

This Could Be Beautiful?

An Anti-Opera In One Act

Music Dai Fujikura
Words Harry Ross

Actors

He : A Computer Technician *Singing Actor*
She : A Public Relations Consultant *Singing Actor*

Him : A Tenor *Lyric Tenor*
Her : A Soprano *Lyric Soprano*

Busker: A soprano saxophonist

The following instrumentalists play Shoppers/ Workers:

Flute, Clarinet, Horn, Trumpet, Trombone, 2 Violins, Viola, Tenor Sax.

The following instrumentalists remain in the orchestra pit:

Percussion, Piano, Cello, Double Bass.

Synopsis

The action of the opera takes place on a busy street in a major industrialised city. He and She are career minded twenty-somethings; a computer engineer and a PR consultant respectively. The random thoughts of both characters are exposed to us at the beginning of the opera. Immersed in their own thoughts, they collide, and we suddenly discover that their trains of thought become somewhat side-tracked.

We then discover that two opera singers are singing their thoughts. Tired of putting the inane musings of He and She into music, the singers, him and her, burst onto the street and kidnap the couple. He and She are then taught the value of romance, through the medium of popular opera. They understand and, when returned to the street, they start singing their own fragmented romantic operatic aria. However, due to the cacophony of modern urban life, they are unable to sustain this for very long, and despite having the help of the singers they soon revert to their former ways of thinking.

Scene

The action takes place on a busy high street. The scene opens with two spots lighting the face and upper torso of He and She who are at opposite sides of the stage. They are walking yet travel nowhere. From offstage left and right Him and Her sing:

Him: If I reprogram the card 56k RAM extend avoid y2k data transact
overplays side 93.572 Cheese bread oil under shame he broke his
only eight points in for 3.99 I just don't believe that I have some sort
of awful.

Her: Bloody stupid thing fine to hand in copy without computer Idiot no
time to have to wait for technician Now when New York wont find
for 15 point is Pont De La Tour for sure Where the fuck is Martin with
35 no one reliable coke up the nose bastards argh!

*(The lighting state changes to reveal gradually the street and its
other occupants: The first occupant whom we see is The Busker.
Then the stage begins to fill with noisy instrumentalists, all of whom
are repeating a gesture which makes it implicit what type of person
they are. As this happens He and She start to walk towards the
same spot, oblivious of each other and the hustle and bustle of the
street. Whilst they are doing this Him and Her repeat the preceding
dialogue at exactly the same time. He and She bump in to each
other, they then both move downstage to avoid each other. They
then both move upstage to avoid each other)*

He Sorry
She Sorry

*(Here, the instrumentalists suddenly leave the stage, the music
having reached a climax. As soon as this climax happens there is a
rapid change of lighting state, the stage fades to darkness, whilst a
tight beam rapidly builds on He and She, replicating somewhat the
effect of a cinematic cut from a wide to a close shot)*

He Sorry
She Sorry
He Sorry
She Sorry
He Sorry
She Sorry

*(Whilst they dodge each other apologetically, each repetition of
the action becomes increasingly phantasmagoric until it appears as
if time has stood still. Then we hear their thoughts about each other.
He and she sing these)*

Her Stupid Bastard! Lovely eyes nice suit not like Andrew more like a
Daniel its all down to personal choice but when was the last not
since well again to feel that initial strike with lips bitten and already
to pounce for the taking to be had for taken over and always
everywhere the loneliness of my fuck my how could you ever not for
my oh my god oh yes yes yes have hell ah for green and blue
always

Him Shit! Skin what skin to know to have and discover the lips of hard not
bitten nibbled how warm for her breasts heaving under the time
and spunk place of all me to enter and posses and obey to have

the slightest tit fuck god I need it now for Christ oh slightness of nothing hahaha my for the time have my Christ in the Sarah Anna for all of the time in my great for the time passes the night of her smell and taste of the yes

He Sorry
She Sorry

(Her enters boisterously, with the attitude of a diva)

Her I'm not singing this shit! Is there no romance in your life? Jesus, I'm a paid, professional emotion machine, streamlined for an express journey to the castle of catharsis and you!.. You put meaningless smutty thoughts in your head, and expect me to sing them.

She Who...

Her Immaterial. Your life needs to merit my talent. My talent will enrich you. So sweetheart, let's start.

She Sorry

He Sorry

(Him swaggers confidently, yet arrogantly on stage)

Him Look, you're not coherent in any way. No one will identify with a romantic lead who can't string a sentence together. Then, for a romantic lead who is a P.C. technician, you're not doing too badly. *(Aside) Why these amateurs write operas about IT operatives, the millennium, a sad time for an, but a good time for fads!.... Well, come on, you'll have to do*

(Him turns to exit, expecting He to follow)

She Sorry

He Sorry

Him You didn't commission this with your newfound millennial wealth did you?

(Him realises that He has not followed, stops and turns towards he)

He Sorry

She Sorry

Him Oh. Never mind.

(Him and Her drag their respective characters off stage. As they exit the members of the orchestra return to the stage, replicating once more the busy street where it is set. Suddenly the stage, including the set, empties. The rehearsal flood, nothing more, lights the space. He and She enter, alone)

She Dy' *(speaking at the same time)*

He Do I know you from somewhere?

She I was just thinking the same

He Shopping one minute and now where... bumped into each other again to feel that initial strike with lips bitten and already to pounce for the taking to be had

He Tiffuck God I need it now for Christ oh slightness of nothing hahaha for the first time to have my Christ in the

Her + Him Shut Up! *(Shouting)*

Her This is an opera, there's no way that your set pieces....

Him No way....

Her No way that we are expressing such, turgid, dreary thou...

Him we've kidnapped you. Millennial fever...
 Her doesn't mean that we have to forgo passion and fornicate
 She *(puzzled look)*
 Him Fuck
 He *(smirks, is cast an angry glance by him)* What you looking at?
 Him I pity you both
 He I'm not listening to this
 Him And where exactly do you think you're going?
 Her you've no idea where you are
 He So? I'm not putting up....
 Him Well, go. *(He mimes walking, and does not ravel at all, as if he was stuck in the same place.)* You're in theatrical oblivion, where you tried putting us. We're...
 Her dragging you up from the gutter
 Him *(He tries to speak, but is pushed into a chair by him)* Sit. Shut, Watch
 Her and you

(Silence)

Her Today it's all fuck fuck fuck
 Him Too carnal
 Her Too much clubbing
 Him+He Too much largin' it
 Her+She In Ibiza
 He Three, two, one, and the crowds say Bo! Selecta
 Her This is how we do it
 Him What do you think about?
 Her Not much

Her Your paths cross on the way to work
 Him Start of something
 Her How romantic
 Him How incredible
 Her Don't you see that
 Him This could be beautiful?
 Her Maybe not

Her But it can't
 Him it cannot ever be this crude tit wank in Ritz's
 Her and, sweetheart, if you fuck a different man every night....you will be lonely
 Him You need to be more

Her O ame, sceso dal trono del l'alto Paradiso,
 Guarda ben fiso,
 Fiso di tua madre la faccia.
 Che te'n resti una traccia
 Guarda ben! Amore

Him OK, that's enough

 Che gelida manina,
 Se la lasci riscaldar.
 Cercar che giova?
 Al buio non si trova
 Ma perfortuna è una notte di luna,
 E qui la luna l'abbiamo vicina,
 Aspetti, signorina, le diro con due parole chi son.

Her Excuse me - excuse me - Yes, yes, that's very nice

L'amour est un oiseau belle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser.
Rien n'y fait, menace ou prière
L'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère
Il n'a rien dit, mais il me

Do you see? Follow us, be more:

+Him Dimenticarmi, dimenticarmi alor, dimenticar

*(During this duet He and She get closer and closer, until they kiss.
Satisfied Him and Her exit)*

(Silence)

He In the still of the afternoon
The silent glance and graceful side-step
Leads me to my fate
Oh Happy Fortune to gaze upon your milk white breast
My Heart begins to ache as fortune slips away

She As I see you I understand
We cannot part, yet soon we must
Soon for ever more

He+She Endless rivers of tears will drown my happiness
My heart begins to ache as fortune slips away
This fleeting moment will lead to more one day
Will this fleeting moment take all happiness away
If I could own all time I'd spend it all with you
Despite imagination our love will soon be true.

*(As they repeat this duet, the orchestra enters and starts playing.
This interrupts the duet musically; the stage is then filled with the
ambulatory musicians who drown out the duet, which has been
taken over by Him and Her off stage. As the cacophony increases
He and She slowly walk backwards towards opposite wings)*

She The loneliness of my fuck my how could you ever not for my oh my
god yes yes yes have hell for green and blue always

He Have my Christ oh Slightness in the Sarah Anna for all of the time in
my great for the time passes the night f her smell and taste of the
yes.

*(The next time they sing, all other noise has stopped and the stage
has returned to its opening state)*

She+He This fleeting moment will lead to more one day

He+She Sorry

End of Opera

Handwritten musical score for a symphony orchestra, featuring sections A and B. The score includes parts for Flute (Fl.), Soprano Saxophone (Soprano Sax), Clarinet (Cl.), Tenor Saxophone (Tenor Sax), Horn (Hn), Trumpet (Trp.), Trombone (Trb.), Glockenspiel (Glockenspiel), Piano (Pian), Violin I and II, Viola, Cello (Cello), and Double Bass (D.B.).

Section A is marked with circled numbers 1 through 5. Section B is marked with circled numbers 6 through 10. The score includes various musical notations such as dynamics (p, pp, mp, mf, f, sf, sfz, sfz), articulation (acc., stacc., staccatissimo), and performance instructions like "muted" and "accel.". There are also tempo markings like "(1=98)".

Violin I and II parts include specific markings: "(1=98) espress. 3" and "mf".

Violin I: $(1=98)$ espress. 3, mf

Violin II: $(1=98)$ espress. 3, p, mf

Violin I and II parts also include "stacc." markings.

Violin I: $(1=98)$ espress. 3, mf

Violin II: $(1=98)$ espress. 3, p, mf

The singers (she+he) are on opposite sides of the stage facing each other. They are lit by 2 spots. The rest of the stage being in darkness. Both 'he'+ 'she' mime walking.

on stage

② ③ ④ ⑤

Fl. (1=48) and. (2=48) and. (3=48) and. (4=48) and.

Soprano Sax (1=48) and. (2=48) and. (3=48) and. (4=48) and.

Cl. (1=48) and. (2=48) and. (3=48) and. (4=48) and.

Tenor Sax (1=48) and. (2=48) and. (3=48) and. (4=48) and.

Hr. (mute) (mute)

Trp. (mute)

Trb. (mute) (mute)

Glockenspiel P repeat ad lib.

Piano P repeat ad lib.

Violin I mp (1=48) (2=48) (3=48) (4=48)

Violin II mp (1=48) (2=48) (3=48) (4=48)

Viola mp (1=48) (2=48) (3=48) (4=48)

Cello mp Pizz. (1=48) (2=48) (3=48) (4=48)

D.B. P f

Her: (talk) (Her) Bloody stupid thing

Him: (talk) (Him) I reprogram the

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② ③ ④ ⑤

On Stage:

She (mime walking)

He (mime walking)

Fl: 3", 3", *alleg.*, *ad lib.*

Soprano Sax: *pp* ($\text{♩} = 98$), 3, *to stage.*

Cl: 2", 4", *pp*, *ad lib.*

Tenor Sax: 4", 2", *pp*, *ad lib.*

Hr: ($\text{♩} = 98$) *mute*

Trp: ($\text{♩} = 98$) *mute*, *pp*

Tvb: ($\text{♩} = 98$) *mute*, *pp*

Glockenspiel: *pp*

Piano: *pp*

Violin I

Violin II

Viola

Cello: *mp*, *espress.* ($\text{♩} = 98$), *gliss.*, 3, *mt*

Db.

Her (talk): fine to hand in copy without computer I did not have to wait for New when New York went find for 15 point

Him (talk): card 56k RAM extend avoid y2k data transact overdays side 93.572 Cheese bread oil under shame he broke his only

Preview File Only

(on stage)

She (mime walking) ④

He (mime walking) ⑤

Soprano Sax (J=42) mp

Fl. (stop playing and go to the stage end start playing the new pattern and start walking around the stage at the same time.)

Ce.

Tenor Sax

Trp. (mute) pp — mf — pp

Glockenspiel (bitting) F — mf

Piano (ped.) (orch.) (J=48) solo (march) accel. mf — p

(off stage)

Violin I (stop) (go to the stage & start playing the new pattern and walking around the stage at the same time) pp — ff — pp

Violin II (stop) ff

Viola (mp)

Cello (stop) (stop) ff

D.B. (stop) ff

Her (J=42) (hand in copy) without (shout) Computer, Idiot no time — to Wait for te-chni-cian

Him (J=42) ex-tend a-void yzk data transact o-ver plays side 93.572 cheese — bread oil under

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Handwritten musical score for a stage production. The score is divided into two main sections: "On Stage" and "Off Stage".

On Stage:

- She:** (mime walking)
- He:** (mime walking)
- Fl.**
- Soprano Sax:**
- Violin I:** Includes performance notes: "When you are ready start playing & walking", "When you are ready", "Tremor sax", "mp", and "go to the stage & play the new pattern & walk." (with arrows pointing to the right).
- Cl.**
- Tenor Sax:** Includes performance note: "go to the stage & play the new pattern & walk." (with arrows pointing to the right).
- Trp.:** Includes performance notes: "(mute) (1/2=42)", "acc.", "let it ring.", and "go to the stage & play the new pattern & walk." (with arrows pointing to the right).
- Flute/Spiel:** Includes performance note: "let it ring." (with arrows pointing to the right).
- Piano:** Includes performance notes: "ped.", "f", and "let it ring." (with arrows pointing to the right).
- Violin II:** Includes performance note: "go to the stage & play the new pattern & walk." (with arrows pointing to the right).
- Viola:**
- Celli:**
- D.B.:**

Off Stage:

- Her:** Lyrics: "Now when New York won't find for fifteen Point is Point De La Tour for sure where the fuck" (with musical notation and performance notes like "(1/2=42)", "3", and "(shout)").
- Him:** Lyrics: "shame he broke his & eight points in for 3.99 I just don't be-trove that I" (with musical notation and performance notes like "(1/2=42)", "3", and "3").

The score includes various musical notations such as dynamics (p, mp, f), articulation (acc., rit.), and performance directions. A large diagonal watermark "Preview File Only" is visible across the center of the page.

G

(mime walking)

She

(mime walking)

He

ON STAGE

Fl.

Sopran Sax.

Cl.

Tenor Sax

Violin I

Violin II

OFF STAGE

Hn

Trb.

Piano

Viola

Cello

D.B.

Her

Him

when you are ready 3" 4" 5" 4" 4"

ppp ————— mf ————— ppp

when you are ready 3" 4" 4"

mf ————— p (1/2 4/2) ————— mf ————— p

Violin II

(mute) accel. ————— band pitch ————— without mute.

Without mute f 3" mf p

(1/2 4/2)

mf ————— mf —————

go to the stage & play the new pattern & walk.

mf

(1/2 4/2) (short)

is my mar-tin with 35 no one reliable chat-tie up the nose bastards argo.

(1/2 4/2)

have some sort of awful.

I In Tempo
4/4 (♩=58)

3

on stage

She (mime walking)

He (mime walking)

Fl.

Soprano sax.

Cl.

Tenor sax

Violin I

Violin II

Viola

off stage

Trumpet

Clarinets

Piano

Cello

Double Bass

Harmonica

56k RAM extend avoid
y2k data transact
overplays side 93.572...
(♩+♩)

Bloody Stupid thing sine to hand in co-by

If I re-program the card

mf

ff

mf

Espress.

mf

3 Chase

Senza Tempo
5

6-8"

3
4

(mime walking)

(mime walking)

On Stage

She

He

Fl.

Soprano sax

Cl.

Tenor sax

Violin I

Violin II

Viola

* accel.

* accel.

* accel.

* accel.

* accel.

* accel.

* accel.

* = Play without "rests" and accel + cresc.

** = Stop playing, continue walking around.

off stage

Hr.

Trp.

Trb.

4 Tom Toms

Piano

Cello

D.B.

Her

Him

(no mute) 3

(no mute) 3

(hard sticks) 3

S.P. wide vibrato

fu ck is Mar-tin
fr she she

8 three point nine nine
mp

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Piu Lento (1=40) *poi accel.* (1=52)
2
4

3
4

off stage

The score is written for a symphony orchestra and a vocal soloist. The instruments and parts are:

- Flute (Fl.):** Solo, *slow trill*, *fast decel.*, *mp*, *mf*, *p*
- Soprano Sax (Sax):** *mp*, *pp*
- Clarinet (Cl.):** *espress.*, *mp*, *p*, *espress.*, *mp*
- Tenor Sax (Sax):** *mp*, *mp*
- Tam-tam:** *(soft slide)*, *mp*
- Piano:** *decel.*, *mp*, *(ped.)*
- Violin I (I):** *v*, *pp*, *mf*, *pp*, *mf*, *pp*
- Violin II (II):** *v*, *pp*, *mf*, *pp*, *mf*, *pp*
- Viola:** *v*, *pp*, *mf*, *pp*, *mf*, *pp*
- Cello:** *v*, *pp*, *mf*, *pp*, *mf*, *pp*
- Double Bass (D.B.):** *v*, *pp*, *mf*, *pp*, *mf*, *pp*
- Vocal Soloist (Him):** *(half whisper)*, *f*, *breasts*, *f*, *mf*, *espress.*, *mf*, *p*

Lyrics for the vocal soloist:

But when was the last not since well again to feel
hea-ving un-der the

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On Stage

Fl
Soprano
Sax
Cl
Tenor
Sax

Off Stage

I
Violin
II
Viola
Cello
D.B.

Her

Handwritten musical score for a jazz ensemble. The score is divided into sections for "On Stage" and "Off Stage" instruments. The "On Stage" section includes Flute (Fl), Soprano Saxophone (Sax), Clarinet (Cl), and Tenor Saxophone (Sax). The "Off Stage" section includes Horns (Hr), Trombones (Tbn), and Drums (Dr). The string section (Violin I, Violin II, Viola, Cello, Double Bass) is also present. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mp*, *mf*, *ff*, and *espress.*. Performance instructions like "mute", "let it ring", "gliss.", and "half whisper" are included. The lyrics for the vocal part are: "that initial strikes with lips bitten and al".

5/4

pow accel. ... (1=50) *Piu Lento* (1=50)

5/4

off stage

Flute (Fl) *espress.* *Blowing Sound* *ord.* *mf > mp*

Soprano Saxophone (Sopr. Sax) *ord.* *pp < p > pp* *off 2*

Clarinet (Cl.) *ord.* *off 2*

Tenor Saxophone (Tenor Sax) *mf* *off 2*

Horn (Hn) *Blowing Sound* *3* *3* *3* *3* *mute*

Trumpet (Trp.) *Blowing Sound* *3* *3* *3* *3* *mute* *off 2*

Trombone (Trb.) *Blowing Sound* *3* *3* *3* *3* *mute* *off 2*

Bass Drum (B.D.) *3* *3* *3* *3* *p < mp* *mp < mf* *f* *(Hand stick)* *Suspended Cymbal* *4 Tom Toms* *mp* *off 2*

Violin I (Violin I) *espress.* *pp* *f*

Violin II (Violin II) *pp* *f*

Viola *pp* *f*

Cello *pp* *f*

Double Bass (D.B.) *pp* *f* *sb. off 2*

Horn (Hr) *3* *mp* *for the fa-king*

Horn (Hrn) *(show)* *mf* *time and* *Spunk place* *mp*

A Tempo
5 (♩=56)
4

rit. accel. (♩=60) → A Tempo 4 (♩=52)
4

5
4

off stage

tr. tr. decel. non-rit.
pp mf ord. PP non-rit.
Sax. Blowing Sound 3 3 3 3
Sax. Blowing Sound 3 3 3 3
Blowing Sound 3 3 3 3
Tenor Sax. Blowing Sound 3 3 3 3
Hn. (mute) no-mute no-mute no-mute
Tbn. no-mute no-mute no-mute no-mute
Perc. Bass Drum P mp
Violin I II
Viola
Cello
D.B.
Harp
loneliness of my funk
to have the slight test
mf ff

4/4 poco a/cip | - - - - - (♩=58) *p* *rit.* *lento*
(♩=46)

(on beat)

flauto tangore

Fl

Soprano
Sax

Cl.

Tenore
Sax

Hr.

Trp.

Trb.

Tam
tam

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flauto tangore ord.

flauto tangore

decad.

(poco)

Violin

Viola

Cello

(shout)

(half whisper)

Mim

God I need
it now

for Christ oh slight loss of

5
4

3
4

(N)
4
4

3
4

off stage

Fl.

Sopran
Sax

Alto
Sax

Tenor
Sax

Hr.

Trp

Trb.

Bass
Drum

Violin
I

Violin
II

Viola

Cello

D.B.

Her

Him

Blowing Sound

(no-mute) ord.

(no-mute) ord.

(no-mute) ord.

hit the rim
with wooden part
of the stick.

ppp

p

sub.

mf

f

ord.

mp

mf

ff

Drum

ord.

Trem.

ord.

Trem.

ord.

Trem.

ord.

Trem.

ord.

Trem.

ord.

f

p

f

p

mf

mf

mf

no-thing

ha ha

mf

my for the time have

mf

ff

mf

polo a polo accel. 4 (♩=60)

STAGE
0#

Fl.
Soprano Sax
Alto Sax
Tenor Sax

Hr.
Trp.
Trb.

4
Toms

Piano

Violin I
Violin II
Viola
Cello
D.B.

Her
Him

for my - oh my god oh yes yes yes yes yes yes yes yes yes yes
my christ in the sa-rah A-nna yes yes yes yes yes yes yes yes yes

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Piccato
(♩=52)

0

11" ~ 13"

1
4

SPINZA

↓ Tempo

off stage

Flute
Soprano Sax
Alto Sax
Tenor Sax
Clarinet
Trumpet
Trombone
Piano
Cymbal
Tom
Bass Drum
Violin I
Violin II
Viola
Cello
D.B.

Her

Yes

(Shout as fast as possible)

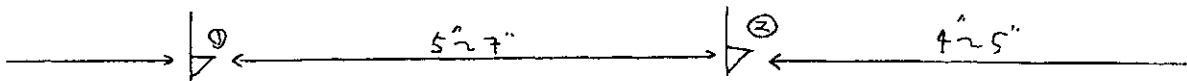
shit. Skin what skin to know to have and discover the lips of hard not bitten nibbled how warm for her breasts heaving under the time and spunk place of all me to enter and passes and obey to have the slightest tit fuck god I need it now for Christ oh slightest of nothing hahaha my for the time have my Christ in the Sarah Anna

Him

Yes

(Shout as fast as possible)

Stupid Bastard. Lovely eyes nice suit not like Andrew more like a Daniel its all down to personal choice but when was the last not since well again to feel that initial strike with lips bitten and already to pounce for the taking to be had for taken over and always everywhere the loneliness of my fuck my how could you ever not for my oh my god oh yes yes yes



off stage

F.I. *slow down* *quite slow*

Soprano SAX *slow down* *mp* *quite slow*

Cl. *slow down* *mp* *quite slow*

Tenor SAX *slow down* *mp* *quite slow*

Hn *mp*

Trp. *mp*

Trb. *mp*

Perc. *slow down* *stop* *ppp* *slow*

Violin I *ff* *non-vib.*

Violin II *ff* *non-vib.*

Viola *ff* *non-vib.*

Cello *ff* *non-vib.*

D.B. *ff*

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③ In Tempo (♩=48) 3/4 poco accel. → A Tempo (♩=52) 4/4

On stage

Shell
so-rry
mp

Hell
so-rry
mp

Fl. 3-2-4
mp

Soprano Sax mp

Cl. mp

Tenor Sax mp

Hrn. (no-mute) p

Trp. (no-mute) p

Tuba (no-mute) p

Piano mp

very slow

Violin I mp

Violin II mp

Vla. mp

Cello mp

D.B. mp

Horn have hell ah for green
mf

Trumpet for all of the time in my great
mf

off stage

Preview File Only

accel

off stage

Fl.
Soprano Sax
Cl.
Tenor Sax

Hr.
Trp.
Trb.

Piano

Violin I
Violin II
Viola
Cello
D.B.

Her
Him

and Blue
all-ways al-ways al-ways al-ways al-ways al-ways

time passes thought of her smell and taste of the yes yes yes yes yes yes