed. You — must be e-la - ted that I have cho sen_ to re

molto rit. . . .

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *pp*

>mf *f* *p*

>mf *f* *ppp*

328

Grandiose ♩=124

rit.

Ravenous ♩=100

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

spect our friend ship_ in such a way! I shall first

Grandiose ♩=124

rit.

Ravenous ♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

110

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mar-i-nade your liv-ers in milk. Trust me, it real-ly brings out the fla-vor. As they soak, your

mf *f* *ff*

pizz *arco*

mf *f* *ff*

pizz *arco*

mf *f* *ff*

pizz *arco*

mf *f* *ff*

ff *arco* *ff*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

tongues will make an ir-re sist - i-ble a-muse-bouche Your fat will be come pris-tine soap! Your

Vln. I

Vln. II

Vla.

pizz

Vc.

Db.

119

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

bones the four-da-tion of a chaise lounge and the rest shall be-come an ex - qui-site broth! Youhides will be cured and

arco

123

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Pno. *ppp*

L.

M.

C. *subpp* *p* *mp*

stretch'd___ on a lamp Not a sin-gle hair shall be wast-ed. Soon you shall be con-se-crat-ed. Per-fect-ly pre-serv'd with the

Vln. I

Vln. II *tr* *pp*

Vla. *tr* *pp*

Vc. *tr* *pp*

Db.

Luxuriating ♩=52

molto rit.

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

rest of my dear friends. Con-nect-ed for - ev - er, e-tern-al-ly link'd in this mo-ment of-

Luxuriating ♩=52

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

334

colla voce

Enraged ♩=100

131

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Oh, sorry!

Great per-ver-sion!

Are you not grate-ful? Are you that thank-less?

colla voce

Enraged ♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

3

f

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

De-gen-er-ate mon - grel swine! Af-ter all that I've done, this__ is the thanks__ I get?

mf *f*

mf *f*

mf *f*

mf *f*

139

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

I thought we had some-thing spe-cial.

I was to

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

arco

ff

p

6

143

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

give you the priv' - - - lege

p

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

mf

ff

ff

ff

ff

ff

ff

of the pur - est con - nec - tion, but I think I will cut

148

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn.

Pno. *8^{vb}*

L. *f*
Chris - toph, re - con - sid - er!

M.

C. straight to the chase. Start - ing with your tongues!

Vln. I *mf* 6

Vln. II *mf* 6

Vla. *mf* 6

Vc. *arco* *mf* 6

Db. *arco*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno. *mf*

L.
Three peo - ple miss - ing in a row? Some - one will get sus -

M.
mf
I

C.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *arco*

154

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

pic - ious!

want to stress a - gain we have - n't show - ered in days!

Sil - ence ver - min!

mf *f* *ff*

157 Drunk with bloodlust ♩=60

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mf

mp

pp

tr

tr

8^{vb}

So what if I'm dis - cov - er'd? I will have my last sup-per_ be - fore I am

Drunk with bloodlust ♩=60

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

p

mf

tr

tr

colla voce

163

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

mf

ff

mf

ff

pp

mp

ff

mf

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

thrown to the li-ons!

E-nough!

(haphazardly sets his spot at the table)

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

I was going to take it slow...

draw out your sacrifice...

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ff

p

ff

p

ff

p

ff

f

pp

arco

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

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

(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 - shi-mi sound?!

a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

172

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

Pre-
pare to

d-!

(Christoph holds his free hand
to his throat as he chokes)

d-!

10

12

(8)

Vln. I

Vln. II

Vla.

Vc.

Db.

scr

mp

ff

scr

mp

ff

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

(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)

L.

Ah! Help has arrived!

(Marcus and Laura sit in shock, mouths agape)

M.

(as he leans on the chair, he falls to the ground, onto his knife)

C.

d-!

Vln. I

Vln. II

Vla.

Vc.

Db.

a tempo

colla voce

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

C.

O1

O2

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

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

Quick Laura, untie me!

What are you doing?

Well, in hindsight, we're really lucky that he was actually a cannibal.

It's the police!

Eve- nin—

8^{va}

3

sfz

a tempo

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

134

a tempo

colla voce

186

Fl. *mf* 3

Ob.

Cl.

Bsn.

Hn.

Pno.

L. *(Quickly throws knife to the side)*
Evening officers. What brings you here tonight?

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

O1 Yeah...we received some concerned calls this evening about some "shady activity" going around here, and that people might be...in trouble? Would you care to explain?

O2

134

a tempo

colla voce

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db.

192

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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?

135

350

198 a tempo

colla voce

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

And that's when he abducted us!

No, that was during dinner.

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

He... abducted you to have dinner with him?

Wait, so you voluntarily came to his house then?

135

a tempo

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

...Yes.

What?!

...Yeah...

Thank you!

No, wait I can see how this could be taken the wrong way.

Ok...I think it's pretty cut and clear what's going on here.

You two are coming with me for questioning

to have dinner...

Come on, turn around, hands where I can see 'em!

ff

pizz

ff

pizz

ff

136

352

209 a tempo

Fl. *f* *mf* *be*

Ob. *f*

Cl. *f*

Bsn.

Hn.

Pno.

L. *f* *(being cuffed by Officer 2)*
 Chris- toph___ is a can- ni- bal! A can- ni- bal! You don't know what you're do- ing.

M.

O1

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

O2

136

a tempo

Vln. I *arco*

Vln. II

Vla.

Vc.

Db.

214

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

f

arco

mp

You're mak-ing a huge mis-take!

f Pep-per spray! Have-n't we've been sea-soned e-nough?! Are you in- sane?

(taking out pepper spray and sprays Marcus as he casually reads him his rights)

(struggling as one of the policemen begins to cuff him)

3

3

218

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

Wait! The Bone Room, that's right! Please,

M.

He has a place called the fuck-ing Bone Room!

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

f

pizz

mf

223

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pizz

mf

lis ten_ to me. We have_ all the ev-i dence we need to change your minds. I just need one min- ute!

Detailed description: This is a page of a musical score, page 355, starting at measure 223. The score is for a full orchestra and a solo voice. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Voice (L.), Mellophone (M.), Ophicleide (O1, O2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The voice part (L.) has lyrics: "lis ten_ to me. We have_ all the ev-i dence we need to change your minds. I just need one min- ute!". The piano part (Pno.) has a dynamic marking of *mp* at the end of the page. The double bass part (Db.) has a dynamic marking of *mf* and a *pizz* (pizzicato) marking. The score consists of five measures. The woodwinds and strings are mostly silent, with some rhythmic patterns in the double bass. The voice part has a melodic line with lyrics. The piano part has a few notes at the end of the page.

228 **colla voce** **a tempo**

colla voce

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

The next room and down to the right.

M.

O1 *(Officer 2 mumbles something causing him to nod)*

And where can we find this so-called "evidence"?

Is she fucking serious?

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

O2

colla voce **a tempo**

colla voce

Vln. I

Vln. II

Vla.

Vc.

Db.

a tempo

colla voce

233

Fl.

Ob.

Cl.

Bsn. *mf*

Hn. *mp*

Pno. *mf*

L.

M.

O1

O2

(Officer 1 and Laura leave)

(and then come back with Christoph's files from the Bone Room)

(skeptically reading the files of Christoph's victims, becomes visibly shocked)

a tempo

colla voce

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db.

a tempo

colla voce

a tempo

238

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

Vln. I

Vln. II

Vla.

Vc.

Db.

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

(grabs the files,
then turns to Officer 1)

(uncuffs Marcus and Laura)

Let me see that!

Send a team immediately
to search the house.

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

a tempo

colla voce

a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

arco

colla voce a tempo

244

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

L.

M.

O1

O2

(standing victoriously next to Christoph's corpse)

mf

f

I guess_ in the end our friend Chris - toph_ got_ his

8^{vb}

colla voce a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

250

Fl. *ff* 5 *p* 6

Ob. *ff* 3 3 5

Cl. *ff* 5 5

Bsn. *ff*

Hn. *f* 3

Pno. *mp* *ff* *ff* *sfz*

8^{ub} 8^{ub}

L. just des-erts.

M. (lets out a short laugh)
8 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

Vln. I *ff* arco

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*