

# **The Baroque Ensemble**

Flute  
Recorder 1 (Soprano, Treble)  
Recorder 2 (Treble, Tenor)  
Violin  
Viola  
Violoncello  
Double Bass

# **The Electrodes**

Synthesizer (Microkorg, Electric Keyboard)  
Akai MPD Sampler and Live Electronics (Unscored)  
Bass Guitar  
Drum Kit (Acoustic, Electric)

**Score in C, Accidentals apply  
throughout bar**



# **Characters**

**The Half Bionic Prostitute-** Soprano

**The Homeless Guy-** Baritone

**Two Figures-** Baritones (With Vocal Modulators)

**Mannequin TV Head Robot-** Untrained Tenor

**The Space Whales-** Rappers

**The Karaoke Bar Owner-** Bass

**The Woman in the Moon-** Coloratura Soprano

**The Man at the End of Time-** Narrator

**Jack Kerouac-** Unspoken

**Chorus 1-** Soprano

**Chorus 2-** Soprano

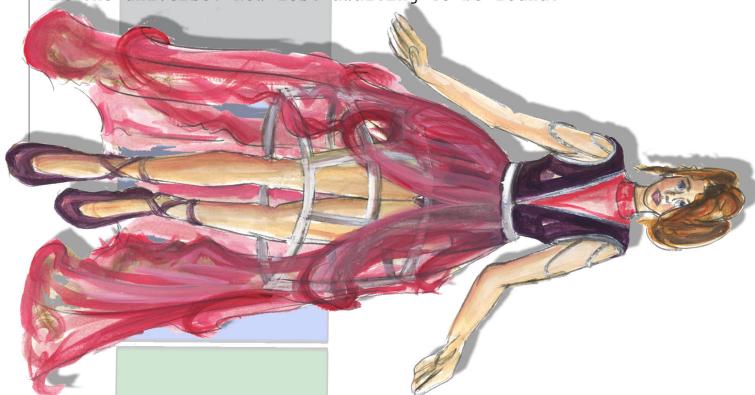
**Chorus 3-** Mezzo-Soprano



**Homeless Guy** On the run from execution,  
he struggles to stay alive in a harsh  
dystopia wasteland.



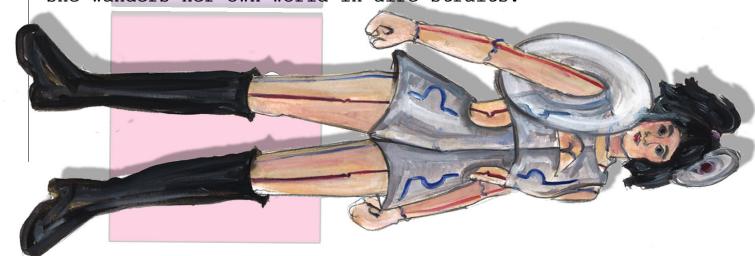
**Woman on the Moon** Once the most beautiful woman  
in the universe. Now lost awaiting to be found.



**Karaoke Bar Owner** A Flamboyant character  
He searches for victims to pull into his bar  
then watches their lives fall apart.



**Half-Bionic Prostitute** Beautiful and pure,  
she wanders her own world in dire straits.





# Synopsis

In an attempt to save the collected universes, a homeless guy and his robot sidekick travel through time and space to prevent a half-bionic prostitute's perception of reality from consuming everything known, ever. But an evil writer from the beat movement has other ideas.

# Sets

**The Homeless Guys World ( Room 1)-** Dark, industrial. Evidence of a destroyed world. Very little life, very little happiness.

**Orfeo (Room 1)-** Vibrant, Baroque sensibility. Full of weird and wonderful things. Homemade lo-fi aesthetic.

**The Karaoke Bar (Room 2)-** Bizarre twist on the classic nightclub. Filled with mannequins with Jack Kerouac masks on. Only ever lit with strobes.

**The End of Time (Room 3)-** Extremely psychedelic. Neon colours juxtaposed against complete and endless darkness. Stained glass window type of effect. An electric Organ sits in the corner.

# **Character Profiles**

## **The Half Bionic Prostitute**

An extremely beautiful and downtrodden woman. She is the victim of unfair circumstance and is later proclaimed a goddess by a religious cult.

## **The Homeless Guy**

A broken and pathetic man, he makes every situation worse for himself because of his pessimistic views.

## **Mannequin TV Head Robot**

An eclectic and excitable spirit who has taken the form of a mannequin with a TV for a head. He takes it upon himself to save all of the collected universes.

## **The Man at the End of Time**

He is time. All knowing and extremely wise; he sits above various universes delivering his lectures on certain things that he finds interesting

## **The Woman on the Moon**

Her face wrapped in bandages; this unfortunate soul saw her world fall apart. She now projects her sadness in the form of Orfe0; the universe that she is projecting through her own imagination. She is the puppet master.

## **Jack Kerouac**

He is a glitch. He brings terror and destruction to Orfe0.

## **Two Figures**

They are part of an ancient religious cult. They truly believe that The Half Bionic Prostitute is their only hope for a godly salvation.

## **The Karaoke Bar Owner**

A complete weirdo. He has been cursed by Jack Kerouac and the only way to break it is by playing a childish game of “guess the word”.

## **Space Whales**

These whales are the lowest of the celestial beings. They can travel through time and space; but prefer to chill in 1990's Harlem, NY. They are talented freestyle rappers.

## **The DJ**

Transformed into Jack Kerouac by Jack Kerouac; this silent character plays the same tune all night long in the karaoke bar.



# **The worlds that you will visit if you choose to experience this particular opera.**

## **The Prostitutes Universe (Orfeo)**

This universe is the home to the Half Bionic Prostitute, The Two Figures, Jack Kerouac, The Karaoke Bar Owner and The Woman in the Moon. The universe is best described as having a twisted Baroque sensibility. Mutants and robots freely roam, but it's all just a figment of The Woman on the Moons imagination.

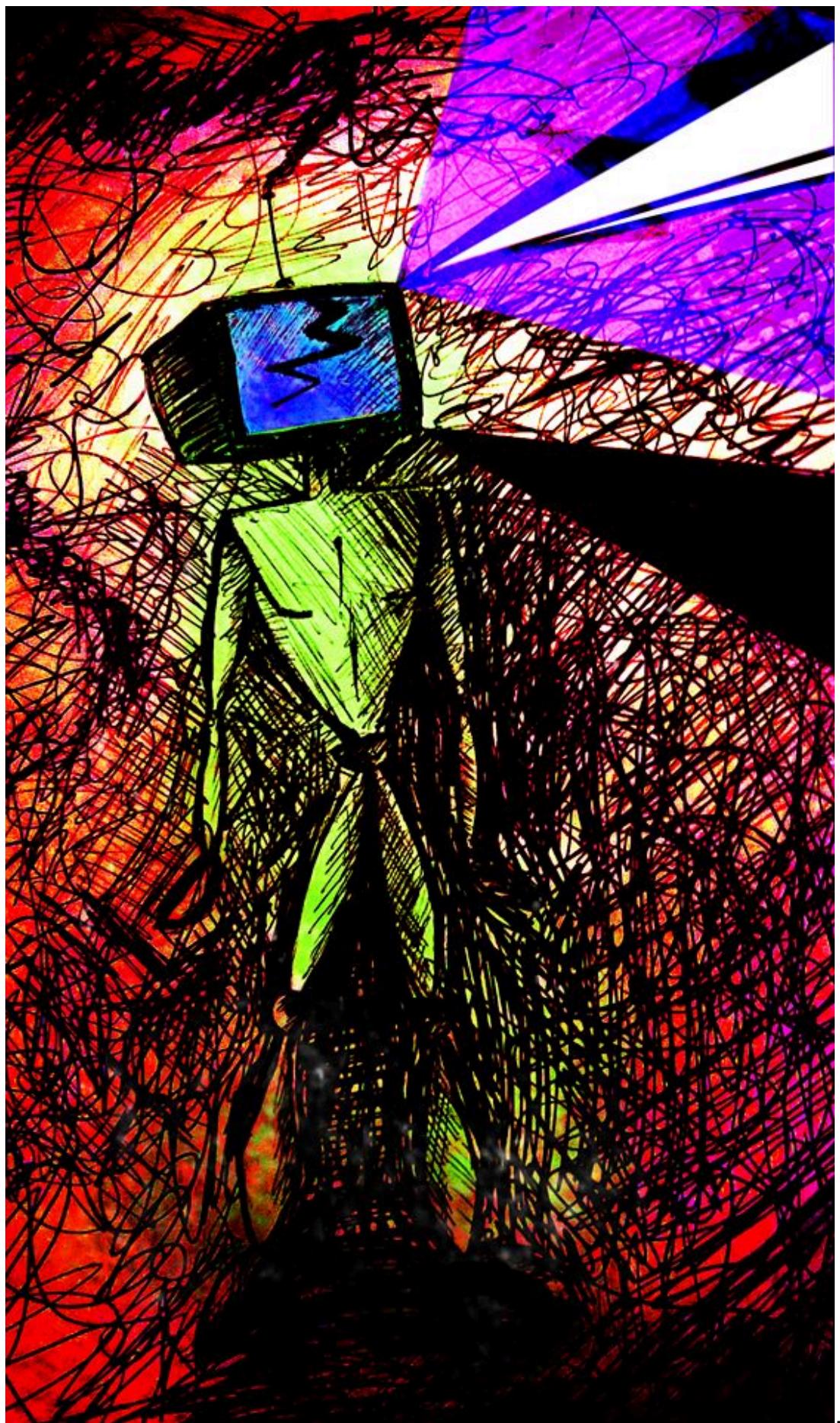
## **The Homeless Guys Planet (Earth)**

This universe is inhabited by many creatures; including The Homeless Guy and the Mannequin TV Head Robot. This planet went through a recent apocalypse. It's horribly dark and brutal. The only music left on the whole planet comes from the diegetic sound that is produced by The Homeless Guys boombox and the Mannequin TV Head Robots internal speakers. It is all weirdly reminiscent of electronic dance music, nobody seems to know why.

## **The End of Time**

Home to The Man at the End of Time. The concept of time does not exist in this place. It is extremely neon-vibrant and colourful juxtaposed against endless darkness. Space psychedelia; like Star Wars™ with pink elephants.







**The Man at The End of Time  
reads the meditations.**

**They are always to be presented  
as a sort of lecture.**

**In each meditation, he is in a  
different universe.**

**The meditations are essentially  
interludes.**







## **Be Sure Not to Roar at Bees**

*For Chloe Salmon, who told me I would never  
musically achieve anything*



# Wights

## Scene I

*J=90 Lament, still, sacred*

**Prostitute**  $\frac{3}{4}$  Repeat intro as many times as needed.

**Tenor Recorder**  $\frac{3}{4}$  *J=90 Lament, still, sacred*

**Tenor Recorder 2**

**Viola**

**Violoncello** *mp*

(before beat) Wigh.

7

**Pros.** *gliss.*

ts they come to turn me blind, I can't run,

**T. Rec.**

**T. Rec.**

**Vla.**

**Vc.**

2 14

Pros. I can't hide. Wigh

T. Rec.

T. Rec.

Vla.

Vc.

21

(on the beat)

Pros. ts, they fol - low fol-follow and feed,

T. Rec.

T. Rec.

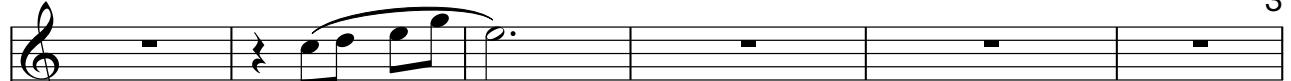
Vla.

Vc.

28

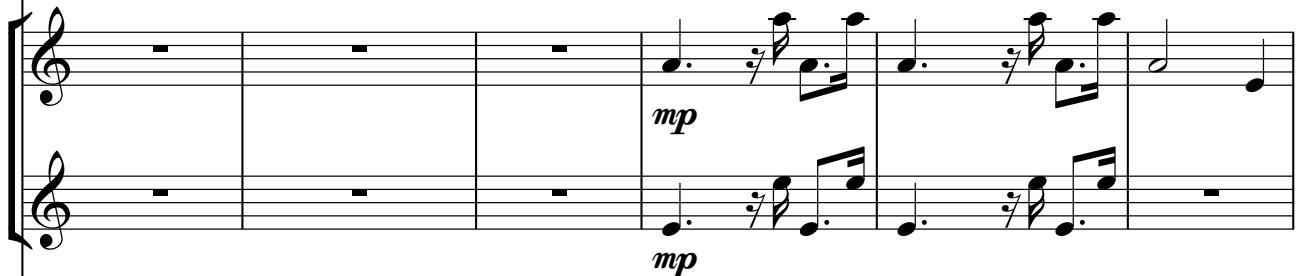
3

Pros.



I am but a host.

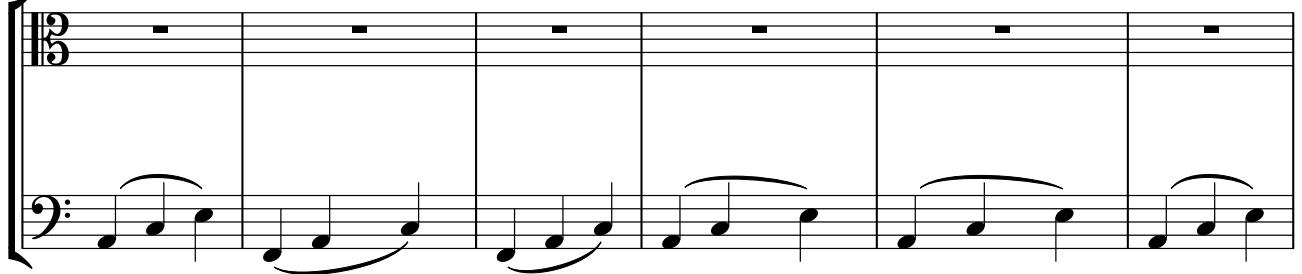
T. Rec.



T. Rec.

Vla.

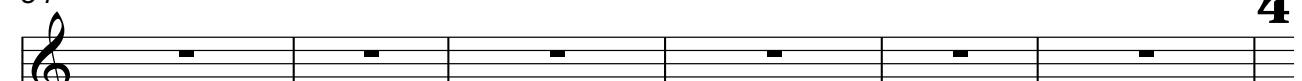
Vc.



34

4  
4

Pros.



T. Rec.

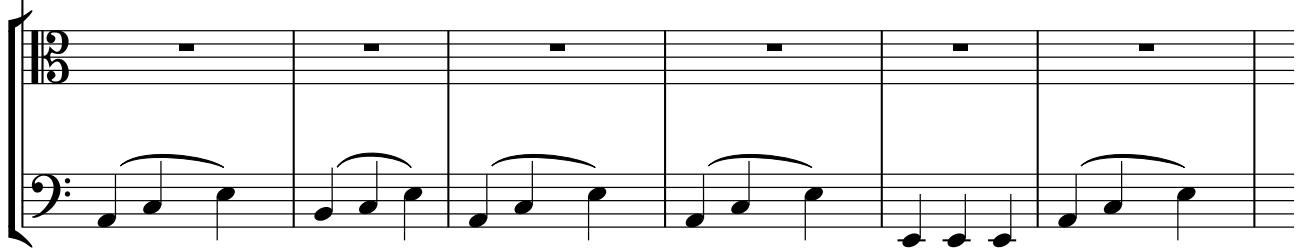
4  
4

T. Rec.



Vla.

Vc.



40

4 3 2 3

Pros.

T. Rec.

T. Rec.

Vla.

Vc.

pizz.  
arco

Musical score for orchestra and choir, page 46. The score includes parts for Pros., T. Rec., T. Rec., Vla., and Vc. The vocal parts sing "Ah\_\_". The strings play eighth-note patterns. Measure 46 starts with a forte dynamic (f) for the vocal parts. The time signature changes to  $\frac{4}{4}$  at the end of the measure. The strings continue with eighth-note patterns in  $\frac{3}{4}$  time.

51

**3**  
**4**

Pros. Ah\_\_ Ah\_\_ Ah\_\_ Ah\_\_\_\_\_

**3**  
**4**

T. Rec.

T. Rec.

Vla.

Vc.

ff

ff

5

**8**  
**5**

55

Pros. Ah\_\_ Ah\_\_ Ah\_\_ Ah.

T. Rec.

T. Rec.

Vla.

Vc.

Pros.

T. Rec.

T. Rec.

Vla.

Vc.

*Fade out as electronics fade in*

*Fade out as electronics fade in*

# A Very Homeless Introduction

## Scene 2

$\text{♩}=100$  Woefully upbeat, moody

$\frac{4}{4}$  The Homeless Guy is pushing his trolley  
 $\frac{4}{4}$  full of broken mannequins and a TV

Homeless Guy

Musical staff for the Homeless Guy part, featuring a bass clef and a common time signature. The staff consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash, indicating a note value of one beat.

Chorus 1

Musical staff for Chorus 1, featuring a treble clef and a common time signature. The staff consists of five horizontal lines and four spaces. There are six vertical bar lines dividing the staff into seven measures. The first measure starts with a solid black dot (a whole note) followed by a vertical dash (a half note).

Chorus 2

Musical staff for Chorus 2, featuring a treble clef and a common time signature. The staff consists of five horizontal lines and four spaces. There are six vertical bar lines dividing the staff into seven measures. The first measure starts with a solid black dot (a whole note) followed by a vertical dash (a half note).

Chorus 3

Musical staff for Chorus 3, featuring a treble clef and a common time signature. The staff consists of five horizontal lines and four spaces. There are six vertical bar lines dividing the staff into seven measures. The first measure starts with a solid black dot (a whole note) followed by a vertical dash (a half note).

Microkorg (A55)

Musical staff for the Microkorg (A55) part, featuring a treble clef and a common time signature. The staff consists of five horizontal lines and four spaces. There are six vertical bar lines dividing the staff into seven measures. The first measure starts with a solid black dot (a whole note) followed by a vertical dash (a half note). The dynamic marking *mp* is placed below the staff. Measures 2 through 7 each contain a vertical dash (a half note) followed by a symbol consisting of a circle with a diagonal line through it and a vertical dash below it.

4-string Bass Guitar

Musical staff for the 4-string Bass Guitar part, featuring a bass clef and a common time signature. The staff consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash, indicating a note value of one beat.

$\text{♩}=100$  Woefully upbeat, moody

$\frac{4}{4}$  Reverb, electro-rock sound.

Drum Set

Musical staff for the Drum Set part, featuring a common time signature. The staff consists of five horizontal lines and four spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash, indicating a note value of one beat.

2

7

Homeless

*mf*

This is the life is -n't it my friend?

Synth.



11

Homeless

Drunk and slurred

No one to tell us where to go.

Rom pom pom pom pom, rom pom

Synth.



14

Homeless

di - ee - ah.

Synth.

15

Homeless {

Rom pom pom pom da da da hmm\_\_\_\_\_. Home-less and hap - py

Synth. {

=

19

ff

Homeless {

Da\_\_\_\_\_ At least when I've got a drink

Synth. {

=

23

He falls over, drunk  
and briefly passes out.  $\text{J}=120$

Homeless {

in my\_\_ hand, I'm ha\_\_ ppy.

Change to A12  
Mod. wheel half way

Synth. {

Bass {

26

A. *f* port.  
Dy - - - - yo  
**f ALMOST BEATBOXING**

A.

Uhn - tsa-ka - tsa-uhn - tsa-kat - sa - kat - sa-kat - sa-kat - sa-kat - sa-

Synth.

Bass

*fff* 3 Subby.

Dr. *f* Messy disco,  
very syncopated hi and snare

Dr. *fff*

28

A. > > > > > > > > > Da Di ee yo.

A. *fff*

Da ah ah ah ah ah ah ah ah. ah - oh.

Synth.

Bass

Dr.

31

A. *port.*  
Dy - - - yo Day o day o day o day o

A. *f*  
Uhn tsa ka tsa uhntsa kat-sa-kat sa kat sa kat sa kat-sa Da ah ah ah ah ah ah

Synth.

Bass

Dr.

2

34

A. day o day o day o day o Da Dieeyo. Dieeyo. Dieeyo. Dieeyo. Dieeyo.

A. ah ahah ahah ahah ah. ah - oh. Da da da da

Synth.

Bass

Dr.

2  
4

Switch to long reverb kit.

2  
4

37  $\frac{2}{4}$  Buzzing sound  
 $\frac{4}{4}$  mp

S. - o o - o o - o o - o o -

A. - o - o - o - o - o - o -

A. - o - o - o - o - o - o -



46 Swats at invisible bees.

$\frac{6}{4}$   $\text{J}=100$  Walks over to trolley.

Homeless

S. - - - - -

A. - - - - -

A. - - - - -

Bass

Dr.

Timing not essential.  
(Za - ah)

BUZZ BUZZ BUZZ BUZZ BUZZ BUZZ BUZZ BUZZ

Disgusting overdrive

$\frac{6}{4}$   $\text{J}=100$  f

f

49 Starts caressing mannequin arm

**2** **6** **4** Pervy **4** **4**

Homeless

Why have-nt we fucked yet?

Bass

Dr.

7

**=**

53

**f** More forcefully

Homeless

Why have-nt we fucked yet?

Bass

Dr.

*mp* *fff*

**=**

58

**p**

Homeless

Nev-er have I seen such an ex-quise-ite be-ing

Why have-nt we

Bass

Dr.

Extremely sad.

mp

## Homeless

63

\_\_ fucked yet?

I am a - lone.

## Bass

6

Dr.

1

2

$\text{♩}=120$

## Homeless

6

A.

A musical staff begins with a treble clef, followed by a dynamic marking 'f' indicating forte.

Dy - - - - yo

*Day o day o day o day o*

A.

Synth.

1

***fff*** 3 —

## Bass

1

120

Dr.

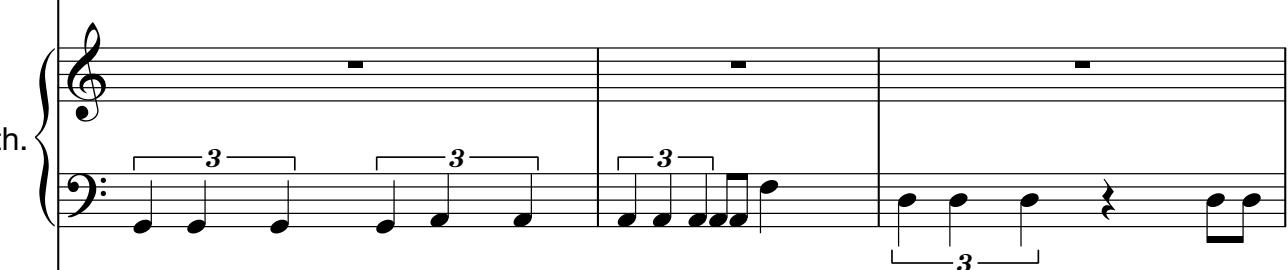
1

*fff*

72

A. 

A. 

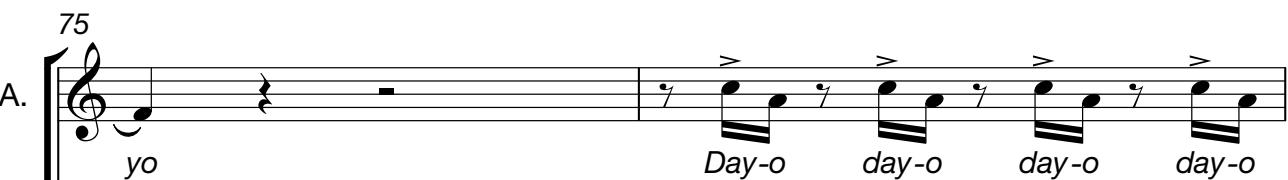
Synth. 

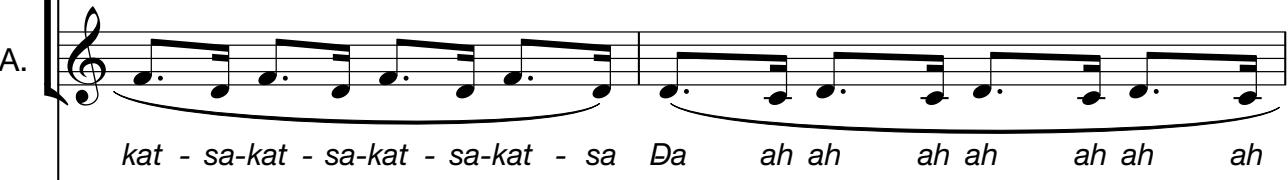
Bass 

Dr. 

**==**

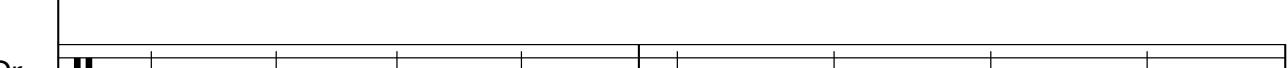
75

A. 

A. 

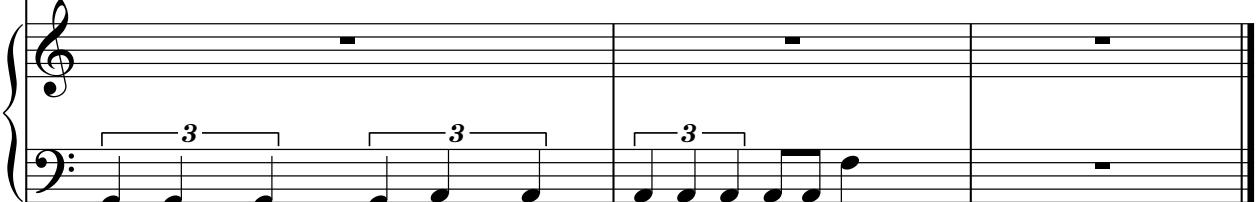
Synth. 

Bass 

Dr. 

77

A.   
A. 

Synth. 

Bass 

Dr. 

# Meditation 1

I am resting.

I am resting above a planet known as “Earth”.

A funny little marble like planet.

With an extensive catalogue of creatures.

So now. I present;

A catalogue of creatures that were once alive; but are now dead.

Or...

One could say...

A list of things that are now extinct.

*(Clear throat)*

The Anaspida.

The Tiktaalik.

Staphylinidae beetles.

The Anteosaurus!

And then, of course, the Permian-Triassic extinction event. In which 90% of all life was exterminated.

So let's try again.

*(slightly faster)*

The Howesia.  
The Diplodicus Longus.  
The Segisaurus.  
The Steosauria.  
The Kronosaurus.  
The Hadrocodium...  
Being the first classified mammal.  
The Yanornis.  
Being a good example of a bird capable of flight.

LIFE.

LIFE.

LIFE!

*(Much faster)*

The Wooly Mammoth!  
The North African Elephant!  
The Hispaniolan Edible Rat!  
The Stellar's Sea Cow!  
The Bluebuck!  
The Eastern Elk!  
The Western Elk!  
The Cebu Warty Pig!  
The Bengal Tiger!  
The Bottle Nosed Dolphin!  
The Red Panda!  
The African Pygmy Hedgehog!  
The Orca!  
The Brown Bear!  
The Bear!

The Bear!  
All of the bears!  
The Flamingo!  
The Parrot!  
The Orangutan!  
The Sloth!  
The Squirrel!  
The Duck!  
The Mouse!  
The Ladybird!  
The Shark!  
The Owl!  
The Goose!  
The Cow!  
The Dog!  
The Cat!  
The Sheep!  
The Snake!  
The Horse!  
The Moose!  
The Wasp!  
The Spider!  
The Fox!  
The Ant!  
The Pigeon!  
The Frog!  
The Sparrow!

But not the Bee's.

They're still alive.

# The Figures Approach

## Scene 3

4 =120 Sacred, driven, authoritative

Prostitute

Figure 1

Mys-ter - y Bab - y - lon the great the moth-er

Figure 2

Mys-ter - y Bab - y - lon the great the moth-er

4 =120 Sacred, driven, authoritative

Flute

Soprano Recorder

Treble Recorder

Violin Syncopated, random.  
pizz.

mp

Syncopated, random.  
pizz.

Viola

Violoncello

Double Bass

Detailed description: The musical score consists of ten staves. The top two staves are for vocal parts: 'Prostitute' (treble clef) and 'Figure 1' (bass clef). Below them are two more vocal staves: 'Figure 2' (bass clef) and a blank staff for 'Flute'. The next three staves are for woodwind instruments: 'Soprano Recorder' (treble clef), 'Treble Recorder' (treble clef), and 'Violin'. The Violin staff contains musical notation with open circles (open strings) and short horizontal dashes (pizzicato). It also features two performance instructions: 'Syncopated, random.' and 'pizz.'. The 'mp' dynamic marking is placed below the first instruction. The final four staves are for bowed string instruments: 'Viola' (bass clef), 'Violoncello' (bass clef), and 'Double Bass' (bass clef). The Violoncello staff includes a 'mp' dynamic marking.

# Hesitant fascination

mp

S. Solo

5

Who are

## Voice

of har-lots and ab-om-i-na-tions of this earth.

## Voice

of har-lots and ab-om-i-na-tions of this earth.

Fl

Tr Rec

Vla

Vc.

Dh

10

S. Solo

you? I've nev-er seen crea-tures like you be-fore.

5 4 4

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

D. b.

Measure 10: Treble clef, one sharp, common time.

Measure 11: Starts with 5/4 time, followed by 4/4 time.

Measure 12: Violin and Viola play eighth-note patterns; Cello and Double Bass provide harmonic support.

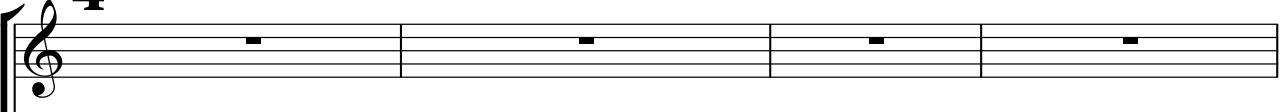
Measure 13: Continuation of the eighth-note patterns from measure 12.

4

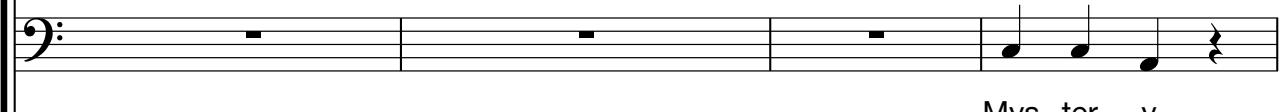
14  
4  
4

The figures dance.

S. Solo



Voice



Mys - ter - y

Voice



Mys - ter - y

4  
4

Fl.



mf

S. Rec.



mf

Tr. Rec.



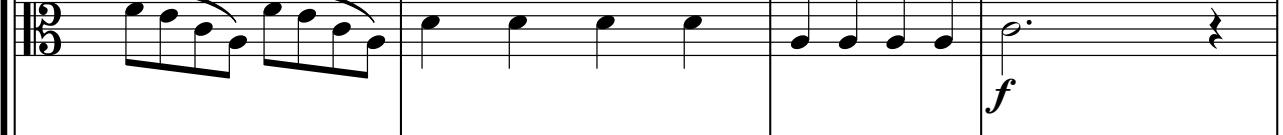
Vln.



f

arco

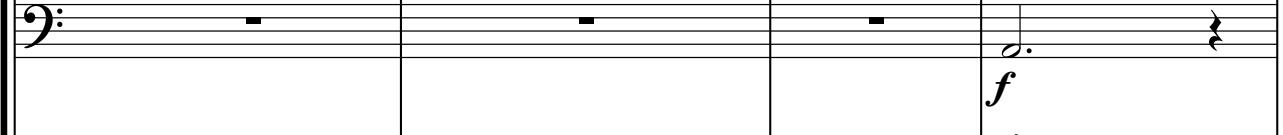
Vla.



f

arco

Vc.



f

Db.



pizz.

18

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

D. b.

Bab - y - lon the great      the moth - er      of      har -

Bab - y - lon the great      the moth - er      of      har -

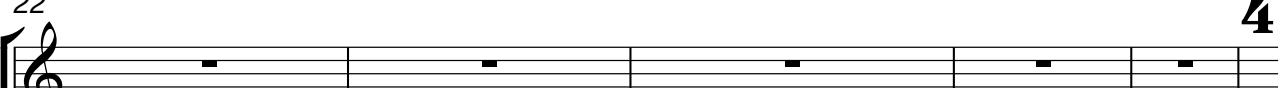
The musical score consists of eight staves of music. The top staff is for the Soprano Solo, which has a single note on the first beat. Below it are two staves for 'Voice', each with a continuous line of eighth notes. The third staff is another 'Voice' part, also with eighth notes. The fourth staff is for the Flute, showing sixteenth-note patterns. The fifth staff is for the Soprano Recorder, the sixth for the Tenor Recorder, and the seventh for the Double Bass. The vocal parts sing the lyrics 'Bab - y - lon the great' followed by 'the moth - er' and 'of' and 'har -'. The flute, recorder, and bassoon provide harmonic support.

6

 $\frac{3}{4}$ 

22

S. Solo



Voice



Voice

 $\frac{3}{4}$ 

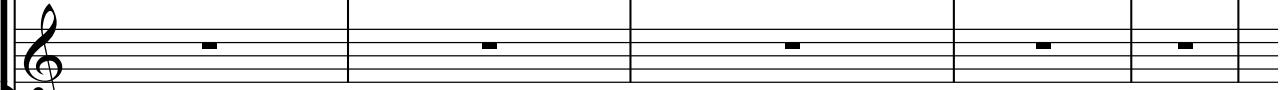
Fl.



S. Rec.



Tr. Rec.



Vln.



Vla.



Vc.



Db.



27

S. Solo

**3**  
**4**

Voice

**2**  
**4**

Voice

We have come to find you, we have come to find you, we have come to,

**3**  
**4**

Fl.

**2**  
**4**

S. Rec.

Tr. Rec.

**3**  
**4**

Vln.

Vla.

Vc.

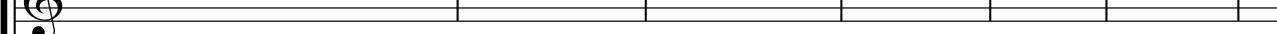
Db.

We have come to find you, we have come to find you, we have come to,

8

30  
3  
42  
45  
4

S. Solo



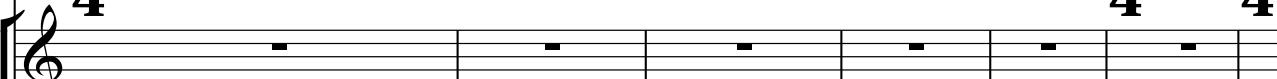
Voice



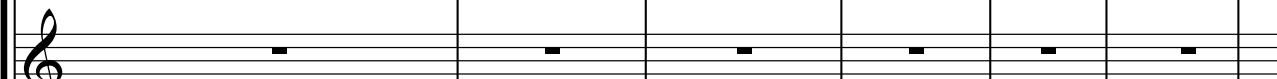
Voice

3  
42  
45  
4

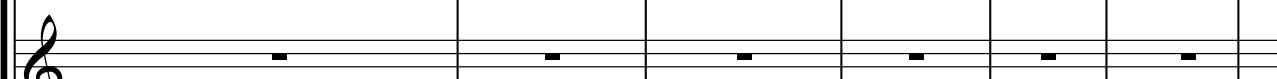
Fl.



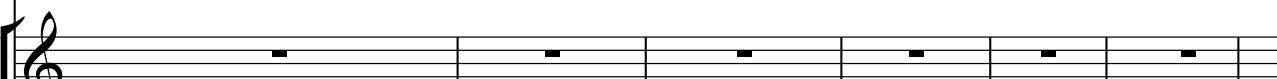
S. Rec.



Tr. Rec.



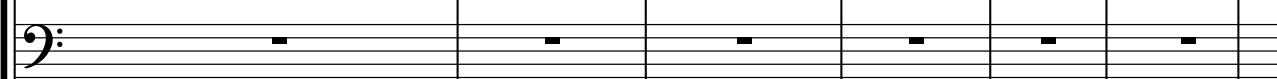
Vln.



Vla.



Vc.

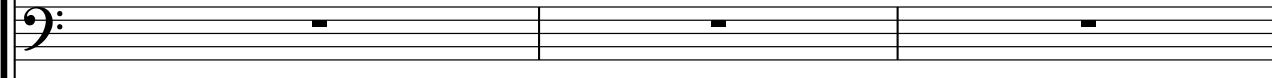
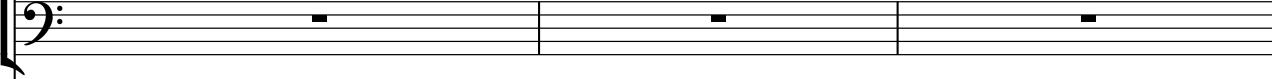


Db.

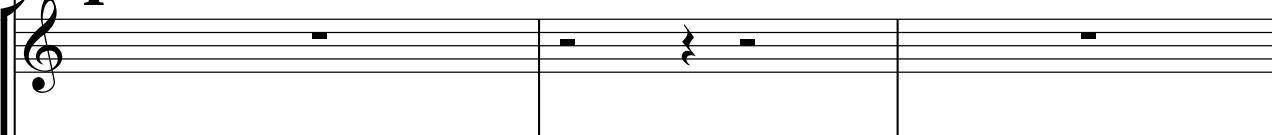
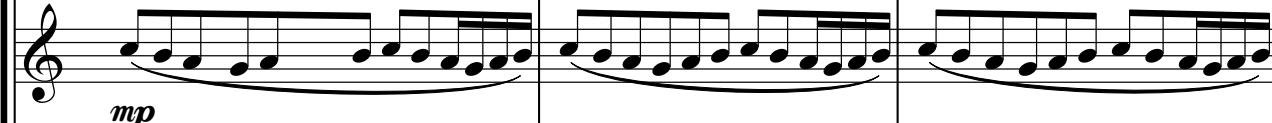
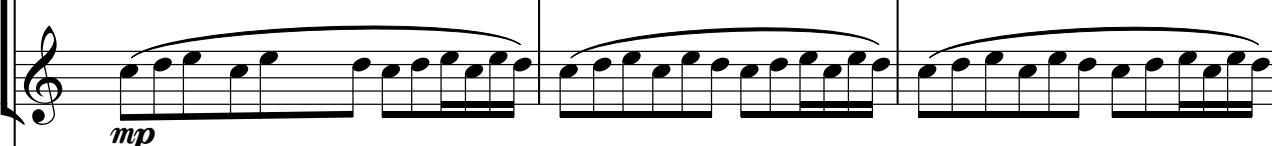
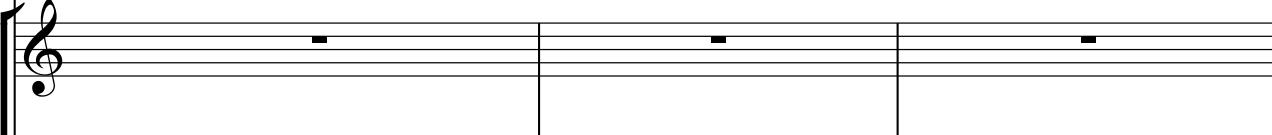
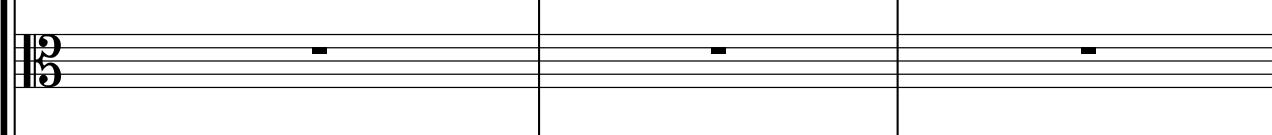
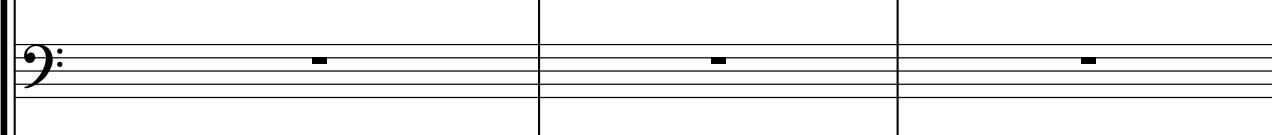
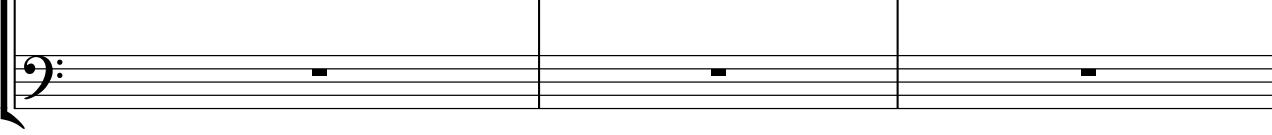


$\text{J}=180$  Dismissive, clear, decisive

36 **5**  
**4**

S. Solo:   
Voice:   
Voice: 

**5**  
**4**  $\text{J}=180$  Dismissive, clear, decisive

Fl.:   
S. Rec.:   
Tr. Rec.:   
Vln.:   
Vla.:   
Vc.:   
Db.: 

10

39

S. Solo      Be-lieve      you?      I know what I am,      A brok-en

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains eight staves of music. The top staff is for the Soprano Solo, which has a treble clef and a key signature of one sharp. The second and third staves are for two different voices, both with bass clefs. The fourth through seventh staves are for woodwind instruments: Flute (treble clef), Bassoon (bass clef), Trombone (treble clef), Violin (treble clef), Cello (bass clef), and Double Bass (bass clef). The eighth staff is for another Bassoon. The vocal parts have lyrics: 'Be-lieve you?', 'I know what I am,', and 'A brok-en'. Measure 39 starts with a whole rest followed by a measure of eighth notes. The vocal parts sing in three parts: the first voice starts with 'Be-lieve', the second with 'you?', and the third with 'I know what I am,'. The flute, bassoon, and trombone play eighth-note patterns. The strings provide harmonic support. The vocal parts sing again in three parts: the first voice starts with 'A' and the others continue with 'brok-en'.

42

S. Solo

The figures dance again.

and un-want-ed me-chan - i-cal whore!

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page shows a section for orchestra and choir. The vocal parts include Soprano Solo, two Voices, and three additional voices. The instrumental parts include Flute, Bassoon, Trombone, Violin, Cello, and Double Bass. The vocal parts sing the lyrics "and un-want-ed me-chan - i-cal whore!". The flute part features a melodic line with sixteenth-note patterns, marked with the dynamic "mp". The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The instrumental parts provide harmonic support with sustained notes or simple patterns.

12

45



♩=120 Sacred, driven, more authoritative

S. Solo

Musical staff for S. Solo. Measure 1: A single note on the first line. Measures 2-7: Six measures of rests.

Voice

Musical staff for Voice. Rhythmic pattern: - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ |

You are the on-ly hope for us, the savior

Voice

Musical staff for Voice. Rhythmic pattern: - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ | - | ♦ ♦ ♦ ♦ ♦ |

You are the on-ly hope for us, the savior



♩=120 Sacred, driven, more authoritative

Fl.

Musical staff for Flute. Pattern: - | ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ | - | - | - | - | - | - | - | - | - |

S. Rec.

Musical staff for S. Rec. Pattern: - | - | - | - | - | - | - | - | - | - |

Tr. Rec.

Musical staff for Tr. Rec. Pattern: - | - | - | - | - | - | - | - | - | - |

Vln.

Musical staff for Vln. Pattern: - | - | - | - | - | - | - | - | - | - |

Vla.

Musical staff for Vla. Pattern: - | - | - | - | - | - | - | - | - | - |

Vc.

Musical staff for Vc. Pattern: - | - | - | - | - | - | - | - | - | - |

Db.

Musical staff for Db. Pattern: - | - | - | - | - | - | - | - | - | - |

50

 $\frac{3}{4}$   $\frac{4}{4}$ 

13

S. Solo



Voice



of mu-tants and the prime pro-tec - tor of this earth. God-dess of,

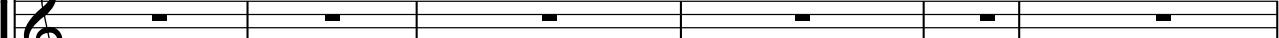
Voice



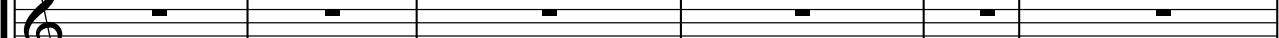
of mu-tants and the prime pro-tec - tor of this earth. God-dess of,

 $\frac{3}{4}$   $\frac{4}{4}$ 

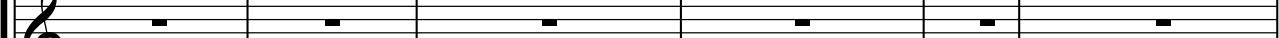
Fl.



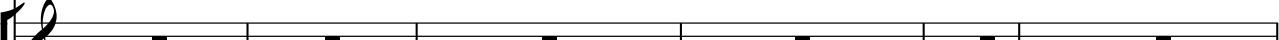
S. Rec.



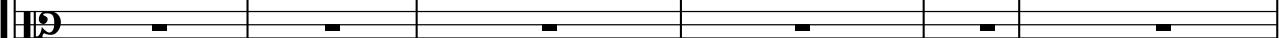
Tr. Rec.



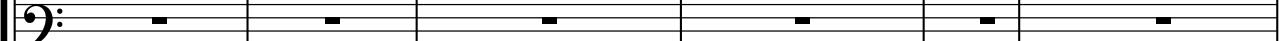
Vln.



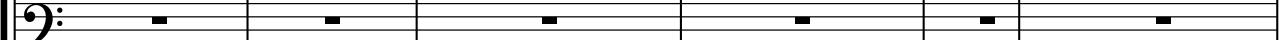
Vla.



Vc.



Db.



56

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

D. b.

God-dess of this world. born of flesh and I - ron, you have come to save

God-dess of this world. born of flesh and I - ron, you have come to save

62      **3**      **4**

S. Solo

Voice      us from this earth.      God-dess of,      God-dess of this world.

Voice      us from this earth.      God-dess of,      God-dess of this world.

Fl.

S. Rec.

Tr. Rec.

Vln.      *f*

Vla.      *f*

Vc.

Db.

This musical score page contains six staves of music. The top two staves are vocal parts: 'S. Solo' and 'Voice'. The 'Voice' part has lyrics: 'us from this earth.', 'God-dess of,', and 'God-dess of this world.' repeated twice. The bottom four staves are for woodwind instruments: 'Fl.', 'S. Rec.', 'Tr. Rec.', 'Vln.', 'Vla.', 'Vc.', and 'Db.'. The 'Vln.' and 'Vla.' staves feature dynamic markings 'f' and slurs over groups of notes. Measure numbers 62, 3, 4, and 15 are present at the top right.

67

S. Solo

Voice born of flesh and I - ron, you have come to save

Voice born of flesh and I - ron, you have come to save

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains six systems of music. The first system features a soprano solo part (S. Solo) in treble clef and a voice part (Voice) in bass clef. The second system also features a voice part (Voice) in bass clef. The third system features a flute part (Fl.) in treble clef. The fourth system features a soprano recorder part (S. Rec.) in treble clef and a tenor recorder part (Tr. Rec.) in treble clef. The fifth system features a violin part (Vln.) in treble clef, a viola part (Vla.) in bass clef, and a cello part (Vc.) in bass clef. The sixth system features a double bass part (Db.) in bass clef. Measure 67 begins with a rest for all parts. The vocal parts enter with the lyrics 'born of flesh and I - ron, you have come to save'. This is followed by another rest for all parts. The vocal parts then repeat the same lyrics. The string instruments provide harmonic support with sustained notes throughout the measure.

71

S. Solo      *mf*

I am not a god. I can

Voice

us from this earth.

Voice

us from this earth.

Fl.

S. Rec.

Tr. Rec.      *f*

Vln.

Vla.

Vc.

Db.      *arco*      *f*

This musical score page contains six staves of music. The top staff is for Soprano Solo, starting with a rest and then singing 'I am not a god. I can'. The second staff is for Voice, with the lyrics 'us from this earth.' The third staff is another Voice part with the same lyrics. The fourth staff is for Flute. The fifth staff is for Soprano Recorder. The sixth staff is for Tenor Recorder, starting with a rest and then playing eighth-note chords. The seventh staff is for Violin. The eighth staff is for Cello. The ninth staff is for Double Bass. The instrumentation includes Flute, Soprano Recorder, Tenor Recorder, Violin, Cello, and Double Bass. The vocal parts include Soprano Solo and two voices. The score is divided into measures by vertical bar lines, and dynamics like *mf*, *f*, and *arco* are indicated above the staves. The vocal parts have lyrics written below them.

In a trance; she starts dancing  
with the figures.

75

S. Solo

ne - ver save you from this earth.

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

D. b.

This musical score page shows a section for orchestra and solo soprano. The vocal parts sing the lyrics "ne - ver save you from this earth." The instrumental parts include flute, bassoon, trombone, violin, cello, and double bass. The score is in common time, with measure numbers 75-81 indicated by a bracket. The vocal parts sing the lyrics "ne - ver save you from this earth." The instrumental parts include flute, bassoon, trombone, violin, cello, and double bass. The score is in common time, with measure numbers 75-81 indicated by a bracket.

79

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

D. b.

I may be a god. I can

*pizz.*

*f*

*pizz.*

*f*

The musical score page 19, system 79, features a vocal line from the soprano solo part. The lyrics "I may be a god. I can" are written below the vocal line. The vocal parts are supported by a woodwind section (Flute, Bassoon, Trombone) and a brass section (Violin, Cello, Double Bass). The woodwind and brass parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics like 'mp' and 'f' are indicated. The vocal parts sing "I may be a god. I can".

S. Solo



and will save you from this earth.

Voice



God-dess of, God-dess of this world.

Voice



God-dess of, God-dess of this world.

Fl.



S. Rec.



Tr. Rec.



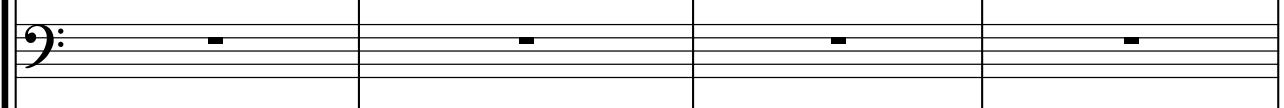
Vln.



Vla.



Vc.



f

87

S. Solo

Voice      born of flesh and I - ron, you have come to save

Voice      born of flesh and I - ron, you have come to save

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains eight staves of music. The top staff is for the S. Solo (Soprano Solo) in G clef. The second and third staves are for the Voice, both in bass clef; the lyrics 'born of flesh and I - ron, you have come to save' are written below the first staff's notes and repeated below the second staff's notes. The fourth staff is for the Fl. (Flute) in G clef, showing sustained notes with grace notes. The fifth staff is for the S. Rec. (Soprano Recorder) in G clef, the sixth for the Tr. Rec. (Trombone) in G clef, and the seventh for the Vln. (Violin) in G clef, all showing eighth-note patterns. The eighth staff is for the Vla. (Viola) in F clef, and the ninth for the Vc. (Cello) in C clef, both providing harmonic support with sustained notes. The bottom staff is for the Db. (Double Bass) in C clef, also providing harmonic support with sustained notes. The page number 21 is in the top right corner, and the measure number 87 is at the top left.

91 *f* As if drugged

S. Solo

Voice us from this earth.

Voice us from this earth.

Fl.

S. Rec.

Tr. Rec.

Vln. *mp*

Vla. *mp*

Vc.

Db.

feel ,

95

S. Solo

I have a place.

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains eight staves of music. The top staff is for the Soprano Solo, starting with a note and followed by rests. Below it are two staves for 'Voice' (one soprano, one basso). The next three staves feature woodwind instruments: Flute, Bassoon, and Trombone, each playing eighth-note patterns. The bottom three staves consist of strings: Violin, Cello, and Double Bass, also playing eighth-note patterns. The vocal line continues with the lyrics 'I have a place.' The page number 23 is in the top right corner.

99

S. Solo

gliss.

feel

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains eight staves of music. The top staff is for 'S. Solo' (Soprano Solo), which begins with a note and then holds it with a long horizontal bar, followed by a 'gliss.' (glissando) instruction and a 'feel' marking. Below it are two 'Voice' parts, also holding notes with a 'feel' marking. The third staff from the top is for 'Fl.' (Flute), showing eighth-note patterns. The fourth staff is for 'S. Rec.' (Soprano Recorder), the fifth for 'Tr. Rec.' (Tenor Recorder), and the sixth for 'Vln.' (Violin). The seventh staff is for 'Vla.' (Viola), and the bottom staff is for 'Vc.' (Cello). The eighth staff is for 'Db.' (Double Bass). The music consists of four measures, separated by vertical bar lines. The vocal parts have sustained notes with glissando markings and 'feel' instructions. The woodwind parts play eighth-note patterns, and the string section plays sixteenth-note patterns.

103

S. Solo

I have a place as the prime pro - tec -

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains eight staves of music. The vocal parts (Soprano Solo, two Voices) sing a melodic line with lyrics. The instrumental parts (Flute, Soprano Recorder, Tenor Recorder, Violin, Viola, Cello, Double Bass) provide harmonic support with eighth-note patterns. The score is numbered 103 at the top left. The vocal parts sing a melodic line with lyrics. The instrumental parts provide harmonic support with eighth-note patterns. The score is numbered 103 at the top left.

107

S. Solo tor of this earth.

Voice You must come, come a - long with us start your trans

Voice You must come, come a - long with us start your trans

Fl. ff

S. Rec. ff

Tr. Rec. ff

Vln. arco  
ff arco

Vla. ff

Vc. ff

Db. ff

This musical score page contains eight staves of music. The top staff is for the Soprano Solo, starting with a melodic line and followed by lyrics 'tor of this earth.'. Below it are two staves for 'Voice', both featuring a rhythmic pattern of eighth and sixteenth notes. The third section consists of three staves: Flute, Bassoon, and Trombone, each with a dynamic marking of 'ff' (fortissimo). The fourth section contains four staves: Violin, Viola, Cello, and Double Bass. The Violin staff includes the instruction 'arco' above the first measure and 'ff' below the third measure. The Double Bass staff concludes with a dynamic marking of 'ff'. The entire section ends with a repeat sign and a key change.

112

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

pizz.  
mp  
pizz.  
mp

This musical score page contains eight staves. The top staff is for Soprano Solo (S. Solo) in treble clef. The second and third staves are for Voice (Bass clef). The fourth through seventh staves feature woodwind instruments: Flute (Fl.), Soprano Recorder (S. Rec.), Tenor Recorder (Tr. Rec.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The vocal parts sing the lyrics "for - ma-tion and be-gin your reign up-on this earth." The woodwind parts play eighth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 112 and 113 are indicated at the top right, and dynamic markings like pizz. and mp are placed near the end of the measures.

118

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The first four staves (S. Solo, two Voices, Flute, and two recorders) are silent, indicated by rests. The fifth staff (Violin) features a rhythmic pattern of eighth notes. The sixth staff (Viola) also features a rhythmic pattern of eighth notes. The seventh staff (Cello) and the eighth staff (Double Bass) are silent, indicated by rests. The tempo is marked as 118.

122

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The first four staves (S. Solo, Voice, Voice, Fl.) are mostly silent, with only the first Voice part having a single eighth note. The fifth staff (S. Rec.) and sixth staff (Tr. Rec.) each contain a single eighth note. The seventh staff (Vln.) and eighth staff (Vla.) provide more active harmonic support with sixteenth-note patterns. The ninth staff (Vc.) and tenth staff (Db.) remain silent throughout the measure.

126

A musical score for orchestra and choir. The page number '30' is at the top left, followed by the tempo '126'. The score consists of eight staves. From top to bottom: 1. 'S. Solo' (soprano solo) in treble clef, with a single note on the first line. 2. 'Voice' (mezzo-soprano) in bass clef, with a single note on the fourth line. 3. 'Voice' (alto) in bass clef, with a single note on the fourth line. 4. 'Fl.' (flute) in treble clef, with a single note on the first line. 5. 'S. Rec.' (soprano recorder) in treble clef, with a single note on the first line. 6. 'Tr. Rec.' (treble recorder) in treble clef, with a single note on the first line. 7. 'Vln.' (violin) in treble clef, playing eighth-note patterns. 8. 'Vla.' (viola) in bass clef, playing eighth-note patterns. 9. 'Vc.' (cello) in bass clef, with a single note on the fourth line. 10. 'Db.' (double bass) in bass clef, with a single note on the fourth line.

130

S. Solo

Voice

Voice

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Db.

This page of musical notation shows a score for orchestra and choir. The tempo is marked at 130. The instrumentation includes Soprano Solo, two voices, Flute, Soprano Recorder, Tenor Recorder, Violin, Viola, Cello, and Double Bass. The Violin, Viola, and Double Bass parts contain rhythmic patterns of eighth and sixteenth notes, while the other parts are mostly silent or have single rests.

# Tigers/Flowers

Scene 4a

$\text{♩}=128$  psychedelic

**4**  
**4**

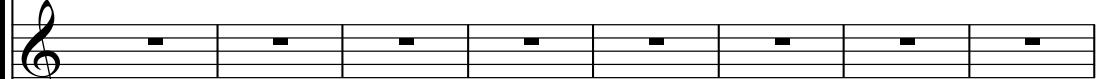
Homeless Guy



Chorus 1



Chorus 2

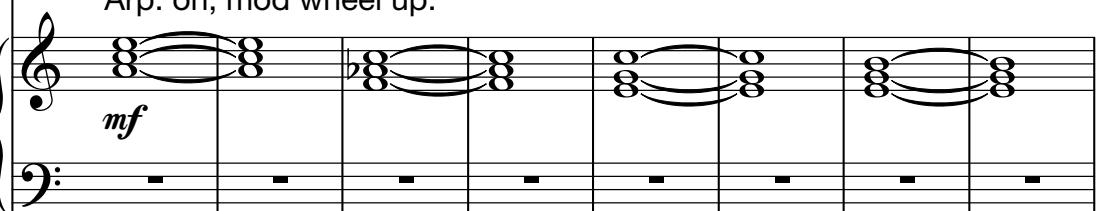


Chorus 3

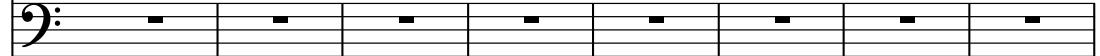


Arp. on, mod wheel up.

Microkorg A61



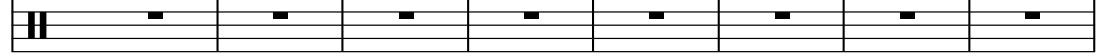
4-string Bass Guitar



$\text{♩}=128$  psychedelic

**4**  
**4**

Drum Set



9 Saddened, soft

*p*

Bar. Solo { The ti - gers left, so long a - go now, the

Synth. { 8 8 8 8 8



19

Bar. Solo

lone, I drink to their bones, next to thier tombs where the flow

Synth.

24

Bar. Solo

ers once grew. This flask is emp - ty now, masked by

Synth.

Dr.

*f*



28

Bar. Solo

i - so - la - tion, I have no - thing and I see

Synth.

Dr.

32

Bar. Solo

no flow - ers. No me - mo - ry of a home,

Synth.

Dr.



36

Bar. Solo

or a gar - den in bloom; I see no

Synth.

Dr.

5

**$\frac{3}{4}$**

Bar. Solo 40

The musical score page 5 features six staves. The first staff, 'Bar. Solo', has a bass clef and a dotted half note followed by a fermata. The lyrics 'flow - ers.' are written below the notes. The second staff, 'S.', has a treble clef and a single note with a fermata; the lyrics 'I see no' are written below it. The third staff, 'S.', also has a treble clef and a single note with a fermata; the lyrics 'I see no' are written below it. The fourth staff, 'M-S.', has a treble clef and a single note with a fermata; the lyrics 'I see no' are written below it. The fifth staff, 'Synth.', has a treble clef and a bass clef, with a circled '3' above the staff. It shows a sustained note with a wavy line and a fermata, followed by a bass note with a fermata. The lyrics 'Arp off' and 'Arp on' are written above the staff. The sixth staff, 'Dr.', has a bass clef and a continuous series of eighth-note strokes with fermatas.

flow - ers. I see no flow - ers.

S. I see no

S. I see no

M-S. I see no

Synth. Arp off Arp on

Dr.  **$\frac{3}{4}$**

Almost shouting

***ff***

S. ***ff***

Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

Almost shouting

S. ***ff***

Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

Almost shouting

M-S. ***ff***

Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

Picked

Bass ***f***

Dr.



47  $\frac{5}{4}$   $\frac{3}{4}$

S.  $\frac{5}{4}$

ti - gers, ti-gers,flow-ers, flow-ers! Ah!  $\frac{3}{4}$  Ti - gers, ti-gers, ti-gers,

S.  $\frac{5}{4}$

ti - gers, ti-gers,flow-ers, flow-ers! Ah!  $\frac{3}{4}$  Ti - gers, ti-gers, ti-gers,

M-S.  $\frac{5}{4}$

ti - gers, ti-gers,flow-ers, flow-ers! Ah!  $\frac{3}{4}$  Ti - gers, ti-gers, ti-gers,

Bass  $\frac{5}{4}$

Dr. ***f***  $\frac{5}{4}$   $\frac{3}{4}$

5  
4

49

S. flow - ers, flow - ers, flow - ers, ti - gers, ti - gers, flow - ers,

S. flow - ers, flow - ers, flow - ers, ti - gers, ti - gers, flow - ers,

M-S. flow - ers, flow - ers, flow - ers, ti - gers, ti - gers, flow - ers,

Bass

Dr.

54



51

**5**  
**4**

S. ti - gers, ti - gers, flow - ers, flow - ers! Ah!

S. ti - gers, ti - gers, flow - ers, flow - ers! Ah! *mp* I see no flow \_\_\_\_\_ ers.

M-S. ti - gers, ti - gers, flow - ers, flow - ers! Ah!

Bass

Dr.

**4**



59

S.  $\frac{3}{4}$  *ff*  $\frac{3}{4}$  -  $\frac{4}{4}$  *p* Ooh's  $\frac{2}{4}$

I see Ah!

S.  $\frac{4}{4}$  *ff* -  $\frac{4}{4}$  *p* Ooh's

Ah! Ah!

M-S.  $\frac{4}{4}$  *mp* *ff*  $\frac{mf}{3}$   $\frac{3}{3}$   $\frac{4}{4}$  *p* Ooh's

Oh! Ah! I see no, I see no

9

Bar. Solo      64      **2** **4**      **3** **4** *ff*

S.      *ff*

S.      *ff*

M-S.      *ff*

Bass      *f*      *f*

Dr.      **2** **4**      **3** **4** \* $\frac{\#}{\#}$       \* $\frac{\#}{\#}$

*f*

10

67

Bar. Solo

**5**

ti - gers, ti-gers, flow-ers, ti - gers, ti-gers, flow-ers, flow-ers! Ah!

S.

ti - gers, ti-gers, flow-ers, ti - gers, ti-gers, flow-ers, flow-ers! Ah!

S.

ti - gers, ti-gers, flow-ers, ti - gers, ti-gers, flow-ers, flow-ers! Ah!

M-S.

ti - gers, ti-gers, flow-ers, ti - gers, ti-gers, flow-ers, flow-ers! Ah!

Bass

**3**

Dr.

**4**

\*  
H

ti - gers, ti-gers, flow-ers, ti - gers, ti-gers, flow-ers! Ah!

69  **$\frac{3}{4}$**   **$\frac{5}{4}$**

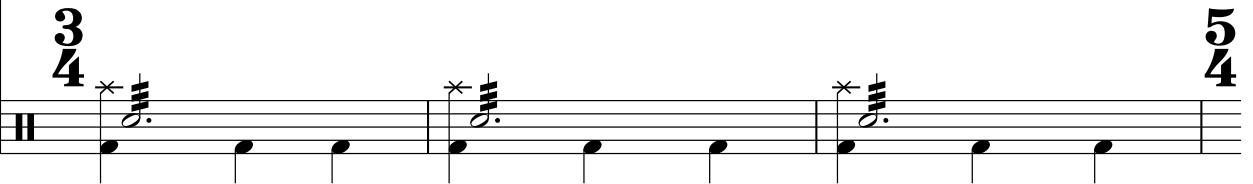
Bar. Solo |   
Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

S. |   
Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

S. |   
Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

M-S. |   
Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

Bass |   
Ti - gers, ti-gers,ti-gers,flow - ers, flow-ers, flow-ers, ti - gers, ti-gers,flow-ers,

Dr. |  **$\frac{3}{4}$**    
 **$\frac{5}{4}$**

12

72 **5**  
Bar. Solo

ti - gers, ti-gers, flow-ers, flow-ers! Ah! The

S.

M-S.

Synth.

Bass

Dr.

5  
4

4  
4

*mp*

8

*mp*

5  
4

4  
4

*mp*

74

Bar. Solo

ti - gers left, so long a - go now, the

Synth.

Dr.

78

Bar. Solo

last one died when I was just a boy. So

Synth.

Dr.

82

Bar. Solo

now I'm a - lone, I drink to their bones, next

Synth.

Dr.



86

Bar. Solo

He lies flat on  
his back, depressed.

to thier tombs where the flow - ers once grew.

Synth.

Mod wheel down  
attack up 1/4

Dr.

90

Bar. Solo

I am be - ing

Synth.

Dr.

ff

15

94

Bar. Solo

swallowed by the ground,

I will sure - ly die die

Synth.

Dr.

16

97

Bar. Solo

die \_\_\_\_\_ die \_\_\_\_\_ die, die.

**2** **4**

I am be - ing

**4**

Synth.

**8**

Dr.

**2** **4** **4**



100

Bar. Solo

swal-lowed by the ground, I will sure - ly die \_\_\_\_\_ die \_\_\_\_\_

Synth.

**8** **8**

Dr.

103

Bar. Solo

die die die, die. The world owes me sanc - tu - a - ry,

Synth.

Dr.

2 4 4 8 8

107

Bar. Solo

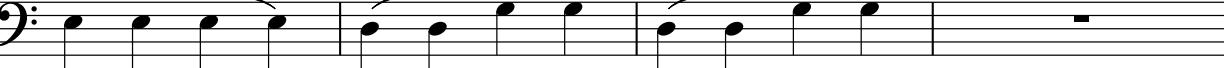
sanc - tu - a - ry sanc - tu - a - ry The world owes me

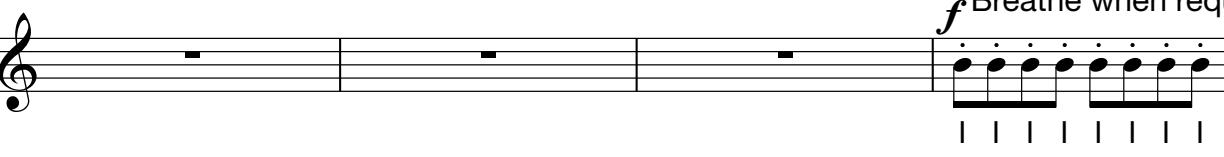
Synth.

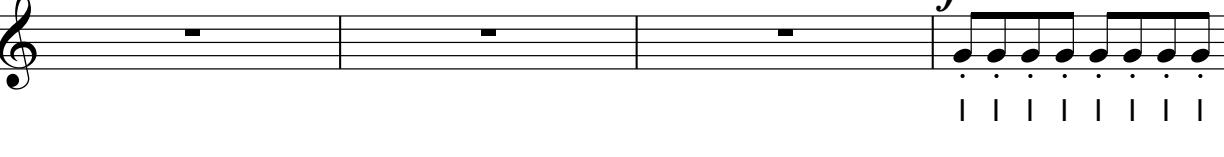
Dr.

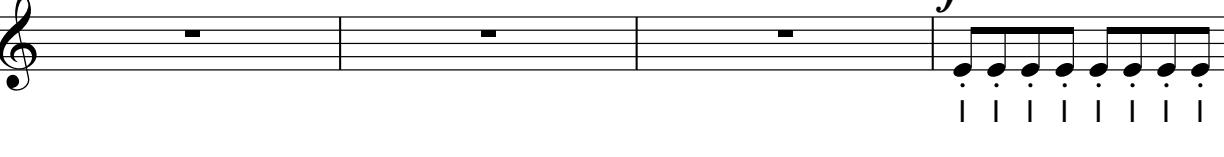
8 8

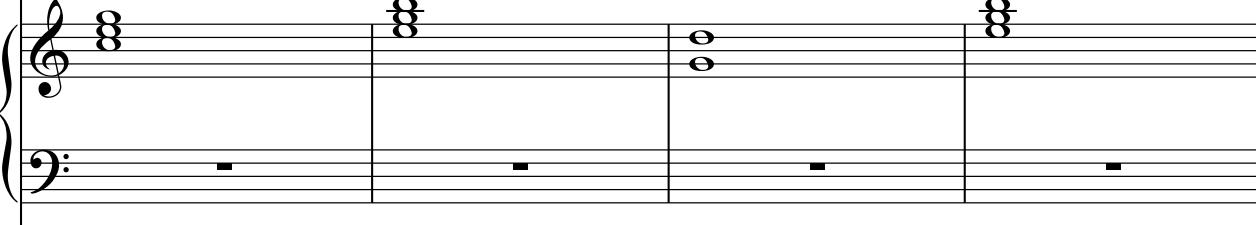
110

Bar. Solo |   
sanc - tu - a - ry, sanc - tu - a - ry sanc - tu - a - ry

S. | 

S. | 

M-S. | 

Synth. | 

Dr. | 



119

S.

no no no no no no no no flow-ers flow-ers flow-ers flow-ers I I I I I I I I

S.

no no no no no no no no flow-ers flow-ers flow-ers flow-ers I I I I I I I I

M-S.

no no no no no no no no flow-ers flow-ers flow-ers flow-ers I I I I I I I I

Synth.

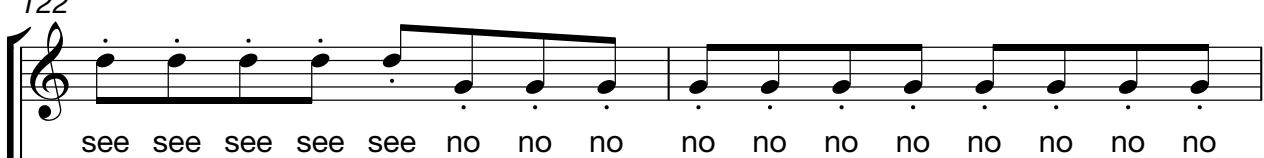
Bass

Dr.

The musical score consists of six staves. The top three staves are vocal parts: Soprano (S.), Alto (S.), and Mixed-Soprano (M-S.). Each has a treble clef and a key signature of one sharp. The vocal parts play eighth-note patterns, with the words "no" and "flow-ers" repeated in each measure. The fourth staff is for a Synthesizer, shown with a brace and two staves (treble and bass) both featuring sustained notes. The fifth staff is for Bass, starting with a rest followed by eighth-note patterns. The bottom staff is for Drums (Dr.), featuring eighth-note patterns with accents and a fermata over the last measure.

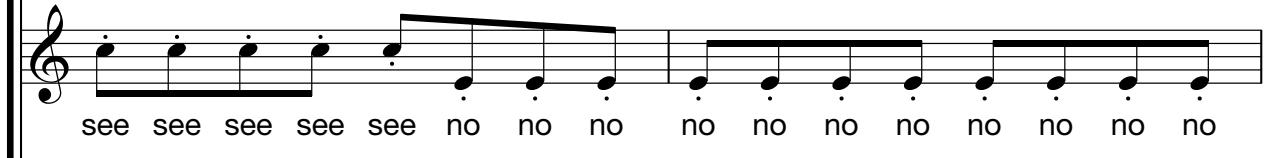
122

S.



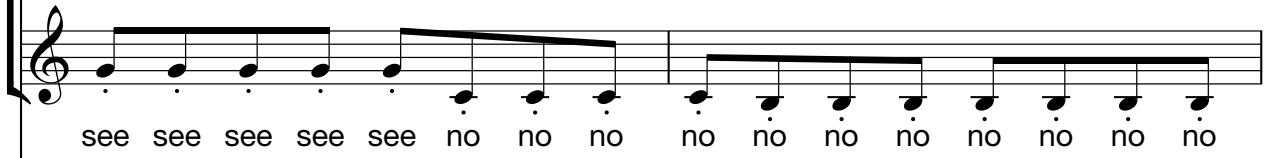
see see see see see no no

S.



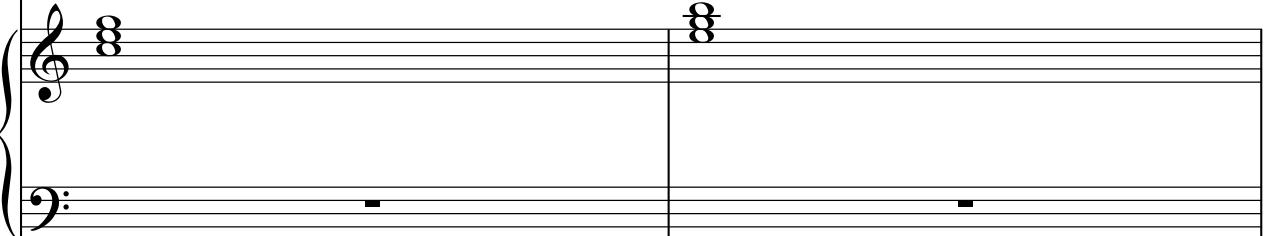
see see see see see no no

M-S.



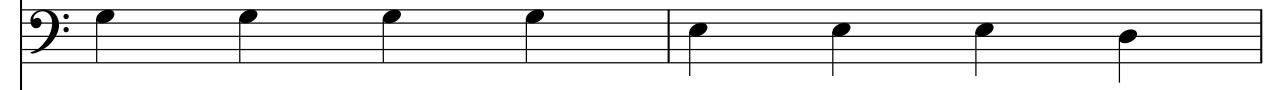
see see see see see no no

Synth.

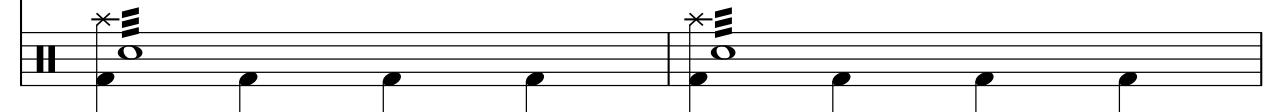


8 8

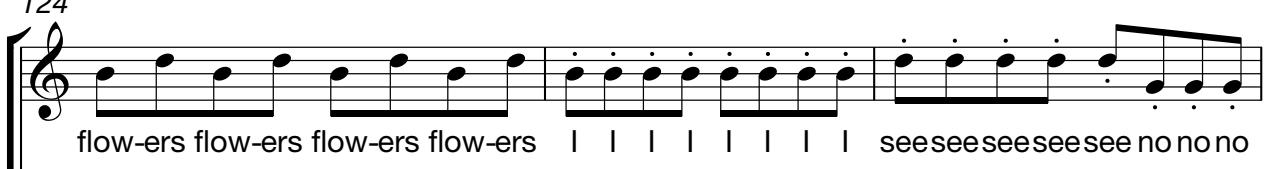
Bass

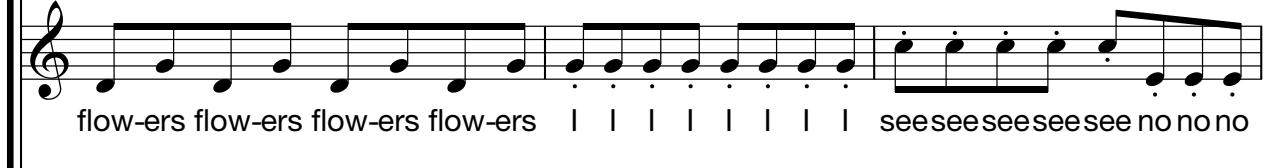


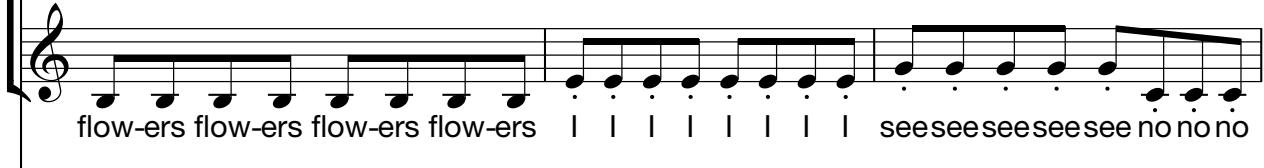
Dr.

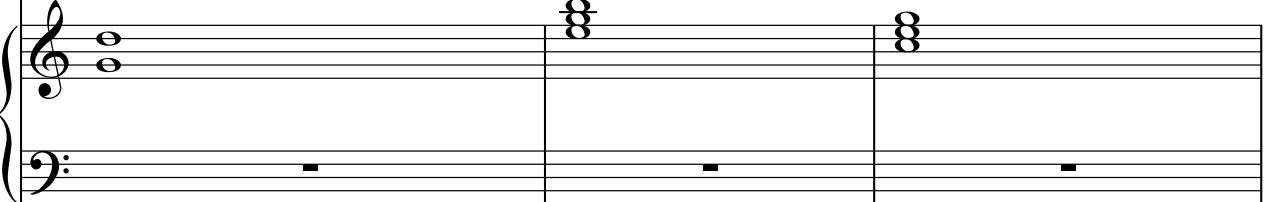


124

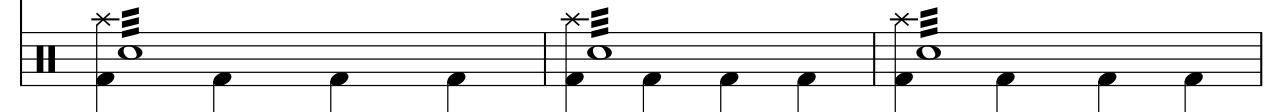
S. 

S. 

M-S. 

Synth. 

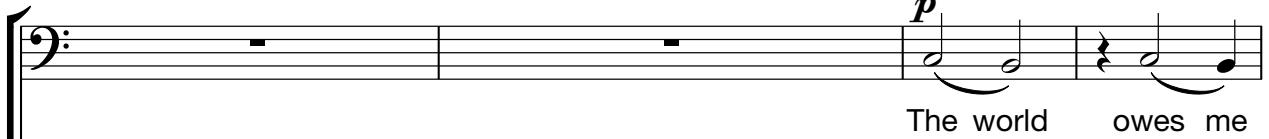
Bass 

Dr. 

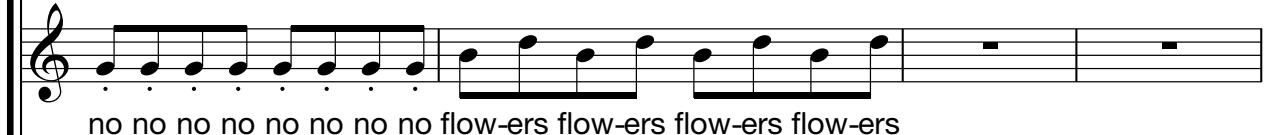
**rit.** So fucking miserable 23

127

Bar. Solo



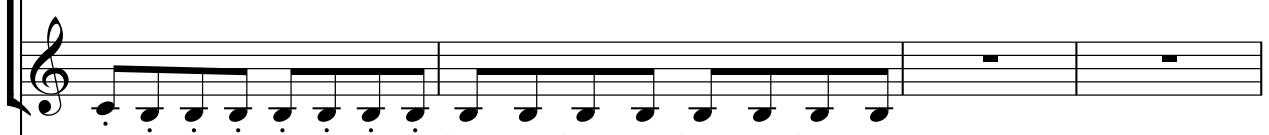
S.



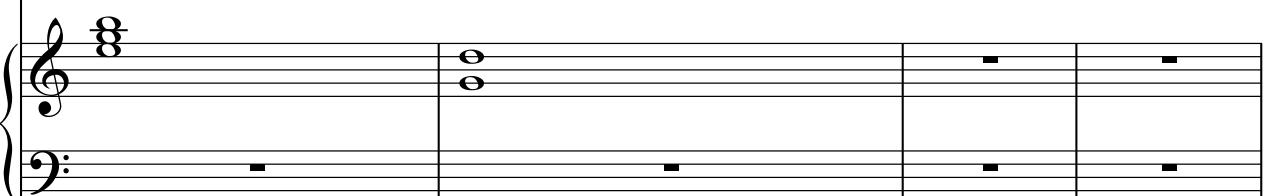
S.



M-S.



Synth.



Bass



Dr.



131

Bar. Solo



137

Bar. Solo



He hears music coming from behind a lamppost and goes to check it out. It turns out to be the Mannaquin TV Head Robot.

143

Bar. Solo



# Fixing Things

## Scene 4b

$\text{♩}=100$  Driven, excitable

**MTVHR**

**Chorus 1**

**Chorus 2**

**Chorus 3**

**Synth (E. organ sound and Microkorg A43)**

**4-string Bass Guitar**

$\text{♩}=100$  Dry, rock kinda sound

**Drum Set**

*f*

The musical score for "Fixing Things" Scene 4b is a six-staff arrangement. The top four staves (MTVHR, Chorus 1, Chorus 2, Chorus 3) each have a treble clef and a key signature of one sharp. The fifth staff (Synth) has both a treble clef and a bass clef, with a key signature of one sharp. The sixth staff (4-string Bass Guitar) has a bass clef and a key signature of one sharp. The tempo is marked as  $\text{♩}=100$ . The first four staves (MTVHR, Chorus 1, Chorus 2, Chorus 3) feature short horizontal dashes as notes. The Synth staff has two short horizontal dashes. The 4-string Bass Guitar staff has one short horizontal dash. The Drum Set staff at the bottom features a rhythmic pattern of vertical strokes and diagonal dashes, with a dynamic marking "f" below it.

3

Synth. (Microkorg)

Dr.

Music for Synth. (Microkorg) and Drums. The Synth. part consists of a bass line in the bass clef staff and a treble clef staff with a note and a dash. The Dr. part consists of a continuous eighth-note pattern with accents. Dynamics include a forte dynamic **f**.



5

Chor.2

Synth.

Dr.

Music for Chor.2, Synth., and Drums. Chor.2 sings "Day uhn day uhn day" in eighth notes. The Synth. part has a bass line in the bass clef staff and a treble clef staff with a note and a dash. The Dr. part has a continuous eighth-note pattern with accents. Dynamics include a forte dynamic **f**.

7

MTVHR *ff*

It's ok, I will fix you  
(Organ)

Synth. Prepare A55 on MK.

Bass Picked

Dr. *f*



9

MTVHR up so you can live, up so you can live

Synth.

Bass

Dr. >

10

MTVHR  a nor-mal life as a nor-mal mann-e-quinn T - V head ro - bot, ro - bot T -

Synth. 

Bass 

Dr.  > > > > > > > > > > > >

 12

MTVHR  V head ro - bot so-ci-o ec o-nom-ic so-ci-o ec o-nom-ic prow\_\_\_\_ ess.

Synth. 

Bass 

Dr.  > > > > > > > > > > > >

14

MTVHR

so - ci - o ec o-nom - ic prow \_ ess. It's ok,

Chor.1

f

It's \_\_\_\_\_ ok,

Chor.2

(La's)  
*mp*

Chor.3

(La's)  
*mp*

Synth.

Bass

Dr.

This musical score page contains six staves. The top staff is for 'MTVHR' in treble clef, starting with a quarter note followed by a eighth-note pattern, then a sixteenth-note pattern, a eighth-note, a rest, another eighth-note, and a sixteenth-note pattern. The lyrics 'so - ci - o ec o-nom - ic prow \_ ess. It's ok,' are written below the staff. The second staff is for 'Chor.1' in treble clef, starting with a rest, followed by three eighth notes. The third staff is for 'Chor.2' in treble clef, starting with a rest, followed by a sixteenth-note pattern. The fourth staff is for 'Chor.3' in treble clef, starting with a rest, followed by a sixteenth-note pattern. The fifth staff is for 'Synth.' in treble clef, starting with a eighth-note pattern. The sixth staff is for 'Bass' in bass clef, starting with a sustained note. The bottom staff is for 'Dr.' in bass clef, starting with a eighth-note pattern. Measure 14 ends with a repeat sign and a double bar line.

16

MTVHR

I will fixyou up so you can live, up so you can live

Chor.1

do do do do.

Chor.2

Chor.3

Synth.

Bass

Dr.

This musical score page contains six staves, each representing a different instrument or vocal part. The staves are arranged vertically from top to bottom: MTVHR, Chor.1, Chor.2, Chor.3, Synth., and Bass. The MTVHR staff begins with a treble clef, a '16' time signature, and lyrics 'I will fixyou up so you can live, up so you can live'. The Chor.1 staff uses a treble clef and lyrics 'do do do do.'. The Chor.2 and Chor.3 staves show rhythmic patterns of eighth notes. The Synth. staff includes a bass line on the bass staff below it. The Bass staff shows a sustained note followed by a rest. The Dr. (Drums) staff at the bottom features a continuous pattern of eighth-note pairs with '">>' symbols above them, indicating a steady, repetitive beat.

18

MTVHR      a nor-mal life      as a nor-mal mann-e-quint - V head ro - bot,      ro - bot T -

Chor.2

Chor.3

Synth.

Bass

Dr.

This musical score page contains six staves. The top staff, labeled 'MTVHR', features a treble clef and a '18' above it, with lyrics below the notes. The second and third staves, labeled 'Chor.2' and 'Chor.3', show identical rhythmic patterns with grace notes. The fourth staff, labeled 'Synth.', has two staves: a treble clef above and a bass clef below, both with rests. The fifth staff, labeled 'Bass', shows a bass clef with a single note. The bottom staff, labeled 'Dr.', shows a drum set with sixteenth-note patterns and '">>' symbols above the notes.

20

MTVHR V head ro - bot so-ci-o ec-o-nom-ic so-ci-o ec o-nom-ic prow\_ ess.

Chor.2

Chor.3

Synth.

Bass

Dr.

Detailed description: This is a musical score page with six staves. Staff 1 (top) is for 'MTVHR' in treble clef, starting with a quarter note followed by an eighth-note pattern. It includes lyrics: 'V head ro - bot so-ci-o ec-o-nom-ic so-ci-o ec o-nom-ic prow\_ ess.' Staff 2 is for 'Chor.2' and staff 3 is for 'Chor.3', both in treble clef, featuring sustained notes across the measure. Staff 4 is for 'Synth.' in treble clef, showing eighth-note patterns. Staff 5 is for 'Bass' in bass clef, with quarter notes. Staff 6 is for 'Dr.' in bass clef, showing eighth-note patterns with dynamics indicated by '>' symbols.

(Ooh's)

*mp*

22

MTVHR

*so-ci-o ec-o-nom-ic prow\_ess.*

(Ooh's)

*mp*

Chor.1

(Ooh's)

*mp*

Chor.2

(Ooh's)

*mp*

Chor.3

A55 MK. Up one 8ve.

Synth.

All white keys. Sloppy heartfelt improv. Chirpy.

Bass

Dr.

10

25

MTVHR

8

Chor.1

Chor.2

Chor.3

G-clef

G-clef

G-clef

8

8

8



29  $\frac{3}{4}$   $\frac{4}{4}$   
 MTVHR  
 Chor.1  
 Chor.2  
 Chor.3  
 Synth.  
 Bass  
 Dr.

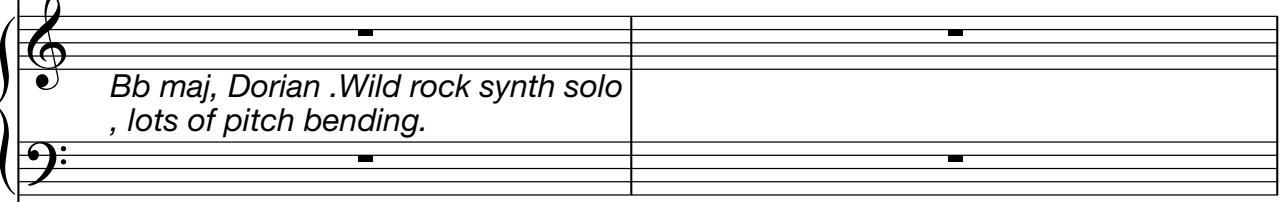
Drop out and prepare A43 again. Prepare A15  
 A43

The musical score consists of seven staves. The top four staves (MTVHR, Chor.1, Chor.2, Chor.3) have treble clefs and are mostly silent with occasional short dashes. The fifth staff (Synth.) has a treble clef and a bass clef, with a sixteenth-note pattern labeled 'A43'. The sixth staff (Bass) has a bass clef and is mostly silent. The bottom staff (Dr.) has a bass clef and shows a pattern of eighth notes. The score begins at measure 29, indicated by a large '29' above the first staff. Above the last three staves, there is a choice between '3/4' and '4/4', with '3/4' chosen for the first two and '4/4' for the last one. In the middle section, there is a bracket over the Synth. and Bass staves with the text 'Drop out and prepare A43 again.' above 'A43' and 'Prepare A15' to its right.

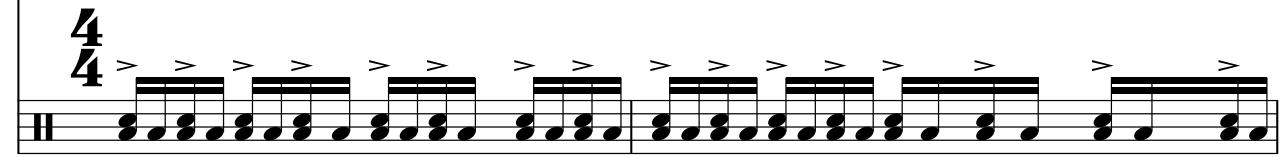
33

MTVHR 

Bro ther I have heard the call,  
A15

Synth. 

Bb maj, Dorian . Wild rock synth solo  
, lots of pitch bending.

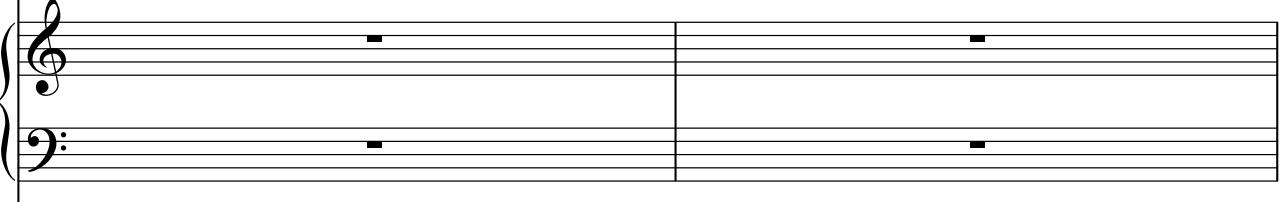
Dr. 

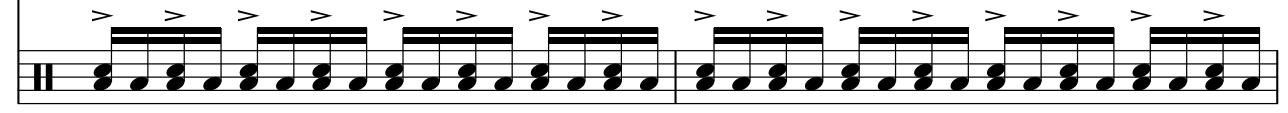
==

35

MTVHR 

I, I,

Synth. 

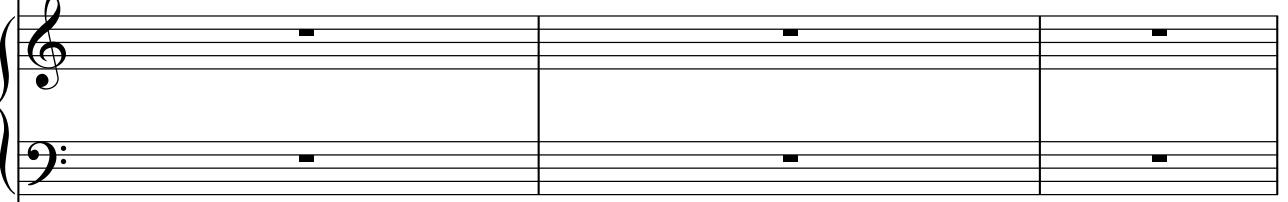
Dr. 

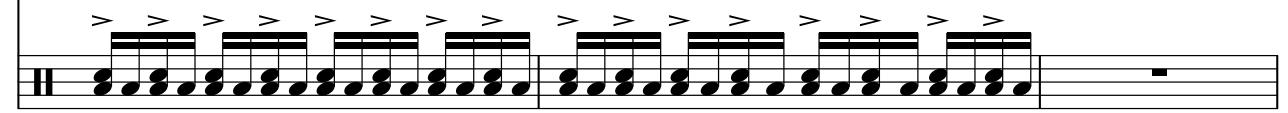
==

37

MTVHR 

I am your faith-ful friend

Synth. 

Dr. 

40 rit.

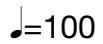
MTVHR  

Synth. {

com-plete with arms and legs and head.

rit.

Dr. 

 Improv. "I have a head, I'm alive!"



46 SCREAMING!

MTVHR  

WOW!                    WOW!                    WOW!                    WOW!

Synth. { A43

Bass 

Dr. 

48

MTVHR

Synth.

Bass

Dr.

This musical score section starts at measure 48. The MTVHR part consists of two staves: a treble staff with a 'WOW!' vocal and a bass staff with eighth-note chords. The Synth. part has a bass staff with eighth-note chords. The Bass part has a bass staff with eighth-note chords and includes a 'gliss.' instruction. The Dr. part has a bass staff with sixteenth-note patterns marked with '>' and '\*' symbols. Measures 49 and 50 show similar patterns, with the addition of a fermata over the first note of each measure.



50

MTVHR

Synth.

Bass

Dr.

This musical score section continues from measure 48. The parts remain the same: MTVHR (two staves), Synth. (one staff), Bass (one staff with 'gliss.'), and Dr. (one staff). Measures 49 and 50 show the continuation of the patterns established in the previous section, with the addition of a fermata over the first note of each measure.

52

MTVHR

Synth.

Bass

Dr.

This musical score page contains four staves. The top staff, labeled 'MTVHR', has a treble clef and an 8th note indicator, with four 'WOW!' lyrics placed below it. The second staff, labeled 'Synth.', shows a bass clef with quarter notes. The third staff, labeled 'Bass', shows a bass clef with eighth-note patterns and 'gliss.' markings. The bottom staff, labeled 'Dr.', shows a bass clef with sixteenth-note patterns and 'v' and '>' performance markings. A vertical bar line separates the first two measures from the second two. The page ends with a double bar line.

54

MTVHR

Synth.

Bass

Dr.

This musical score page contains four staves. The top staff, labeled 'MTVHR', has a treble clef and an 8th note indicator, with four 'WOW!' lyrics placed below it. The second staff, labeled 'Synth.', shows a bass clef with quarter notes. The third staff, labeled 'Bass', shows a bass clef with eighth-note patterns and 'gliss.' markings. The bottom staff, labeled 'Dr.', shows a bass clef with sixteenth-note patterns and 'v' and '>' performance markings. A vertical bar line separates the first two measures from the second two. The page ends with a double bar line.

56

MTVHR

Synth.

Bass

Dr.

This musical score section starts at measure 56. The MTVHR part consists of two staves: a soprano staff with a treble clef and an alto staff with a bass clef. Both staves have a 'G' dynamic. The soprano staff has a 'WOW!' vocalization. The alto staff has a 'WOW!' vocalization. The Synth. part has a bass clef and a 'WOW!' vocalization. The Bass part has a bass clef and a 'gliss.' instruction. The Dr. part has a common time signature and a 'WOW!' vocalization. Measures 57 and 58 are identical to this section.



58

MTVHR

Synth.

Bass

Dr.

This musical score section starts at measure 58. The MTVHR part consists of two staves: a soprano staff with a treble clef and an alto staff with a bass clef. Both staves have a 'G' dynamic. The soprano staff has a 'WOW!' vocalization. The alto staff has a 'WOW!' vocalization. The Synth. part has a bass clef and a 'WOW!' vocalization. The Bass part has a bass clef and a 'gliss.' instruction. The Dr. part has a common time signature and a 'WOW!' vocalization. Measures 57 and 58 are identical to this section.

60

MTVHR      Synth.      Bass      Dr.

WOW!      WOW!      WOW!      WOW!

62

MTVHR      Synth.      Bass      Dr.

WOW!      WOW!      WOW!      WOW!

64

*p* Very free (Ooh's)

MTVHR

## Meditation 2

Bees.

I always sit and ponder the life of bees, the philosophical and social importance of the creature is quite staggering.

I am resting. I am resting above the planet only known as SSMW 4100Z02.

Whilst it is rich in nutrients and water; the only creature that inhabits this planet is; the bee. There's not a particular or dominating species of bee, but they all get on all the same.

Unlike the bees found on the infinite number of planets in the infinite number of galaxies in the infinite number of universes; these bees have no social hierarchy. There is no queen and there is no worker and the sex of the bee is obsolete. They are so small that it is impossible to see them with the naked eye. They have no destination, so have no need for wings.

They merely

float.

Sometimes they float with such passiveness and lack of concern for the universe around them that they will occasionally bump into another bee (who is also floating with such passiveness and lack of concern for the universe around them).

When the two collide, they naturally fall in love. An unspoken love so pure, that their minds then connect as one. And inside that one unified mind; a whole new universe is formed.

A universe that only contains those

two

bees.

# Pre-Ritual

Just before scene 5

3 = 100 Still  
Chorus 1      **4** *mf*

The cloaked fi - gures took her to their sanc tu - a - ry

Chorus 2      **mf**

The cloaked fi - gures took her to their sanc tu - a - ry

Chorus 3      **mf**

to their sanc tu a - ry and

8

Chor. 1      **2** **4** **3** **4**

be-gan the ri - tu - al from half bi - on - ic pros - ti - tute

Chor. 2

be-gan the ri - tu - al from half bi - on - ic pros - ti - tute

Chor. 3

from half bi - on - ic pros - ti - tute

15

Chor. 1      **3** **4**

to god-dess of the for-got-ten and exiled crea-tures of this im-

Chor. 2

to god-dess of the for-got-ten and exiled crea-tures of this im-

Chor. 3

crea-tures of this im-

2

22

Chor. 1

a-gined world. The u - ni-verse that was just mere-ly a

Chor. 2

ag-ined world. The u - ni-verse that was just mere-ly a

Chor. 3

ag-ined world. The u - ni-verse that was just mere-ly a

29

Chor. 1

pro - jec - tion This u - ni - verse is

Chor. 2

pro - jec - tion This u - ni - verse is

Chor. 3

pro - jec - tion This u - ni - verse is

34

Chor. 1

mere - ly a pro - jec - tion

Chor. 2

mere - ly a pro - jec - tion

Chor. 3

mere - ly a pro - jec - tion

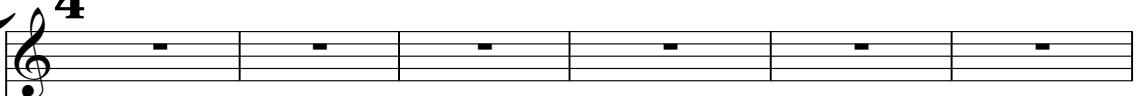
# The Ritual (Not the Stravinsky One)

## Scene 5

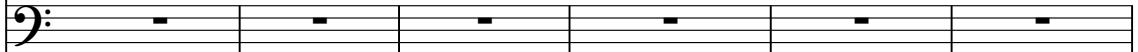
$\text{J}=100$  Very sacred, baroque, fragile

$\frac{3}{4}$

Prostitute



The Figures



Chorus 1



Chorus 2



Chorus 3



$\text{J}=100$  Very sacred, baroque, fragile

$\frac{3}{4}$

Flute



Soprano Recorder



Treble Recorder



Violin



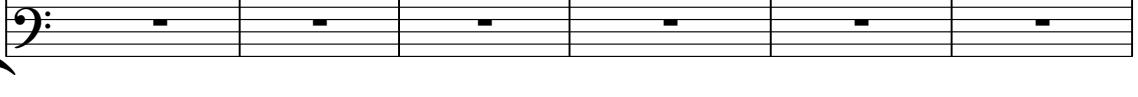
Viola



Violoncello



Contrabass



7

Fl.

Tr. Rec.

Vc.

=

13

Fl.

Vla.

Vc.

=

17

Fl.

Vla.

Vc.

=

21  $\text{♩} = 120$  Driven, poppy

Figures

Mys - ter - y      Bab - y - lon the great      the moth - er

Vla.

=

25

Figures

of      har - lots      and      ab - om - i - na - tions of      this earth.

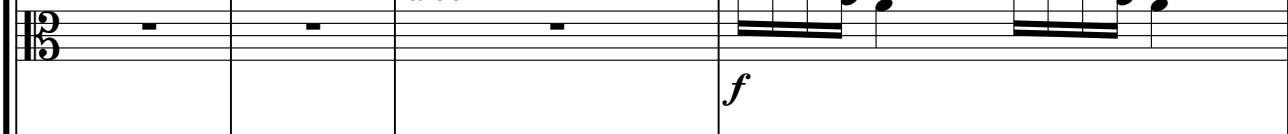
Vln.

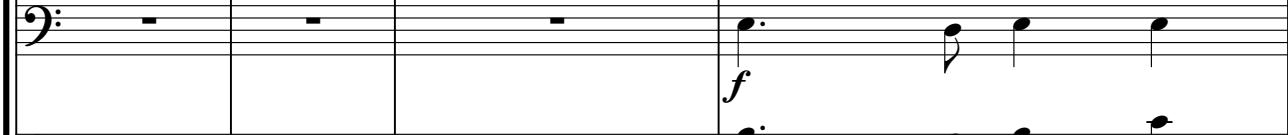
Vla.

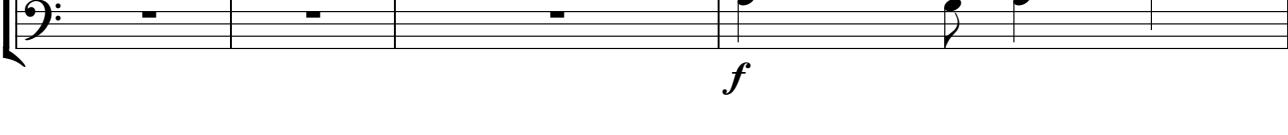
30

*=100 Baroque sensibility*

Vln. 

Vla. 

Vc. 

Cb. 

*f*



34

Vln. 

Vla. 

Vc. 

Cb. 



36

Vln. 

Vla. 

Vc. 

Cb. 

38

Vln. Vla. Vc. Cb.

==

40

Vln. Vla. Vc. Cb.

pizz.  
pizz.

==

43

Fl. S. Rec. Tr. Rec.

Vln. Vla. Vc. Cb.

*sffz* *p*  
*arco* *pizz.*  
*sffz* *pizz.*  
*arco*

*sffz* *sffz*

48

Fl. f

S. Rec. f

Tr. Rec. f

Vln. f

Vla.

Vc. f arco

Cb. f arco

This musical score page contains six staves for woodwind and brass instruments. The first three staves (Flute, Bassoon, Trombone) play eighth-note patterns with dynamic markings 'f' above them. The fourth staff (Violin) also has an eighth-note pattern with a dynamic 'f'. The fifth staff (Cello) and sixth staff (Double Bass) play sustained notes with dynamics 'f' and 'arco' below them. Measure 48 ends with a repeat sign (double bar line).

=

50

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Cb.

This musical score page continues from measure 48. The first three staves (Flute, Bassoon, Trombone) play eighth-note patterns. The fourth staff (Violin) has eighth-note patterns with slurs and dynamic '>'. The fifth staff (Cello) and sixth staff (Double Bass) play sustained notes. Measure 50 ends with a repeat sign (double bar line).

52

Musical score for measures 52-53. The score consists of six staves. From top to bottom: Flute (G clef), Soprano Recorder (G clef), Tenor Recorder (G clef), Violin (G clef), Viola (C clef), and Cello/Bass (C clef). Measure 52 starts with eighth-note patterns. Measure 53 begins with eighth-note patterns, followed by sixteenth-note patterns with slurs and grace notes.

=

54

Musical score for measures 54-55. The score consists of six staves. From top to bottom: Flute (G clef), Soprano Recorder (G clef), Tenor Recorder (G clef), Violin (G clef), Viola (C clef), and Cello/Bass (C clef). Measure 54 starts with eighth-note patterns. Measure 55 begins with eighth-note patterns, followed by sixteenth-note patterns with slurs and grace notes.

56

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Cb.

This section of the score consists of three staves. The top staff includes Flute (Fl.), Bassoon (S. Rec.), and Trombone (Tr. Rec.). The middle staff includes Violin (Vln.) and Cello (Vcl.). The bottom staff includes Double Bass (Cb.). Measure 56 starts with a rest for Flute and S. Rec., followed by eighth-note patterns for Tr. Rec., Vln., and Vla. Measures 57 and 58 show continuous eighth-note patterns for all instruments. Dynamics include **ff** (fortissimo) at the beginning of measure 57 and again in measure 58.

=

59

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Cb.

This section of the score consists of four staves. The top three staves are identical to the previous section: Flute (Fl.), Bassoon (S. Rec.), and Trombone (Tr. Rec.). The bottom staff includes Violin (Vln.), Cello (Vcl.), and Double Bass (Cb.). Measures 59 and 60 show eighth-note patterns for all instruments. Measure 61 begins with a dynamic of **ff** for the bassoon and double bass. Measures 59-61 feature sustained notes on the bassoon and double bass.

62

This musical score page contains six staves of music for orchestra and choir. The instruments include Flute (Fl.), Bassoon (S. Rec.), Trombone (Tr. Rec.), Violin (Vln.), Cello (Vcl.), and Double Bass (Cb.). The vocal parts are for Soprano (S.) and Tenor (T.). The score is divided into two systems by a vertical bar line. In the first system (measures 62-63), the Flute, Bassoon, and Trombone play eighth-note patterns with grace notes. The Tenor vocal part has a sustained note. In the second system (measures 64-65), the Flute, Bassoon, and Trombone continue their patterns. The Tenor vocal part has a sustained note. The vocal parts enter in measure 66. Dynamics include *mp*, *p*, and *mf*.

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vcl.

Cb.

*mp*

*mp*

*mf*

*p*

*p*

64

This section continues the musical score from page 8, measure 64. It consists of two systems of music. The first system (measures 64-65) shows the Flute, Bassoon, and Trombone playing eighth-note patterns with grace notes. The Tenor vocal part has a sustained note. The second system (measures 66-67) shows the Flute, Bassoon, and Trombone continuing their patterns. The Tenor vocal part has a sustained note.

Fl.

Tr. Rec.

66

This section continues the musical score from page 8, measure 66. It consists of two systems of music. The first system (measures 66-67) shows the Flute, Bassoon, and Trombone playing eighth-note patterns with grace notes. The Tenor vocal part has a sustained note. The second system (measures 68-69) shows the Flute, Bassoon, and Trombone continuing their patterns. The Tenor vocal part has a sustained note.

Fl.

Tr. Rec.

68

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

*=*

*6* *4* =120 Stately

*4* *4*

*=*

72 *4* *4*

Prost.

*4* *4* non vib.

Vln. *mf* non vib.

Vla. *mf* non vib.

Vc. *mf*

With a sudden sense of worth  
feel like

*=*

79

Prost.

a new per - son

Da da da da da

Vln.

Vla.

Vc.

*f*

85

Prost.

da da da da da da da. I am a god \_\_\_\_\_ Da da da da da da

Vln.

Vla.

Vc.

89

Prost.

da da da da da da da. I am a god \_\_\_\_\_ Da da da da da da

Chor.1

Da da da da da da

Chor.2

Da da da da da da

Chor.3

Da da da da da da

Fl.

S. Rec.

Tr. Rec.

f

Vln.

Vla.

Vc.

She is so happy.

93

Prost. da da da da da da da da. I am a god\_\_\_\_\_

Chor.1 da da da da da da da da.

Chor.2 da da da da da da da da.

Chor.3 da da da da da da da da.

Fl. *mp* *f*

S. Rec. *mp* *f*

Tr. Rec. *mp* *f*

Vln.

Vla.

Vc.

99

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

# Television Is Just Mass Hypnotic Indoctrination

## Scene 6

*J=120 Chilled, bouncy*

**MTVHR**

**Homeless Guy**

**Microkorg A24**

*Arp. on*

*ppp*      *mf*

*ppp*      *mf*

**4-string Bass Guitar**

*J=120 Chilled, bouncy*

**Electronic Drum Kit**

**C78 Samples**

The musical score consists of five staves, each representing a different instrument or sound source. The top staff is labeled 'MTVHR' and features a treble clef. The second staff is labeled 'Homeless Guy' and features a bass clef. The third staff is labeled 'Microkorg A24' and contains three staves grouped together, each with a different clef: bass, alto, and soprano. The fourth staff is labeled '4-string Bass Guitar' and features a bass clef. The bottom staff is labeled 'Electronic Drum Kit' and features a set of four percussion symbols. The score is set in 4/4 time. The title 'Television Is Just Mass Hypnotic Indoctrination' and 'Scene 6' are printed at the top. Performance instructions and dynamics are included in the Microkorg A24 section.

8

**MTVHR**

**Synth.**

**Dr.**

**2** **4** **4** *mf*

I am your

**2** **4** **4** *mp*

12

MTVHR

Synth.

Bass

Dr.

*mf*

24

16

**2** **4**

MTVHR

I have been

Synth.

Bass

**2** **4** **4**

Dr.

19

MTVHR

watch - ing you for some

Synth.

Bass

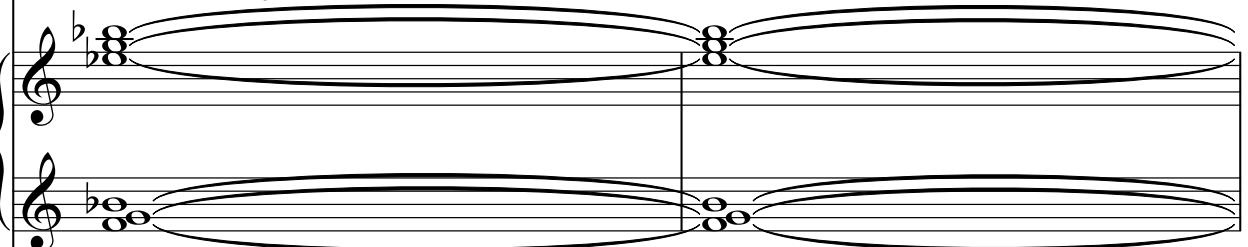
Dr.

21 *f*

MTVHR 

time \_\_\_\_\_ Ah! Ah!

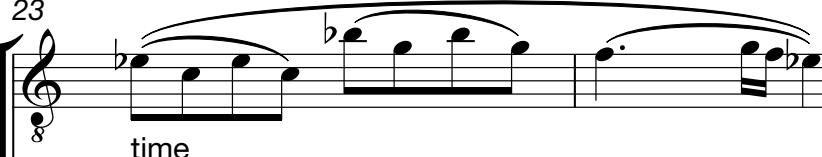
Pitch shift up an 8ve.

Synth. 

Bass 

Dr. 

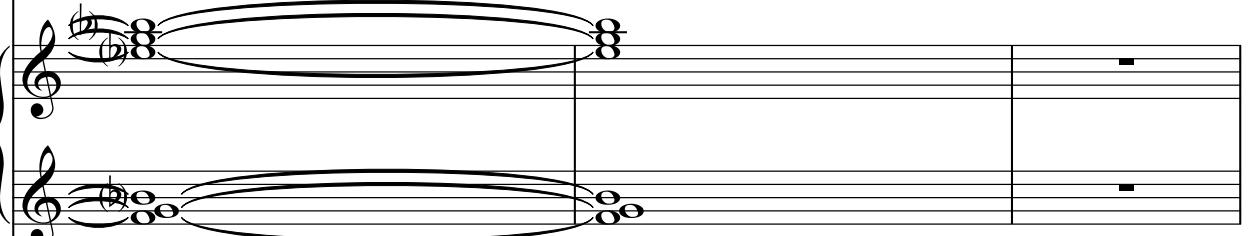
23

MTVHR 

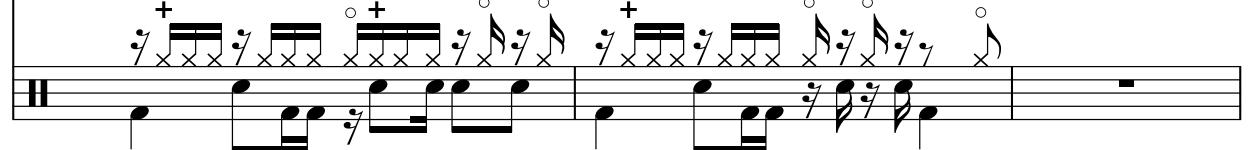
time \_\_\_\_\_

Homeless 

*ff* You per-ver-ted

Synth. 

Bass 

Dr. 

26

Homeless

creep,  
I don't believe  
in an-gels!

Bass

Dr.

30

Homeless

Get lost now\_\_  
be-before I snap that T-V off  
your neck!

Bass

Dr.

34

MTVHR

Please just let me ex-plain to you why  
I'm here!

Synth.

Bass

Dr.

37 *f*

MTVHR Please just let me ex - plain to you why I'm here!

Synth.

Bass

Dr.

39 *mf*

MTVHR There is a beau - ti - ful god - dess who

Synth.

Dr.

*mp*

42

MTVHR

lives in a world that's far from here

Synth.

Bass

Dr.

**2** **4** **4**

45

MTVHR

But she is the only one

Synth.

Bass

Dr.

**4** **4**

*mp*

47

MTVHR      in that whole u - ni - verse who's ac - tu' lly real!

Synth.

Bass

Dr.

**2** **4**      **4** **4**

51

MTVHR      Her u - ni - verse, her u - ni -

Synth.

Bass

Dr.

**4** **4**

53

MTVHR      verse    is    mere - ly    a    pro - jec - -

Synth.

Bass

Dr.

This musical score page contains four staves. The top staff, labeled 'MTVHR', has a treble clef and a key signature of one flat. It consists of six eighth notes followed by a fermata over the last note. The second staff, labeled 'Synth.', shows two staves with sustained notes; the top one has a key signature of one sharp and the bottom one has one flat. The third staff, labeled 'Bass', has a bass clef and a key signature of one flat, with a single note followed by a fermata. The bottom staff, labeled 'Dr.', shows a rhythmic pattern of eighth and sixteenth notes with various dynamics like '+' and '-' above the notes.

55

MTVHR      tion!    Her    u - ni - verse,    her    u - ni -

Synth.

Bass

Dr.

This musical score page continues from measure 53. The top staff, 'MTVHR', now includes lyrics: 'tion!', 'Her', 'u - ni -', 'verse,' (with a fermata), 'her', 'u - ni -'. The other three staves remain identical to the previous page, showing sustained notes, a single bass note, and a rhythmic pattern on the drums.

57

MTVHR [8] verse is mere - ly a pro - jec -

Synth. [8]

Bass

Dr.

59

**MTVHR**

tion, but she's so real

**Synth.**

80

**Bass**

**Dr.**

11

61

MTVHR

real real

Synth.

Bass

Dr.

63

MTVHR

She's so real

Synth.

Bass

Dr.

65

MTVHR

real real

Synth.

Bass

Dr.

67 *mf*

MTVHR

and if she grows a - ware

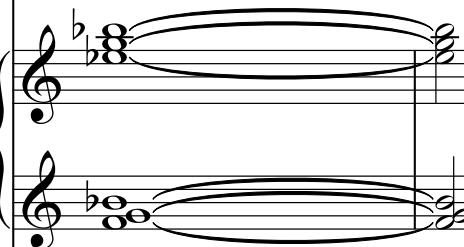
Synth.

Bass

Dr. *mp*

69

MTVHR      

Synth.      

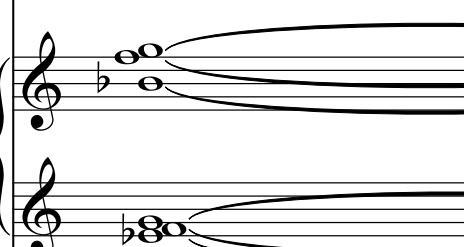
Bass      

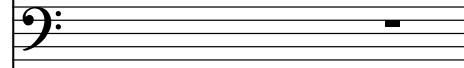
Dr.      

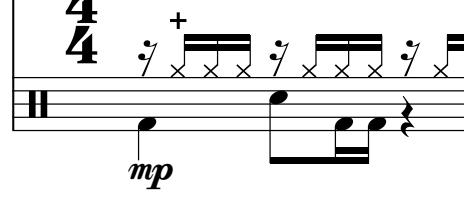
2  4 

73

MTVHR      

Synth.      

Bass      

Dr.        
*mp*

4  4 

75

MTVHR      

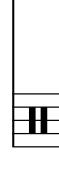
all known u - ni - ver - ses, we'll sure - ly all die!

Synth.      

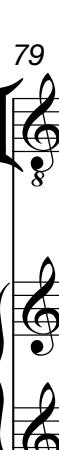
Bass

Dr.

**2** **4** **4**



79

MTVHR      

Her u - ni - verse, her u - ni -

Synth.      

Bass

Dr.

**4** **4**



81

MTVHR      verse    is    mere - ly    a    pro - jec - -

Synth.

Bass

Dr.

83

MTVHR      tion!    Her    u - ni - - verse,    her    u - ni -

Synth.

Bass

Dr.

85

MTVHR [ 8 verse is mere - ly a pro - jec - ]

Synth.

Bass

Dr.

87

MTVHR

tion, but she's so real

Synth.

80

Bass

Dr.

89

MTVHR

real real

Synth.

Bass

Dr.

This musical score page contains two staves of music. The top staff is for 'MTVHR' and features eighth-note patterns with a fermata over the second measure. The bottom staff is for 'Synth.' and shows sustained notes with grace notes. Below these are the 'Bass' and 'Dr.' staves, which provide harmonic support with sustained notes and rhythmic patterns. Measure 89 concludes with the word 'real' appearing twice below the staff. Measure 90 begins with a repeat sign.

91

MTVHR

She's so real

Synth.

Bass

Dr.

This musical score page continues from the previous page. The 'MTVHR' part begins with a melodic line starting with a sixteenth note followed by eighth notes. The 'Synth.' part maintains its sustained-note patterns. The 'Bass' and 'Dr.' parts provide harmonic foundation. The lyrics 'She's so real' are introduced, with 'She's' and 'so' on the first measure and 'real' on the second. Measure 92 begins with a repeat sign.

93

MTVHR

real real

Synth.

Bass

Dr.

96

MTVHR

Disbelief  
*mp*

Homeless

You're tel-ling me\_ that if this so called god - dess became con-scious

Synth.

100

MTVHR

Homeless

of the fact that she's a real person ev'ry thing will die? Ha!

Synth.

104

MTVHR

Homeless

Like I have so much to live for! You'll have to save her on your

Synth.

107 Screaming!

MTVHR

No! I can't do that,  
I need a liv-ning bo - dy in or\_

Homeless

own.

Synth.

111

MTVHR

der to ride the space whales!

Homeless

Curious

What are space whales?

Synth.

115

*mf*

MTVHR

They are the low - est of the ce-les-ti-al be-ings!

Homeless

Synth.

119

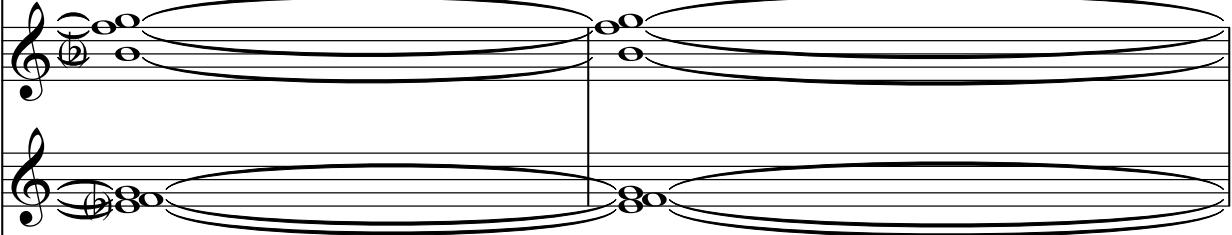
MTVHR

And our tran-sport to the god-dess es u - ni-verse Yes,

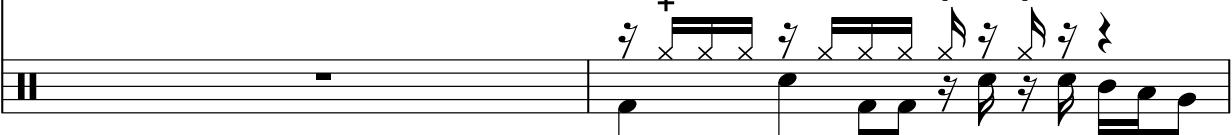
Synth.

124

MTVHR  they can fly through time and space! Time and

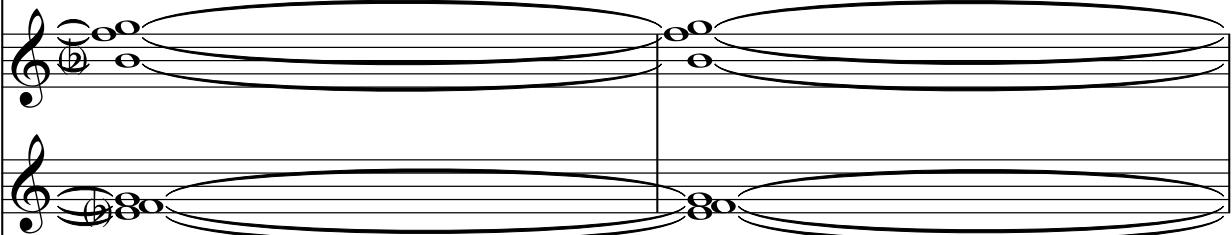
Synth. 

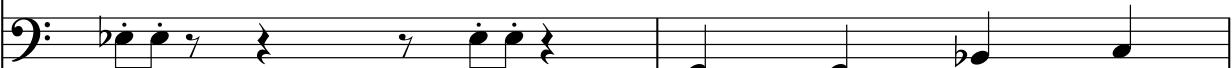
Bass 

Dr. 

126

MTVHR  space! Time and space! Time and

Synth. 

Bass 

Dr. 

128

MTVHR

space! TIME! SPACE!

Synth.

Bass

Dr.

130

MTVHR

TIME! SPACE! TIME! SPACE! TIME!

Synth.

Bass

Dr.

133

MTVHR

Homeless

*mf*

En-joy your-self, there's no way that I

Synth.

Bass

137

MTVHR

Homeless

*mf*

Nowthat's a shame; now I'm go-ing to have to  
am com-ing with you!

Synth.

141

*p*

MTVHR force you. Look in - to my te - le - vi - sion,

Synth.

force you. Look in - to my te - le - vi - sion,

147

Look in - to my te - le - vi - sion, Look in - to my

Synth.

Look in - to my te - le - vi - sion, Look in - to my

153

te - le - vi - sion, Look in - to my te - le - vi - sion.

Synth.

te - le - vi - sion, Look in - to my te - le - vi - sion.

te - le - vi - sion, Look in - to my te - le - vi - sion.

Synth fades into tape part played on MTVHR's internal speakers. The MTVHR improvises a broken and gentle melody using the words from the following script; the song hypnotises the Homeless Guy.

159

MTVHR

I will come with you.

165

MTVHR

Great! Now I will sum-mon the

Homeless

Synth.

A-ny-thing to see my love a-gain!

169

MTVHR

space whales!

Soft Ah's

Synth.

175

MTVHR

Synth.

Synth.

A hip hop style beat is heard. Enter  
Space Whales.

178

MTVHR

Synth.

Synth.

# **The Mannequin TV Head Robot's Hypnosis Song**

(Look into my television)

You are feeling extremely tired. You turn your head from the left...to the right; looking at your world.

You feel a sense of dissatisfaction. You want to leave.

You have just met your oldest friend. I am your oldest friend; you believe that I am your oldest friend. You trust me. You trust me.

You are feeling upset, you are feeling alone. We talk about your wife, your wife who died so long ago now. You loved her and you still love her.

She was your whole life, but now she's gone.

Keep thinking about your wife. Think about how much you loved her and how she was cruelly taken away from you.

How much you hate this world.

The hate turns to poison in your veins...the only thing that helps subside the pain is to think about how much you loved her.

You fall deeper...deeper.

I, as your oldest and dearest friend, suggest that I know a way in which you can see her again...your wife. You are inquisitive. I explain that her spirit has been reborn as a goddess into another universe in a completely different time from ours and we must leave at once. Naturally, you're wary...but I clarify the facts and tell you about the space whales, who can fly through time and space. You realise that these whales will provide our transportation to your wife's universe.

You fall deeper...deeper.

Now, the first woman you see in this new universe will be your wife. You will believe, undeniably, that it is your wife. All of the

love you have for her will rush into your heart and make you happier than you've ever been before. You'll have me, your best and oldest friend, to thank.

You are slowly becoming more aware of your surroundings.

You slowly wake up.

Slowly.

Slowly.

Awake.

# They are Flying Through Time

Scene 7

$\text{♩} = 128$  Happy, nostalgic, ethereal



Chorus 1

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash, indicating a note value of one quarter note.

Chorus 2

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

Chorus 3

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

MTVHR

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

Violin

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

Viola

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

Violoncello

A musical staff with a bass clef and a 4/4 time signature. It consists of four horizontal lines and three spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

ARP on.

Microkorg A24

A musical staff with a treble clef and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. The first measure shows a series of eighth-note chords (G major) with wavy lines above them. Subsequent measures show the same chords. A brace groups the first two measures. Below the staff, the instruction "Slowly turn volume up from nothing to mf" is written.

4-string Bass Guitar

A musical staff with a bass clef and a 4/4 time signature. It consists of four horizontal lines and three spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a single vertical dash.

$\text{♩} = 128$  Happy, nostalgic, ethereal



Gentle pulse, low filter electro house style kick.

Drum Set

A musical staff with a common time signature (indicated by a 'C') and a 4/4 time signature. It consists of six horizontal lines and five spaces. There are six vertical bar lines dividing the staff into seven measures. Each measure contains a continuous series of eighth-note pulses, indicated by small vertical dashes. The dynamic marking 'mp' (mezzo-forte) is placed below the staff.

2

6

The musical score consists of two staves. The top staff, labeled "Synth.", features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of eighth-note chords, each consisting of three notes: F#-A-C. The bottom staff, labeled "Dr.", features a bass clef and a common time signature. It contains six measures of eighth-note chords: D-G-B, E-G-B, F#-A-C, G-B-D, A-C-E, and B-D-F#. Measures 7 through 11 are identical for both instruments.

==

12

Arp off

The musical score continues with two staves. The top staff, labeled "Synth.", shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of eighth-note chords: F#-A-C, G-B-D, A-C-E, B-D-F#, C-E-G, and D-F-A. The bottom staff, labeled "Dr.", shows a bass clef and a common time signature. It contains six measures of eighth-note chords: D-G-B, E-G-B, F#-A-C, G-B-D, A-C-E, and B-D-F#. The instruction "Arp off" is placed above the staff at the end of the first six measures. The staff ends with a treble clef, indicating a key signature of one sharp (F#).

18 (Ah) Chor.2 Clapping

(Ah) Chor.3 Clapping

Vln. f pizz.

Vla. f pizz.

Vc.

Synth. Arp on

Dr.

This musical score page contains seven staves. From top to bottom: 1) Chor.2: Treble clef, dynamic f, grace notes, instruction 'Clapping'. 2) Chor.3: Treble clef, dynamic f, grace notes, instruction 'Clapping'. 3) Vln.: Treble clef, dynamic f pizz. 4) Vla.: Bass clef, dynamic f pizz. 5) Vc.: Bass clef. 6) Synth.: Treble and bass clefs, dynamic f, instruction 'Arp on'. 7) Dr.: Bass clef. The page number 3 is in the top right corner.

23

Improvise rhythmically

**p**

(Dun)

Improvise rhythmically

**p**

(Dun)

Vln.



Vla.



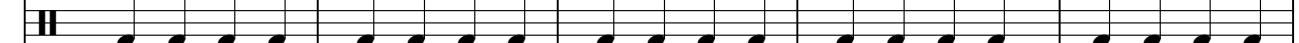
Vc.

pizz. **f**

Bass



Dr.



28 (Ah's)  
*p Ethereal*

Chor.2

Chor.3

Vln.

Vla.

Vc.

Synth.

Bass

Dr.

This musical score page contains six staves of music. The top two staves are for vocal parts: Chor.2 and Chor.3. Chor.2 has a melodic line with sustained notes and eighth-note patterns. Chor.3 has sustained notes. The third staff is for the Violin (Vln.), which plays eighth-note pairs. The fourth staff is for the Viola (Vla.), featuring eighth-note chords. The fifth staff is for the Cello (Vc.), with a single eighth-note per measure. The sixth staff is for the Synthesizer (Synth.), which produces a dense, layered sound through three stacked eighth-note chords. The seventh staff is for the Bass, showing eighth-note pairs. The eighth staff is for the Drum (Dr.), consisting of continuous eighth-note pulses. Measure 28 begins with sustained notes from Chor.2 and Chor.3, followed by a melodic line from Chor.2. The dynamic is marked as *p* (pianissimo) and the mood is described as "Ethereal". The score concludes with sustained notes from all parts except the Dr. part.

33

Chor.1

(Ah's)

*f*

Chor.2

*f*

Chor.3

(Ooh's)

*f*

MTVHR

*f* (Ooh's)

Arp off

Synth.

Dr.

This musical score page contains six staves. From top to bottom: 1) Chor.1: A soprano staff with a single note at the beginning, followed by three measures of rests, then a measure of quarter notes. Dynamic *f* is indicated above the staff. 2) Chor.2: A soprano staff with a melodic line consisting of eighth and sixteenth notes, ending with a dynamic *f*. 3) Chor.3: A soprano staff with a melodic line consisting of eighth and sixteenth notes, ending with a dynamic *f*. 4) MTVHR: A soprano staff with a single note at the beginning, followed by three measures of rests, then a measure of eighth notes. Dynamic *f* is indicated above the staff. 5) Synth.: A staff featuring a sustained arpeggiated pattern of eighth notes in the first two measures, followed by a dynamic *f*, then a measure of rests, and finally a measure of eighth notes. The instruction "Arp off" is written above the staff. 6) Dr.: A staff showing a continuous eighth-note bass line.

38

The musical score page 7 consists of six staves. The top two staves are for 'S.' (Soprano) and 'S.' (Alto), both in treble clef. The third staff is for 'Chor.3' (Chorus 3) in treble clef, featuring eighth-note patterns with grace notes. The fourth staff is for 'MTVHR' in treble clef, with a '8' below it, showing sixteenth-note patterns. The fifth staff is for 'Synth.' in treble clef, with two staves below it showing bass notes. The bottom staff is for 'Dr.' (Drum) in common time, indicated by a '||' symbol.

S.

S.

Chor.3

MTVHR

Synth.

Dr.

43

S.

S. Improvise rhythmically *p*  
(Dun)

Chor.3 Improvise rhythmically *p*  
(Dun)

MTVHR

Vln.

Vla.

Vc.

Synth.

Bass Slightly staggered.

Dr.

The score consists of ten staves. The first four staves are vocal parts: Soprano (S.), Alto (S.), Chorus 3 (Chor.3), and MTVHR. The next three staves are string instruments: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The following two staves are for electronic synthesis: Synth. (two staves). The next staff is for Bass, and the final staff is for Dr. (Drum). Measure 43 begins with Soprano and Alto entries. Both parts have rests in the first two measures. In the third measure, Soprano and Alto are instructed to "Improvise rhythmically" with dynamic *p*, and the instruction "(Dun)" is placed below the Alto staff. Chorus 3 enters in the fourth measure, also "Improvise rhythmically" with dynamic *p* and "(Dun)". MTVHR has a rhythmic pattern in the first two measures, followed by rests. Vln., Vla., and Vc. have rests throughout. Synth. has eighth-note patterns in the first two measures, followed by rests. Bass has a rhythmic pattern with a note labeled "Slightly staggered." Dr. has a continuous eighth-note pattern.

48

S. *ff* Ah\_\_\_\_\_ Ah\_\_\_\_\_

S. Read as normal *ff* Ah\_\_\_\_\_ Ah\_\_\_\_\_

Chor.3 Read as normal *ff* Ah\_\_\_\_\_ Ah\_\_\_\_\_

MTVHR *ff* Ah\_\_\_\_\_ Ah\_\_\_\_\_

Vln.

Vla.

Vc.

Bass

Dr. || .....

53

The musical score consists of four staves. The top two staves are for Soprano (S.) and the bottom two are for Mezzo-Soprano (M-S.). The MTVHR part is at the bottom. Measure 53 starts with a rest. The Sopranos sing eighth-note patterns with dynamic **p**. The Mezzos sing eighth-note patterns with dynamic **p**. The MTVHR part plays eighth-note patterns with dynamic **p**. Measures 54-55 show rests followed by eighth-note patterns for all parts. Measures 56-57 show eighth-note patterns for all parts. Measures 58-59 show rests followed by eighth-note patterns for all parts.

S. (Ooh's)

S. (Ooh's)

M-S. (Ooh's)

MTVHR (Ooh's)

60

S.

S.

M-S.

MTVHR

67

**S.**

**S.**

**S.**

**M-S.**

**Vc.**

**pizz.**

**p**

3/4 =50 Sacred, still

**==**

73

**S.**

**M-S.**

**M-S.**

**Vc.**

Into "The Universe  
that was merely a  
projection"

Into "The Universe  
that was merely a  
projection"

Into "The Universe  
that was merely a  
projection"

## **Scene 7**

The Space Whales descend. They perform a freestyle rap over a backing track played from the Mannequin TV Head Robots speakers. The Mannequin TV Head Robot also freestyles with them.

The rap should contain the words:

Time  
Universe  
Bitches  
Celestial Whales  
Yoghurt  
Ho (Prostitute)  
Goddess  
Space  
Mothers of Time

# Their Arrival at the Universe That Was Merely a Projection

Continuation of Scene 7

$\text{J}=100$  Sullen, colourful yet still

Chorus 1      **3** *Softly*      **4** *mp*

The whales took them through space, but not space. Time and space and

Chorus 2      *Softly*      **mp**

The whales took them through space, but not just space. Time and space and

Chorus 3      *Softly*

5

Chor.1

time and space. They trav-elled from u - ni-verse to u - ni-verse to u - ni-verse to

Chor.2

time and space. They trav-elled from u - ni-verse to u - ni-verse to u - ni-verse to

Chor.3

10

Chor.1

u - ni - verse to u - ni - verse. Ah Oh!

Chor.2

u - ni - verse to u - ni - verse. Ah Oh!

Chor.3

And then They trav-elled through

2

13

*f*

**5**  
**4**

Chor.1 - Ey ey ey ey Ey ey ey ey ar-rived at

Chor.2 - Ey ey ey ey Ey ey ey ey

Chor.3 gal-ax-ies, gal-ax-ies 'til fin-al - ly they ar-rived at

16

Chor.1 Ah Oh! Ey ey

Chor.2 Ah Oh! Ey ey

Chor.3 the u - ni-verse that was just mere-ly a pro - jec\_ tion

19

**3**  
**4**  
*mp*  
**4**  
*mp*

Chor.1 Ey ey ey ey Ey ey ey ey. Oh. How whales can swim to a

Chor.2 Ey ey ey ey Ey ey ey ey. Oh. How whales can swim to a

Chor.3 - - - - -

24 **4**

Chor.1 place that ex-ists on - ly as an ab-stract dis - tor-tion be-ing cast by some en-

Chor.2 place that ex-ists on - ly as an ab-stract dis - tor-tion be-ing cast by some en-

Chor.3

29 **2**

Chor.1 ti - ty or ob - ject from an - o - ther ga- la - xy is be-yond us. And how a

Chor.2 ti - ty or ob - ject from an - o - ther ga la - xy is be-yond us. And how a

Chor.3

35 **4**

Chor.1 phy-si - cal be-ing could be con-ceived and grow in-side

Chor.2 phy-si - cal be-ing could be con-ceived and grow in-side

Chor.3 *mp*

Let a - lone a god-dess

40

Chor.1 said u - ni-verse just blows our minds, it blows our minds.

Chor.2 said u - ni-verse just blows our minds, it blows our minds.

Chor.3

45

Chor.1

Chor.2

Chor.3

But, if she re-al - i-ses that it is all

51

Chor.1

Chor.2

Chor.3

a lie it will be-come truth. And this pro-jec - ted u - ni-

57

Chor.1

Chor.2

Chor.3

verse will be-come conscious and en-gulf ev-'ry real plan - et and gal-ax -

62

Chor.1

y Ev-'ry thing will per-ish as this fic-tion - al cos-mos con-

Chor.2

y Ev-'ry thing will per-ish as this fic-tion - al cos-mos con-

Chor.3

y Ev-'ry thing will per-ish as this fic-tion - al cos-mos con-

67

Chor.1

sumes ev - 'ry last u - ni - verse      Ev - 'ry thing will per - ish      as this fic - tion

Chor.2

sumes ev - 'ry last u - ni - verse      Ev - 'ry thing will per - ish      as this fic - tion

Chor.3

sumes ev - 'ry last u - ni - verse      Ev - 'ry thing will per - ish      as this fic - tion

73

Chor.1

al cos-mos consumes ev - 'ry last u - ni-verse ev - 'ry last u - ni-verse

Chor.2

al cos-mos consumes ev - 'ry last u - ni-verse ev - 'ry last u - ni-verse

Chor.3

al cos-mos consumes ev - 'ry last u - ni-verse ev - 'ry last u - ni-verse

6

79

Chor.1      Chor.2      Chor.3

**ff**

**5**  
**4**

**4**  
**4**

Chor.1      Chor.2      Chor.3

Oh.      Ah      Oh!      Ey ey ey ey      Ey ey ey ey

Oh.      Ah      **Ah's**      Ey ey ey ey      Ey ey ey ey

Oh.      **f**      **3**      **3**      **b**

83

**4**  
**4** **Ah's**

Chor.1      Chor.2      Chor.3

Ah      Oh!      Ey ey ey ey

Ah      Oh!      Ey ey ey ey

3      3

86

Chor.1      Chor.2      Chor.3

Ey ey ey ey      Ey ey ey ey      Ey ey ey ey

Ey ey ey ey      Ey ey ey ey      Ey ey ey ey

Ey ey ey ey      Ey ey ey ey      -

89

Chor.1

Chor.2

Chor.3

# They Arrive/They Depart

Scene 8

4 =80 Gregorian, extremely spiritual, still

2 4 4

Prostitute

MTVHR

Homeless Guy

Chant Ah's

Figure 1

Chant Ah's

Figure 2

Flute

Soprano Recorder

Treble Recorder

Violin

Viola

Violoncello

Microkorg B55

4 =80 Gregorian, extremely spiritual, still

2 4 4

4-string Bass Guitar

Drum Set

10

Fig.1

Fig.2.

=

19

Fig.1

Fig.2.

=

The prostitute descends to  
meet her guests.

29

J=120 Driven, emotional

Fig.1

Fig.2.

Fl.

S. Rec.

Vln.

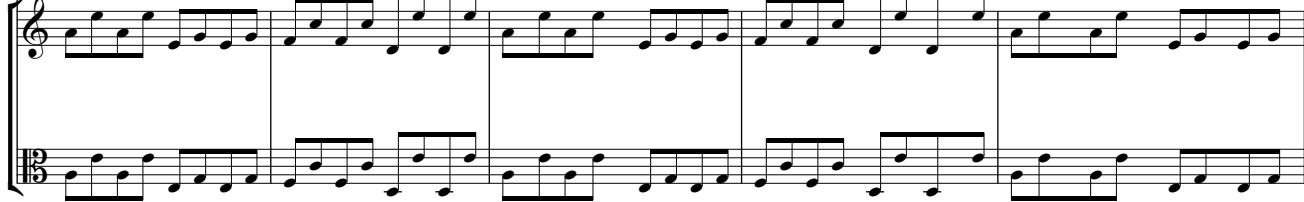
Vla.

36

Prost.  f What is it you want? Don't you know it's rude to wake a god-dess

Fl. 

S. Rec. 

Vln. 

Vla. 

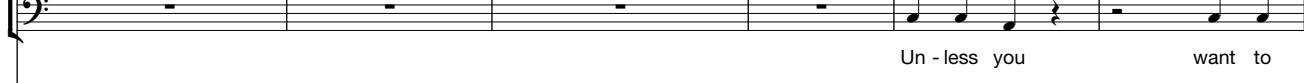
==

41

The figures dance

Prost.  from her sleep?

Fig.1 

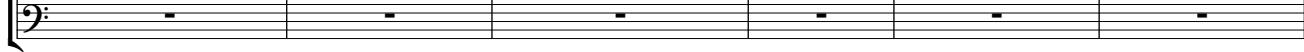
Fig.2 

Fl. 

S. Rec. 

Vln. 

Vla. 

Vc. 

mf arco  
mf arco

47

Prost.

Fig.1

be de-stroyed we su-ggest you leave now.

Fig.2.

be de-stroyed we su-ggest you leave now.

Fl.

S. Rec.

Vln.

Vla.

Vc.



53

Prost.

Don't be so rude to our guests. Let's at least see what they have to say.

Homeless

pizz.

Vln.

Vla.

Vc.

Synth.

$\frac{2}{4}$   $\frac{4}{4}$

As if in slow motion

We.



62

Homeless

have come to wait, what's wrong with my voice? -

Synth.

77

MTVHR You have to take this pill to re-align your vocal cords with the vibrations of this

Homeless

Vln. pizz.

Vla. pizz.

Vc.

Synth.

86

MTVHR u - ni-verse.

Homeless Irksome Thanks for tel - ling me He takes the pill. I have come to save you,

Vln.

Vla.

Vc.

Synth.

Bass

97

Homeless to take you a-way from here so we can be to - ge - ther a-gain You don't have to thank me, I know that you love me!

Synth.

Bass

102

Homeless: Just come home and we'll be happy again! I love you!

Synth.

Bass



108

MTVHR: Screaming! Calm again  
No! I mean (cough) She does not yet

Homeless: I love you\_\_ ! So, yeah.

Vln. pizz.  
Vla. sfz  
Vc.

Synth.

Bass



116

MTVHR: re-cog-nise you as her hus - band be-cause this is her, sort of af-ter life. We must be cau - tious and let

Homeless

Vln. sfz  
Vla. sfz  
Vc.

**2** **4**

7

MTVHR 125

her me mor - y      comeback      nat-u - ral-ly      It's called try - ing

Homeless Distrust 3 You sound like you are from this world...

Vln. *sfp*

Vla. *sfp*

Vc.

Bass Overdrive and feedback P.S. *ff*

**2** **4**

A Rumbling sound emerges.

*mp* Almost frightened

Prost. 133

E - nough! What is that sound?

MTVHR to re-main in-con - spic-u - ous, may - be you should try it!

Homeless

Vln. *sfp*

Vla. *sfp*

Kerouac floats on stage  
The Figures are shot dead.  $\text{J}=110$  Sleazy

143

Fig.1

Oh no! It's Jack Ke-rou-ac!

Fig.2.

Oh no! It's Jack Ke-rou-ac!

Vln.

Vla.

Vc.

Punk as fuck.  
***fff***

Use all of the effect knobs  
to make a gruesome synth mess

Synth.

Bass

Dry, punk sound  
 $\text{J}=110$  Sleazy  
***ff***



149

Fl.

f Fluctuate dynamics  $\flat$  gliss.  $\flat$  ***fff***

S. Rec.

f Fluctuate dynamics  $\flat$  gliss.  $\flat$  ***fff***

Tr. Rec.

f Fluctuate dynamics  $\flat$  gliss.  $\flat$  ***fff***

Vc.

Bass

Overdrive, crunching.  
***fff*** 3 3 3 3

Dr.

As the Homeless Guy tries to stop him,  
Kerouac freezes him and the MTVHR  
with his ray gun.

9

154

Fl. f gliss.  
S. Rec. f gliss.  
Tr. Rec. f gliss.  
Vln. arco  
Slide randomly  
through harmonics.  
Vla. arco  
Slide randomly  
through harmonics.  
Vc. Same again.  
Synth.  
Bass 3 3 3 3  
Dr.



159

gliss.  
Jack Kerouac kidnaps the prostitute.  
Fl. fff  
S. Rec. fff  
Tr. Rec. fff  
Vln. Vla. Vc. Bass 3 3 3 3  
Dr.

164 The Homeless Guy unfreezes.

Homeless

He has ta-ken her! My love! Oh no!

Vln.

Vla.

Vc.

Bass

Dr.

Disgruntled screaming, kinda sung.

169 *fff*

Homeless

HU- RRY! We must

Fl.

S. Rec.

Tr. Rec.

Bass

176

Homeless

save her! I will take my re-venge on KE - ROU - AC!

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Bass

11

184 **3** =90 DESPAIR

Homeless: Come on, my friend, If we're go-ing to catch him we have to go right now. What's  
 Vc. *f*  
 Synth.

He notices that the MTVHR is dying.

193

Homeless: wrong? Oh my god, you're dy-ing! You can't leave me now, not af-ter how far we've come!  
 Synth.

202 *mf* Broken but accepting

MTVHR: My cir - cuits are de ad  
 Homeless: Please don't die! Please don't die  
 Synth.

214

MTVHR: turn ed to dust. I feel diz zy, I feel cold.  
 Synth.

226

MTVHR: Those who are with me, Will get to grow old  
 Synth.

237

MTVHR | fear that this is my time to go

Synth.

=

247

MTVHR | go

Tr. Rec. | *p*

Vc. | *p*

Synth.

=

255

$\frac{3}{4}$        $\frac{4}{4}$        $\frac{3}{4}$        $\frac{4}{4}$       He sees the light.       $\frac{3}{4}$

MTVHR

Fl.

S. Rec.

Tr. Rec. | *mf*

Vc.

=

262

MTVHR | Take this up - grade that I be-stow upon you. This is

Fl. | *p*

S. Rec. | *p*

Tr. Rec. | *p*      *mf*

Vc.

273

MTVHR my fin al gift to you, my friend. In-sert the up-grade in - to your heart.

Fl.

S. Rec.

Tr. Rec.

Vc. *ppp* *f*

Synth.

=

283

MTVHR Your heart. It will make your voice as loud as

Full of hope! **4**

Fl.

S. Rec.

Tr. Rec. *f*

Vc.

Synth.

=

290 **4** **2** **3** **4** **3**

MTVHR a ba-zook-a make your voice as loud as a ba-zook-a make your voice as

Fl.

S. Rec.

Tr. Rec.

Vc. *ff*

296

**MTVHR**

**4** **3** **5** **7** **8** **5** **7**

loud as a ba-zook, De - stroy ing all those in your path De-stroy ing all those in your path

**Fl.**

**S. Rec.**

**Tr. Rec.**

**Vc.** Tear shit up



302

**MTVHR**

**8** **2** **2** **3** **4**

De-stroy ing all those in your, all those in your, all those in your...

**The MTVHR dies**

**Fl.**

**S. Rec.**

**Tr. Rec.**

**Vc.**



311

**MTVHR**

**8**

**Homeless**

I pro-mise to find Ke - rou-ac and a-venge your death. My bro-ther. Good

**Fl.**

**S. Rec.**

**Tr. Rec.**

**Vln.**

**Vla.**

**Vc.**

322 Super emotional  
He turns off the MTVHR.

The Homeless Guy begins his quest to save the Prostitute and kill Jack Kerouac.

Homeless night, sweet prince.

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

This musical score page contains six staves of music. The first staff is for 'Homeless' (bass clef) and includes lyrics: 'night, sweet prince.' The second staff is for 'Fl.' (flute). The third staff is for 'S. Rec.' (soprano recorder). The fourth staff is for 'Tr. Rec.' (tenor recorder). The fifth staff is for 'Vln.' (violin). The sixth staff is for 'Vla.' (viola). The seventh staff is for 'Vc.' (cello). Measure 322 starts with a dynamic of 'Super emotional' and 'He turns off the MTVHR.' A box contains the text: 'The Homeless Guy begins his quest to save the Prostitute and kill Jack Kerouac.' The music consists of eighth-note patterns for the woodwind and brass parts, and sixteenth-note patterns for the strings.

## Meditation 3

A beautiful thing about the way in which it all works (and when I say all, I mean all!) are the small discrepancies you find from universe to universe. A person born into a rich family in one universe may be born into a poor family in another. There are an infinite number of possibilities. I suppose there are an infinite amount of universes after all...In many cases, the person won't have been born at all.

Take Jack Kerouac for example. In certain universes he's an author, in others; a coalminer and in some; even a composer.

I am resting. I am resting above an imaginary planet known as Orfeo. This whole universe is merely a projection, being mysteriously projected by a far off object. To say it wasn't real wouldn't be entirely correct. It's as real as all who live there believe it to be.

In this universe; Jack Kerouac is a maniacal killer. He hunts without incentive or mercy. He feels nothing of guilt, pleasure or sadness. He is perhaps best described as a glitch, or a virus.

Kerouac is permanently smiling. He knows no other expression. It is not a smile associated with happiness, it isn't actually associated with anything. Any creature or being that he kills all suffer the same fate; they become him.

Is a dream just an imagination? Or the projection of a reality we want to be true? Is it so bad if the two are mutually exclusive?

Dreams, compared to waking life, are entirely nonsensical in terms of structure...

...But I believe that waking life is entirely nonsensical in terms of structure.

Jack Kerouac eats dreams. Jack Kerouac eats dreams. Jack Kerouac eats dreams. Jack Kerouac eats dreams. Jack Kerouac eats dreams.

# Finding Hymn

The Homeless Guy Searches  
for the Prostitute.

(With Unscored Sampler Part)

*=60, Still*

**4**  
**4**

**p** Exhausted, almost murmering

The Homeless Guy

I will save you. I'm co ming

Karaoke Bar Owner

Chorus 1

Chorus 2

Chorus 3

*=60, Still*

**4**  
**4**

Flute

Soprano Recorder

Treble Recorder

Violin

non vib. → molto vib. non vib.

**ppp**

Viola

non vib. → molto vib. non vib.

**ppp**

Violoncello

non vib. → molto vib. non vib.

**ppp**

Contrabass

non vib. → molto vib. non vib.

**ppp**

**4**  
**4**

*=60, Still*

*Lots of Reverb*

Drum Set

*Just play atmospheric incidental sounds.*

7

Homeless to res-cue you. I'll be there soon. I love you.

Chor. 1

Chor. 2

Chor. 3

Fl.

Vln. → molto vib. non vib. → molto vib. non vib.

Vla. → molto vib. → molto vib. non vib.

Vc. → molto vib. non vib. → molto vib. non vib.

Cb. → molto vib. → molto vib. non vib.

This musical score page contains six staves. The top staff is for 'Homeless' (bass clef) and includes lyrics: 'to res-cue you.', 'I'll be there soon.', and 'I love you.' with dynamic markings  $f$  and  $p$ . Below it are three choir staves (Chor. 1, Chor. 2, Chor. 3) each with a treble clef. The fourth staff is for Flute (Fl.) with a treble clef. The bottom four staves form a string section: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Each string part has two dynamics per measure: 'ff ppp' followed by 'non vib.'. The strings also have performance instructions: 'molto vib.' (indicated by a curved arrow) and 'non vib.' (indicated by a horizontal line). The bass clef for the strings is indicated by a basso continuo symbol (a bass clef with a vertical line through it).

14

Homeless

Chor. 1

Chor. 2

Chor. 3

Fl.

Vln.

Vla.

Vc.

Cb.

He still be-lieves      that she is his

He still be-lieves      that she is his

He still be-lieves      that she is his

*mp*

*mp*

*mp*

*fff* *ppp*

*fff* *ppp*

*fff* *ppp*

*fff* *ppp*

Extremely sad.

*mf*

Homeless 20 Please don't leave me a - gain.

Chor. 1 wife who died so long a-go.

Chor. 2 wife who died so long a-go.

Chor. 3 wife who died so long a-go.

Fl. *ff ppp* *ff ppp*

S. Rec. *mf* *ppp*

Tr. Rec. *mp*

Vln. ►molto vib. non vib. ►molto vib. non vib. *ff ppp* *ff ppp*

Vla. ►molto vib. non vib. ►molto vib. non vib. *ff ppp* *ff ppp*

Vc. ►molto vib. non vib. ►molto vib. non vib. *ff ppp* *ff ppp*

Cb. ►molto vib. non vib. ►molto vib. non vib. *ff ppp* *ff ppp*

This musical score page contains six staves. The top staff is for 'Homeless' (bass clef) starting at measure 20, with lyrics 'Please don't leave me a - gain.' and dynamics 'Extremely sad.' and 'mf'. Below it are three identical staves for 'Chor. 1', 'Chor. 2', and 'Chor. 3', each with the lyrics 'wife who died so long a-go.'. The next section starts with woodwind entries for Flute ('ff ppp') and Soprano Recorder ('mf' then 'ppp'). The Tenor Recorder part begins at the end of the flute section with dynamics 'mp'. The final section features four staves for strings: Violin, Viola, Cello, and Double Bass. Each string part has two entries: '►molto vib.' and 'non vib.', with dynamics 'ff ppp' for the vibraphone entries and 'ff ppp' for the non-vibrato entries.

27

Chor. 1 But in fact, they have nev - er met be-fore The mann-e-quin T V head ro-bot lied to

Chor. 2 But in fact, they have nev - er met be-fore The mann-e-quin T V head ro-bot lied to

Chor. 3 But in fact, they have nev - er met be-fore The mann-e-quin T V head ro-bot lied to

Fl.

S. Rec.

Tr. Rec.

Vln. → molto vib.      non vib.

Vla. → molto vib.      non vib.

Vc. → molto vib.      non vib.

Cb. → molto vib.      non vib.

32

Chor. 1 him. The man-e-quin T V head ro-bot lied to him.

Chor. 2 him. The man-e-quin T V head ro-bot lied to him.

Chor. 3 him. The man-e-quin T V head ro-bot lied to him.

Fl. ff ppp ff

S. Rec. ff

Tr. Rec. ♫ ♫ ♫ ♫

Vln. →molto vib. non vib. →molto vib. non vib.

Vla. →molto vib. non vib. →molto vib. non vib.

Vc. →molto vib. non vib. →molto vib. non vib.

Cb. →molto vib. non vib. →molto vib. non vib.

This musical score page contains six staves. The top three staves feature three-part choruses (Chor. 1, Chor. 2, Chor. 3) with lyrics: "him. The man-e-quin T V head ro-bot lied to him.". The bottom three staves feature solo instruments: Flute (Fl.), Soprano Recorder (S. Rec.), and Tenor Recorder (Tr. Rec.). The bottom six staves feature string instruments: Violin (Vln.), Cello (Vla.), Double Bass (Vc.), and Double Bass (Cb.). Each instrument staff includes dynamic markings (ff, ppp) and performance instructions (molto vib., non vib.) with arrows indicating specific fingerings or techniques. Measures are divided by vertical bar lines, and measure numbers (32) are placed above the first two staves.

39 *mf*

Homeless

I will save you. I'll be there soon.

Vln. → molto vib. non vib. → molto vib. non vib.

Vla. → molto vib. non vib. → molto vib. non vib.

Vc. → molto vib. non vib. → molto vib. non vib.

Cb. → molto vib. non vib. → molto vib. non vib.

**ff ppp ff ppp ff ppp ff ppp ff ppp ff ppp**

7

The electronics continue  
and fade out as The Homeless  
Guy is approached by  
The Karaoke Bar owner.

48

Homeless

I love you.

Karaoke

Fl.

Vln. → molto vib. non vib. → molto vib. non vib. → molto vib.

Vla. → molto vib. non vib. → molto vib. non vib. → molto vib.

Vc. → molto vib. non vib. → molto vib. non vib. → molto vib.

Cb. → molto vib. non vib. → molto vib. non vib. → molto vib.

**ff ppp ff ppp ff ppp ff ppp ff ppp ff ppp ff mp**

$\text{♩}=120$  Playful, deranged

58 Desperate

Homeless

Please help me. I've not ea - ten in o-ver a fort-night.

Karaoke

Over the top weirdness **f**

I, I,

Fl.

S. Rec.

Tr. Rec.

Cb.



64

Karaoke

**5** **4** **4**

Fl.

S. Rec.

Tr. Rec.

67 **4** **4**

Homeless - - - - - Please sir, help me!

Karaoke I, I, I, I, I,

**4** **2** **4** **4**

Fl. S. Rec. Tr. Rec.

Cb.



72 **2** **4**

Homeless - - - - - I have to eat some-thing, I have to save my love! Dancing with excitement

Karaoke - - - - - f I have,

**2** **4**

Fl. S. Rec. Tr. Rec.

Cb.

10

78

Karaoke  have, have! I have, I have, I have,

Fl. 

S. Rec. 

Tr. Rec. 

**5** **4**

**4** **4**




81 **4**

Karaoke  have, I have, have! Have! Have! Have! Have!

Fl. 

S. Rec. 

Tr. Rec. 

**4** **4**




84 *f* Pissed off

Homeless  For fuck sake man! I have been traw - ling through this waste land for weeks.

Karaoke  Have! Have! Have!

Cb. 



89

Homeless

Please can you just help me? help a bro - ther out!

Karaoke

f

I have been, I have

Fl.

S. Rec.

Tr. Rec.

Cb.

Playful

94

Karaoke

been, I have been. I have been, I have been, I

5  
4

4  
4

Fl.

S. Rec.

Tr. Rec.

97

Homeless

Curse you!

Karaoke

f

have been. I have been! I have been! I have

2  
4

4  
4

Fl.

S. Rec.

Tr. Rec.

Playful

101

Karaoke  been cursed, I have been cursed, I have been cursed, cursed!

**5**

Fl. 

S. Rec. 

Tr. Rec. 

**4**

**4**

=

104 **4**

Homeless 

Karaoke  I have been cursed, I have been cursed. I have been cursed

**4**

Fl. 

S. Rec. 

Tr. Rec. 

**4**

=

108

Homeless 

Why are you re peat-ing cer-tain things that I say? Wait!

Karaoke 

!

=

113

Homeless 

Will it break your curse if I play a-long, and then you can help me! Pondering "I have

118

Homeless

been cursed"      "I have been cursed"      What is the next word? ?

Vln.

Vla.

Vc.

Cb.

**3  
4**

二

123 ***With sudden enthusiasm***

Homeless ***3*** ***4***

Vln. ***3*** ***4*** *pizz.*

Vla. ***3*** ***4*** *f pizz.*

Vc. ***3*** ***4*** *f pizz.*

Cb. ***3*** ***4*** *f*

2

126

Homeless

be - cause, be - cause!

With, with, with, with, with, with, with, with, with, with,

Vln.

Vla.

Vc.

Cb.

129

Homeless with, with, with, with, with, with! And, and, and, and, and,

Vln.

Vla.

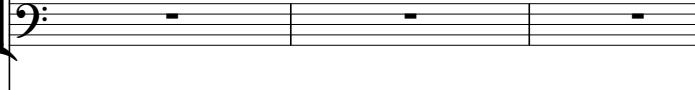
Vc.

Cb.



136

Homeless:  IS IT BY?

Karaoke: 

Fl.

S. Rec.

Tr. Rec.

Vln.

Vla.

Vc.

Cb.

**Awkward silence**

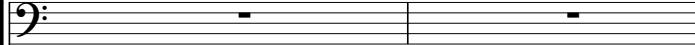
**4**

**4**

**4**



143

Homeless: 

Karaoke:   
I have been cursed by, I have been cursed

Fl.

S. Rec.

Tr. Rec.

**4**

**4**

**5**

**4**

**5**

146 **5** **4**

Homeless

Karaoke by, I have been cursed by, I have been cursed by!

**Fl.** **5** **4**

**S. Rec.**

**Tr. Rec.**

**≡**

149

Homeless

I know who did this to you... Was it...

Karaoke

**Fl.**

**S. Rec.**

**Tr. Rec.**

**≡**

155

Homeless

Jack Ke - rou - ac!

Karaoke

Yes! Thank you for break

**Fl.**

**S. Rec.**

**Tr. Rec.**

162

**4**

Homeless

Karaoke

ing my curse! Now, if it's Ke - rou - ac you seek,

**4**

Fl.

S. Rec.

Tr. Rec.

**≡**

166

Karaoke

please fol - low me to the ka - ra - o - ke bar that once be-longed to me.

They both enter the Karaoke bar.

# **Kerouac's Killer Karaoke**

## **Scene 10**

### **Tape Part**

The Karaoke Bar Owner leads the Homeless Guy into the Karaoke bar. The bar is filled with mannequins all wearing Jack Kerouac masks. Kerouac has an entourage comprised of the chorus, they are also wearing masks, as is the DJ in the booth. The DJ starts playing a club track whilst Jack Kerouac and his crew perform a creepy, syncronised dance. At the end of the dance, Kerouac grabs the Half Bionic Prostitute and starts waltzing with her; eventually slitting her throat. The Homeless Guy watches in horror as the woman who he believes is his wife is taken from him once again.

("I'll be damned if the universe disposes of it's own evil")

# Kerouac Karaoke (After Party)

Scene 10b

Homeless Guy

**4** **4** **p** Distracted

No! No! No! No!

Woman in the Moon

Bar. Solo 6

You have killed her you bas - tard! You cunt ! I will make you pay.

Bar. Solo 10

You twat-ty lit-tle man. But I can't de-fend my-self a-gainst

Bar. Solo 14

your blade. I am pa - the-tic. You bet-ter

Bar. Solo 19

kill me too, at least then I can be with my friends.

2

24

Bar. Solo

It's fun-ny what you no-tice when you're at deaths door.  
The moon is

 $\frac{3}{4}$  $\frac{4}{4}$ 

Bar. Solo

28  $\frac{4}{4}$ 

bright to-night, and a beau-ti - ful wo-man is\_ da ncing\_ on its

Bar. Solo

32

Electronic Sparkles  $\frac{3}{4}$ 

face. Beau-ti - ful la-dy, grant me life.

S.

*p*

Take

Bar. Solo

39

 $\frac{2}{4} p$   $\frac{3}{4}$ 

WHAT?

S.

this up - grade Take this up - grade Take this

Bar. Solo

49

f He suddenly remembers

It will make my voice as loud as a ba zoo - ka,

 $\frac{4}{4}$  $\frac{3}{4}$ 

S.

up - grade

56

Bar. Solo

make my voice as loud as a ba zoo -ka, make my voice as loud as

61

Bar. Solo

a ba - zoo -ka, make my voice as loud as a ba - zoo -ka.

65 Heavy breathing as he powers up.

ff

Bar. Solo

Die\_\_\_\_\_!

Jack Kerouac can't handle the Homeless Guy's immense voice and blows up into a million bees.

# The Woman in the Moon

## Scene 11

*J=70ish*

**4** Extremely free, baroque sensibility, pure

The Woman in the Moon

Shall I let her live?

Figure 1

Figure 2

WITM.

Or shall I let her die?

Shall I let her live?

Fig. 1.

Fig. 2.

molto accel.

molto rit.

WITM.

Shall I let her die?

Fig. 1.

Fig. 2.

15 **3** **4** *J=70* **2** **4** **3** **4** **4** *mf* **ff** *mp*

have that choice. (Hmm...)

Fig. 1.

Fig. 2.

2

22 **p**(Ah's)

WITM.

I am the cre-a-tor of this pla-net, I am the cre-a-tor of this world.

25

WITM.

The u - ni - verse is mere - ly a

32

WITM.

pro - jec - tion and I am the one pro - jec - ting it

38

**2** **4** **4**

WITM.

They are my pu- ppets

Laughing (Ah's) **2** **4**

44

**2** **4** **4**

WITM.

I I I

49

WITM.

have the choice. Shall I let her live

rit.  
♩=70 **2** **4** **4**

54

**4** **4** **3** (Ooh's) **4** (Ah's)

WITM.

Shall I let her die

♩=240 Springy, fun. **6** **8**

57

WITM.

a-fter all...

63

**6** **8** **3** **6** **8**

WITM.

She is just a fig-ment,she is just a fig-ment of

68

WITM.

My i - ma -gi- na - tion, My i - ma -gi na - tion, Ooh\_\_\_

73

WITM.

She is just a fig \_ment,she is just a fig \_ment of\_\_\_

My i-ma-gi na-tion,

78

WITM.

My i-ma-gi na-tion, Ooh\_\_\_

She is just a fig \_ment,she is just a fig \_ment

Fig.1.

Bass clef

She is just a fig \_ment,she is just a fig \_ment

Fig.2.

Bass clef

She is just a fig \_ment,she is just a fig \_ment

83

WITM.

of\_\_\_

My i - ma -gi- na - tion, My i - ma -gi-na - tion, Ooh\_\_\_

Fig.1.

Bass clef

of\_\_\_

My i - ma -gi- na - tion, My i - ma -gi-na - tion, Ooh\_\_\_

Fig.2.

Bass clef

of\_\_\_

My i - ma -gi- na - tion, My i - ma -gi-na - tion, Ooh\_\_\_

4

87

WITM.

Fig.1.

Fig.2.

91

WITM.

Fig.1.

Fig.2.

96

WITM.

Fig.1.

Fig.2.

100

WITM.

Fig.1.

Fig.2.

5

105

WITM.

Fig.1.

Fig.2.

4

109

WITM.

Fig.1.

Fig.2.

4

6

113 **4** (Ah's) **2** **6** **8** **4** **8**

WITM. She is just a fig\_ment,she is just a fig\_ment

Fig.1. (Ah's) She is just a fig\_ment,she is just a fig\_ment

Fig.2. (Ah's) She is just a fig\_ment,she is just a fig\_ment

117 **4** **8** **6** **8** **4** **8**

WITM. of\_\_\_\_\_ My i - ma -gi- na - tion, My i - ma -gi- na - tion, Ooh\_\_\_\_\_

Fig.1. of\_\_\_\_\_ My i - ma -gi- na - tion, My i - ma -gi- na - tion, Ooh\_\_\_\_\_

Fig.2. of\_\_\_\_\_ My i - ma -gi- na - tion, My i - ma -gi- na - tion, Ooh\_\_\_\_\_

121

WITM. She's just a fig\_ment,she is just a fig\_ment of\_\_\_\_\_ My i-ma-gi na - tion,

Fig.1. She's just a fig\_ment,she is just a fig\_ment of\_\_\_\_\_ My i-ma-gi na - tion,

Fig.2. She's just a fig\_ment,she is just a fig\_ment of\_\_\_\_\_ My i-ma-gi na - tion,

125

WITM.

4  
8

My i - ma-gi-na - tion, Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_

Fig.1.

(Ah's)

Fig.2.

My i - ma-gi-na - tion, Ooh\_\_\_ Ooh\_\_\_ (Ah's)

129

WITM.

Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_ Ooh\_\_\_

Fig.1.

Fig.2.

The Homeless Guy  
carries the prostitute onto  
the whales in an attempt  
to go back in time and save her.

133

WITM.

Ah's

Keep repeating and  
gradually fade out.

Fig.1.

Fig.2.

137

WITM.

The musical score consists of three staves. The top staff, labeled "WITM.", has a treble clef and begins with a dotted half note followed by a sixteenth-note rest. It then continues with eighth notes and sixteenth-note pairs. The middle staff, labeled "Fig.1.", has a bass clef and consists of eighth-note pairs. The bottom staff, labeled "Fig.2.", also has a bass clef and consists of eighth-note pairs. The tempo is marked as 137.

# The End of Time

Scene 12

Play During Meditation 4

Arp.on and repeat forever

Electric Organ {

The musical score consists of two staves. The top staff is in treble clef and has a 4:4 time signature. It features a continuous arpeggiated pattern of eighth notes, with each note spanning four measures. The bottom staff is in bass clef and also has a 4:4 time signature. It contains four vertical dashes, one in each measure, indicating sustained notes or rests. The instruction "Arp.on and repeat forever" is written above the top staff.

## Meditation 4/ The End of Time

Dying, as an action, is one of the hardest things one can do.  
Living, on the other hand, is extremely easy.

You breathe, your body breathes you.

For a little while; living is incredibly simple. It only becomes complicated when death is added. When you are born, you can survive on your mothers milk, but once the milk stops; you have to find food. Once you find food, you have to find shelter. Once you find shelter,  
you discover you're alone. So maybe you might want to find something to help pass the time. Maybe a job or a hobby, an addiction or a spiritual calling.

But then you ask yourself:

"Am I even really living at all?"

So at the end, you reverse the process. You stop working, your violin gathers dust on the top of an old bookshelf and the only thing your addiction does is keep you awake at night waiting for death.

So maybe you'll speed up the process, buy a gun. But where can you even get a gun? How much does a gun cost? Maybe you'll take a few too many sleeping pills. But what if you don't take enough?

Yes, DEATH is easy. But dying, waiting for death is the real killer.

(The Homeless Guy enters carrying the dying Prostitute)

Ah, here come our friends now.

Hello John, please don't speak. I have a lot to explain. My name is Time and this is my home. I really didn't expect to have any visitors, I apologise if the place is a little messy. This place is known by some as "The End of Time" and the directions here are quite complex. Of course, you didn't mean to end up here...but

you are here and I'm afraid there is no way to leave. I also know that you were merely trying to save your lover by travelling back in time and preventing her death...and you may have succeeded too. In fact; in an infinite amount of other scenarios, you do. But in this particular strand of reality, you do not. For when a being travels through time with another being from a completely different strand of time, the strings become tangled and aggravated thus causing a rip in the delicate fabric and propelling you towards here. The End of Time. The whales ended up here too, but they're fine; they're quite happy in my pond.

If you had left her and travelled backwards by yourself; you may have saved her. Unfortunately, in your haste and despair, your emotional instincts naturally made you take her with you. I suppose they do say that "time is the great healer"... However, in this place there is no concept of time. It simply doesn't exist. It flows neither backwards or forwards; it is neither still nor fluid.

She'll never truly die, John. But I'm afraid that she will always be constantly dying and you will live in a constant state of deep love and sorrow.

You will always hold the dying hand of the woman you love believing that you can stop her from death over and over and over and over.

Time doesn't exist here.

But don't worry, I have a guest room.