Time 0:00	Singer 1 (offstage)	Singer 2 (offstage)	Singer 3 (offstage)	Singer 4 (offstage)	Chorus Positioned on stairs.	Dancers	Tbne.	Perc.	Piano	Vln.	Vla.	Vce.	Elec.	V.O.
1: Overtur	'e	D	1/7/ 9/	0.00 (3)										
0:10						A single dancer puts on white coat, mask, gathers up penlight, stethoscope, clicker, clipboard etc, checking self over.								
0:20							Sit slightly hunched, nervous, breathing in and out of an oxygen mask or bag.	slumped and with head bowed, as if	Sit slightly hunched, tense, with your left fingers pinching the bridge of your nose, as if you have a terrible headache.	about to start playing, eyeing	Bow in position as if about to start playing, eyeing other string players anxiously and angrily.	Bow in position as if about to start playing, eyeing other string players anxiously and angrily.		
0:40						The dancer puts on a pair of latex gloves – the music begins with the sound of them snapping on. The dancer checks themselves over, then descends into the musicians area. They begin by taking the percussionist's pulse for about 6 seconds. When they've done this and notated it on the chart, they click the clicker (1:06ca.).	Ole Pas	Je Only	The E-bow should be in position prior to the piece beginning so that when a key is depressed, the E-flat above middle C sounds. At 0:40 activate this E-flat (if the E-bow takes more than a few seconds to sound, you may begin a few seconds prior to 0:40). This activation should be done as if you barely know it's happening – continue slightly hunched, with fingers pressed to bridge of nose throughout.	Begin playing.  O 40  sal port. soon with long long on 8 to 8 wash.  Playing the state of the st	Air bow. Copy the pace, duration and bow direction of the violinist. Eye contact should be furtive and slightly nervous.	Air bow. Copy the pace, duration and bow direction of the violinist. Eye contact should be furtive and slightly nervous.		
1:06ca.						Dancer clicks clicker, then moves on to the pianist and gently examines them. The dancer should shine a light in the pianist's eyes (pianist keeps eyes closed), make the pianist follow their finger with their eyes etc, make a notation on their clipboard.		At 1:06ca. the dancer will click a clicker. This sound jolts you awake – begin methodically folding the cloths into small squares, stacking neatly in a pile.	At some point after 1:06 the dancer will come and "examine" you, pretending to shine a light in your eyes, making you follow their finger with your eyes etc. Continue activating the E-flat throughout. After the dancer leaves you, resume sitting with your fingers at the bridge of your nose, but less tense than before.			Begin playing.  The state of th		

Time	Singer 1	Singer 2	Singer 3	Singer 4		Dancers			Piano	Vln.	Vla.	Vce.	Elec.	V.O.
1:29					C1-9 click pens quickly and unevenly.	Dancer clicks clicker. After finishing with the		At some point after 1:29 the dancer will come and take away		(Playing)	(Air bowing)	(Playing)		
						pianist, the dancer moves on to the	"examine" you, removing your	all the cloths you have folded/are						
						trombonist. The dancer removes the		going to fold. Freeze, sort of						
						trombonist's mask, listens to their breath sounds etc.	After they have finished, get ready to begin playing.	unsure what to do now your cloths have been taken						
1:43						When the dancer is finished examining	Still sit slightly hunched and	away, annoyed but uneasy.			Begin playing.			
						the trombonist they pat them on the	nervous, but a bit calmer than before.	*			[143]   1			
						back as if to say get on with it. Then the dancer makes some					540			
						final notes on their clipboard, and								
2:04						returns to the stage. As the dancer	Begin playing.							
						leaves, they take the cloths the percussionist has	2 b 1 b 2 c							
2:05					C1-9 stop clicking	been folding with them as well as the	9 · valo - 6 -							
					pens. C10 begins clicking a clicker,	unfolded cloths.	6) = 14							
					once every 6 to 9 seconds									
2.20						The description		The state of the s						
2:20ca.						The dancer exits musicians' area, lights fade on the		$O(U_I)$						
						staging area slightly; dancer		10						
2:36						disrobes and puts things away.	0.0							Voice singing
							ole,							an A above middle C, 6½
						(29/M)	A Particular of the Control of the C							" long (fading in and out), then 5 to 7"
						13								rest.
2:51	"Say Yes Yes into the great No No	"Yes yes yes yes yes!" Say the word	"Say Yes Yes into the great No No	"Yes yes yes yes yes!"	C1-9 click pens quickly and unevenly			Pull streamers out, in huge rapid	,					
	Universe!" Say the text over	"yes" over and over again, speeding up	Universe!" Say the text over	Say the word "yes" over and over again,	. ,			armfuls, joyous and exuberant.						
	and over again, adding in extra "yes" and "no",	and slowing down, changing pitch. The word can be so fast	and over again, adding in extra "yes" and "no",	speeding up and slowing down, changing pitch. The										
	speeding up and	it runs all together in one sound –	speeding up and slowing down,	word can be so fast it runs all together										
	changing pitch. The basic framework is	"yesyesyesyesyesye syes yes yes!" etc.	changing pitch. The basic framework is	in one sound – "yesyesyesyesye										
	riding the wave of the text and descending at the	Overall feel is excited and joyous and ready to spring	riding the wave of the text and descending at the	syes yes!" etc. Overall feel is excited and joyous										
	end of each line. Overall feel is	with energy. Dynamic <i>mf</i> . Rough	end of each line. Overall feel is	and ready to spring with energy.										
3:18	and ready to spring	guideline Ex. 02.51 S2.	excited and joyous and ready to spring	Dynamic <b>mf</b> . Rough guideline Ex. 02.51	C1-10 stop clicking pens/clicker.									
	with energy. Dynamic <b>mf</b> . Rough guideline Ex. 02.51		with energy. Dynamic <i>mf</i> . Rough guideline Ex. 02.51	S4.										
	S1.		S3.											
3:40	END	END	END	END			FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE		END
3:48							Relax, get ready for	Relax, get ready for	Relax, get ready for	Relax, get ready for	Relax, get ready for	Relax, get ready for		
						20	next scene.	next scene.	next scene.	next scene.	next scene.	next scene.		

Time	Singer 1	Singer 2	Singer 3	Singer 4	Chorus	Dancers	Tbne.	Perc.	Piano	Vln.	Vla.	Vce.	Elec.	V.O.
2: Pattern	Recognition													·
4:00	on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and		The stage is mostly quiet, dark, calm, the focus is on the singers watching the footage, silhouetted in the light. But every now and then a dancer bursts into a short	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sinetones	
	watching, alert, for vital information.	watching, alert, for vital information.	watching, alert, for vital information.	watching, alert, for vital information.		solo, just a bare fragment, before stopping as suddenly as they started.								
4:30		Make motions – tap, tap, circle, then point at one of the screens.						At some point after 4:30, silently assemble a collection of small objects on a cloth on the table – crushed plastic						
4:35ca.	motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Different trios within the chorus rub their hands together very rapidly during the following times:  4:35 to 4:37  4:43 to 4:46  5:02 to 5:04  5:20 to 5:22			cups, pieces of Styrofoam, wire coat hangers, industrial detritus. The objects should be balanced in odd ways, forming a fragile structure. Take your time to do this.						
4:38ca.			Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes			Sam	Ole P.S.							
4:50ca.	Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding		are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics.  The long notes are sung without vibrato, and should											
5:03ca.	to silence. The notes are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics.  The long notes are sung without vibrato, and should		all have an air overlay, ie they are not 100% pure sung tone. This can be done by:  1. singing with mouth closed and pressure directed towards the nose so that air whistles through the nostrils  2. singing with lips in an extremely tight m so that they buzz like a brass	Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes										

Time	Singer 1	Singer 2	Singer 3	Singer 4	Chorus	Dancers	Tbne.	Perc.	Piano	Vln.	Vla.	Vce.	Elec.	V.O.
5:24ca.	all have an air	Beginning at	player's	are separated by	Chorus	(Short fragments of	1 blic.	(Assembling	Tidilo	· · · · · · · · · · · · · · · · · · ·	v Id.	7 661	Dicc.	1.01
o.z rea.	overlay, ie they are	4:38ca., the singers	embouchure	silences of varying		solos, periodically)		structure)						
	not 100% pure sung		3. singing on noisy	lengths. The overall										
	tone. This can be	notes. The pitches	phonemes <u>j f</u> or <u>v</u>	effect should be a										
	done by:	should be drawn		shifting lattice of										
	1. singing with	from the scale	The singers should	sung notes										
	mouth closed and pressure directed	shown below; they may be in any	enter gradually:	emerging from and receding into the										
			S3 at 4:38ca.	sine tones on the										
	that air whistles	note is the length of		electronics.										
	1	a single breath, and												
	2. singing with lips		S2 at 5:24ca.	The long notes are										
	in an extremely	from silence up to		sung without										
	tight <u>m</u> so that they	<b>mp</b> before receding	<b>♦</b> , , , , , , , , , , , , , , , , , , ,	vibrato, and should										
5:33	buzz like a brass	to silence. The notes	Ψ,,,,,,	all have an air				At some point after						PATTERN
	player's embouchure	are separated by silences of varying		overlay, ie they are not 100% pure				5:33, begin to						RECOG-
	3. singing on noisy	lengths. The overall		sung tone. This can				slowly drop grains						NITION
	phonemes j f or v	effect should be a		be done by:				of rice on the structure, letting						
	promones 12 or ±	shifting lattice of		1. singing with				the rice fall against						
	The singers should	sung notes		mouth closed and				different parts of						
	enter gradually:	emerging from and		pressure directed				the structure - this						
		receding into the		towards the nose so				is a slow, more or						
	S3 at 4:38ca.	sine tones on the		that air whistles				less steady stream						
	S1 at 4:50ca. S4 at 5:03ca.	electronics.		through the nostrils 2. singing with lips				of individual grains.						
	S2 at 5:24ca.	The long notes are		in an extremely										
	32 at 3.2 rea.	sung without		tight m so that they										
		vibrato, and should		buzz like a brass										
	<b></b>	all have an air		player's										
		overlay, ie they are		embouchure										
		not 100% pure		3. singing on noisy				1						
		sung tone. This can		phonemes <u>j f</u> or <u>v</u>				11						
		be done by: 1. singing with		The singers should										
		mouth closed and		enter gradually:										
		pressure directed		citer gradually.				10						
		towards the nose so		S3 at 4:38ca.			C							
		that air whistles		S1 at 4:50ca.										
		through the nostrils		S4 at 5:03ca.										
		2. singing with lips		S2 at 5:24ca.			76,							
		in an extremely												
		tight <u>m</u> so that they		<b>♦</b>		100								
		buzz like a brass		7,,,		( - 0/1	A N							
		player's embouchure				1 C.O.								
		3. singing on noisy												
		phonemes <u>j f</u> or <u>v</u>												
		phonemes <u>1</u> i or <u>v</u>												
		The singers should												
		enter gradually:												
		S3 at 4:38ca.												
		S1 at 4:50ca.												
		S4 at 5:03ca.												
		S2 at 5:24ca.												
		\$ · · ·												
7:22		Begin talking to the						END						END
	other performers,		other performers,	other performers,										
	active, yet soft and	active, yet soft and	active, yet soft and	active, yet soft and										
	concentrated, as if	concentrated, as if	concentrated, as if	concentrated, as if										
		you are the crew of a spaceship and you		you are the crew of a spaceship and you										
	a spaceship and you are discussing	a spacesnip and you are discussing	a spacesnip and you are discussing	a spacesnip and you are discussing										
	footage you are	footage you are	footage you are	footage you are										
	watching from a	watching from a	watching from a	watching from a										
	planet which you	planet which you	planet which you	planet which you										
	are considering	are considering	are considering	are considering										
	landing on.	landing on.	landing on.	landing on.										
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