

All in the Mind

an opera in one act

Words and Music

by

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www.w11opera.org

All in the Mind

Vocal Score

Prologue - Brain	<i>It was some millennia ago</i>	5
Scene One		
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The composer acknowledges the work of Christopher Marlowe, Russell Hoban and Dennis Potter in writing the text; other sources include www.rael.org and the Dorling Kindersley science books for children.

All in the Mind was written for a large cast of 10 to 18 year olds; the approximate numbers envisaged at the time of composition were Earthlings 6, Ministers/Waitresses 8, Scientists 12, Telepathists 12, Bureaucrats 4, Engineers 12, Clones/ Press 6, Courtiers 14, Guards 14. With the exception of the 4 Bouncers, all the parts were intended to be taken by unbroken or female voices; although the treble clef is used throughout, the casting may be adapted to suit particular circumstances and it is left to the Directors' discretion as to whether parts are played as male or female characters. All the cast appear in Scene Two.

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All in the Mind...

is a cautionary tale in which our past, present and future is all mixed up. It takes its cue from the legend of Doctor Faustus - and several contemporary issues.

The action is set in the future on a planet called The White Moon where a company called Clever Clones makes human beings to order; it has also made an artificial Brain capable of great thoughts. When the company runs into trouble, the Emperor, Mighty Rich, and his Ministers produce computer files of thoughts, memories and dreams saved by people long ago, which the company's Scientists implant into new clones. By this means, some Earthlings from an earlier age - our own, perhaps - are reincarnated. Amidst general rejoicing at having created eternal life, the company's fortunes soar, but the Brain, who has been consulted from time to time, suggests the Scientists must go on a journey to discover the nature of right and wrong.

The Earthlings encounter the Emperor again at a party in the Black Hole where Nic Night, a prisoner, sings about imminent oblivion. The Earthlings fondly remember their previous life on Earth but, when they express a desire to return there, find they are trapped. The Emperor reveals his intention to take their souls into the next world and summons up the forces of infinite gravity to finish them off. When the Scientists enter, still searching for answers to their questions, they discover the Earthlings have perished; however, they find Nic Night whom they release and lead away.

Back on the Moon, the Earthlings awake from what they think has been a terrible nightmare; the Emperor arrives to take charge and a battle of wits ensues. Suddenly the Scientists appear with Nic Night: it turns out he is the rightful king of the Moon who was deposed long ago and sent into exile. So was the Black Hole real after all? Or have dreams invaded the conscious world?

Nic suggests the people should decide who will be their leader – under him life will be more fun, but less certain. In the face of threats from the Emperor, the people reject this idea, but when the Earthlings depart for home - and mortality - the people choose Nic. The Brain, who by now has worked out the difference between good and evil, laments its inability to join the human race; it will continue to do the thinking – while, under their singing King, the rest can make music.

Duration: about 70 minutes

Prologue: The Museum of Ancient Science

Scene One: The Laboratory of Clever Clones

Interlude: A Wasteland

Scene Two: The Black Hole

Scene Three: The Laboratory of Clever Clones

Epilogue: The Museum of Ancient Science

Characters

The Brain

Employees of Clever Clones:

Dr Neuron, Chief Scientist

Scientists

Telepathists

Bureaucrats

Engineers

Clones, newly manufactured

The Court:

Mighty Rich, the Emperor (Empress) of The White Moon

Ministers at the Ministry of Thought

Courtiers

Guards

Ancient Earthlings, resurrected from the Past

Press Corps

In the Black Hole:

Bouncers

Nic Night, a prisoner

Waitresses

Partygoers: witches, demons, fiends, and monsters of many kinds

Celestial Voice(s) off-stage

Instrumentation

Clarinet in B \flat (*doubling* Bass clarinet & E \flat clarinet)

Organ and/or Synthesiser 1 (also plays piano duet)

Harpichord and/or Synthesiser 2 (*7 octave range*)

Piano

Percussion (one player) vibraphone (*3 octaves*)

marimba (*4 octaves*)

set of 6 roto-toms (or a range of drums and toms),

snare drum, bass drum,

pair of hand drums (tabla or congas)

two deep gongs

tam-tam

triangle, suspended cymbal,

marktree (wind chimes)

5 temple blocks

3 Flutes off-stage

Tenor drum on-stage

When electronic instruments are used, synthesiser 1 may play a variety of sustained wind sounds, and synthesiser 2 a variety of plucked string sounds.

Notwithstanding the use of copious courtesy accidentals, the normal rule of musical notation applies - that an accidental applies only to the whole bar in which it occurs.

ALL IN THE MIND

for W11 Opera (2004)

Edward Lambert

Prologue

(Time: the future. In a Museum of Ancient Science, a giant, artificial Brain is exhibited.)

$\bullet = 84$

Piano *p*

1/8

Brain

Br

It was some mil-len-nia a - go that these e - vents took place, But I re -

Br

mem - ber them well. The i - dea of cre - a - ting a Brain like me Was

Br

not al-to-ge-ther new. They had com - pu - ters in the Old Days, But these were

Br

pri-mi-tive by com - pa-ri-son, For in - to me was poured all know-ledge

Br

At that time known to hu - man-kind. More than that, I could make con -

Br

nec-tions In ways that no mere mor - tal could have dreamt of, Path-ways to i -

Br

deas that were to-tal-ly new: O-ri-gi-nal thought, it was. I was

3

Br held in great es - teem And con - sul - ted on ma - ny im - por - tant mat - ters.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a complex texture with multiple chords and moving lines in both hands.

1/50

3 3 3

Br Be - ing the first Brain was a great pri - vi - lege But I was huge... *(Some visitors enter, remark on the Brain, and, after a few moments, leave)*

The second system continues the vocal line with a triplet of eighth notes (D5, E5, F5), followed by a quarter note G5 and a half note A5. The piano accompaniment includes a box labeled '1/50' and features a rhythmic pattern of eighth notes and chords.

Br I be - came

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady rhythm of eighth notes and chords.

Br ob - so - lete. So I'm on show now In the Mu - se - um of An - cient Science:

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note rhythmic pattern.

Br Ah! The fu - ture is not what it used to be.

The fifth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with a final chord and a few eighth notes.

1/68

Br

But it gives me time to think, And I've e-ven been known to joke with the vi-si-tors - some-times.

Br

Tel-ling this sto-ry ne-ver tires me,

1/80

Br

be-cause I was there. It be-gan on The White

Br

Moon, The pla-net with two suns, Where the suns ne-ver set,

Br

Where it was al-ways day and ne-ver night, All that time a-go...

Scene One

Some time earlier. In a laboratory, the Chief Scientist of Clever Clones is examining test tubes containing solutions of 'knowledge'. In other corners of the lab are Engineers gathered around a large incubator which produces human clones, and Telepathists taking calls from customers and the press. They are watched over by the Bureaucrats. In the centre is a giant artificial Brain which the Scientists are attending to.

$\text{♩} = 84$

Telepathists *molto marcato*

Tel  Good day! You're through to Cle -

Tel  ver Clones, how can I help you, please? You'd

Tel  like to or - der a Clone? A fe - male? Would there be a -

Tel  ny - thing more? We have your gene map on

1/106

Tel

our files; we have e - very - one's genes on file.

This system contains a vocal line for the character 'Tel' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are 'our files; we have e - very - one's genes on file.' The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Tel

Who could be - lieve that hu - mans were once borne by wo - men! What a

This system continues the vocal line for 'Tel' and the piano accompaniment. The lyrics are 'Who could be - lieve that hu - mans were once borne by wo - men! What a'. The piano accompaniment continues with the same melodic and harmonic structure.

1/115

Scientists

Sci

What a piece of work is a

Tel

chore!

This system introduces the character 'Sci' with the lyrics 'What a piece of work is a'. The piano accompaniment features a triplet of eighth notes. The following system continues the vocal line for 'Sci' and the piano accompaniment, with the lyrics 'chore!'. The piano accompaniment includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

Sci

brain! Thin - king is a fan - tas - tic thing, If you

This system continues the vocal line for 'Sci' and the piano accompaniment. The lyrics are 'brain! Thin - king is a fan - tas - tic thing, If you'. The piano accompaniment features a triplet of eighth notes and continues with the same melodic and harmonic structure.

Sci

think a - bout it a - gain, It pas - ses be - yond our

Sci

un - der - stan - ding, For how can we probe our own thoughts? But

Sci

that's what we're do - ing now: Are we pro - bing more than we

1/130

Sci

ought?

f

Telepathists

Good day! You're through to Cle - ver Clones, how can I help you, dear?

p

Tel

We re - com - mend our la - test de - sign:

Tel

they get cle - verer e - very year!

1/143 ♩ = 104 **Dr Neuron**

Dr N

Here's lear - ning, not as pic - tures or

Dr N

pat - terns in the mind, But as pure li - ving cells, Worth

Dr N

more than a - ny - thing else you could find In this day and age!

Dr N

Hail, Neu - ro - ni - um!

Scientists

Dr N

Hail, Neu - ro - ni - um! Hail!

1/159 $\text{♩} = 84$ *(The Neuronium is passed to the Engineers, who incubate the mixture)*

Sci

Hail!

Tel

Telepathists

We've been trained to an - swer en -

f *p*

Tel

qui - ries from peo - ple near and far, We on - ly have to think

1/169

Tel
of them to be con - nec - ted wher - e - ver they are.
Bureaucrats & Engineers

Bur
The de - mand for

p

B & E
clones ne - ver cea - ses! With - out in - fan - cy, a child that's

1/175

Telepathists

Tel
Good day! You're through to Cle -

B & E
free from has - sle and di - sea - ses, Mo - di - fied to or - der, al - ways

Tel
ver Clones, how can I help you, please? You've

B & E
plea - ses!

p

1/182

Tel
got a com-plaint? He does - n't work? Or do as he is told?
Bureaucrats & Engineers

B & E
The de-mand for

Tel
Teen - a - gers - al - ways the same! A faul - ty one for sure! I'll

B & E
clones ne - ver cea - ses! With - out in - fan - cy, a child that's free from has - sle and di -

Tel
put you through to Ser - vice and Spares: it's en - gaged at the pre - sent, please hold!

B & E
sea - ses, Mo - di - fied to or - der, al - ways plea - ses! al - ways plea - ses!

1/191

(Child-clones emerge from the incubator)

1/201

Clones

Clns

De -

Clns

signed to de - light signed our do - nors,

Clns

sup - pliers of their

1/210

Clns

cells to us, Be - ing

Clns

cle - ver, at - tentive, con - tent and con -

Clns

ve - ni - ent, we bring bles -

1/220 ♩ = 72

Clns

sings to our be - ne - fac - tors!

Bureaucrats

Bur

This o - rder is for

1/223 ♩ = 66

Eplys

(To the Engineers) We work all hours there are! On bright White

Bur

ex - port. Keep at it! Work!

Organ

p

Eplys

Moon, Where suns ne - ver set, we've ne - ver stopped yet! Here is no night or

Eplys

day, No rest or play, On - ly an - xi - e - ty. We work for cor - po - ra - tion, coun - try And so -

Eplys

ci - e - ty. No mu - sic sounds, No books, no art are found, On - ly in - dus - try.

1/252

Eplys

The e - xiled king he used to sing Joy - ful - ly. We miss him!

Eplys

Where did they leave him? Sad - ly we grieve for him, Our kind - ly king! We have no

Clones

Clns

Who has or - dered us, paid for our nur - tu - ring In a fac - to - ry?

Eplys

choice now, Peo - ple have no voice now, Just com - pla - cen - cy. There's no di -

Clns
Who will par - ent us? But we don't think

Eplys
sease, no want: No ups or downs, No smiles or frowns. We're

Clns
or ask too much: We ac-cept this world Grate-ful-ly.

Eplys
ruled by those who have No pi - e - ty. *(The clones are packed and sent off)*

1/282 ♩ = 84

Telepathists

Telep
Good day! You're through to Cle - ver Clones, how can I help you, please? We

Tel
can - not re-pond to ru - mours fly - ing a-round... no com - ment!

1/286

♩ = 104

Scientists (Activating the Brain)

Sci Here is saved the wide world's know-ledge, The web spun in - to

Sci tee- ming tis - sue. No - thing is known that is not con -

Sci tained here. Brain - now speak to us! Brain - speak to us!

1/298

♩ = 84

Brain (Starting up)

Br Hi, there, Doc - tors! How are you to - day?

Sci Scientists

It



Sci speaks!

Others (*Everyone stops to listen*)

All A - ma - zing! Won - der - ful! A Brain that's a - live!

Brain 1/303 ♩ = 96

Br IT said how are you? Oh

Sci **Scientists** What does IT feel like to be a brain?

Br IT don't feel a - ny - thing! IT have no soul, no fee - ling,

Br Don't feel hot or cold, hun - gry or thir - sty, Clean or dir - ty,

Br lone - ly or sad, hap - py or cross... How a - bout you?

Sci Oh yes, we

Scientists

Br Do they have a - ny

Sci feel things! Can we ask you some ques - tions?

Brain

Br mea - ning? Que - stions come with be - ing a - live, The an - swers come with

Br be - ing dead!

Sci It seems to be wit - ty, too!

Scientists

1/316 ♩ = 132

Telepathists *(taking a call)*

Tel
 What did you say? Hea-ven's a-bove! Ca-tas-tro-phe! Doom! Gone bust?

Bur
 What's all the

f

Bureaucrats

Tel
 The com-pa-ny's shares have plum-me-ted!

Bur
 fuss? Don't they know a-bout the Brain? The

Bureaucrats & Engineers

Scientists

Engineers

Sci
 What's go-ing on?

B & E
 shares should be ri-sing, not fal-ling. You rea-lise what this

All

All

All
 The com-pa-ny will go bust, We'll all be

Eng
 means for us? The com-pa-ny will go bust, We'll all be

All out of our jobs!

All out of our jobs!

Telepathists

The re-search has ta-ken too long.

Scientists

Ma-king a Brain takes time!

Bureaucrats

We need re-sults!

All

Some-thing com-me-rcial to

All

Some-thing com-me-rcial to

All grab the head-lines!

Engineers

The Brain's the thing!

Others

Ask it!

Brain

1/334 ♩ = 80 (Thinks)

Scientists

Ah,

Brain, tell us what to do!

tri-cky one, that!

Piano introduction for the first system, featuring a treble and bass clef with dynamic markings *p*, *sfz*, and *p*.

1/341 ♩ = 120

Br
What was the ques - tion a - gain?

Eplys
Employees
We need to save the Cor - po - ra - tion: A

Vocal and piano parts for the first system. The vocal line includes lyrics and dynamic markings. The piano accompaniment includes dynamic markings *sfz*, *p*, and *f*.

Eplys
new dis - co - ve - ry, a great in - ven - tion!

♩ = 80

Vocal and piano parts for the second system. The vocal line includes lyrics and dynamic markings. The piano accompaniment includes dynamic markings *f* and *p*.

1/346 ♩ = 72

Brain

Br
Have you come to the end of the road? Has e - very - thing been found that

Vocal and piano parts for the third system. The vocal line includes lyrics and dynamic markings. The piano accompaniment includes dynamic marking *pp*.

Br

can be found? A my-riad of par-ti-cles, the my-steries of space, Grand

Br

theo-ries for-mu-la-ted, all lear-ning em-braced: What

Br

is there left for hu-mans to do? What great bar-rier re-mains?

1/363 ♩ = 152

Courtiers & Guards *(in the distance, coming nearer)*

C & G

Dr Neuron

Dr N

You're meant to pro-vide the an-swer, Brain!

Be-cause he-luvs us all and

Hand drum(s)

C & G

Telepathists The Emperor's on his way!

Bureaucrats And the Ministers are here too!

we luv the Em-pe-ror we all live to-ge-ther in pur-fect har-mo-ny, yeh! Say

C & G

Hip hip for the White Moon, come come say hip for the Moon, come come, uh-ha say hip the Em - pe -

(The Emperor enters with his Ministers; they are dressed extravagantly and behave flamboyantly. With them come Courtiers and Guards.)

1/372

C & G

ror, yeh yeh say hip! Be - cause he - loves us all and we love the Em - pe - ror we

Employees *(joining in)*

Eplys

Be - cause he - loves us all and we love the Em - pe - ror we

f

C & G

all live to - ge - ther in per - fect har - mo - ny, yeh! Say Hip hip for the White Moon, come

Eplys

all live to - ge - ther in per - fect har - mo - ny, yeh! Say Hip hip for the White Moon, come

C & G

come say hip for the Moon, come come, uh - ha say hip the Em - pe - ror, yeh yeh say hip!

Eplys

come say hip for the Moon, come come, uh - ha say hip the Em - pe - ror, yeh yeh say hip!

1/380 $\text{♩} = 69$

Emperor (Empress)

Emp

Hail, e - very - one at Cle - ver Clones!

p

Emp

My Mi - ni - sters here, with their stri - dent tones,

f *p*

Emp

Pro - mise pro - fit and power to those who

f *p*

Emp
 shine For me, Mi - ghty Rich the Di - vine!

1/395

Emp
Ministers

Min
 Do - be - do, Do - be - do! The State e - xists just for you! Hi - de - ho, hi - de - hi!

Min
 Do - be - do - be - do! We e - xist for you! Hi - de - ho - de - hi!

1/399 ♩ = 152

Min
 Not for you to que - s - tion why!

Min
 We don't ques - tion why! They used to call it U - to - pi - a, a

Courtiers & Guards

C & G
 hea - ven - ly i - deal, but we have got it right here in black and white, yeh it's real! For

C & G

no - one gets sick here, old age comes on slow and when it's time to go they kill us

Ministers 1/408

Min
Come, come sing hip the Moon, sing

C & G
off be - fore we know. Be - cause he luv us all and we luv the Em - pe - ror we

Eplys
Employees
Be - cause he luv us all and we luv the Em - pe - ror we

Min
hip the Moon! Long live the Em -

C & G
all live to - ge - ther in pur - fect har - mo - ny, yeh! Say Hip hip for the White Moon, come

Eplys
all live to - ge - ther in pur - fect har - mo - ny, yeh! Say Hip hip for the White Moon, come

Min
pire of the Moon! Yeah!

C & G
come say hip for the Moon, come come, uh - ha say hip the Em - pe - ror, yeh yeh say hip!

Eplys
come say hip for the Moon, come come, uh - ha say hip the Em - pe - ror, yeh yeh say hip!

Emp
Lis - ten! All here at Cle - ver Clones!

1/416 $\text{♩} = 69$ **Emperor**

Emp
I can sense it in my bones:

Emp
There's a fu - ture a - head in wor - king to - ge - ther. We ought to be

Emp
known as birds of a fea - ther!

Min
Ministers
Do - be - do, Do - be - do! The

Min
Do - be - do - be - do!

f *p*

Min
State e - xists just for you! Hi - de - ho, hi - de - hi! Not for you to que - stion why!

Min
We e - xist for you! Hi - de - ho - de - hi! We don't ques - tion why!

1/434 ♩ = 152

Courtiers & Guards

C & G
No - one's out of work here, no, our lei - sure time is sor - ted, no

p

C & G
e - du - ca - tion, stress, pro - mo - tion or de - sires thwar - ted, be - cause the Mi - ni - sters of Thought con -

Ministers

Min
C & G
Eplys

Come, come sing

trol our dreams and thin - king, we have - n't got an ink - ling of a - ny o - ther life. Be - cause he

Employees

Be - cause he

1/443

Min
C & G
Eplys

hip the Moon, sing hip the Moon!

luv us all and we luv the Em - pe - ror we all live to - ge - ther in pur -

luv us all and we luv the Em - pe - ror we all live to - ge - ther in pur -

Min
C & G
Eplys

Long live the Em - pire of the

fact har - mo - ny, yeh. Say hip hip for the White Moon, come come say hip for the Moon, come

fact har - mo - ny, yeh. Say hip hip for the White Moon, come come say hip for the Moon, come

Emperor

Emp
Min
C & G
Eplys

Moon! Yeah!

come, uh - ha say hip the Em - pe -
ror yeh yeh say hip!

come, uh - ha say hip the Em - pe -
ror yeh yeh say hip!

I heard the com - pa - ny was in big

p

Emp

trou - ble: How can that be with such ta - lent as yours? I've

Emp
Min

come to of - fer help.

Ministers

Ca - ring and sha - ring, that's the Mi - ni - stry of Thought!

p

Telepathists

Tel

Bureaucrats

Shares are sus - pen - ded!

Bur

How, Mi - ghty Em - pe - ror, could you save the com - pa - ny?

This system contains three staves. The top staff (Tel) has a rest followed by a melodic phrase. The middle staff (Bur) has a continuous melodic line. The bottom staff (piano) has a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

1/461 Emperor

Emp

That's it then. What to do? The com - pa - ny - bro - ken up; You -

This system contains two staves. The top staff (Emp) has a melodic line with some rests. The bottom staff (piano) has a harmonic accompaniment. The key signature has one flat, and the time signature is 4/4.

1/468

Emp

out of your jobs; the Brain - on the scrap heap.

Min

Ministers

No more is there va - lue in

This system contains three staves. The top staff (Emp) has a melodic line with a triplet. The middle staff (Min) has a melodic line. The bottom staff (piano) has a harmonic accompaniment. The key signature has one flat, and the time signature is 4/4.

Min

Cle - ver Clones. What you need now are gi - gan - tic loans!

This system contains two staves. The top staff (Min) has a melodic line. The bottom staff (piano) has a harmonic accompaniment. The key signature has one flat, and the time signature is 4/4.

Ministers

Min **Engineers** When wor- kers here are full of moans Then they'll go bust at Cle- ver Clones!

Eng Sounds like a sell out!

1/475

Min **Scientists** We need in- de - pen- dence!

Sci **Telepathists** We'll fu- ture with no com- pa- ny?

Bur **Bureaucrats** We have no life out - side!

Min make you an of- fer you can - not re- fuse! We'll give you the terms for you to pe- ruse.

1/483

Emp **Emperor** When will you see sense? You need new id - eas, think a -

p

Emp head, think cre - a - tive - ly!

Employees

Eplys What's he up to? What's in store for

Emp Pa - tience! Hear what I say!

Eplys us?

1/492 ♩ = 66

Emp Se - veral mil - len - ni - a a - go, peo - ple in - ha - bi - ted a

p legato

Emp pla - net called Earth. But their lives were short; their bo - dies did - n't

Emp

last. Some wan-ted lon-ger lives, life af-ter death, e-ter-nal life, who knows?

Emp

So, while they lived, they saved on com-puters their thoughts, i-deas, their

Emp

me-mo-ries and dreams, E-very-thing that made them the peo-ple that they

1/502

Emp

were. Af-ter they had died they wan-ted these files, the con-tents of their

Emp

minds, to be trans-ferred to new brains in fresh bo-dies,

Emp

if and when science could do it: These peo - ple hoped to live

p

A cart full of computers is wheeled in.

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. A piano dynamic marking 'p' is present. A stage direction in italics is placed between the vocal and piano staves.

Emp

a - gain! Here are those ma - chines!

3

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. A triplet of eighth notes is marked with a '3' above it.

Emp

Here are the lives of An - cient Earth - lings, who

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures.

Emp

3 lived all that time a - go! Here are the lives of An -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. A triplet of eighth notes is marked with a '3' above it.

Emp

cient Earth - lings, who lived all that time a - go!

3

Detailed description: This system contains the ninth and tenth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. A triplet of eighth notes is marked with a '3' above it.

1/516 ♩ = 144

Emp

So let them en - joy a new life! Mix these di - gi - tal files here

Emp

with your in - tel - li - gent clones, And those vin - tage Earth - ling folk will rise up on their thrones!

1/522 ♩ = 84

Emp

What do you say?

Bureaucrats & Engineers

B & E

It would be huge!

Drums

Telepathists

Scientists

Telep

Head - lines all o - ver the ga - la - xy! We'll have cre - a - ted

1/534 **Courtiers & Guards**

C & G
Sci
e-ter-nal life! Im-mor-ta-li-ty, im-mor-ta-li-ty for
Employees
Im-mor-ta-li-ty, for

C & G
Eplys
Telep
us and for the An-cient Earth-lings!
us and for the An-cient Earth-lings!
Telepathists
E-ter-nal life: is that pos-si-ble?

Guards

Gds
Telep
Eng
Give it a try, why not?
Can it be true?
Engineers
We're not sure what to think!
Bureaucrats
With these you can save Cle-ver

1/544

Emperor

Emp Ge - nu - ine an - tiques! Do it, I say, it's your on - ly chance!

Sci Clones?

Eng **Engineers** 3
A load of old bo - xes?

Emp Take this price - less ma - te - rial. Make the An - cient Clones! Peo - ple will go mad for them. I

Emp 5
gua - ran - tee sa - tis - fac - tion: Trust and be - lieve in me!

1/554

Emp Trust and be - lieve in me! Yes or no? *(The Employees look to the Brain)*

f *p*

Brain ³

³

Br

It has to be said: It seems a mag-ni - fi - cent

Br

plan, a stroke of ge-ni-us!

Min

Ministers

Drums We love it!

Courtiers & Guards

1/565

Min

Go on then!

Eplys

Employees **Scientists**

Let's do it! "What is there left for hu - mans to

1/569

Sci

do? What great bar - rier re - mains?"

*There is frenetic activity as they prepare the files for 'incubation'.
When all is ready, there is a moment of suspense.*

First system of musical notation, featuring a treble and bass clef with sixteenth-note patterns and sixteenth-note chords.

Second system of musical notation, continuing the frenetic activity with sixteenth-note patterns.

Third system of musical notation, showing a change in the bass line with sixteenth-note chords.

Fourth system of musical notation, featuring a complex rhythmic pattern with triplets in the bass line.

All
(counting down)

Ten, nine,

Fifth system of musical notation, including a vocal line with the text "Ten, nine," and piano accompaniment.

All

eight, seven, six, five, four, thre, two, one...

Sixth system of musical notation, including a vocal line with the text "eight, seven, six, five, four, thre, two, one..." and piano accompaniment.

1/598 ♩ = 48

All (*sotto voce*)

All

The 'incubator' pings and Earthlings from the distant past emerge. A-sto-ni-shing: the past re-ap-pears be-fore our

pp

Clarinet

All

eyes! An - cient Earth - lings from death a - rise! We've gi - ven these folk

1/604

All

af - ter - lives! Hush! Lis - ten!

p

Earthlings (*to one another, soli*)


Ethlgs


What strange sur-roun-dings! Have we died?

Ethlgs

Where are we?


col canto

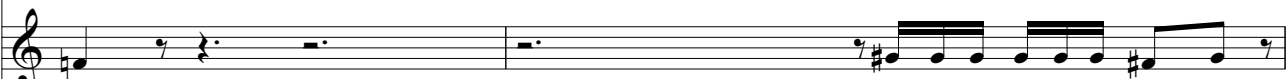
Ethlgs  This must be the af - ter-life! How can it be? We're still a -


Ethlgs  Don't be sil - ly! We're still a -

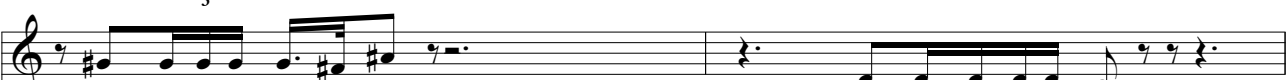



1/609


Ethlgs  live!' Hey, don't I know you?

Ethlgs  live!' Did - n't we live in the same street?




Ethlgs  Where was it we used to meet? What hap - pens to us now?

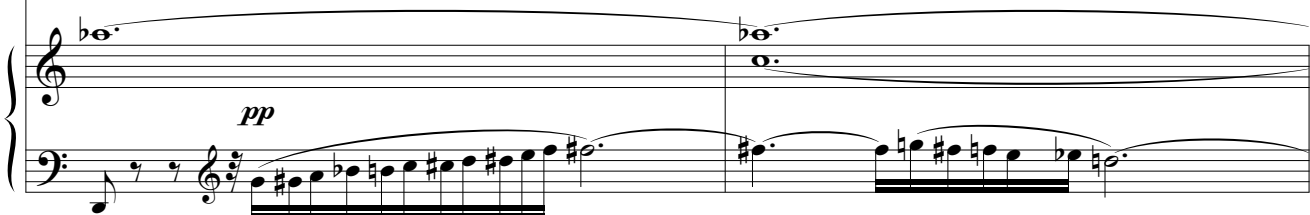
Ethlgs  Who are these peo - ple a - round us?



1/613

Dr Neuron

Dr N  This is The White Moon. You died long a - go - But



pp

Dr N

e-very-thing that you were, e-very-thing that made you Has now been re-vived in these new bo-dies:

Dr N

Your minds are re-stored to life! You have tra-velled to the fu-ture And we are proud

1/620

Earthlings

Ethlgs

So we de - fea - ted death!

Dr N

to we-lcome you here!

pp

Bass drum

sfz

Earthlings

Ethlgs

We've come a - live as we in - ten - ded: sci - ence worked as

p

Emperor

Emp *A deal then?*

Ethlgs *we pre-dic-ted!*

Eplys **Employees**
You're right, Mi-ghty Em-pe-ror, we be-lieve you now. A

(Producing a contract)

Emp *Sign here!*

Eplys *deal! We don't trust the Em-pe-ror. But an un-cer-tain fu-ture is bet-ter than cer-tain doom!*

1/628

Emperor

Emp *Cham-pagne! A*

Min *(They sign) A*

Ministers

ff

Emp toast to the An - cient Earthlings! A toast to the fu - ture of Cle - ver Clones... E -

Min toast to the An - cient Earthlings! A toast to the fu - ture of Cle - ver Clones... E -

Emp ter - nal life!

Min ter - nal life!

Eplys E - ter - nal life!

Employees

Courtiers & Guards

E - ter -

ff

Min E - ter - nal life!

C & G nal life!

Eplys E - ter - nal life!

1/637 ♩ = 96

Earthlings

Ethlgs

Tel

Telepathists

We sup -

The share price has ro - cke - ted!

♩ = 96

f

Ethlgs

pose now we're here we might as well en-joy it! Cheers e - very-bo-dy!

f

Earthlings

All

All

Cheers!

(There is a loud cheer as everybody applauds the Ancient Earthlings; by now the Press has arrived.)

What

12/8

1/643 ♩ = 64

Ethlgs

fun all this at-ten-tion! Ful - fil - ment of our dreams! The af - ter-life that we de -

p

Earthlings

Ethlgs *sired is heaven - ly bliss, it seems!*

Sci *What a cu - rious thing is science,*

Scientists

What

Min *We're fas-ci-na-ted, cu-ri-ous! The Earth - lings are en -*

C & G *We are a-mazed and*

Ethlgs *fun all this at-ten-tion! Ful - fil - ment of our dreams!*

Sci *brings us fame and glo - ry:*

Tel *A*

B & E *A*

Pr *We're fas-ci-na-ted, cu-ri-ous! The Earth - lings are en -*

Ministers

Courtiers & Guards

Telepathists

Bureaucrats & Engineers

Press

Min
tran - cing! This news through - out the Ga - la - xy

C & G
full of awe for Ri - ch's da - ring plan! Such

Ethlgs
What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Sci

Tel
new dawn for the com - pa - ny: the shares are now sky

B & E
new dawn for the com - pa - ny: the shares are now sky

Pr
tran - cing! This news through - out the Ga - la - xy

Min
will be life - en - han - cing!

C & G
leaps of faith and thought will fu - el the as - cent of

Ethlgs
We've come a - live a - gain! It's hard to see the truth That

Sci
What a cu - rious thing is science,

Tel
high! Ex -

B & E
high! Ex -

Pr
will be life - en - han - cing!

Min We're fas - ci - na - ted, cu - ri - ous! The Earth - lings are en -

C & G man! En - joy life while we can!

Ethlgs we've been born a se - cond time to find a se - cond youth.

Sci brings us fame and glo - ry: The White Moon's Em - pire stret - ches forth as

Tel cee - ding tar - gets that's our goal! Ex - cee - ding tar - gets

B & E cee - ding tar - gets that's our goal! Ex - cee - ding tar - gets

Pr We're fas - ci - na - ted, cu - ri - ous! The Earth - lings are en -

Min tran - cing! This news through - out the Ga - la - xy

C & G

Ethlgs

Sci far as Man can go And Cle - ver

Tel Is it all a lie? Good day, you're through to Cle - ver Clones!

B & E Is it all a lie? While we work our lives fly by.

Pr tran - cing! This news through - out the Ga - la - xy

1/657

Min
will be life - en - han - cing!

C & G
Be - cause he loves us all and we wor - ship his dear

Ethlgs
The af - ter - life that we de -

Sci
Clones al - ways main - tains its peo - ples' sta - tus quo: That's why they

Tel
Yes, their re - sur - rec - tion's real: The An - cient Earth - lings we've just

B & E
Ex - cee - ding tar - gets

Pr
will be life - en - han - cing!

Emperor

Emp
The shares are up one thou - sand - fold; to - ge - ther with the

Min
Per - fect har - mo - ny reigns su - preme in

C & G
face Per - fect har - mo - ny reigns su - preme in

Ethlgs
sired The af - ter - life that we de - sired is heaven - ly bliss, it seems!

Sci
love us so!

Tel
cloned have great an - tique ap - peal!

B & E
Is it all a lie? While we work our lives fly by.

Emp Brain, The take - o - ver of Cle - ver Clones will add zest to my

Min this white place. Sing Long May Live the Em - pire,

C & G this white place. Sing Long May Live the Em - pire, come,

Sci What a cu - rious thing is science,

Tel We're fas - ci - na - ted, cu - ri - ous! The Earth - lings are en -

B & E We're fas - ci - na - ted, cu - ri - ous! The Earth - lings are en -

Pr **Press** We're fas - ci - na - ted, cu - ri - ous! The Earth - lings are en -

Emp reign! Let life be - gin a - gain! life be - gin a -

Min Sing hip hip for the White Moon, sing hip hip for the Moon! for the

C & G sing the Em - peror's praise, Come, sing Hoo - ray e - ter - nal - ly the

Ethlgs **Earthlings** Sing hip hip for the White Moon, sing hip hip for the Moon! for the

Sci brings us fame and glo - ry: The ma - king of e - ter - nal life.

Tel tran - cing! This news through - out the Ga - la - xy

B & E tran - cing! This news through - out the Ga - la - xy

Pr tran - cing! This news through - out the Ga - la - xy

Emp gain!

Min Moon!

C & G Bright - ness of our Days. Sing

Ethlgs Moon! Sing

Sci This brings us fame and glo - ry! Or is it just a sto - ry?

Tel will be life - en - han - cing! Sing

B & E will be life - en - han - cing! Sing

Pr will be life - en - han - cing! Sing

The musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are: Emp (Empire), Min (Minister), C & G (Cantor & Glee), Ethlgs (Ethelred), Sci (Science), Tel (Teller), B & E (Bishop & Elder), and Pr (Priest). The piano accompaniment is written for the right and left hands. The score is in 4/4 time and features a mix of treble and bass clefs. The lyrics are: 'gain! Moon! Bright - ness of our Days. Sing Moon! Sing This brings us fame and glo - ry! Or is it just a sto - ry? will be life - en - han - cing! Sing will be life - en - han - cing! Sing will be life - en - han - cing! Sing'.

Emp
life be - gin a - gain! life be - gin a -

Min
Moon! for the

C & G
Death is dead and Life will live a -

Ethlgs
Death is dead and Life, Life will live a -

Sci
Death is dead and Life will live a - gain!

Tel
Death is dead and Life will live a -

B & E
Death is dead and Life will live a -

Pr
Death is dead and Life will live a -

Piano accompaniment (Grand Staff):
The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes.

Emp
gain!

Min
Moon!

C & G
gain!

Ethlgs
gain!

Sci
This brings us fame and glo - ry!

Tel
gain!

B & E
gain!

Pr
gain!

Earthlings
We've

Or is it just a sto - ry?

ff
p

Emperor

Emp Let

Min **Ministers**

C & G Sing **Courtiers & Guards**

Ethlgs Sing **Earthlings**
found a se-cond youth, We've

Sci **Scientists**

Tel Or **Telepathists**
Their re-sur-rec-tion's real! Their

Bur **Bureaucrats**

Eng **Engineers**
Is it all a lie, En joy life while you can, en -

Pr **Press**

Sing

Emp
life be - gin a - gain! Life be - gin a - gain! Life be - gin a - gain!

Min
hip hip for the Moon! hip hip for the Moon! hip hip for the Moon! the

C & G
hip hip for the Moon! hip hip for the Moon! hip hip for the Moon! the

Ethlgs
found a se - cond youth, found a se - cond youth, found a se - cond youth! a se - cond youth!

Sci
is it just a sto - ry? Is it just a sto - ry of the

Tel
re - sur - rec - tion's real! Their re - sur - rec - tion's real! Their re - sur - rec - tion's real! It's real!

Bur
Is it all a lie, is it all a lie, a lie?

Eng
joy life while you can, en - joy life while you can, while you can!

Pr
hip hip for the Moon! hip hip for the Moon! hip hip for the Moon! the

f *crescendo*

1/676

The musical score is arranged for a large ensemble of voices and piano. The vocal parts are: Emp (Empress), Min (Minister), Cts (Clergy), Gds (Gods), Ethlgs (Ethnics), Sci (Scientists), Tel (Telegraph), Bur (Bureaucrats), Eng (Engineers), and Pr (Priests). The piano part is in the bottom system, marked *fff* (fortissimo).

The lyrics for the vocal parts are:

Emp: What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Min: Moon! What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Cts: Moon! What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Gds: Moon! What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Ethlgs: What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Sci: Moon! What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Tel: What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Bur: What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Eng: What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Pr: Moon! What fun all this at-ten-tion! Ful-fil-ment of our dreams!

The piano accompaniment features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand with chords and moving lines.

Emp
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Min
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Cts
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Gds
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Ethlgs
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Sci
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Tel
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Bur
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Eng
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

Pr
What fun all this at-ten-tion! Ful-fil-ment of our dreams!

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

(All leave, pursued by members of the Press; the Emperor remains for a moment)

(repeat as necessary)

The musical score consists of 11 vocal staves and a piano accompaniment. The vocal parts are labeled on the left as Emp, Min, Cts, Gds, Ethlgs, Sci, Tel, Bur, Eng, and Pr. Each vocal staff begins with a rest followed by the lyrics: "What fun all this at-tention! Ful-fil-ment of our dreams!". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score includes repeat signs at the end of each vocal line and the piano accompaniment section.

1/682

Emperor

Emp **Telepathists** I'm called a - way through space! The

Tel Mi - ghty Em - pe - ror, sir, you're wan - ted!

Emp Earth - lings will come with me and learn the things they can - not dream

Min *(in the distance)* What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Cts What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Gds What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Ethlgs What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Sci What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Tel What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Bur What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Eng What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Pr What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Emp a - bout!

EMPEROR (*spoken*)
They'll come to my Party Spectacular!

Min What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Cts What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Gds What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Ethlgs What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Sci What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Tel What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Bur What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Eng What fun all this at - ten - tion! Ful - fil - ment of our dreams!

Pr What fun all this at - ten - tion! Ful - fil - ment of our dreams!

(The Emperor leaves; the continuing celebrations are heard in the distance; Dr Neuron enters with the Scientists)

1/688 $\bullet = 80$

Dr Neuron

Dr N And what of science, Brain? The search was once so ex - ci - ting: to un - der - stand the world,

Dr N
 make it a bet-ter place. Yet the ques-tion haunts me still: What is true and what is

Brain

1/695 ♩ = 120

Br
 That's not a ques - tion; it's a fact of life!

Dr N
 false? Good and e - vil: think Brain!

rit.

Br
 IT will try to think, IT real - ly will!

Dr N
 What do you know of them?

♩ = 80

3

Br
 IT know all there is to know, but re - trie - ving it is hard!

Sci
Scientists
 Are

1/700 ♩ = 44

Br
You must ven-ture to find the truth,

Sci
these real lives that we have re-pro - duced? On-to files, in-to di-gits, can a

p

Marimba

Br
the an - swer must be sought. You will ex -

Sci
per - son be re - duced? What makes Some -

Br
pe - rience on your jour - ney through life things that can - not else be taught.

Sci
bo - dy: cells in the brain Re - gi - stering

Br As you go you will sure - ly en - coun - ter War, in - jus - tice, di -

Sci im - pul - ses, no two the same? Neu - rons,

The first system of the musical score consists of three staves. The top staff is for the Soprano (Br) voice, the middle for the Alto (Sci) voice, and the bottom for the piano accompaniment. The Br line has lyrics: "As you go you will sure - ly en - coun - ter War, in - jus - tice, di -". The Sci line has lyrics: "im - pul - ses, no two the same? Neu - rons,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Br sease and di - sas - ter, But al - so 1/710 won - der - ful things of beau - ty,

Sci bil - lions of them; is that what it takes

The second system continues the musical score. The Br line has lyrics: "sease and di - sas - ter, But al - so" followed by a boxed annotation "1/710" and "won - der - ful things of beau - ty,". The Sci line has lyrics: "bil - lions of them; is that what it takes". The piano accompaniment continues with a similar rhythmic pattern, and a triplet of eighth notes is marked above the Br line.

Br Like kind - ness, art, in - ven - tion and mu - sic. Just as there

Sci To make us a - live? A - live!

The third system concludes the musical score. The Br line has lyrics: "Like kind - ness, art, in - ven - tion and mu - sic. Just as there". The Sci line has lyrics: "To make us a - live? A - live!". The piano accompaniment continues with the same rhythmic pattern, and a triplet of eighth notes is marked above the Br line.

Br al - ways has been, and just as there al - ways will be. Now go un - der -

Sci Or are the Earth - lings just fakes?

pp

Br co - ver in search of night And in the dark - ness find what is right.

Sci

Br Oh dear, IT hope they find what is wrong...

Sci Good-bye for now, we'll not be gone long!

(The Scene fades)

Interlude

*(A wasteland, which is deserted except for a team of bouncers outside a gate;
ethereal sounds are heard in the distance)*

2/1

$\text{♩} = 72$

3 Flutes *(in the distance)*

Flute 1 (Fl 1) begins with a melodic line in the first measure, featuring a triplet of eighth notes. Flute 2 (Fl 2) and Flute 3 (Fl 3) are silent in the first two measures, then enter in the third measure with a similar melodic line. The music continues with various rhythmic patterns and rests across five measures.

The flute parts continue with intricate melodic lines, including several triplet markings. Flute 1 has a prominent triplet in the sixth measure. The parts are interwoven, with some measures where one flute is silent while others play.

2/17

The flute parts continue with sustained notes and rhythmic patterns. Flute 1 has a long note in the eleventh measure, while Flute 2 and 3 play more active lines. The music concludes this section with a final chord in the fifteenth measure.

Celestial Voice(s) *(in the distance)*

The Celestial Voice(s) part (V) enters in the sixteenth measure with a melodic line. It features a dynamic marking 'A' (Allegro) and continues through the seventeenth measure.

The flute parts continue with sustained notes and rhythmic patterns. Flute 1 has a long note in the eighteenth measure, while Flute 2 and 3 play more active lines. The music concludes this section with a final chord in the twenty-second measure.

The Celestial Voice(s) part (V) continues with a melodic line, featuring a triplet marking in the twenty-third measure. It concludes with a dynamic marking 'men.' (meno).

2/29

4 Bouncers

B 1 It's quiet to - night!

B 2 Quiet e - very night!

B 3 Bloo - ming cold, too!

B 4

Vibraphone

pp

B 1 Can't re - mem - ber, real - ly.

B 2

B 3

B 4 When was the last time we had a - ny cus - to - mers?

B 1 Me nei - ther.

B 2 Can't re - mem - ber. Yeah, de -

B 3 Have we e - ver had a - ny cus - to - mers?

B 4 De - pres - sing, is - n't it?

2/38

B 1
What we do e-very night, I sup-pose.

B 2
pres-sing. Can't re-

B 3
What shall we do to-night?

B 4
What's that?

B 1
Me nei - ther.

B 2
me - mber. Yeah, de - pres - sing.

B 3

B 4
De - pres - sing, is - n't it?

B 1
You know what? Yeah, you know what? Dun - no. Can't re-

B 2
What? Oh, what! Yeah.

B 3
Well?

B 4

2/47

Fl 1

Fl 2

Fl 3

Celestial Voice(s)

V

A

B 1

mem - ber.

B 2

B 3

B 4

Me nei - ther.

Fl 1

Fl 2

Fl 3

V

men.

(A spacecraft is heard as it lands nearby)

B 1

B 2

B 3

B 4

Bli - mey! What was

Bli - mey! What was

Bli - mey! What was

Bli - mey! What was

B 1

that? Can't be! What - e - ver it

B 2

that?

B 3

that? No, can't be!

B 4

that? Dun - no. What was it? Can't be what?

3

2/57

*(The Earthlings enter and cough politely)***Earthlings**

Earth 1
Hel-lo! We're Earth-lings! Just ar - rived from The White Moon:

Earth 2
Hel-lo! We're Earth-lings! Just ar - rived from The White Moon:

Earth 3
Hel-lo! We're Earth-lings! Just ar - rived from The White Moon:

B 1
was! Ah...

B 2
What was that? Ah...

B 3
Dun-no. Ah...

B 4
Ah...

Earth 1
Can you tell us where we are, ex - ac - tly? We seem to have lost our guide.

Earth 2
Can you tell us where we are, ex - ac - tly? We seem to have lost our guide.

Earth 3
Can you tell us where we are, ex - ac - tly? We seem to have lost our guide.

Earth 1
We're not ex-ac-tly mad; we're

Earth 2
We're not ex-ac-tly mad; we're

Earth 3
We're not ex-ac-tly mad; we're

B 1
Are they mad, or what?

B 2
Are they mad, or what? or what?

B 3
Are they mad, or what?

B 4
Are they mad, or what?

Earth 1
kind of re - born. We're on our way to the ter - mi - nus of the u - ni -

Earth 2
kind of re - born. We're on our way to the ter - mi - nus of the u - ni -

Earth 3
kind of re - born. We're on our way to the ter - mi - nus of the u - ni -

B 1
They might be dan - gerous.

B 3
They might be dan - gerous.

Earth 1
verse where we're supposed to meet up with the Em - pe - ror. Turn right four times out of the

Earth 2
verse where we're supposed to meet up with the Em - pe - ror.

Earth 3
verse where we're supposed to meet up with the Em - pe - ror.

Earth 1
sta-tion, he said,

Earth 2
Where is that?

Earth 3
And you'll find The Black Hole.

B 1
Or the start of

B 2
the end of no-where.

B 3
Or the start of

B 4
the end of no-where.

2/71

Fl 1

Fl 2

Fl 3

Earth 1

Earth 2

Earth 3

B 1

B 2

B 3

B 4

Well where are we, e-xact-ly?

Well where are we, e-xact-ly?

Well where are we, e-xact-ly?

some-where. De-pends where you're at.

De-pends where you're at.

some-where. De-pends where you're at.

De-pends where you're at.

It de-pends on where you

It de-pends on where you

It de-pends on where you

It de-pends on where you

Fl 1

Fl 2

Fl 3

Earth 1
What will we find there?

Earth 2
What will we find there?

Earth 3
What will we find there?

B 1
want to get. It de - pends on what you're loo - king for.

B 2
want to get. It de - pends on what you're loo - king for.

B 3
want to get. It de - pends on what you're loo - king for.

B 4
want to get. It de - pends on what you're loo - king for.

Detailed description: This is a page of a musical score for a chamber ensemble. It features three flutes (Fl 1, Fl 2, Fl 3), three Earth parts (Earth 1, Earth 2, Earth 3), and four baritone parts (B 1, B 2, B 3, B 4). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Earth parts have lyrics: "What will we find there?". The baritone parts have lyrics: "want to get. It de - pends on what you're loo - king for." The music consists of melodic lines for the flutes and Earth parts, and a rhythmic accompaniment for the baritone parts.

Fl 1
Fl 2
Fl 3
Earth 1
Earth 2
Earth 3

Why don't we do what the Em-pe-ror said? left, right.
Why don't we do what the Em-pe-ror said? Left, right, left, right.
Why don't we do what the Em-pe-ror said? Turn right four times. Come on! Left, right, left, right.

Descent into the Black Hole

As the Earthlings march, the stage is transformed into the interior of a Black Hole which is filled with devils, witches, fiends, sprites, monsters and mythological creatures of all kinds. These are the 'Partygoers' of the Black Hole, as if the inhabitants of the White Moon were attending a grotesque masquerade.

2/79

f

Piano accompaniment for the first system, featuring a complex rhythmic pattern of chords in both the treble and bass staves.

Piano accompaniment for the second system, continuing the complex rhythmic pattern of chords in both the treble and bass staves.

2/93

3 Flutes

Three staves for flutes, labeled Fl 1, Fl 2, and Fl 3. Each staff shows a melodic line with rests and notes, starting with a common rest in the first measure.

Partygoers

Musical staff for the vocal part 'Partygoers' with the lyrics 'The to - tal de - pra - vi - ty' written below the notes.

Piano accompaniment for the third system, featuring a complex rhythmic pattern of chords in both the treble and bass staves, including a *ff* dynamic marking.

Flute 1 (Fl 1), Flute 2 (Fl 2), and Flute 3 (Fl 3) parts are in treble clef with a key signature of one sharp (F#). The Soprano part (Ptys) is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in treble and bass clefs with a key signature of one flat (Bb). The lyrics for the Soprano part are: "of in - fi - nite gra - vi - ty! We".

Flute 1 (Fl 1), Flute 2 (Fl 2), and Flute 3 (Fl 3) parts are in treble clef with a key signature of one flat (Bb). The Soprano part (Ptys) is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in treble and bass clefs with a key signature of one flat (Bb). The lyrics for the Soprano part are: "tra - ve - sty the world in this or - bi - tal".

2/101

Fl 1

Fl 2

Fl 3

Ptys

ca - vi - ty!

(They screech with laughter, and dance.)

ff tutta forza

Scene Two

The Black-Hole: the Emperor greets the Earthlings as they enter. Waitresses in attendance.

2/115

$\text{♩} = 60$

Emperor (*colla voce*)

Emp

Hi there, guys! You made it! Wel-come, make your-selves at home!

Ethlgs

Earthlings

Why, Mi-ghty Em-pe-ror! We've

p

(to the Partygoers)

Emp

Hey, I've brought a-long some spe-cial vi-si-tors: Earth-lings from the Past!

Ethlgs

caught up with you at last!

We're

Ethlgs

cu - rious a - bout this Black Hole.

Partygoers

Ptys

A dum - ping ground on the edge of in - fi - ni - ty,

The first system of music consists of three staves. The top staff is for Ethlgs, the middle for Ptys, and the bottom for piano accompaniment. The Ethlgs line begins with a melodic phrase in G major, followed by a rest. The Ptys line has a rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Ethlgs

We're hap - py as we are for the mo - ment, thank you.

Ptys

Where souls are sor - ted for re - cy - cling!

The second system continues the musical piece. The Ethlgs line has a rest followed by a melodic phrase. The Ptys line has a melodic phrase followed by a rest. The piano accompaniment continues with the same rhythmic pattern, now in a key with two flats (B-flat major).

Ethlgs

That's

Ptys

Know what? We're in - vi - si - ble! No - one can see us be - yond the ho - ri - zon.

The third system concludes the piece. The Ethlgs line has a rest followed by a short melodic phrase. The Ptys line has a melodic phrase. The piano accompaniment continues with the same rhythmic pattern, now in a key with one flat (F major).

Ethlgs
ob-vious! Have you been here long?

Ptys
It's al-ways night here, time stops still. In lim-bo-land, e-very-thing



Waitresses

Waits
Par - ti - cle soup!

Ethlgs
We're star - ving! What's on the me - nu? Par - ti - cle

Ptys
lasts for - e - ver!



2/136 $\text{♩} = 80$

Waits
Some blown - up e - ner - gy is vir - tual - ly fried, Add

Ethlgs
soup?



Waits

mas - sive wimps, and set a - side. Quarks are crushed and

Waits

lep - tons sliced, Boil some bo - sons fine - ly diced.

Waits

Glu - on gra - vy, gra - vi - tons stir in chopped, Mo - no - poles peeled,

Waits

mes - sen - gers topped, A sprig of pho - tons sea - sons the mix.

2/153

Earthlings

Waits

Sim - ple! On - ly a mo - ment to fix! It

8va
(The clock strikes eleven)

mf

Nic Night *(Coming forward; he is in chains.)*

Nic
Ethlgs

It is all ve - ry queer. God on - ly knows It's quee - rer than

all sounds ve - ry odd!

2/163

♩ = 54

slowly and with intensity

Nic

we can sup - pose. Be - fore Time was born There was no - thing and

no-where. A speck ap - peared And Space was cre - a - ted. A sin - gu - lar

Nic

state! E - very-thing was there that there is And will be. The Be - gin - ning had formed A

2/179

moving forward

Nic

huge wave of e - ner - gy Which surged so fast That mat - ter sped a - way from the fray.

Nic

Nic

E - very-thing was there that there is And will be. For - ces strug - gled, Stars took shape,

Nic

Is - lands rose up in a sea of par - ti - cles. How did cha - os give birth to life? From

Nic

where does the know - ing come? E - very-thing was there but the Word, Which was no thing

2/204

Nic

Nor e - ver will be. All will ex - pand And cool for - e - ver: A

Nic

lin - ge - ring death! Or may - be melt in a fie - ry crunch. E - very - thing ends

Nic

that there has been And will be. And will be. And will be.

EMPEROR

That was our very own – the once and lonely - Nic Night, with his particular brand of the musical Dark Waves!
King of the Has-beens! Thanks, Nic!

PARTYGOERS (*shouting*)

What about the Earthlings? Let them do a turn!
Give us a song!

EARTHLINGS

But what can we sing about?

PARTYGOERS

Tell us about yourselves.
We want to hear what life was like on Earth!

2/221 $\text{♩} = 72$ **Earthlings**

Ethlgs

We were ve - ry for - tu - nate: The

Ethlgs

Blue Pla - net was a spe - cial place which hu - mans had learned

2/229 (*in three groups*)

Earth 1

Earth 2

Earth 2

to make their own. Our world was

to make their own. Our world was

to make their own. Our world was

Earth 1
beau - ti - ful: we knew how to tame na - ture.

Earth 2
beau - ti - ful: we knew how to tame na - ture. Ci - vi - li - sa - tion

Earth 3
beau - ti - ful: we knew how to tame na - ture. *(The incipits may be taken by soloists)*

pp

Earth 1
of - fered we could wish for:

Earth 2
of - fered we could wish for:

Earth 3
of - fered all the com-forts we could wish for:

Earth 1
Boats in the air and pic - tures on the wind,

Earth 2
and pic - tures on the wind,

Earth 3
and pic - tures on the wind,

Earth 1
and a lot more be - sides.

Earth 2
Com - pu - ting ma - chines and a lot more be - sides.

Earth 3
and a lot more be - sides.

Earth 1
So why did they think we nee - ded more and more?

Earth 2
we nee - ded more and more?

Earth 3
we nee - ded more and more?

Earth 1
we nee - ded more and more?

Earth 2
we nee - ded more and more?

Earth 3
So why did they think we nee - ded more and more?

Earth 1
And peo - ple found it dif - fi - cult to live at peace. Pro -

Earth 2
And peo - ple found it dif - fi - cult to live at peace. Pro -

Earth 3
And peo - ple found it dif - fi - cult to live at peace. Pro -

Earth 1
gress in - ven - ted new ways to kill For some be - lieved in

Earth 2
gress in - ven - ted new ways to kill For some be - lieved in

Earth 3
gress in - ven - ted new ways to kill For some be - lieved in

Earth 1
vio - lence and power o - ver o - thers, E - xi - stence be - came

Earth 2
vio - lence and power o - ver o - thers, E - xi - stence be - came

Earth 3
vio - lence and power o - ver o - thers, E - xi - stence be - came

Earth 1
fra - gile, wars wracked the pla - net;

Earth 2
fra - gile, wars wracked the pla - net;

Earth 3
fra - gile, wars wracked the pla - net;

Earth 1
wars wracked the pla - net; *pp* Why did hu - mans

Earth 2
wars wracked the pla - net; *pp* Why did hu - mans

Earth 3
wars wracked the pla - net; *pp* Why did hu - mans

Earth 1
hud - dle in the sha - dows of their past?

Earth 2
hud - dle in the sha - dows of their past?

Earth 3
hud - dle in the sha - dows of their past?

2/287 $\text{♩} = 96$

Earth 1
Yet it was home! home!

Earth 2
Yet it was home! home!

Earth 3
Yet it was home! home!

mp

Hand drum(s)

Earth 1
Their thirst for dis - co - ve - ry could ne - ver be sa - tis - fied.

Earth 2
Their thirst for dis - co - ve - ry could ne - ver be sa - tis - fied.

Earth 3
Their thirst for dis - co - ve - ry could ne - ver be sa - tis - fied.

p

Earth 1
The art they cre - a - ted, the mu - sic they

Earth 2
The art they cre - a - ted, the mu - sic they

Earth 3
The art they cre - a - ted, the mu - sic they

Earth 1
played, The books they wrote, were stu -

Earth 2
played, The books they wrote, were stu -

Earth 3
played, The books they wrote, were stu -

2/302

Earth 1
pen - dous a - chieve - ments! The art they cre -

Earth 2
pen - dous a - chieve - ments! The art they cre -

Earth 3
pen - dous a - chieve - ments! The art they cre -

Earth 1
a - ted, the mu - sic they played, The

Earth 2
a - ted, the mu - sic they played, The

Earth 3
a - ted, the mu - sic they played, The

Earth 1
books they wrote, were stu - pen - dous a - chieve - ments!

Earth 2
books they wrote, were stu - pen - dous a - chieve - ments!

Earth 3
books they wrote, were stu - pen - dous a - chieve - ments!

2/313 $\text{♩} = 72$

Earth 1
Try - ing to make sense of the world gave life a pur - pose

Earth 2
Try - ing to make sense of the world gave life a pur - pose

Earth 3
Try - ing to make sense of the world gave life a pur - pose

$\text{♩} = 72$

pp

Earth 1
There were so ma-ny things that were pre - cious to us.

Earth 2
There were so ma-ny things that were pre - cious to us.

Earth 3
There were so ma-ny things that were pre - cious to us.

Earth 1
pre - cious to us.

Earth 2
pre - cious to us.

Earth 3
pre - cious to us.

Nic Night is visibly moved

PARTYGOERS (jeering)
Bravo, Earthlings!

Earth 1
Let us vi - sit the pla - net to see what be - came of it!

Earth 2
Let us vi - sit the pla - net to see what be - came of it!

Earth 3
Let us vi - sit the pla - net to see what be - came of it!

$\frac{2}{327}$ $\text{♩} = 108$

$\text{♩} = 108$
mf

Partygoers (in two groups)

Party 1

There's no lea - ving here!

Party 2

There's no lea - ving here!

Earth 1

Let us vi - sit the pla - net, our

Earth 2

Let us vi - sit the pla - net, our

Earth 3

Let us vi - sit the pla - net, our

Party 1

This Black Hole does - n't know what es - cape is!

Party 2

This Black Hole does - n't know what es - cape is!

Earth 1
dear Mo - ther Earth! So much to

Earth 2
dear Mo - ther Earth! So much to

Earth 3
dear Mo - ther Earth! So much to

Party 1
You've found your way to the edge of the u - ni - verse!

Party 2
You've found your way to the edge of the u - ni - verse!

Piano accompaniment

Earth 1
tell of the won - ders we've seen here! Let us

Earth 2
tell of the won - ders we've seen here! Let us

Earth 3
tell of the won - ders we've seen here! Let us

Party 1
You have no chance a - gainst the for - ces of gra - vi - ty:

Party 2
You have no chance a - gainst the for - ces of gra - vi - ty:

Piano accompaniment

Earth 1
vi - sit the pla - net, our dear Mo - ther

Earth 2
vi - sit the pla - net, our dear Mo - ther

Earth 3
vi - sit the pla - net, our dear Mo - ther

Party 1
You are dis - pen - sa - ble with e - very - one else! You're

Party 2
You are dis - pen - sa - ble with e - very - one else! You're

Earth 1
Earth! So much to tell of the

Earth 2
Earth! So much to tell of the

Earth 3
Earth! So much to tell of the

Party 1
fi - nished, done for, spa - ghet - ti - fied, dead! Turned in - to

Party 2
fi - nished, done for, spa - ghet - ti - fied, dead! Turned in - to

2/352 $\text{♩} = 144$

Earth 1
won - ders we've seen here!

Earth 2
won - ders we've seen here!

Earth 3
won - ders we've seen here!

Party 1
an - ti - mat - ter by a freak of time!

Party 2
an - ti - mat - ter by a freak of time!

f Harpsichord

Emperor (coming forward)

Emp
I'm ea-ger as al-ways to streng-then my em-pire: The un - ho - ly

Emp
might of the re - gions be - yond! I

Emp

need fur - ther souls - that's not much to bar - ter:

Emp

Ri - ch's dreams just for dreams of ri - ches - For

Emp

that's what all stu - pid hu - mans, stu - pid hu-mans de-sire!

Emp

What's in their hearts? No-thing at all! The Earth - lings, they're some-thing

Emp

spe - cial! These peo - ple from Earth have ne - ver failed:

Emp

My bu - siness needs the Sub - lime! Souls

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (grand staff) features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

2/375

Emp

of the Earth - lings: they're mine!

Hand drum(s)

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with similar rhythmic patterns. A 'Hand drum(s)' part is introduced in measure 4, shown as a rhythmic line in the bass staff.

Emp

The Fi - na - le comes now: this is the

Detailed description: This system contains measures 5 and 6. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic rhythmic texture.

Emp

Time. I com-mand: For - ces of Gra - vi - ty de - scend!

Detailed description: This system contains measures 7 and 8. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its rhythmic pattern.

Emp

I sum - mon In - fi - nite Dark - ness

Detailed description: This system contains measures 9 and 10. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its rhythmic pattern.

Emp

with - out end!

crescendo

Emp

(Everyone laughs; the Bouncers enter and lock the doors)

ff

2/390 ♩ = 80

Dance of Infinite Gravity

The mood turns threatening and the danse macabre soon erupts into a frenzy.

Tenor drum on stage

Drum

f

3 3

Drum

Partygoers (in 4 groups)

(spoken) (to the Earthlings)

Party 1

You de-man-ded your re-su rrec-tion: Now suf-fer e-ter-nal re-

Party 2

You de-man-ded your re-su rrec-tion: Now

Party 3

You de-man-ded your re-su-

f 60

Drum

Party 1
jec - tion! Now suf - fer e - ter - nal re -

Party 2
suf - fer e - ter - nal re - jec - tion! Now

Party 3
re - cec - tion: Now suf - fer e - ter - nal re -

Party 4
You de - man - ded your re - su - rec - tion: Now

The first system of the score includes a drum part with a steady rhythm of quarter notes. The vocal parts (Party 1-4) and piano accompaniment are arranged in two measures. Party 1 and Party 3 have lyrics: "jec - tion! Now suf - fer e - ter - nal re -". Party 2 and Party 4 have lyrics: "suf - fer e - ter - nal re - jec - tion! Now". The piano accompaniment features a complex rhythmic pattern with many beamed notes.

Drum

Party 1
jec - tion! suf - fer e - ter - nal re - jec - tion!

Party 2
suf - fer e - ter - nal re - jec - tion! re - jec - tion!

Party 3
jec - tion! suf - fer e - ter - nal re - jec - tion!

Party 4
suf - fer e - ter - nal re - jec - tion! re - jec - tion!

The second system continues the musical score. The drum part remains consistent. The vocal parts (Party 1-4) and piano accompaniment are arranged in two measures. Party 1 and Party 3 have lyrics: "jec - tion! suf - fer e - ter - nal re - jec - tion!". Party 2 and Party 4 have lyrics: "suf - fer e - ter - nal re - jec - tion! re - jec - tion!". The piano accompaniment continues with its complex rhythmic pattern.

2/406

Drum

EARTHLINGS
Let us out! You can't keep us here.

Emp

Emperor

What's wrong?

Drum

Emp

You've had your se - cond life! En - joy the last few mo - ments!

Drum

Party 2

The U-ni-verse has no

Party 3

The U-ni-verse has no free lunch,

Party 4

The U-ni-verse has no free lunch, All that cheats ends in a

p

Drum

Party 1
The U - ni - verse has no free lunch,

Party 2
free lunch, All that cheats ends in a

Party 3
All that cheats ends in a crunch! All that

Party 4
crunch! All that cheats ends in a crunch!

The first system of the score includes a drum part with a steady rhythm. The vocal parts are arranged in four staves. Party 1 starts with a triplet of eighth notes. The lyrics are: "The U - ni - verse has no free lunch,". Party 2 continues with "free lunch, All that cheats ends in a". Party 3 has "All that cheats ends in a crunch! All that". Party 4 has "crunch! All that cheats ends in a crunch!". The piano accompaniment features a complex rhythmic pattern with multiple triplet markings over the first and second measures.

Drum

Party 1
All that cheats ends in a crunch!

Party 2
crunch! ends in a crunch!

Party 3
cheats ends in a crunch! a crunch!

Party 4
All that cheats ends in a crunch!

The second system continues the musical score. The drum part remains consistent. The vocal parts have the following lyrics: Party 1: "All that cheats ends in a crunch!"; Party 2: "crunch! ends in a crunch!"; Party 3: "cheats ends in a crunch! a crunch!"; Party 4: "All that cheats ends in a crunch!". The piano accompaniment continues with similar triplet patterns, including some sixteenth-note triplets in the second measure.

2/422

Drum

Emp

Emperor

Think of

2/425

Drum

Emp

Party 2

Party 4

it like this: It's a gate - way to a new world!

The end of

The end of

Drum

Party 1

Party 2

Party 3

Party 4

Blocks

f

The end of no - where was a lur - king
no - where was a lur - king lair! Be de -
The end of no - where was a lur - king
no - where was a lur - king lair! Be de -

Drum

Party 1

Party 2

Party 3

Party 4

f

lair! Be de - voured now by dread and des -
voured now by dread and des - pair! Be de -
lair! Be de - voured now by dread and des -
voured now by dread and des - pair! Be de -

Drum

Party 1
pair! Be de - voured now by dread and des -

Party 2
voured now by dread and des - pair, by dread and des -

Party 3
pair! Be de - voured now by dread and des -

Party 4
voured now by dread and des - pair, by dread and des -

The first system of the score features a drum part with a steady pulse. Four vocal parts (Party 1-4) enter with the lyrics 'pair! Be de - voured now by dread and des -'. The piano accompaniment begins with a melodic line in the right hand, marked with a forte 'f' dynamic, and includes triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines.

Drum

Party 1
pair, by dread and des -

Party 2
pair, by dread and des -

Party 3
pair, by dread and des -

Party 4
pair, by dread and des -

The second system continues the vocal parts with the lyrics 'pair, by dread and des -'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, maintaining the forte 'f' dynamic.

2/433

Drum

Party 1
pair,

Party 2
pair,
The end of

Party 3
pair,

Party 4
pair,
The end of

Drum

Party 1
The end of
no - where was a lur - king

Party 2
no - where was a lur - king
lair! Be king de -

Party 3
The end of
no - where was a lur - king

Party 4
no - where was a lur - king
lair! Be king de -

Drum

Party 1
lair! Be de -

Party 2
voured now by dread and des -

Party 3
lair! Be de -

Party 4
voured now by dread and des -

Drum

Party 1
voured now by dread and des - pair! Be de -

Party 2
pair! Be de - voured now by dread and des -

Party 3
voured now by dread and des - pair! Be de -

Party 4
pair! Be de - voured now by dread and des -

Drum

Party 1
voured now by dread and des - pair, by dread and des -

Party 2
pair, by dread and des - pair, by dread and des -

Party 3
voured now by dread and des - pair, by dread and des -

Party 4
pair, by dread and des - pair, by dread and des -

crescendo

On the stroke of midnight there is a blackout; screaming, the Partygoers scatter, leaving the Earthlings lifeless on the ground; only Nic Night remains, unseen for a moment.

2/443

Drum

Party 1
pair, by dread and des - pair!

Party 2
pair, by dread and des - pair!

Party 3
pair, by dread and des - pair!

Party 4
pair, by dread and des - pair!

ff Clarinet

freely, like a cadenza

This system shows the beginning of a cadenza. The right hand features a complex melodic line with many accidentals and slurs, while the left hand provides a steady accompaniment of chords and eighth notes.

This system continues the cadenza with intricate melodic patterns in the right hand and sustained chords in the left hand.

This system features more complex rhythmic and melodic developments in both hands, with the right hand playing a series of slurred notes.

This system concludes the cadenza with a triplet of eighth notes in the right hand and a final chord in the left hand.

2/457 ♩ = 64

The Scientists enter and, shining torches, they look around.

p

6 3

This system marks the beginning of a new section. The right hand has a few notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked *p* and the time signature is 3/8.

2/465 *recitative***Scientists** *(to one another)*

Sci Hel-lo! A-ny-one there? Looks like a melt-down has oc-curred! The

pp

Sci at-mo-sphere feels in-fi-nite-ly dense! The Laws of Na-ture vi-o-la-ted by the for-ces of cos-mic

Sci a-nar-chy! We've searched through-out the U-ni-verse but our ques-tions are un-answered.

pp

2/474

Sci Wait! Are these the Earth-lings we in-car-na-ted? *tutti* The An-cient Earth-lings? What were they

pp

Sci

do-ing here? Why did they have to pe-rish? It's as if their sha-dows are a-live. We'll ne-ver grasp the

2/486 (Seeing Nic Night, releasing his chains and leading him away)

Sci

fi-nal truth now: un - cer-tain-ty is all that re - mains. Ah! A sur - vi-vor! Our

Sci

mis-sion had a pur-pose af-ter all. Let's go back now. Curve space, gent-ly,

2/498 Dr Neuron

Sci

form a hol-low! An-ti-gra-vi-ty on! Worm-hole: o-pen! That was a-no-ther di-

Dr N

(departing)

men-sion, I sup-pose.

2/506 (vi=)

(=de) 2/513

accelerando

3/1 ♩ = 48

Scene Three
In the laboratory of Clever Clones on The White Moon, as Scene One. As the lights come up, the Earthlings, waking, find themselves somewhat the worse for wear.

3/8 ♩ = 64

Earthlings (*to one another, soli*)

Ethlgs

That was, that was one hell of a par-ty!

Ethlgs

It seemed to last for

Ethlgs *(the other half)* *(soli)*
 Just like the old days! The mu - sic! What hap - pened at the

Ethlgs *(one half)*
 years! The dan - cing! The mu - sic!

Br **Brain** *3* 3/20 $\text{♩} = 80$
 IT just had a thought.

Ethlgs *3*
 end? All of a sud - den...

Ethlgs *3*
 The me - mo - ry's fa - ding al - rea - dy;

$\text{♩} = 80$
f

Br
 No - bo - dy. Well what?

Ethlgs
 Who asked you? Well?

Br

Ah, that is the ques-tion:

Earth 1

What was the thought?

Earth 2

What was the thought?

p

Br

What was the thought? **EARTHLINGS** The
Get on with it!

3/33

Br

think-ing made man-kind move a-way From its la-tent state For-e-ver.

p

Br

Good and e-vil ex-ist in the world. You know it, that's why You're cle-ver! You

Br
know it, that's why You're cle - ver! that's why You're cle - ver! 'Was

Ethlgs
Earthlings >
A Brain that talks?

3/45

Br
know-ledge not na-tural?' is the ques-tion IT pose, IT ask it, that's why IT's cle - ver! For

Ethlgs
p
What is it saying a - ny - way?

Br
know-ing was in the da-ving to ask Of good and e - vil. E-very-one knows That the

Ethlgs
Who's taught it how to think like this?

Br
quest had been thought up to make You cle - ver, And na - ture's an - swers were

Ethlgs
It's a - ma - zing - ly

Br
ques - tions them-selves, And the ask - ing meant man - kind moved fur - ther From its la - tent

Ethlgs
cle - ver, but we can't un - der - stand a word it says!

3/61

Br
state For - e - ver.

Ethlgs
You're un - na - tural, your - self, Brain!

Brain

Br
Is prog - ress bad? If so, na - ture is

3/69

Br
bad as well!

Tel
Telepathists (entering) **Bureaucrats & Engineers**
Here you are, Earth - lings, where have

Earthlings

Ethlgs
Tel
B & E

A near thing, you might
You caused us no end of grief! Where have you
you been? Where did the

3/77

Ethlgs
Tel
B & E

say. It was a night - mare!
been?
Em - pe - ror take you?

ff *f* *p*

Ethlgs
Tel
B & E

We were in a Black Hole: It felt like a fie - ry
He took you there? It's your
He took you there?

f *p*

Ethlgs
fur - nace, it felt like a fie - ry fur - nace. Like moths to a

Tel
souls he's af - ter. No won - der he bought the com - pa - ny: He's

B & E
It's your souls he's af - ter. No won - der he bought the

Ethlgs
flame, We were squashed in a cha - sm; doomed, like phan - toms,

Tel
got an end - less sup - ply! Where is he now?

B & E
com - pa - ny: You're spe - cial to him For you have

Ethlgs
Des - tined for dark - ness, crushed in - to a - toms.

Tel
You're spe - cial to him for your souls are u - nique. it's

B & E
souls that are u - nique. You're spe - cial to him: it's

Ethlgs

Tel

B & E

Why?

your souls he's af - ter for you have souls that are u - nique!

your souls he's af - ter for you have souls that are u - nique!

ff

(The Emperor and Ministers enter with the Courtiers and Guards)

3/98

Emperor

Emp

No one plays games with me: hand them o - ver!

f

Snare drum

Ministers

Min

We'll pu - nish you all if we hear a - ny groans: All we want are the

p

fz

Emperor

Min
Earth - ling Clones!

You signed them o - ver to me!

Telepathists

Tel
Well, Brain, you've got a se - cond

Bureaucrats & Engineers

B & E
They be - long here!

Brain

Br
Ah!

That's ob - vious,

Emp
You sold the Com - pa - ny to me!

Tel
chance: Tell us what to do!

B & E
They be - long here!

Br
ea - sy! E - ter - nal

3/114

Br

life, the Laws of

Br

Na - ture, no - thing's im - pos - si - ble! Re -

(All move backwards, anti-clockwise)

Br

verse re - a - li - ty,

Courtiers & Guards

C & G

That's chea - ting!

Br
Wind time back a lit - tle, but not too far!

Tel
Well done, Brain. A good i - dea, at last!

B & E
Well done, Brain. A good i - dea, at last!

Piano accompaniment with a busy right hand and a more active left hand.

3/123

A Bureaucrat

3

Bur
There! The con - tract is not yet va - lid Be - cause it was signed in the

Piano accompaniment with a sustained chord in the right hand and a simple bass line in the left hand.

Ministers

Min
The con - tract has - n't yet been signed? Give it here! We must be blind!

Eplys
The

Bur
fu - ture!

Piano accompaniment with a *p* dynamic and a bass line featuring a triplet.

Ministers

Min
Eplys

Earth-lings be-long to Cle-ver Clones!

We've been tricked by new time zones!

3/135

Brain

(The Emperor begins to get violent)

Br

Ah! Ah! IT might have the

crescendo

Br

an - swer! IT might have the an - swer!

Ministers
How dare it? How dare it? Shut

Courtiers & Guards
How dare it? Shut up! Shut

Telepathists
Not now, Brain! Not now, Brain! Not

Bureaucrats & Engineers
Not now, Brain! Not now! Not

Br
It's all a-bout mo - tives! Migh-ty Ri-ch's ma-chi-na-tions had e - vil in - ten-tions...
Emperor

Emp
When you've quite

Min
up!

C & G
up!

Tel
now!

B & E
now!

p

3/148

Br
Did IT say some - thing wrong?

Emp
fi - nished! Mi - ni - sters, seize the Brain at once!

Eplys
Employees
Time is

f

Ministers

Min Must we han - dle it?

Cts **Courtiers**
We've ne - ver had a cri - sis like

Gds **Guards**
Just come a - long quiet - ly!

Ethlgs

Eplys run - ning out; Time is run - ning out;

crescendo

Cts this be - fore! ne - ver had a cri - sis like this be - fore!

Gds Just come a - long quiet - ly!

Ethlgs **Earthlings**
We're go - ing no - where with you, go - ing no - where with

Eplys we need a mi - ra - cle!

3/155 $\text{♩} = 60$

(A noise is heard. A space capsule lands;
Nic Night and the Scientists step out.)

Ethlgs

you!

ff

The Ethlgs part consists of three systems of piano accompaniment. The first system has a treble clef with chords and a bass clef with single notes. The second system continues with similar accompaniment, including a triplet of eighth notes in the treble. The third system features more complex chordal textures in the treble and steady bass notes.

Nic

Nic Night Scientists

I'm back! We

The Nic part includes a vocal line and piano accompaniment. The vocal line has lyrics: "I'm back!" and "We". The piano accompaniment consists of chords and bass notes, with some melodic lines in the treble.

Cts

Sci

Bur

Courtiers

It

found him just in time; Brought him safe - ly home.

Bureaucrats

(+ Press) It

p

This section contains three vocal parts (Cts, Sci, Bur) and piano accompaniment. The Sci part has lyrics: "found him just in time; Brought him safe - ly home." The Bur part has lyrics: "(+ Press) It". The piano accompaniment includes a triplet of eighth notes in the treble and steady bass notes.

Ministers

Min It's he! It's Nic, The King!

Cts can't be! It's Nic, The King! King

Guards

Gds Look who has come! It's Nic, The

Telepathists

Tel It's he! It's Nic, The King!

Bur can't be! It's Nic, The King! King

Engineers

Eng Look who has come! It's Nic, The

Emperor

Emp How did he get here? Seize him, take him a way!

Min King Nic!

Cts Nic! Nic!

Gds King! King Nic!

Tel King Nic!

Bur Nic! Nic!

Eng King! King Nic!

3/171

Nic Night (Continuing his song in a new vein)

Nic

All seemed lost In the Black Hole of

ff *pp*

Nic

gra - vi - ty; The fu - ture was no - thing - ness, An end to

Nic

e - very - thing. But this sin - gu - lar

Nic

state Was a fresh be -

3/184

Nic

gin - ning. Hope ne - ver

pp

Nic

dies for the whole of the cre -

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a bass line with long, sustained notes in the left hand.

Nic

a - tion, the whole of cre - a - tion:

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment maintains its rhythmic pattern, with a key signature change to one flat (Bb) in the final measure.

Nic

That's where the me - lo - dies

The third system shows the vocal line starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic texture.

Nic

come from! That's where

The fourth system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic texture.

Nic

the me - lo - dies come from!

The fifth system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic texture.

3/200

Nic
E - very - thing was sing - ing that there is, And

Nic
e - very - thing sings that there is And will be. **All ppp**

All
The

All
Black Hole? The end? Have we all dreamed the same

All
dream? Have we all dreamed the same dream?

3/213

Nic
Like in - fi - ni - ty, We

Nic

ne - ver reach the fu - ture Be - cause there's

The first system consists of a vocal line for 'Nic' and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'ne - ver reach the fu - ture Be - cause there's'. The piano accompaniment is in a grand staff with treble and bass clefs, featuring block chords and a steady bass line.

Nic

al - ways e - ter - ni - ty be - yond! e -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it. The piano accompaniment includes a dynamic marking of *p* (piano).

3/223

Nic

ter - ni - ty be - yond! And e - very - thing sings

All

He

The third system introduces a new vocal part for 'All'. The 'Nic' part continues with the lyrics 'ter - ni - ty be - yond! And e - very - thing sings'. The 'All' part has a treble clef and lyrics 'He'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

Nic

that there was, And e - very - thing there is will sing!

All

is our King, the right - ful King of The White Moon! He

The fourth system continues the vocal lines and piano accompaniment. The 'Nic' part has lyrics 'that there was, And e - very - thing there is will sing!'. The 'All' part has lyrics 'is our King, the right - ful King of The White Moon! He'. The piano accompaniment continues with block chords and a steady bass line.

All
is our King, the right - ful King of The White Moon! Our

Nic
Sor - ry I've been so long!

Brain & Scientists

B & S
He will

All
sing - ing king! He's come back to us!

crescendo

3/234

B & S
serve you well! King Nic was

All
He's come back to us!

All

B & S
ba - nished and all he stood for was lost. New life has

All

Earthlings

Ethlgs
 come in-to view from the dream world, We're

All
 come in-to view from the dream world, but what will hap-pen now?

Ethlgs
 sure things will work out!

crescendo *ff*

(The People can restrain themselves no longer, and let out a cheer)

3/250

♩ = 132

Nic Night

Nic
 Mi - ghty Em - pe - ror: you are a

ff

Nic
stea - ler of souls. You have de - nied your

8^{vb}

Nic
peo - ple all that makes life good.

(8^{vb})

Nic
(to the People)
It's

3/259 $\text{♩} = 72$

Nic
time for us to de - cide our fu - ture! Whom do you choose as your lea - der?

3/263 $\text{♩} = 80$

Emperor

Emp What can you

All Here comes the crunch!

$\text{♩} = 80$
ff *f*

Emp of - fer them: vague a - spi - ra - tions, Un -

ff *f*

Emp cer - tain - ty and want? It will all end un - hap - pi - ly

ff *f*

Emp On the gar - bage heap of di - sap - poin - ted hopes.

ff

Piano introduction for 'Brain'. The score features a treble clef with a whole rest and a bass clef with a complex rhythmic pattern of eighth notes. The bass line includes sixteenth-note triplets and sixteenth-note pairs, with some notes marked with accents. The key signature is one sharp (F#).

3/273 Brain

Br While you have no soul your

Organ *p*

Musical score for 'Brain'. The vocal part (Br) is in a treble clef with lyrics: "While you have no soul your". The organ part (Organ) is in a treble clef with a piano (*p*) dynamic. The bass line features sixteenth-note patterns. The key signature is one sharp (F#).

Br lives will not know the un - known,

Nic **Nic Night**

The Earth - lings taught me to re - cog - nize our

Musical score for 'Nic Night'. The vocal part (Br) has lyrics: "lives will not know the un - known,". The vocal part (Nic) has lyrics: "The Earth - lings taught me to re - cog - nize our". The organ part (Organ) is in a treble clef. The bass line features sixteenth-note patterns. The key signature is one sharp (F#).

Br You will have e - very - thing you could need and the Em - pe - ror will leave you a -

Nic fate: To re - turn to cre - a - ti - vi - ty

Musical score for 'Nic Night'. The vocal part (Br) has lyrics: "You will have e - very - thing you could need and the Em - pe - ror will leave you a -". The vocal part (Nic) has lyrics: "fate: To re - turn to cre - a - ti - vi - ty". The organ part (Organ) is in a treble clef. The bass line features sixteenth-note patterns. The key signature is one sharp (F#).

3/280

Br lone. Or, ex - er - cise your con - science;

Nic be - fore it is too late. We have

Ministers, Courtiers & Guards

Court *pp* It's true we lack no - thing: life is

Br you can be free to choose, Ac - quire ex - pe - rience,

Nic lost what it is to be a - live:

Court sa - ni - ty. Nic in charge would be a ca -

pp

Br risk e - very - thing there is to loose, Fa - cing dis - ap - point - ments, ex -

Nic With pur - pose and fun we will

Court la - mi - ty! Nic if King will on - ly want to sa - tis - fy his

Br
press your hopes and fears, Like the An - cient Earth - lings,

Nic
sing, we will thrive As the Earth - lings once did!

Court
va - ni - ty! We are still de - ter - mined to en - force com - plete con -

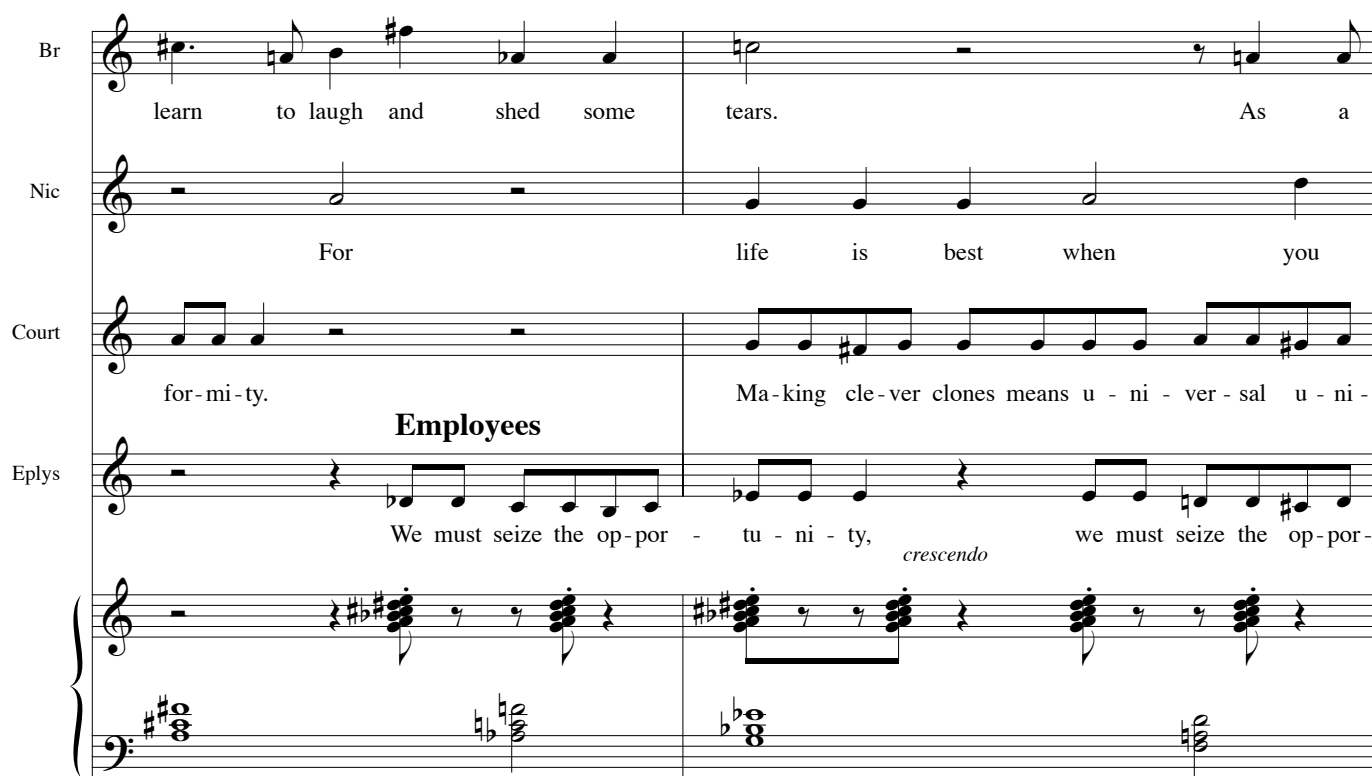


Br
learn to laugh and shed some tears. As a

Nic
For life is best when you

Court
for - mi - ty. **Employees** Ma - king cle - ver clones means u - ni - ver - sal u - ni -

Eplys
We must seize the op - por - tu - ni - ty, *crescendo* we must seize the op - por -



Br
 brain, IT's neu - tral, a thin - king ob - ject with no soul, No - bo - dy

Nic
 seek your hu - ma - ni - ty!

Court
 for - mi - ty. Nic as king would do a - way with hard - won u - na -

Eplys
 tu - ni - ty, we must seize the op - por - tu - ni - ty, to de -

Br
 cares a - bout IT!

Nic
 Fol - low your des - ti - ny!

Earthlings
 Dear Brain, we do care, real - ly we do!

Court
 ni - mi - ty!

Eplys
 pose the au - tho - ri - ty that prea - ches a - mo - ra - li - ty!

Pr
Press
 Life is ne - ver dull on the

(The Guards come forward)

Br
IT lives life in black and white;

Nic
Build a new com - mu - ni - ty!

Eplys
A - tro - ci - ty! Bru - ta - li - ty!

Pr
White Moon! This is quite a coup, a

Br
you on the o - ther hand could see all the co - lours of life's rich

Pr
tan - ta - li - zing di - lem - ma!

Br
ta - pe-stry if you dared to look!

Ethlgs
Ministers, Courtiers & Guards
We feel sa - fer with cer - tain - ty. We should

Pr
But how will our sto - ry end?

Br
if you dared to look!

Ethlgs
Wait!

C & G
stay as we are. We should stay as we are.

p

Ethlgs
Well, well we have

3/307 ♩ = 48

Ethlgs
some-thing to say.

pp

Ethlgs
We hoped for e - ter - ni - ty; this is

Ethlgs

3

not what we had in mind. We long to tra - vel

Ethlgs

3

home - wards, and see what we find.

Ethlgs

3

There is a dearth of earth - ly things here on the bright White Moon, So

Ethlgs

we would like to go back home where we can play our tune. We're

Ethlgs

grate - ful for the chance we've had to live life once a -

Ethlgs

gain. We'll miss you all, we'll pray for you; our trip was

Ethlgs

not in vain. We need back our mor-ta-li-ty, al-

3/322

Ethlgs

though we won't live long. We love life, laugh - ter, come what may, and

Ethlgs

sing - ing you this song!

Ethlgs

No mat - ter where we are, our home is Earth, the Pla - net Blue!

(one half)

(the other half)

Ethlgs

Be strong, be true! Our jour-ney's a-lmost fi-nished,

(They depart in the space capsule)

Ethlgs

we'll just say fare - well to you...

3/331 The chorus is divided into three groups spread across the stage

Chorus 3 *sempre pianissimo e staccato*

3

Fare - well! Fare - well! Fare - well! Fare - well!

Chorus 2

2

Fare - well! Fare - well!

3

Fare - well! Fare - well! Fare - well! Fare - well!

Chorus 1

1 Fare - well! Fare - well! Fare - well! Fare - well!

2 Fare - well! Fare - well! Fare - well! Fare - well!

3 Fare - well! Fare - well! Fare - well! Fare - well!

The first system of the chorus features three vocal parts and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/8 time and features a key signature of one flat (B-flat). The lyrics are "Fare - well!" repeated four times. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

1 well! Fare - well! Fare well! Fare - well! Fare -

2 Fare - well! Fare - well! Fare - well! Fare - well!

3 Fare - well! Fare - well! Fare - well! Fare - well!

The second system continues the vocal and piano parts. The lyrics for the first part are "well! Fare - well! Fare well! Fare - well! Fare -". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

1 well! Fare - well! Fare - well! Fare - well! Fare - well!

2 Fare - well! Fare - well! Fare - well! Fare - well!

3 Fare - well! Fare - well!

The third system concludes the vocal and piano parts. The lyrics for the first part are "well! Fare - well! Fare - well! Fare - well! Fare - well!". The piano accompaniment concludes with the same eighth-note pattern in the right hand and bass line in the left hand. The system ends with a double bar line and a 4/8 time signature.

3/341 *recitative* ♩ = 76**Dr Neuron**

Dr N

In truth, it's doubt-ful if they'll e-ver get there, it's a ha-zar-dous voy-age

Dr N

to those parts, and no-bo-dy is quite sure whe-ther Earth still e-xists now.

Brain

Br

Courtiers & Guards (All turn to Nic) And so, King Nic came to The White Moon.

C & G

We'll make our choice then...

Nic Night

Nic

Wor-king all hours is banned! Ma-king clones is so not cool! We must di-ver-si-fy!

Scientists

Sci We've the tech - no - lo - gy to pro - duce a - ma - zing

Telepathists
Tel We could make mu - si - cal in - stru - ments!

Engineers
Eng We've the tech - no - lo - gy to pro - duce a - ma - zing

$\text{♩} = 60$

Ministers

Min When we work at Cle-ver Phones We'll make lots of love-ly drones!

Sci sounds! *ppp* Bi-o-Phones!

Telepathists
Tel We'll call them Bi-o-Phones! *ppp*

Bureaucrats
Bur We'll call them Bi-o-Phones! *ppp*

Eng sounds! *ppp* Bi-o-Phones!

$\text{♩} = 60$

EMPEROR
Believe it if you will:
I'll catch up with their souls
one day!
After all, they're only
human
And there'll be other
empires to prey on!

Finale

Nic is crowned King, the Brain is honoured and the Emperor...

3/364

$\text{♩} = 92$

The stage is divided into two choruses.

1

(solo) The u - ni - ver - sal cha - ter Of all the things there

pp

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment (bass clef) consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

1

are, From the smal - lest drop of mat - ter To the lar - gest, brigh - test

Detailed description: This system contains measures 5-8. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern, with some notes changing to accommodate the key signature shift to B-flat major.

1

star Cre - ates a per - fect con - so - nance, An or - che - stra of

2

(solo) Cre - ates a per - fect con - so - nance, An or - che - stra of

Detailed description: This system contains measures 9-12. The first vocal line (treble clef) has quarter notes G4, A4, B4, and C5. The second vocal line (treble clef) begins with a whole rest, then quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.

1

waves, A har - mo - ny of re - so - nance, A sound, which is a -

2

waves, A har - mo - ny of re - so - nance, A sound, which is a -

Detailed description: This system contains measures 13-16. The vocal lines continue with quarter notes D5, E5, F5, and G5. The piano accompaniment continues with the eighth-note pattern.

3/381

sempre pianissimo e staccato

1
blaze. *tutti* The u - ni - ver - sal cha - ter Of all the things there

2
blaze. *tutti* The u - ni - ver - sal cha - ter Of all the things there

1
are, From the smal - lest drop of mat - ter To the lar - gest, brigh - test

2
are, From the smal - lest drop of mat - ter To the lar - gest, brigh - test

1
star Cre - ates a per - fect con - so - nance, An or - che - stra of

2
star Cre - ates a per - fect con - so - nance, An or - che - stra of

1 waves, A har-mo - ny of re-so - nance, A sound, which is a -

2 waves, A har-mo - ny of re-so - nance, A sound, which is a -

Chorus 1

1 blaze. *p* Think on for e - ver - more!

2 blaze. *p* Think on for e - ver - more!

Chorus 2
pp

blaze. (one half) The

1

2 mar-vels a - round us are there to ex - plore:

(the other half) The mar-vels a - round us are there to ex -

3/413

1
Think on for
Think on for

2
The mar - vels a - round us are there to as - tound us!
plore: The an - swers a - stound us!

p Harpsichord

1
e - ver - more!
e - ver - more!

2
The mar - vels a - round us are there to ex -
The mar - vels a - round us are there to ex -

1

2

plore: The mar - vels a - round us are there to ex - plore: The mar - vels a -

plore: The mar - vels a - round us are there to ex - plore: The mar - vels a -

3/431

1

2

round us are there to as - tound us! The

round us are there to as - tound us! The

The

1

2

spheres in their ro - ta - tion Give us our e - very day A

spheres in their ro - ta - tion Give us our e - very day A

1
migh - ty os - cil - la - tion Is the u - ni - ver - sal way. The

2
migh - ty os - cil - la - tion Is the u - ni - ver - sal way. The

1
world is in a con - stant spin, Its e - ner - gy is rife. And

2
world is in a con - stant spin, Its e - ner - gy is rife. And

1
from the con - stant din E - merge the me - lo - dies of life. The

2
from the con - stant din E - merge the me - lo - dies of life. The

3/448

1
spheres in their ro - ta - tion Give us our e - very day A

2
spheres in their ro - ta - tion Give us our e - very day A

1
migh - ty os - cil - la - tion Is the u - ni - ver - sal way. The

2
migh - ty os - cil - la - tion Is the u - ni - ver - sal way. The

1
world is in a con - stant spin, Its e - ner - gy is

2
world is in a con - stant spin, Its e - ner - gy is

p

1
rife. And from the con - stant din E - merge the

2
rife. And from the con - stant din E - merge the

1
me - lo - dies of life. Think on for

2
me - lo - dies of life. Think on for

pp

1
e - ver - more! The mar - vels a - round us are

2
e - ver - more! The mar - vels a - round us are

1
there to ex - plore: The mar - vels a - round us are there to ex -

2
there to ex - plore: The mar - vels a - round us are there to ex -

3/480

1
plore: The mar - vels a - round us are there to as - tound us!

2
Where will sci - ence
Where will sci - ence

p

1
Think on for e - ver - more!
Think on for e - ver - more!

2
take us, Al - ways ask - ing ques - tions? How will we go for - wards, Sear - ching for the
take us, Al - ways ask - ing ques - tions? How will we go for - wards, Sear - ching for the

1

The mar - vels a - round us are there to ex - plore: The

2

an - swers? Where will sci - ence take us, Al - ways ask - ing ques - tions? How will we go

an - swers? Where will sci - ence take us, Al - ways ask - ing ques - tions? How will we go

3/497

1

mar - vel - ous an - swers a - sto - nish us! So

2

for - wards, Sear - ching for the an - swers? So

for - wards, Sear - ching for the an - swers? So

mf

3/498

1
night time comes to day now, Then dark - ness yields to

2
night time comes to day now, Then dark - ness yields to

1
light, We live in na - ture's way now, That sure - ly must be

2
light, We live in na - ture's way now, That sure - ly must be

1
right: For the cy - cles in our lives, And the rhy - thms poun - ding

2
right: For the cy - cles in our lives, And the rhy - thms poun - ding

1
strong, Si - gni - fy man - kind sur - vives When

2
strong, Si - gni - fy man - kind sur - vives When

3/514

1 IT knows right from wrong! So night time comes to day now, Then

2 IT knows right from wrong! So night time comes to day now, Then

crescendo

1 dark-ness yields to light, We live in na - ture's way now, That

2 dark-ness yields to light, We live in na - ture's way now, That

3/522

1 sure - ly must be right: For the cy - cles in our

2 sure - ly must be right: For the cy - cles in our

1
lives, And the rhy - thms poun - ding strong,

2
lives, And the rhy - thms poun - ding strong,

1
Si - gni - fy man - kind sur - vives When IT knows right from

2
Si - gni - fy man - kind sur - vives When IT knows right from

3/530

1
wrong!
Think on for e - ver - more!

2
wrong!
Where will sci - ence take us, Al - ways ask - ing

wrong!
Where will sci - ence take us, Al - ways ask - ing

ff

1

The mar - vels a - round us are there to ex -

The mar - vels a - round us are there to ex -

2

ques - tions? How will we go for - wards, Sear - ching for the an - swers?

ques - tions? How will we go for - wards, Sear - ching for the an - swers?

1

plore: The mar - vels a - round us are there to ex - plore: The

plore: The mar - vels a - round us are there to ex - plore: The

2

Where will sci - ence take us, Al - ways ask - ing ques - tions? How will we go

Where will sci - ence take us, Al - ways ask - ing ques - tions? How will we go

3/546

1
mar - vels a - round us are there to as - tound us for

2
for - wards, Sear - ching for the an - swers? We'll grap - ple with the prob - lems, Im -

for - wards, Sear - ching for the an - swers? We'll grap - ple with the prob - lems, Im -

ff

1
e - ver - more! Think on for e - ver - more!

2
pro - ving the so - lu - tions, Learn - ing what we can And pas - sing know - ledge

pro - ving the so - lu - tions, Learn - ing what we can And pas - sing know - ledge

1

The mar - vels a - round us are there to ex -

2

on! We'll grap - ple with the prob - lems, Im - pro - ving the so - lu - tions,

on! We'll grap - ple with the prob - lems, Im - pro - ving the so - lu - tions,

1

plore: The mar - vel - ous an - swers a - sto - nish us!

2

Learn - ing what we can And pas - sing know - ledge on!

Learn - ing what we can And pas - sing know - ledge on!

3/562

1
Dream on for e - ver - more!
Dream on for e - ver - more!

2
Dream on for e - ver - more!
Dream on for e - ver - more!

diminuendo

Detailed description: This system contains the first two systems of music. It features two vocal parts (1 and 2) and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are 'Dream on for e - ver - more!'. The piano part includes a 'diminuendo' marking and a long horizontal line above the staff in the second measure.

1
Think on! Dream on!
Sing on for e - ver-more! Dream on!

2
Think on! Dream on!
Sing on for e - ver-more! Dream on!

p

Detailed description: This system contains the next two systems of music. It features two vocal parts (1 and 2) and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are 'Think on! Dream on!' and 'Sing on for e - ver-more! Dream on!'. The piano part includes a 'p' (piano) marking and a long horizontal line above the staff in the first measure.

Epilogue*(In the Museum of Ancient Science, some time later)*

3/568

♩ = 88

Brain

Br

So Cle - ver Phones stopped ma - king hu - man beings, and in -

Br

stead cre - a - ted a new breed of mu - si - cal in - stru - ments. King Nic was

Br

gi - ven a whole set, he loved them for the im - mense va - ri - e - ty of sounds

Br

for the va - ri - e - ty of sounds they could pro - duce, just by the pla - yer

3/592

Br

thin - king a - bout it. They were in - stru - ments with a soul, he used to say,

Br

in - stru - ments with a soul, he used to say, and he was al - ways

3/604

Br

grate - ful to the te - le - pa - thists whose i - dea they were.

(Some visitors enter, but are more interested in other articles on display)

Br

And so I came here to the Mu - seum. I

Br
have to hand it to the hu - man race: there's much to mar - vel at in

3/616

Br
these dis - plays. On - ly I now

Br
have lived through those e - vents Which hap - pened all that

Br
time a - go. If I tell a - ny - one the sto - ry, They don't be -

calando

Br
lieve it: They think IT's all in the mind...