

YOU DO NOT RECOGNIZE THE BODIES IN THE WATER  
piano-vocal score

Score by Felix Jarrar  
Libretto by Robert Ellsworth Feng

**Characters:**

DR. WENDY LEONG, 30-45, a veteran in her field, she leads a field study conducted by [REDACTED] to discover and contain anomalous events; reserved and objectivist, little to no sense of humor, deeply cares about her assistant's wellbeing, but will never admit to it, [REDACTED].

\*note to composer, leong is pronounced [li'ʌŋ]

MARIAH ATKINS, 20-30, a former inmate [REDACTED] and current member of [REDACTED]; she is bound by the organization to be a lab rat in exchange for freedom from prison. She is somewhat sarcastic, and curious to a fault.

INTERVIEWER, no age (mature), an interviewer after the most current incident of SCP-2316; [REDACTED] deep male voice.

CAROL, 50-60, an older woman who lost her only son in a car crash.

MARK, 20-30, a freshly graduated college student who lost his best friend to suicide.

THE BODIES (4), [REDACTED]  
[ you do not recognize the bodies in the water ]

## 1. Prelude

The shore of a large body of water, there is a thick fog  
that coats the air with a reverent atmosphere; one month ago.

Felix Jarrar

With the feeling of a barcarolle ♩ = 52

The score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic and a *mf* dynamic. The tempo is marked as 'With the feeling of a barcarolle' with a quarter note equal to 52 beats per minute. The score includes various dynamics such as *p*, *mf*, *f*, and *sub. p*. The tempo markings *ritenuto*, *a tempo*, and *molto rit.* are used to indicate changes in the piece's pace. The score ends with a double bar line.

Piano

Pno.

Pno.

Pno.

*p* *mf* *f* *sub. p* *pp*

*ritenuto* *a tempo* *molto rit.*

# 2. Recitative

Felix Jarrar

(Mark is walking along the shore of an isolated lakefront wearing a backpack and college regalia, talking on the phone)

With freedom ♩ = 72

*mf*

Mark

I'm head-ing o-ver la-ter, don't wor-ry.

Piano

5

*sub. p* (pauses) *mf*

Mark

I just need-ed some fresh air, Yeah, it's Ja-cob. Thanks... I'll see you there.

Pno.

10

(hangs up the phone and takes out a second graduation cap from his backpack)

Pno.



# 3. Aria

Felix Jarrar

(hangs up the phone and takes out a second graduation cap from his backpack, there is a long and contemplative pause)

With a fond remembrance ♩ = 80

Piano

5 *rit.* *a tempo* *p*

Mark

Dear — Ja — cob, — it's me,

Pno.

9

Mark

Mark. ——— It's been a while since we last ——— spoke... Me and the boys got some

Pno.

13 *mf*

Mark  
real - ly great pho - tos, the school co - lours are - n't half — bad, don't you think?

Pno. *mf*

16 *sub. p*

Mark  
You won't be - lieve this: The com - mence - ment spea - ker fuck - ing faint - ed!

Pno. *sub. p*

19 *pp* *mf*

Mark  
Got up too fast! Ha ha ha! You should be the one

Pno. *pp* *mf*

23

Mark

walk - ing out with us, laugh - ing with us, help - ing us — pre - game for the

Pno.

26

Mark

best night of our lives. —

*mf* *rit.* *a tempo*

Pno.

*mf* *pp* *p*

30

Mark

Ja - cob, — re - mem - ber Spring Break, Ju - n'or year? Drink - ing in Mi -

Pno.

*p*

33

Mark

a - mi, you got a hur - ri-cane, and I \_\_\_\_\_ got a\_\_ beer.

Pno.

36

Mark

You down it so \_\_\_\_\_ fast. \_\_\_\_\_ your face kissed the floor as

Pno.

*mf* *sub. p*

39

Mark

soon as you stood up. All of that be - fore... be - fore... \_\_\_\_\_ Oh God, Ja - cob!

Pno.

*pp*

43 *mf*

Mark

I should have been there for you. \_\_\_\_\_ Should have seen the signs.

Pno.

*mf*

47 *f*

Mark

May-be if I called that night to ask if e-v'ry-thing was al-right...

Pno.

*f*

50 *ff* *rit.*

Mark

Here's to our gra-du-a-tion Ja-cob

Pno.

*ff*

*tr*

*a piacere*  
*p* *f* *mf*

53

Mark

Class \_\_\_\_\_ of twen - ty - ten for - e - ver To my best \_\_\_\_\_

Pno.

*pp*

*p*

57

Mark

friend.

(takes out a beer from his backpack and takes a drink before emptying the rest on the shore)

Pno.

*p*

*pp*

61

Pno.

# 4. Recitative

Felix Jarrar

With a sense of urgency ♩ = 92

(jumps back in shock, quickly putting away the beer)

Mark

(one of them speaks in Jacob's voice)

*p*

Bodies (Bass 1)

Thank you, Mark. You were al - ways a real one.

Piano

*p*



Mark

Who's there? (pauses) No, I know that voice ex-

*f* *mf*

Bodies (Bass 1)

What's the mat-ter, Mark? Did you for-get what I sound-ed like al - rea - dy?

Pno.

*f* *mf*

4. Recitative

*sub. p*

8

Mark

act - ly, but need - ed to be sure. It's you, Ja - cob. It's you.

Bodies  
(Bass 1)

*p*  
It's been too long. —

8

Pno.

*pp*



# 5. Quintet

Felix Jarrar

Brisk  $\text{♩} = 144$

Mark

Bodies (Bass 1)

Piano

*mf*

Am I lo-sing it?

*mf*

Look at you. You're gra-du-a-ted now.

(feels overwhelmed by joy, but then realizes Jacob is gone forever)

Mark

Bodies (Bass 1)

Pno.

*sub. p*

*f*

*sub. p*

No, this can't be true! I re-mem-ber that

You're a man, rea-dy for the real world

Mark

Pno.

*f*

*f*

day! — You went home for the ho-li-days, and then when e - v'ry-one was out, you took your fa-ther's

17

Mark

gun he al - ways kept in the clo - set! And... and...

Bodies (Bass 1)

You know my voice, Mark.

Pno.

*mf*

21

Mark

You must be one sick fuck, who - e - ver's pre - tend - ing to be

Bodies (Bass 1)

I'm sor - ry, there was no o - ther way.

Pno.

*mf* *f* *molto rit.*

(Jacob's corpse along with the other bodies float to the top of the lake and make their way to Mark)

26

Bodies (Soprano 1)

Do you be - lieve me

Mark

Ja - cob. Ja - cob...

Pno.

*Slow* ♩ = 60 *accel.* *Brisk* ♩ = 144 *mf*

5. Quintet

(Mark frantically wades through the water to get Jacob out)

32

Bodies (Soprano 1)

Bodies (Soprano 2)

Mark

Bodies (Bass 1)

Bodies (Bass 2)

Pno.

now? *mf* Do you be-lieve me now? *f* *ff* It's *f* It's

*mf* Ja-cob, oh God, Ja-cob!

Do you be-lieve me now? *mf* *f* Do you be-lieve me now?



37

Bodies (Soprano 1)

Bodies (Soprano 2)

Mark

Pno.

been a - while. *molto rit.* *a tempo*

been a - while. *f*

How is this poss-i ble? Am I dream - ing? *p*

*p*  
(he puts his hand on Mark's shoulder)

Bodies (Soprano 1)  
It's just me — It's just me —

Bodies (Soprano 2)  
It's just me — It's just me —

Mark  
You're... *p*

Bodies (Bass 1)  
*p*  
It's just me — It's just me —

Bodies (Bass 2)  
*p*  
It's just me — It's just me —

Pno.

*p* *mf*

Bodies (Soprano 1)  
I'm so hap-py that you came to this spe-cial place. Home, Mark it's

Mark  
warm! What is this place e - xact - ly?

Pno.

53

Bodies (Soprano 1) *p*  
home. Don't you feel it?

Bodies (Soprano 2) *mf* *p*  
Home, Mark it's home. How the fog blank-ets us.

Bodies (Bass 1) *mf*  
Home, Mark, it's home. How it

Bodies (Bass 2) *mf*  
Home, Mark, it's home.

Pno. *p*



59

Mark *mf*  
It's

Bodies (Bass 1) *p* *mf*  
wraps its mo-ther-ly arms a-round us.

Bodies (Bass 2) *p*  
nur-sing us back to health? Sure-ly you feel it too?

Pno. *mf*

64 *molto rit.* *p*

Mark  
 on - ly our voi - ces in here. The wa - ter com - forts me... ..like wa - ding through

Pno.

71

Bodies (Soprano 1)  
 On - ly here can I ex - ist with you.

Bodies (Soprano 2)  
*p*  
 Don't be scared.

Mark  
*mf*  
 ho - ney. What is this Ja - cob?

Bodies (Bass 2)

71

Pno.

*mf* *p*

78 *a tempo*

Bodies (Soprano 1)  
 Look at how se - rene it is. *mf*

Mark  
*mf*  
 I should - n't be here. No, I... this is - n't right. I can't stay here.

Bodies (Bass 1)  
 Do you doubt me? Please, for

78

Pno.

*mf*

5. Quintet

84 *rit.* *p* *a tempo* *pp*

Mark

Bodies (Bass 1)

Pno.

*f* *sub. p* *pp*

You're not wrong. May-be

me just stay a lit-tle while lon-ger. We have so much to catch up on.

**Driving, with great force** ♩ = 104

(Mark is suddenly and violently pulled underwater, the bubbles eventually stopping as Jacob and the rest of the bodies surround the spot where he drowned)

91

Mark

Pno.

*ppp* *f* *fff*

this can be our se-cret place, And I can

97

Pno.

102

Pno.

*pp*

107

Pno.

*ff*

# 6. Introduction & Recitative

Scene 2

Felix Jarrar

Present day, a stuffy and isolated lab with various medical technology and monitors; a large monitor shows the report of Mark, with a scientist prepping assistants on the case

With the feeling of a barcarolle ♩ = 52

Piano

Wendy: (spoken over mm. 10 -11):  
(speaking in front of a group of Disposables)

Mark Thompson, age 22,  
went missing one month  
ago, but we can presume him deceased.  
An empty beer bottle and a graduation cap  
were the only things left of him at the scene  
of his disappearance. I think you can all  
gather by now the gravity of the situation

(Hold fermata till end of monologue,  
and m. 12 should start without pause after the word 'situation'.)

Pno.

With great expression ♩ = 72

12 (The Assistant Mariah runs into the room, out of breath)

Mariah

12 *mf*

Is this the de -

Pno.



## 6. Introduction &amp; Recitative

15 *mf*

Wendy My mis - take al - most all of you

15 *mf* 3

Mariah brief - ing room? You're Wen - dy Le - ong, right?

15 *p*

Pno.

19 *sfz* 3 *mf* *tr*

Wendy Doc - tor Le - ong, Name? \_\_\_\_\_

19 *sub. p* 3

Mariah My a - po - lo - gies, Doc - tor Le - ong!

19 *sfz* *mf*

Pno.

(the entire room becomes silent)


22 *mf*

Mariah Oh! \_\_\_\_ Um... Ma - ri - ah At - kins

6. Introduction & Recitative

Wendy

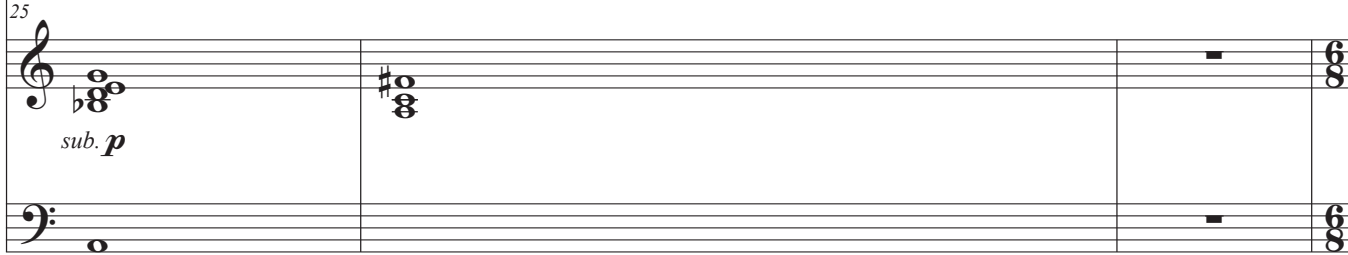
25 (with a smile) *p*



Can e - v'ry - one ex - cept Miss At - kins kind - ly leave the room?

Pno.


25 *sub. p*



Pno.

28 *mf*

With the feeling of a barcarolle ♩. = 52 (the rest of the assistants leave; Wendy approaches Mariah)



# 7. Scena

Felix Jarrar

**Insistent** ♩ = 84

Wendy

Are you real - ly go - ing to

Piano



Wendy

fuck with me on the first day? (completely taken aback) Your po -

Wh - what?

Pno.

Wendy *f* si - tion! I will not re-peat my-self. *mf* Then

Mariah *sub. p* D - dis-po-sa-ble, ma'am *sfz* Doc-tor!

Pno. *f* *sub. p* *sfz*



Wendy *mf* what is your "name"?

Mariah *mf* D - 2 0 9 I'm sor - ry!

Pno. *mf* *p*

15 *f* (utterly perplexed)

Wendy  
You're much too a - po - lo - ge - tic for an

Mariah  
It won't hap - pen a - gain!

Pno.  
*mf*

17

Wendy  
ar - so - nist. Not nar - cis - sis - tic e - nough.

Mariah  
*mf*  
Ar - so - nists burn things on pur - pose.

Pno.  
*mf*

Wendy *sub. p*

19 Oh, — so you're say - ing you did - n't want to light your pa - rents house on fire?

Pno. *sub. p*

Wendy *mf*

21 (confronts her) Ea - sy, re - mem - ber why you're

Mariah *ff*

Don't — you e - ver say that a - gain.

Pno. *ff* *mf*

Wendy

24 here. It does - n't mat - ter what hap - pened. If the law be - lieves, and the pu - blic be -

Pno. *p*

Wendy

lieves you did it, then you can look for-ward to a life - time rot-ting in a cell.

Pno.

Wendy

And that's where we come in! Oh, you watched it!

Mariah

*mf* (interrupting and imitating her as she says it)  
that's where we come in! Yeah, you said that in the train-ing vi-de-o.

Pno.

*mf*

Wendy

May - be you won't die on the job af - ter all.

Mariah

(speaks under breath, with no pitch in rhythm)  
Je - sus fuck - ing Christ!

Pno.

*sub. p*

(back to singing)

Mariah

36 *f*

Let's call the o - thers back. Let's get this mo - ving.

Pno.

36 *f*

Wendy

39 *f*

You mean the pen - cil push - ers? It's just you and me from here on out.

Pno.

39 *f*

Wendy

42 *ff*

Here's to ho - ping you won't die!

Mariah

*mf*

That's not re - as - su - ring

Pno.

42 *mf*



*mf* (with a smile) *f*

Wendy  
One death is be - ter than fif - ty And

Mariah  
I'm bet - ter off rot - ting in jail then...

Pno.

*ff*

Wendy  
yet here you are. \_\_\_\_\_

Mariah  
(pause) *sub. p*  
So, who's the guy on the big screen?

Pno.  
*ff* *sub. p*

Remembrance  $\text{♩} = 80$

Wendy *mf*  
 Mark Thomp - son. Last seen one month a-go But we can safe - ly as -

Pno. *p*

Wendy  
 sune he's dead. That's the ques-tion of the day. He's

Mariah *mf*  
 Cause of death?

Pno.

Wendy  
 not the first to go mis - sing at the lake.

Mariah *f*  
 So he was mur - dered?

Pno. *mf* *f*

Insistent  $\text{♩} = 84$

61 *f* *mf*

Wendy But by what? — Mis - sing re - ports go back a

Pno.

64

Wendy hun - dred years. This lake it - self may be the source of the a - no - ma - ly.

Pno.

66 *mf* *p*

Wendy Some - thing like that.

Mariah *mf* You think the lake it - self took him? Un - be - liev - a - ble, I

Pno.

68 *mf* **Salut!** ♩ = 60

Wendy You'll get used to it.

Mariah *a piacere*  
signed up to find the god-damn Loch ness mon - ster.

Pno. *p* *mf*

71 *mf* *tr*

Wendy Here, \_\_\_\_\_ I feel bad a - bout what I

Pno.

75

Wendy said a - bout your pa - rents. I don't need that itch - ing the

Pno.

Wendy 78  
back \_\_\_\_\_ of my mind \_\_\_\_\_ all \_\_\_\_\_ night.

Mariah  
*mf* *sub. p*  
Are you sure this is al - right?

Pno. 78

Wendy *p* 82

Wendy  
You're gon - na find out real soon you have no say \_\_\_\_\_ in an - y - thing here. Bot - toms

Pno. 82 *p*

Wendy 86 *f* (they toast and drink) *mf*

Wendy  
up! We live to - mor - row,

Pno. 86 *f* *mf*

Wendy

90 *p* *tr*

crack of dawn Don't be late this time.

Pno.

90 *p* *pp*

Pno.

95

Pno.

99 *ppp*

# 8. Prelude to Scene 3

## Scene 3

The lakeshore, that same evening. Carol parks her car in the background, shining her headlights on stage and walks up to the shore where a roadside memorial with candles, flowers, and a picture frame can be seen not too far off.

Felix Jarrar

With the feeling of a barcarolle ♩ = 52

The musical score is written for Piano and Pno. (Piano) in a 6/8 time signature. It consists of four systems of music, each with a grand staff (treble and bass clefs). The score includes various dynamics and tempo markings:

- System 1 (Measures 1-5):** Starts with a piano (*p*) dynamic. The melody in the right hand begins in measure 3. Dynamics increase to mezzo-forte (*mf*) by measure 4.
- System 2 (Measures 6-10):** Continues the melodic line. Dynamics fluctuate between *p* and *mf*.
- System 3 (Measures 11-15):** Features a crescendo leading to a forte (*f*) dynamic in measure 14, followed by a decrescendo to *sub. p* in measure 15.
- System 4 (Measures 16-20):** Includes a *ritenuto* marking in measure 17, followed by *a tempo* in measure 18. The piece concludes with a *pp* (pianissimo) dynamic in measure 19.

# 9. Aria

Felix Jarrar

Elegiac and mournful ♩ = 60

Carol

*mf*

My boy, my son. \_\_\_\_\_

Piano

*p* *mf*

Carol

Hap - py Birth-day Luke. \_\_\_\_\_ What a hand - some man \_\_\_\_\_ you'd have grown up to

Pno.

Carol

*p* *mf*

be. Dad and I think \_\_\_\_\_ a - bout you e - v'ry day. He \_\_\_\_\_

Pno.

*p* *mf*



Carol

20

says \_\_\_\_\_ it's too much, \_\_\_\_\_ but I \_\_\_\_\_ still \_\_\_\_\_ make you

Pno.

Carol

25

break - fast e - v'ry morn - ing, six A. M.

Pno.

Carol

31

Eggs as the eyes \_\_\_\_\_ with a ba - con smile. Just the way you like \_\_\_\_\_ it. Yet here you

*p* *mf*

Pno.

38 *sfz*

Carol  
are, re - duced \_\_\_\_\_ to a cross \_\_\_\_\_ on the side \_\_\_\_\_ of the road.

Pno.

43 *f*

Carol  
No mo - ther should have to see \_\_\_\_\_ what I've seen. \_\_\_\_\_ It

Pno. *f*

49 *sub. p*

Carol  
hap - pened so fast \_\_\_\_\_ bru - tal - ly swift, a glance to you long e - nough \_\_\_\_\_ to see

Pno. *sub. p*

55

Carol

*mf*

blind - ing rap - t'rous lights. No \_\_\_\_\_ last words, \_\_\_\_\_ no fi - nal \_\_\_\_\_ breath.

Pno.

*mf*

60

Carol

Just me \_\_\_\_\_ crawl - ing out \_\_\_\_\_ of a brok - en \_\_\_\_\_ win - dow to the

Pno.

65

Carol

*f*

am - bu - lance. And a con - fir - ma - tion of \_\_\_\_\_ death Luke, my

Pno.

*f*

9. Aria

71

Carol

son, my lit - tle boy... I'm sor - ry... This is too much - on my soul,

Pno.

*ff* *mf*

78

Carol

Too hea - vy for your spe - c' al day

Pno.

*sub. p*

83

Pno.

*pp*

# 10. Quintet

Felix Jarrar

Driving, with great force  $\text{♩} = 104$

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, starting with a forte (*f*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes.

Bodies (Soprano 1)

6

*p*

It's... o-kay... mom - my...

Pno.

This system includes the vocal line for Soprano 1 and the piano accompaniment. The vocal line begins at measure 6 with the lyrics "It's... o-kay... mom - my...". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include piano (*p*).

Bodies (Soprano 1)

11

*mf*

Don't... be... sad

Pno.

This system continues the vocal line for Soprano 1 and the piano accompaniment. The vocal line begins at measure 11 with the lyrics "Don't... be... sad". The piano accompaniment features a triplet in the right hand. Dynamics include mezzo-forte (*mf*).

Carol

16

*mf*

Who's there! I'm sor - ry, I was just lea - ving!

Pno.

This system includes the vocal line for Carol and the piano accompaniment. The vocal line begins at measure 16 with the lyrics "Who's there! I'm sor - ry, I was just lea - ving!". The piano accompaniment features a triplet in the right hand. Dynamics include mezzo-forte (*mf*).

# 10. Quintet

2  
21

Bodies (Soprano 1)

Don't leave... please stay with me...

Pno.

26

Carol

I don't want a - ny trou - ble, I told you I was on my way!

Pno.

31

Bodies (Soprano 1)

Bodies (Soprano 2)

Carol

Please stay... mom - my... Please stay... mom - my

Luke... it can't

Pno.

10. Quintet

38

Bodies (Soprano 1)

Carol

Pno.

*mf*

Mom -

be. Swee - tie is that you?

44

Bodies (Soprano 1)

Bodies (Soprano 2)

Bodies (Bass 1)

Pno.

*mf*

my

Mom - - - my

Mom - my

49

Bodies (Soprano 1)

Bodies (Soprano 2)

Bodies (Bass 1)

Pno.

*p*

Please don't leave me a - gain...

Please don't leave me a - gain...

Please don't leave me a - gain...

# 10. Quintet

4  
54 *f*

Carol  
Oh Luke! Luke it's me! Mom - my is here!

Pno. *f*

58 (pauses, then looks to the flowers) *sub. p*

Carol  
ha! ha! ha! ha! Ha! ha! ha!

Pno. *sub. p*

64 *molto rit.* *f* (her laughter turns to crying) *Slow* ♩ = 60 *p*

Carol  
Haaaaaaaahhhhh! Ha ha

Pno. *mf* *sub. p*

71 *pp*

Carol  
What am I do-ing here? Your fa - ther was right Luke I should go

Pno. *pp*



# 10. Quintet

(now behind her, they grow in number and as Carol shines her light on them, she reveals their grotesque and decaying features)

Driving, with great force  $\text{♩} = 104$

77

Bodies (Soprano 1) Mom - my...

Bodies (Soprano 2) Mom - my...

Carol home, and move on

Bodies (Bass 1) Mom - my...

Bodies (Bass 2) Mom - my...

Pno.

82

Bodies (Soprano 1) stay with us... for - e - ver...

Bodies (Soprano 2) stay with us... for - e - ver... (drops her flashlight at the sight of them)

Carol No!

Bodies (Bass 1) stay with us... for - e - ver...

Bodies (Bass 2) stay with us... for - e - ver...

Pno.

# 10. Quintet

6

90

Bodies (Soprano 1)

Bodies (Soprano 2)

Carol

Bodies (Bass 1)

Bodies (Bass 2)

Pno.

*f*

Mom - my! Mom - my!

What is that! Stop call - ing me that!

*f*

Mom - my! Mom - my!

Mom - my! Mom - my!



97

Bodies (Soprano 1)

Bodies (Soprano 2)

Carol

Pno.

*f*

Stay! \_\_\_\_\_

Stay! \_\_\_\_\_

Stop call - ing me that! Why do you have his voice!

(running to her car, hastily unlocking it with her key)

103

Bodies (Soprano 1)  
Stay! —

Bodies (Soprano 2)  
Stay! —

Carol  
*f* *mf*  
You may have the voice of my lit - tle

Bodies (Bass 1)  
*f* Stay! — Stay! —

Bodies (Bass 2)  
*f* Stay! — Stay! —

Pno.  
*mf*



109

Carol  
boy, — But I know a de - vil — when I — see — one.

Pno.

10. Quintet

(Carol quickly jumps into the driver's seat and tries to start the car with a couple unsuccessful attempts at first; her son's body begins false-cord screaming at a high pitch)

115 *f* Ah! Ah! Ah! *f* Fuck! Just

Bodies (Soprano 1)

Bodies (Soprano 2)

Carol

Bodies (Bass 1)

Bodies (Bass 2)

Pno. *f* 3 3 3 3 3 3 3 3 3 3 3 3



121 (the car finally starts up) *p* fuck - ing start! ... Ha ha... ha ha... ha...

Carol

Pno. *p* 3 3 3 3 3 3 3 3 3 3 3 3

(Carol's demeanor drastically changes from frantic to a trancelike state)

Elegiac and mournful  $\text{♩} = 60$

127 *f*

Bodies (Soprano 1) Mom - my... Mom - my... Come back mom - my...

Bodies (Soprano 2) Mom - my... Mom - my...

Carol Luke... my... Luke... Luke... How

Bodies (Bass 1) Mom - my... Mom - my...

Bodies (Bass 2) Mom - my Mom - my

Pno. *f*



135 *sub. p* *mf*

Carol could I for - get? — Don't you wor-ry Mom-my's here... Mom - my is here with you for - e - ver.

Pno. *sub. p*

(Carol calmly gets out of the car, and slowly walks into the lake, drowning herself as the car's headlights strobe; as she drowns the car completely shuts off, and then come back on in the silence afterwards)

Pno.

143 *mf*



Driving, with great force  $\text{♩} = 104$

Pno.

150 *pp*



Pno.

157 *pppp*



Pno.

161 *pppp*

# 11. Scena

## Scene 4

The same shore, the next morning. Mariah and Dr. Leong emerge from her car.

Felix Jarrar

Cold ♩ = 80

Piano

*p*

Wendy

(Catches Mariah by the shoulder)

*mf*

Don't for - get the safe - ty prep, 2 0 9.

Pno.

*mf*

*p*

Mariah

*mf*

Right. "I do not re - cog - nize the bo - dies in the wa - ter.

Pno.

*mf*

*mf*

(breaks her concentration)

15 *f* *mf*

Mariah

I do not" You sure we don't need gloves and shit? How are these words safe - ty

Pno.

*f*

18 *mf* *f*

Wendy

Ai - ya... Why are you so dif - fi - cult?

Mariah

prep? You've kept me in the dark, I'm right - ful - ly con -

Pno.

*f*



Wendy *f*  
 Je sus Christ, Were you like this with your pa - rents?

Mariah  
 cerned!

Pno.

Wendy  
 Is that why you cre-ma-ted them ear - ly?

Mariah *f*  
 I told you, I'm no mur-der-er.

Pno.

11. Scena

4  
26

Wendy *tr*  
*mf* Sor - ry, I on - ly re - mem - ber the im - por - tant stuff.

Mariah  
*mf* Like your weird "safe - ty

Pno. *mf*

(appears a bit flustered, but then clears her mind)

30

Wendy *p*  
I do not re - cog - nize the

Mariah *tr*  
prep"?

Pno. *p*

34

Wendy *pp* bo - dies in the wa - ter. I do not re - cog - nize the bo - dies in the wa - ter. *f* We're good to

Pno. *pp*

(the two approach the shore)

Wendy

*ff*

38

go \_\_\_\_\_

Pno.

38

*p*

The image shows a musical score for a scene. The top staff is for the character Wendy, and the bottom two staves are for the Piano (Pno.).  
Wendy's part starts at measure 38 with a forte (*ff*) dynamic. She sings a melodic line with a slur over the first four notes, followed by a rest. The lyrics "go" are written below the first note. The piano accompaniment starts at measure 38 with a piano (*p*) dynamic. It features a series of chords in the right hand and bass notes in the left hand, with a slur over the first two measures of the right hand.

38

# 12. Recitative

Felix Jarrar

Conversational ♩=92

*mf*

Wendy: Pre - fe - ra - bly a bo - dy, but it's too dark to see.

Mariah: What ex - act - ly are we look - ing for?

Piano: *mf*

Detailed description: This system contains the first two lines of music. Wendy's part is in 4/4 time, starting with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes. Mariah's part also starts with a whole rest, followed by a quarter rest, then a series of eighth notes. The piano accompaniment consists of a left hand with a bass line and a right hand with chords and some melodic fragments.

Wendy: The lake is pret - ti - est at sun - rise.

Mariah: Then why did we come this ear - ly?

Pno.: *p*

Detailed description: This system contains the next two lines of music. Wendy's part begins with a triplet of eighth notes, followed by a quarter note and a dotted quarter note. Mariah's part starts with a quarter note, followed by a series of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

Wendy *mf* (takes a moment to process her words) Not at all. *f* Did you

Mariah *mf* Are you mes-sing with me? *tr* How... odd - ly whole-some of you.

Pno. *mf*



Wendy *sub. p* think I dragged you out of bed just for kicks? Tell me how you real-ly

Mariah *f* Yeah, kind of.

Pno. *f* *sub. p*

Wendy

16 *tr* *f*

feel.

Pno.

16 *pp*

Detailed description: This musical score is for a recitative section. It features two staves: a vocal line for Wendy and a piano accompaniment (Pno.) line. The Wendy staff is in treble clef and begins with a fermata over a whole note G4, marked with a trill (tr) and a forte (f) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) and begins with a fermata over a whole note chord of G4 and B3, marked with a pianissimo (pp) dynamic. The piano part includes a sharp sign (#) above the G4 note in the first measure. The score concludes with a double bar line.

# 13. Duet

Insistent  $\text{♩} = 76$  (bewildered by Dr. Leong's attitude) *mf*

Felix Jarrar

Mariah

You've been lash - ing out at me since I've ar -

Piano

*mf*

---

Mariah

rived, treat - ing me like an un - trained dog! You don't e - ven call me by my

Pno.

---

Wendy

Ea - sy,

Mariah

real name! Sor - ry if I'm a lit - tle sus - spi - cious

Pno.

*sub. p*

(laidback)

*sub. p*

Wendy *mf*

14 ea - sy. When you first ar - rived I thought you'd be a

Pno. *mf*

Wendy

18 stone cold kil - ler, who need - ed to be knocked down a peg or two.

Pno.

Wendy

21 Don't get me wrong, I don't ful - ly trust you yet, But you're a sweet girl, Not at all what I i -

Pno.



*f*

Wendy  
ma - gined.

*mf* (pauses)

Mariah  
A - gain, odd - ly whole - some of you.

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

30 *mf*

Mariah  
I thought you were a psy - cho, I

Pno.  
*mf*

35 *f*

Mariah  
still think you are I bet you e - ven sleep in your lab.

Pno.  
*f*

Wendy *mf*

40 I was born here fa - cil - i - ty hos - pi - tal

Pno. *mf*

Wendy

44 You could say I took on the "fa - mi - ly bus' - ness", Though you can't just quit a job like this.

Pno.

Mariah

48 *sub. p*

Do you like your

Pno. *sub. p*

(awkwardly trying to change the subject)

53 *p* *mf*

Wendy  
En - joy - ment and ful - fill - ment are - n't re - qui - re - ments here.

Mariah  
job?

Pno.

57 *mf* *mf*

Wendy  
You don't have to! - - -

Mariah  
I don't get you! Let's say you could quit, No mur - ders,

Pno.

61

Mariah  
no a - no - ma - lies, what would you be do - ing here?

Pno.

Pno.

65 *sub. p*

Wendy

(pauses slightly to think)

Slower ♩ = 72

70 *p*

When I was lit-tle, my dream was to be a sur-geon,

Pno.

70 *mf* *p*

Wendy

74

like in those E R dra-mas. Like in Grey's A-na-to-my!

Mariah

*p*

No way, me too! Like in Grey's A-na-to-my!

74

Pno.

13. Duet

Wendy (both laugh)  
(the sun begins to rise)

*mf*

Here it comes! Just

Pno. *pp* *mf*

Wendy

look at that na - t'ral paint - ing o - ver the wa - ter. Brush - es of o - range, crim - son sky.

Pno.

Mariah

*mf*

So still. No one a-round I did - n't think I'd get a view like this a - gain.

Pno.

(they both realize what Dr.Leong just said, there is an awkward silence)

88

Wendy

This job has its perks, Ma-ri - ah.

Mariah

Thank you for this, Wen - dy.

Pno.

91

Wendy

*pp*

You and me both.

Mariah

*pp*

I'm not go - ing home af - ter this is done, am I?

Pno.

*pp*

95

Wendy

*mf*

Don't think a - bout it too much Time to get to work.

Pno.

*mf*

# 14. Scena

(Mariah quietly sets up equipment when she sees Carol's car illuminated by the sunrise)

Felix Jarrar

Elegiac and mournful  $\text{♩} = 60$

Piano

Wendy

(approaching Carol's car, then the lake) *mf*

Not in the re-port.

Mariah

*mf*

Did Mark have a car?

Pno.

(she quickly backs away, releasing Carol's corpse which floats up, carrying her purse; Dr.Leong carefully retrieves the purse)

Pno.

(pulls out her ID)

Wendy

10 *pp*

There's a - no - ther! Looks fresh - ly drowned.

Pno.

10 *pp* *p*



(takes a long branch on the ground and flips Carol's corpse to expose her face,  
 Mariah looks and almost vomits from the sight)

Wendy

14 *mf*

"Ca - rol Saun - ders" fa - ces match, just bare - ly from all the

Mariah

*sfz*

Please stop.

Pno.

14 *sfz*



18

Wendy *mf* Speech-like, with line  $\text{♩} = 84$   
 You'll get used to it. I've seen far worse.

Mariah *mf*  
 (wiping her mouth, annoyed) *mf*  
 An

Pno. *sub. p* *mf*

21

Wendy *mf* (approaches the roadside memorial and kneels down, checks the ID) *With some motion*  $\text{♩} = 88$   
 Don't know this is her son's grave Fresh

Mariah *mf*  
 ac - ci - dent? How can you tell?

Pno. *p*

(takes out tracking equipment and hands it to her)

(takes out a picture of Luke from Carol's purse)

Wendy

24

*sub. p*

flo - wers, shal - low foot - prints. and... a pho - to of her son —

Pno.

24

*sub. p*

Wendy

27

*mf*

Go, make your - self use - ful! Set these up a - long the shore,

Pno.

27

*mf*

Wendy

29

and if you hear a high-pitched ring, run straight to the car. —

Pno.

29

*sub. p*

(apprehensively places trackers along the shore)

33 *mf*

Mariah

You're quite fa - mi - li - ar with

Pno.

38 *mf*

Wendy

The less you know the bet - ter...

Mariah

all this, yet I'm com - plete - ly lost. Don't play games. If

Pno.

Wendy

42

*sub. p* *rit.*

The less you know...

Mariah

I'm in dan - ger, tell me... You can be a real pain, you

*mf*

Pno.

42

*sub. p* *mf*

A shock to the system ♩ = 60

45

Wendy

Just like Na - than...

45

Mariah

know.

Na - than? Who's that, your ex?

*mf*

45

Bodies (Bass 1)

Na - than...

*pp*

45

Bodies (Bass 2)

Na - than

*pp*

45

Pno.

*pp*

Detailed description: This is a musical score for a scene titled "A shock to the system" with a tempo of ♩ = 60. The score is in 3/4 time and features five parts: Wendy, Mariah, Bodies (Bass 1), Bodies (Bass 2), and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The score begins at measure 45. Wendy's part starts with a rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. Mariah's part starts with a quarter note G4, a quarter rest, and a quarter rest. Bodies (Bass 1) and Bodies (Bass 2) have rests. The piano accompaniment starts with a chord of G4, B-flat4, and D4. Dynamics include *mf* for Mariah and *pp* for the basses and piano. The score ends at measure 48.

49 *mf*  
Wendy Na - than was my... oh god! Na - than was my... my... No! Not

*mf*  
Mariah Your what?

*mf*  
Bodies (Soprano 1) Re - mem - ber... I was...

*mf*  
Bodies (Soprano 2) Re - mem - ber... I was...

*mf*  
Bodies (Bass 1) Re - mem - ber... I was...

*mf*  
Bodies (Bass 2) Re - mem - ber... I was...

49 *mf*  
Pno.

Detailed description: This is a page of a musical score for a scene. It features six vocal parts and a piano accompaniment. The vocal parts are for Wendy, Mariah, and a chorus of 'Bodies' (Soprano 1, Soprano 2, Bass 1, Bass 2). The piano part is for the piano (Pno.). The score is in G major (one sharp) and 4/4 time. The tempo and dynamics are marked as *mf* (mezzo-forte). The lyrics are: Wendy: 'Na - than was my... oh god! Na - than was my... my... No! Not'; Mariah: 'Your what?'; Bodies: 'Re - mem - ber... I was...'. The piano accompaniment consists of chords and moving lines in both hands.

**Insistent**  $\text{♩} = 76$

54

Wendy *gr* now! \_\_\_\_\_

Mariah *mf* Wen - dy you're scar - ing

Pno. *f* *mf*



(angrily)

59

Wendy *mf* Shut up and do \_\_\_\_\_ your

Mariah me. What's got - ten in - to you?

Pno. *mf*

63

Wendy

job! \_\_\_\_\_ (setting up more, phased by Dr.Leong)

Mariah

If we find your so-called a-no-ma-ly, we're ma-king sure it ne-ver

Pno.



67

Wendy

*f* You're here to take da-ta, that's all. The

Mariah

kills a-gain. right?

Pno.

*f*



71

Wendy

less you know the bet-ter. Our or-ders are to stu-dy it,

Mariah

*f*

Give me a real an-swer!

Pno.



74

Wendy

to know how it works.

3

Mariah

*f*

How ma - ny peo - ple

Bodies  
(Bass 1)

*f*

Why don't you re - mem - ber me? \_

Pno.

(Wendy takes a gun out and points it at Mariah)

**Very crazy, delusional** ♩ = 56

79

Mariah

need to die in or - der to get — your pre - cious da - ta?

Pno.

84

Wendy

*f*

That's e - nough, 2 - 0 - 9! You're here to

Pno.

Cold ♩ = 80

88

Wendy  
fol - low or - ders! That's all, Na - than!

Bodies (Soprano 1)  
Na - than, re - mem - ber, your sins. Let us

Bodies (Soprano 2)  
Na - than, re - mem - ber, your sins. Let us

Pno.

*sub. p*

Hurried ♩ = 110

(frantically to herself)

92

Wendy  
"I do not re - cog - nize the

Mariah  
Wen - dy?

Bodies (Soprano 1)  
help you re - mem - ber.

Bodies (Soprano 2)  
help you re - mem - ber.

Pno.

*mf*

*p*

Wendy *mf*

bo - dies in the wa - ter. "I do not re - cog - nize the bo - dies in the wa - ter.

Pno. *mf*

Wendy *f*

Cold ♩ = 80

We need to go, now! Leave your things and get to the car!

Pno. *f*

(They hurry back to the car as the alarm gets louder;  
Mariah looks back at the lake and sees a body appear from the lake approaching her slowly,  
they escape)

Pno. *ff*

105

Pno.

*fff*

# 15. Instrumental Interlude

Felix Jarrar

Slow, dragging, cold  $\text{♩} = 60$

Piano

Pno.

Pno.

Pno.

With the feeling of a barcarolle  $\text{♩} = 52$

Pno.

23

*f* *sub. p* *tr* *pp*

*vdi.*

Detailed description: The musical score is for a piano part, labeled 'Pno.' on the left. It begins at measure 23. The right hand (RH) starts with a whole rest in measure 23, followed by chords in measures 24, 25, 26, and 27. In measure 28, it plays a chord with a crescendo hairpin leading to a *pp* dynamic. The right hand ends with a half note in measure 29. The left hand (LH) starts with a quarter note in measure 23, followed by a trill in measure 24, and then a series of eighth notes in measures 25, 26, and 27. In measure 28, it plays a pair of eighth notes with a slur, and in measure 29, it plays a pair of eighth notes with a slur. The piece concludes with a double bar line at the end of measure 29.

# 16. Duet

Scene 5  
The laboratory, that afternoon.  
Flowing with some tension ♩. = 56

Felix Jarrar

The musical score is set in G major (one sharp) and 6/8 time. It consists of two systems of music. The first system features Mariah and Piano. Mariah's vocal line begins with a rest for four measures, followed by the lyrics "What was that back there" in the fifth measure. The piano accompaniment starts with a forte (*f*) dynamic, indicated by a hairpin, and transitions to a mezzo-forte (*mf*) dynamic in the second measure. The second system features Wendy, Mariah, and Piano. Wendy's vocal line begins with a rest for four measures, followed by the lyrics "Watch your - self 2 - 0 -" in the fifth measure. Mariah's vocal line begins with the lyrics "Wen - dy?" in the first measure, followed by "What did you see in that pho - to - graph?" in the second measure. The piano accompaniment continues with the same *mf* dynamic. A double bar line with repeat dots is placed between the two systems.



10

Wendy

9, And re - fer to me as Doc - tor Le - ong. —

Mariah

*sub. p*

That was - n't Ca - rol's son in the pic - ture,

Pno.

*sub. p*

15

Wendy

*f*

That's clas - si - fied.

Mariah

*f*

who was it? What did you see? That's bull - shit.

Pno.

*f*

18 *mf*

Wendy

What do you want to know?

18 *mf*

Mariah

What - e - ver is kil - ling these peo - ple, this

18 *mf*

Pno.



22 *mf*

Wendy

That's e - nough from you, you hear! \_\_\_\_\_

(Mariah musters the courage to speak)

22 *mf*

Mariah

thing in the lake has you ter - ri-fied!

22 *mf*

Pno.

Wendy *mf*  
What did you say?

Mariah *sub. p* *mf*  
I saw them too. The o - ther bod - dies. Per - haps they were more

Pno. *sub. p* *mf*



Mariah  
vic - tims. But I felt — them stalk - ing me like an al - li - ga - tor slow - ly

Pno.

34

Wendy

Re - peat the phrase "I

Mariah

*f*

drift - ing to - wards its prey.

Pno.



37

Wendy

do not re - cog - nize the bo - dies

Mariah

*f*

E - nough with the phrase! I need an - swers, Wen dy! You're not tell - ing

Pno.

16. Duet

*ff*

Wendy

41

Re-peat it! That's an or - der!

Mariah

me the whole sto - ry. Why

Pno.

*sfz* *ff*



Mariah

47

stu - dy it? Why wait for peo - ple to die? What does that ac - com - plish!

Pno.

*fff*

# 17. Recitative

Felix Jarrar

Spoken and demented ♩ = 84

Wendy *f*  
Know your place, dis-pos - a - ble.

Mariah  
What the hell is your pro - blem?

Piano *f*

Mariah *mf*  
One mo - ment you're show-ing me the sun - rise, and now it's back to treat-ing me like dirt. —

Pno. *mf*

Wendy *mf*  
Don't make me write you

Mariah  
Some-thing in that pho - to ter - ri - fied you, ad - mit it!

Pno.

Wendy *sub. p*  
up, or bet - ter yet send you back to jail. — If you want to be a

Pno. *sub. p*

Wendy *sfz*  
fuck up like you have your whole life, then keep talk - ing.

Pno. *sfz*





16 *sub. p*

Mariah

day, — he real - ly screwed up, he messed his whole life up! That

Pno.

*sub. p*

21 *mf*

Mariah

day he was fi - red for threa - ten - ing the new guy. Had a

Pno.

*mf*

26 *f*

Mariah

bro - ken bot - tle in his hand, drunk e - nough to kill a man. When he

Pno.

*f*

31

Mariah

got home, he had bour - bon on his breath, Mom was ma - king

Pno.

36

Mariah

din - ner when he stran - gled her to death. I

*ff* *mf*

Pno.

41

Mariah

wan - ted it all to end. I wan - ted to burn his whole world down, And

*sub. p*

Pno.

*mf* *sub. p*

47

Mariah

so, I did. But I just could - n't get my - self to

Pno.

52

Mariah

take his pre - cious lit - tle girl. That shame fol - lows

Pno.

*f* *p*

57

Mariah

me like my own sha - dow. I can still

Pno.

62 *p*

Mariah

smell \_\_\_\_\_ my fa - ther and my mo - ther, The

Pno.

67 (in shock at Mariah's confession) *mf*

Wendy

Why are you tel - ling me

3 3

Mariah

stench of their flesh turn - ing to ash - es.

Pno.

*tr*

72

Wendy

this?

*mf* *f*

Mariah

Be - cause for some rea - son, back at the lake, I was fool - ish e -

3 3 3

Pno.

*mf* *f*

*fff* Driving, with great force  $\text{♩} = 104$

Mariah

77

nough to think things would get bet - ter for me here. \_\_\_\_\_

Pno.

*fff*

⚡ (Mariah tries to escape and struggles with Wendy before knocking her down, taking her gun and escaping the facility; Wendy realizes Mariah has taken her firearm and chases after her)

Pno.

82

Pno.

86

*p*

Pno.

90

*mf*

Pno.

94

Pno.

98

Pno.

102

Pno.

107

Pno.

111

Pno.

115

*p*

*f*

Pno.

119

*fff*

Pno.

123

Pno.

127

*pp*

Pno.

131

*ff*

# 19. Scena

## Scene 6

The lakeshore, that evening.

Felix Jarrar

(Mariah arrives at the shore of the lake with gun in hand, the trackers are now silent)

Defiant, stentorian  $\text{♩} = 72$

*mf*

Mariah

Show — your - self! — I'm right — here!

Piano

*mf*

Mariah

Hu - man, an - i - mal, mon - ster — I don't give a damn!

Pno.

Mariah

I saw you when we ran to the car. You don't frigh - ten me! —

Pno.

*f*



Bodies (Soprano 1) *f* ...to say to your par - ents...

Bodies (Bass 1) *f* What cruel words... (bitterly) Did - n't we raise you bet - ter?

Pno. *f*



Mariah *mf* Mom! — Oh God, — I... No..... — I saw you both — die!

Pno. *mf*

16

Mariah

I do not re - cog - nize the bo - dies in the wa - ter.

Bodies (Soprano 1)

*f*  
What cruel words...

Bodies (Bass 1)

*f*  
What cruel words...

Pno.

*f*

19

Bodies (Soprano 1)

Have you no love for your own pa - rents?

Bodies (Bass 1)

Have you no love for your own pa - rents?

Pno.

*f*

20

*mf*

Bodies (Soprano 2)

Have you no shame?

*mf*

Bodies (Bass 2)

Have you no shame?

Pno.

*mf*

21

(to Father) *mf*

Mariah

Re - morse? \_\_\_ Shame? \_\_\_

Bodies (Soprano 2)

No re - morse af - ter all this time? \_\_\_

Bodies (Bass 2)

No re - morse af - ter all this time? \_\_\_

Pno.

Mariah

23

Is that what you tried beat - ing in - to me \_\_\_\_\_ all those nights a - go

Pno.

23

Mariah

25

I see your fa - ces in my sleep, — your bo - dies en - gulfed in flames! But

Pno.

25

Mariah

27

I will ne - ver re - gret stand - ing up to you! (arrogantly; approaching Mariah)

Bodies (Bass 1)

27

I see now what a

Pno.

27

29

Bodies (Bass 1)

fail - ure I've been. A pro - per child re - qui - res dis - ci - pline,

Pno.

31

Bodies (Bass 1)

A pro - per fa - ther de - mands re - spect!

Bodies (Bass 2)

A pro - per fa - ther de - mands re - spect!

Pno.

33 (pulls out handgun) **ff** (fires gun at Father, but it appears to do nothing)

Mariah

You were ne - ver a pro - per fa - ther to me!

Pno.

**ff** **fff**



42

*mf*

Bodies (Soprano 1)  
you be - long... The warm em - brace... wa - ter grave...

*mf*

Bodies (Soprano 2)  
you be - long... The warm em - brace... wa - ter grave...

*mf*

Bodies (Bass 1)  
you be - long... — The warm em - brace... wa - ter

*mf*

Bodies (Bass 2)  
you be - long... The warm em - brace... wa - ter

42

Pno.

The musical score consists of five staves. The vocal staves (Soprano 1, Soprano 2, Bass 1, Bass 2) are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment (Pno.) is in grand staff (treble and bass clefs). The lyrics are: 'you be - long... The warm em - brace... wa - ter grave...'. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves.

(as Mariah is lulled into the influence of the bodies, Dr. Leong rushes to the lakefront and wrestles Mariah out from the bodies)

*p*

46

Bodies (Soprano 1)

Join us and be whole a - gain...

Bodies (Soprano 2)

Join us and be whole a - gain...

Bodies (Bass 1)

grave... Join us and be

Bodies (Bass 2)

grave...

Pno.

*p*

Detailed description: This musical score page features five staves. The top four staves are vocal parts for 'Bodies' (Soprano 1, Soprano 2, Bass 1, Bass 2) and a Piano part. The vocal parts are in treble clef (Sopranos) and bass clef (Basses), with a key signature of one sharp (F#). The lyrics are 'Join us and be whole a - gain...' for the sopranos and 'grave... Join us and be' for the basses. The piano part consists of a right-hand staff with chords and a left-hand staff with a continuous eighth-note accompaniment. The score begins at measure 46. Dynamics include piano (*p*) and a crescendo in the piano part.



50

Bodies (Soprano 1) *f* Join us and be whole a - gain...

Bodies (Soprano 2) *f* Join us and be whole a - gain...

Bodies (Bass 1) *f* whole a - gain... Join us and be whole a - gain...

Bodies (Bass 2) *p* *mf* *f* Join us and be whole a - gain... Join us and be whole a - gain...

Pno. *mf* 3



54

Wendy *mf* (quickly grabs the handgun from Mariah) Give me

Mariah (still in a stupor) *mf* (Mariah sees Wendy run to her) Who's there! How did you?

Pno. 3

Wendy

59

that be - fore you hurt your - self! You

Pno.

Wendy

62

stu - pid child! You had me wor - ried sick!

Pno.

*f*

3

Wendy

65

Oh! I'm fuck - ing fu - ri - ous! But we'll

Mariah

*f*

You're not mad?

Pno.

3

Defiant, stentorian  $\text{♩} = 72$

12

19. Scena

(more bodies begin emerging from the water, now encircling Mariah and Dr. Leong; Dr. Leong pushes Mariah out to the shore)

Wendy

set - tle that back at the lab! \_\_\_\_\_

Mariah

It's a date.

Pno.

*p* *mf*

Mariah

What are you do - ing?

Pno.

*f*

Wendy

Run! Run till your knees give out. You de-serve a bet-ter

Pno.

*f*

(Wendy pulls out her gun and shoots a warning shot to Mariah's right; they lock eyes one final time before Mariah understands and runs)

**attacca**

77

Wendy

life! *f*

77

Mariah

Wen-dy! *>*

77

Pno.

*ff* *fff*

# 20. Aria

Felix Jarrar

With the feeling of a barcarolle ♩ = 52

Wendy *p* Ha ha ha... *mf* It had to be you. Fuck me, right?

Piano *p* *mf*

Wendy *p* May - be I was too harsh on you.

Pno. *p*

Wendy *mf* Oh Ma - ri - ah, you ne - ver de - served a - ny of this. Not what your

Pno. *mf*

Wendy

16 *f* *sub. p* *ritenuto*

fa - ther did, not pri - son, not me. What would have be - come of me? What

Pno.

16 *f* *sub. p*

Wendy

(looking at the bodies)

20 *a tempo* *p*

would have be - come of you? Mat - thew , "2 - 0 - 5" Ja - nine, "2-0-6"

Pno.

20 *pp*

Wendy

24 *mf*

Hea - ther, "2-0-7" Na - than, "2-0-8" I have - n't for - got - ten now of all

Pno.

24 *mf*

Wendy

29 *p*

times... — Per-haps I've al-ways yearned for your free-dom. or may-be an ex-

Pno.

29 *p*

Wendy

33 *mf*

cuse to die. If — this is pu-nish-ment for my sins, Thank the lord it's not you in

Pno.

33 *mf*

Wendy

38 *f* *ritenuto*

there. I hope you live a bet-ter life, Ma-ri-ah...

Pno.

38 *f* *sub. p*

(the scene shifts to Mariah who is running away while repeating the phrase before a gunshot is heard in the distance (m. 50); she pauses, collapses in tears, and then continues running)

Mariah

43 *a tempo* **f** **mf**

I do not re-cog-nize the bo-dies in the wa-ter I

Pno.

Mariah

47 **p**

do not re-cog-nize the bo-dies in the wa-ter I do not re-cog-nize the

Pno.

Pno.

51 *sub. p* *tr*

Pno.

57 **pp**



# 21. Introduction & Recitative

Felix Jarrar

## Scene 7

Undisclosed location, a cold and gray containment cell with a single desk and chair in the middle; a recording device and microphone are on the desk for an interview. The Assistant is sitting in the chair, shivering, and completely soaked with only a thin towel to warm themselves. The Assistant is muttering something repeatedly under their breath.

### Lethargic ♩ = 72

Piano

Pno.

### Cold ♩ = 80

(nonchalantly)

*mf*

Interviewer

Al - right, let's get start - ed. Please state your

Pno.

(started by the voice on the intercom)

Mariah

19 *mf*

Wh - what's go-ing on? \_\_\_\_\_

Interviewer

name. *f* Please state your full name and time of ex-po-sure.

Pno.

19 *f*

Mariah

23 *sub. p* *tr*

My... name? \_\_\_\_\_

Interviewer

*mf*

My a-po-lo-gies, an ho-nest mis - take. <sup>3</sup> D-class per-son-nel don't

Pno.

23 *pp* *mf*

Lethargic ♩ = 72

Mariah

Interviewer

Pno.

27

us'-ally make it this far. Please state your i - den - ti - fi - ca - tion num - ber in - to the mic.

Num - ber?

31

(checks her lanyard and sees the number)

Mariah

Pno.

31

*p*

D - 2 0 9. That's right, I was run-ning... I ran till I col -

(Mariah dry heaves from remembering the prior events)

Mariah

lapsed... be-cause Wen-dy told me...

Interviewer

D - 2 0 9, a -

Pno.

Mariah

Where the hell am I? \_\_\_\_\_

Interviewer

cute am - ne-si - a no - ted... Time of ex - po - sure?

Pno.

44

Mariah

(gritting her teeth)

*sub. p*

Interviewer

(a sterner tone)

*f*

J - June eighth...

(slides a clipboard and pen through a slit in the wall)

Date please. Don't make me do all the work.

Pno.

*f*

*sub. p*

*mf*

47

Interviewer

*f*

(Mariah signs the paper)

Please sign this at the bot - tom. I will on - ly ask you once.

Pno.

*f*

*mf*

51

Interviewer

*f*

(Mariah is grimly silent)

Let us be - gin Do you know the where - a - bouts of Doc - tor Wen - dy Le - ong?

Pno.

*f*

Interviewer

55 *mf* Ver - y well, Please re - peat the phrase: *f* I do not re - cog - nize the

Pno.

55 *mf* *f*

59 (hesitant at first) *sub. p* I do not re - cog - nize the bo - dies in the wa - ter.

Interviewer

bo - dies in the wa - ter.

Pno.

59 *sub. p* *pp*

# 22. Duet

Felix Jarrar

Sad, with fire  $\text{♩} = 72$   
*mf*

Interviewer

Good.

Now

de-cribe

the

Piano



4  
Mariah

*mf*

We

left ear-ly,

Interviewer

mo-ments lead-ing up to the en - coun - ter — with the a - no - ma - ly.

Pno.

8 (remains silent, on the verge of tears)

Mariah

Took the e-quip-ment to the lake, \_\_\_\_\_ and... \_\_\_\_\_

Interviewer

Please, con-

Pno.

sub. *p*



12 *mf*

Mariah

I scou - ted the a - re - a She said the lake - shore was the pret - ti - est at

Interviewer

tin - ue.

Pno.

*mf*



16

Mariah

sun — rise. Well, what do you want to hear?

*mf*

Interviewer

That is ir - re - la - vent to this case! I'm told there was an

Pno.

20

Mariah

We had a fight, that's all. When we re-

*f*

Interviewer

in - ci - dent that af - ter - noon.

Pno.

24

Mariah

turned to the lab, I drove back to the lake. — Why? To kill that...

Interviewer

Why?

Pno.

*mf*

*p*



28

Mariah

thing in the lake. And then... and then... I

Pno.

*mf* *sub. p*

*mf*

31

Mariah

saw \_\_\_\_\_ it \_\_\_\_\_

(trembling) *mf*

I... I... It was \_\_\_\_\_

Interviewer

What did you see? —

31

Pno.

*sub. p*

*mf*



36

Mariah

them! I swear to God it was my pa - rents.

Interviewer

Re - peat \_\_\_\_\_ the

36

Pno.

41

Mariah

Interviewer

Pno.

How

phrase now: "I do not re - cog - nize the bo - dies in the wa - ter."

46

Mariah

Pno.

long will I be kept here? Ah! My pa - rents! I need to see them

50

Mariah

now!

*sfz* *p*

Fuck you! I'm ti - red of that

Interviewer

*sub. p*

You do not re-cog-nize the bo - dies in the wa - ter.

Pno.

*sub. p*



55

Mariah

god - damn phrase.

*mf*

I know what I saw! Their fa - ces, their

3

Pno.

*mf*

Mariah

59 *f*

voi - ces They were real and I killed them!

Interviewer

*f*

Who did you kill?

Pno.

59 *f*

*tr*

Mariah

64 *ff*

I should-v'e been left to die! \_\_\_\_

Pno.

64 *ff*

Pno.

69 *fff*



7 *mf*

3

3

7

Mariah

take to my grave, she saved some-one like me.

(regaining composure) *mf*

3

2 0 9?

Interviewer

So, — what will you do now,

7

*p*

*mf*

Pno.

11 *f*

3 3

11

Mariah

What will I do? It's still out there! It must be wiped clean from the

11

*pp*

Pno.

14

Mariah

earth be - fore it kills a - gain. I will fi - nish Wen - dy's work!



17 *f*

Interviewer

Bold words for a dis - pos - a - ble, but know your place.

17 *f*

Pno.

*f*

*sub. p*

# 24. Aria

Felix Jarrar

Elegiac ♩ = 72

Piano



*mf*

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *mf*.

6

Mariah

*p*

I know more a-bout this than a - ny-one.

6

Pno.

*p*



This system covers measures 6-10. Mariah's vocal line begins at measure 6 with a piano (*p*) dynamic. The piano accompaniment also starts at measure 6 with a piano (*p*) dynamic. The lyrics are: "I know more a-bout this than a - ny-one."

11

Mariah


*mf*

I have seen it and lived. — I may-be the on-ly soul! The lake, it takes a hold of

11

Pno.

*mf*



This system covers measures 11-15. Mariah's vocal line begins at measure 11 with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts at measure 11 with a mezzo-forte (*mf*) dynamic. The lyrics are: "I have seen it and lived. — I may-be the on-ly soul! The lake, it takes a hold of"

Mariah

16

you. — It knows — you — bet-ter than you know your - self. — And brings — your

Pno.

16

sub. *p*

Mariah

21

soul to it's knees. Makes you glad - ly put your - self in chains of things — lost to o -

Pno.

21

*p*

*p*

Mariah

26

bli - vi - on. It — knows your whole life and drowns you in your deep - est long - ing. And

Pno.

26

*mf*

Mariah

31 *f*

what I — yearned for most — was for that lit - tle girl to

Pno.

Mariah

35 *mf*

bathe in fire, a - way — from her fa - ther, a - way from the pain of the world But her

Pno.

Mariah

40

pa - rents are gone, and that girl is gone, and Wen - dy — is gone.

Pno.

24. Aria

4

45

*sub. p*

3

Mariah

I will fi - nish Doc - tor Le - ong's work,

Mariah

*f*

or let me die!

(a long pause;  
now with growing intrigue and delight)

*mf*

Interviewer

Shall we con-

Pno.

*mf*

*sub. p*

Mariah

(Mariah nods)

*mf*

Ma - ri - ah At - kins.

Interviewer

tin - ue?

Please state your name.

Pno.

*mf*

Mariah Interviewer Pno.

62 *f* I do not re-cog-nize the

63 *f* I do not re-cog-nize the

64 *f* I do not re-cog-nize the

65 *f* I do not re-cog-nize the

With the feeling of a barcarolle ♩ = 52

*ritenuto*

Mariah Interviewer Pno.

66 bo-dies in the wa-ter.

67 bo-dies in the wa-ter.

68 bo-dies in the wa-ter.

69 bo-dies in the wa-ter.

70 bo-dies in the wa-ter.

Pno.

71 *pp*

72 *pp*

73 *pp*

74 *fff*