

THE WEB OPERA

**An online opera
in five episodes**

**based on true events
a few years ago**

music by Michael Roth

**text by Kate Gale
additional texts by Michael Roth
and Alex Syiek**

**streaming now:
<https://www.thewebopera.com>**

**January 2019 draft
(as presented online)
Episodes 1 – 3**

**THE WEB OPERA SCORE
Pages 1 – 175**

**THE WEB OPERA LIBRETTO
Begins on page 176**

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ABOUT THE WEB OPERA

With THE WEB OPERA, I've attempted to assemble a team of progressive artists to create something completely new – a unique experiment in music, film, and new opera, an episodic through-sung web series based on true events that has since been called “groundbreaking – engrossing and disturbingly real...”

THE WEB OPERA tells of a group of college freshmen and the invasion of privacy that forever changes a young man's life. THE WEB OPERA also encourages and supports, via its website, suicide prevention and the fight against cyber abuse. From the very first sound of each episode, a treatment of a Mac startup sound, THE WEB OPERA challenges the viewer by being filmed as if seen via the cameras and webcams in a laptop, iPhone, or iPad – accordingly, this story about the violation of privacy invites the viewer to watch and in doing so violate the privacy of the characters themselves while viewing it.

The production is largely self-funded by Michael and was recorded and filmed in his own modest studio. Its first three episodes, which are complete and live, present a disturbingly real picture of the way bullying can damage the lives of all involved. Each episode incorporates Michael's music with a conversational libretto from Kate Gale. Visually, we as viewers become the computer screen itself, into which a number of young singers look, browse, and type (seemingly) private online correspondence to each other. The videos cleverly position us as voyeurs in a story that aims to shed light on the dangers of invading the privacy of others. – Stephanie Eslake, CUT COMMON, Tasmania

Composer Randy Newman calls THE WEB OPERA 'groundbreaking ... a great 21st century opera, full of fine things and remarkably accessible. It is also an important story told very very well.' And THE WEB OPERA has a mission – inspired by the real life tragedy of Tyler Clementi, THE WEB OPERA is presented online to encourage all who view it, via the website, to support organizations working for suicide prevention and against cyber abuse. The first three episodes are online now, episodes four and five will be complete within the next year or so. To view all three episodes, to support the filming of episodes four and five, and for information regarding THE WEB OPERA's mission, please visit www.thewebopera.com

As of October, 2019, THE WEB OPERA has been recognized by ten film festivals: we are a semi-finalist for the LOS ANGELES CINEFEST in January, 2020, and for Best Web Series at the ROME INDEPENDENT PRISMA AWARDS; we are an official selection for the LOS ANGELES EXPERIMENTAL DANCE & MUSIC FILM FESTIVAL (screening/ February, 2020), and the WEB SERIES FESTIVAL GLOBAL; we've been honored with an Award of Excellence for Original Concept from the SHORT, TIGHT & LOOSE GLOBAL FILM FESTIVAL COMPETITION and Awards of Merit from the ONE REELER SHORT FILM COMPETITION and the BEST SHORTS COMPETITION; we received an Honorable Mention from LA's EXPERIMENTAL FORUM; and THE WEB OPERA was an online presentation of the both the LIFT OFF SESSIONS in the UK and LIFT-OFF GLOBAL NETWORK ONLINE FESTIVAL in New York.

THE WEB OPERA, directed by Kate Jopson with performances by Reuben Uy, Adam Von Almen, Stephanie Cecile Yavelow, Molly Connor, Joyce Lai and Loren Battley, was filmed by DP Dana Fytelson, with dazzling visual graphics by Lisa Glenn Armstrong, Yiyi Shao, and Emmy-Award winning Christopher Gaal/Crazybridge Studios. It also features musicians Peter Sprague (guitar), Stephen Erdody (cello), Batya MacAdam-Somer, Yvette Holzwarth and Missy Lukin (violins), and Duncan Moore (percussion), with additional vocal work from an eclectic group of LA-based singers: Emily Kosloski, Jackie Lopez, Laura Vall, and Amy White. It also features extensive digital sound work and sound design, created and mixed in my home studio in LA.

Upcoming screening events in 2020 include a presentation at the Los Angeles Experimental Dance & Music Film Festival in February, and an April screening presented by Soundwaves, the New Music Series at the Santa Monica Public Library.

THE WEB OPERA is, finally, very personal work – it is my own expression of the troubles of a tumultuous world navigating and re-navigating itself with newer and more complex modes of communication, and how they are slowly but surely re-invent our way of interacting with each other – and the difficult ramifications of that progress, so to speak. I hope it provokes thought, comments, and perhaps most important, in person conversations –

FANFARE MAGAZINE ON THE WEB OPERA

"Opera meets the World Wide Web: a superb piece that is very much of our time"

ROTH The Web Opera • Reuben Uy FG97; Adam Von Almen Violinist98; Stephanie Cecile Yavelow June99; Molly Connor Roommate; Loren Battley, Joyce Lai Roommate's Friends; Peter Sprague (gtr), Duncan Moore (perc), Batya MacAdam Somer, Yvette Holzwarth (vln), Stephen Erdody (vc); with Emily Kosloski, Laura Vall (additional vocs) • (39:55) www.thewebopera.com

Opera meets the World Wide Web: composer Michael Roth and librettist Kate Gale have constructed a piece that is very much of our time. Masterfully directed by Kate Jopson, THE WEB OPERA is cast in three episodes. As Director of Photography, Dana Fytelson creates miracles, while Roth's score and soundscape via Steven Cahill's sound mix sounds simply awesome through headphones (it was recorded at Spragueland, Encinitas, California, and in Santa Monica).

Allegedly based on true events, the piece explores cyberbullying and abuse within the online musical community. We, the viewers, become the computer screen into which the protagonists gaze. The screen can not only show the humans, but also the conversations that happen online as well as online search results. The opera begins amusingly enough, with actor Reuben Uy as college freshman FG97 (characters are referred to by their dehumanizing email addresses) setting up a webcam: instructions are seen on-screen as well as set to music. Anyone who has ever tried to set up a webcam will relate to the frustrations. The fact it is based on true events is important—the tragic end really happened (although the real names have been withheld, the family of the deceased was aware of the opera). A young violinist has just come out to his parents and arranged to meet a date in his dorm; unbeknownst to him, his roommate will soon stream parts of the date publicly. Invasions of privacy are everywhere; nothing is private any more.

There is plenty of humor, and in the first scene the music is superbly bright and upbeat, the recording fabulously present, using the full available sound space. There is a sense of the musicals around this, and Uy's voice is brilliantly of the musicals. As the scene shifts, so does the music, abruptly and effectively. The second episode is more minimalist in tone: we see a violinist practicing (Adam Von Almen) and, when he goes online, we feel his loneliness palpably. Von Almen's voice is remarkable, blanched of feeling as if emotionally numb. He quotes the Bible, "suffer the little children unto me"; I wonder if the link here with Marie's Biblical quotations in WOZZECK is intended? The repetition in the music now seems less to power momentum, more to represent the humdrum, the hopelessness of the violinist's state. Roth's music has the ability to reflect light and shade (and literally too, when he sets the passage about letting the light in).

The third episode (the last we have so far, but four and five are promised) finds FG97's friend June99 (who appears to be very interested in politics). When they connect to the webcam to spy, the effect is really quite discombobulating: both FG97 and June99 (Stephanie Cecile Yavelow) are very close to the screen, as if invading our, the viewers', privacy. The progress of the opera is frozen through silence; a single violin note takes us into a slow processional as the protagonists examine their own guilt at infiltrating another human being's space. The moral standards and their contradictions are examined: "Take any pictures?" the Roommate's Friends ask, together; "No, that would be shitty" comes the response.

The moment when all five characters are all on their phones reading and responding to messages instead of interacting with each other is so typical of what the World is rapidly becoming. With Christopher Gaal's dynamic motion graphics, the moment at which FG97 sends the message with the link to the sexual voyeurism is marked by a sea-change in the musical direction. It is clear something dramatic has happened, the result of just not thinking things through; of how easy all of this spying and dissemination of information is. Watching the lines in mirror image as the violinist realizes what has been going on is surprisingly harrowing, as if his world is being inverted, too. The final repetitions of the letters "http" are curtailed by the electronic equivalent of a gong stroke, leaving Violinist99 alone against a dark background, panting, frightened. The beautiful vocals of the slow outro over which the credits are shown are initially glorious; a twist of both timbre and harmony assures us there is no happy ending in sight.

Obviously, the linguistic trappings of modern digital life are all here, from "LOL" to "azn" ("Asian"; I didn't know either). The music is often high-voltage but there are moments of ensemble beauty, too. The remaining two episodes are eagerly awaited; this is a beautifully, poignantly constructed and brilliantly realized opera. A huge bravo to all concerned, and a real sense of wonder to the technical team's wizardry. And a huge thanks, too, for bringing this vital issue to consciousness via the medium of music.

Colin Clarke

**** At the end of this document, score and libretto, please see the feature article and interview with Michael Roth by Ken Meltzer**

THE WEB OPERA - Episode 1

 $\text{♩} = \text{approx } 176$

1

Boy 1

1

S
A

T
B

Ooo

Ooo

Ooo

Ooo

1

Vln1

plus add sfx - Mac startup sound

1

Vln2

1

VC1

VC2

1

Reeds1

Reeds2

Syn

1

Gtr

1

Gtr-E

1

Bs

1

Perc

This musical score is for 'THE WEB OPERA - Episode 1'. It is written in 4/4 time with a tempo of approximately 176 beats per minute. The score includes parts for a vocal ensemble (Boy 1, Soprano Alto, Tenor Bass), strings (Violin 1 and 2, Viola 1 and 2), woodwinds (Reeds 1 and 2), keyboard (Synthesizer), guitar (Electric and Bass), and percussion. The vocal parts feature a melody with lyrics 'Ooo' and a Mac startup sound effect. The instrumental parts provide a rhythmic and harmonic accompaniment.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocalists:** Boy 1, Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocalists perform the melody with harmonies, including "Ooo" vocalizations.
- String Instruments:** Violin 1 (Vin1), Violin 2 (Vin2), Violoncello 1 (VC1), and Violoncello 2 (VC2).
- Woodwinds:** Reeds 1 and Reeds 2.
- Piano:** The piano accompaniment provides harmonic support.
- Other Instruments:** Synthesizer (Syn), Guitar (Gtr), Electric Guitar (Gtr-E), Bass (Bs), and Percussion (Perc).

The score is written in 8/8 time and features a key signature of one sharp (F#). The vocal parts are in the soprano, alto, tenor, and bass ranges. The instrumental parts are in the treble and bass clefs. The score includes a variety of musical notation, including notes, rests, and "Ooo" vocalizations.

19

Boy 1

19

Ooo

5

A

T

B

Ooo

Ooo

Ooo

19

Vln1

Vln2

19

VC1

VC2

19

Reeds1

Reeds2

19

Syn

19

Gtr

19

Gtr-E

19

Bs

19

Perc

he clicks on computer

29 *he clicks on computer* *he clicks on computer*

Boy 1

S
A

T
B

Ooo

Ooo

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

34

Boy 1

34

S
A

(synth voices)

T
B

34

Vln1

Vln2

34

VC1

VC2

34

Reeds1

Reeds2

Syn

34

Gtr

34

Gtr-E

34

Bs

34

Perc

♩ = approx 90

♩ = approx 176

♩ = approx 90

38

Boy 1

O K Spe - ci - fy en -

S

A

T

B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

43
Boy 1

co - ding op - tions and En co - der screen. Spe - ci - fy the port by which the au - di - ence, the au - di - ence will ac -

43
S
A

T
B

43
Vln1

Vln2

43
VC1

VC2

43
Reeds1

Reeds2

43
Syn

43
Gtr

43
Gtr-E

43
Bs

43
Perc

55

Boy 1

55

S
A

T
B

In the De -

55

Vln1

Vln2

55

VC1

VC2

55

Reeds1

Reeds2

55

Syn

55

Gtr

55

Gtr-E

55

Bs

55

Perc

♩ = *approx* 176

59
Boy 1

vice op - tions screen make sure your web - cam is se - lec - ted for vi - de - o source.

59
S
A

T
B

59
Vln1

59
Vln2

59
VC1

59
VC2

59
Reeds1

59
Reeds2

59
Syn

59
Gtr

59
Gtr-E

59
Bs

59
Perc

64

Boy 1

Start with the live Broad - cast Vi-de-o Op-tion for vi - de - o and Mul - ti - ple Bit rates Au - di - o for

64

S

A

T

B

64

Vln1

64

Vln2

64

VC1

64

VC2

64

Reeds1

64

Reeds2

64

Syn

64

Gtr

64

Gtr-E

64

Bs

64

Perc

70

Boy 1

Au - di - o At this point, you might see, you might see a Me-di-a En-co - der - screen that

70

S

70

T

70

Vln1

Vln2

70

VC1

VC2

70

Reeds1

Reeds2

70

Syn

70

Gtr

70

Gtr-E

70

Bs

70

Perc

 = *approx 90*

76

Boy 1

says that says by de - fault _____ Once it's in-stalled: Like a pic - ture in a frame you'll

76

S
A

76

T
B

76

Vln1

Vln2

76

VC1

VC2

76

Reeds1

Reeds2

76

Syn

76

Gtr

76

Gtr-E

76

Bs

76

Perc



82

Boy 1

see all things so clear ly And like a moth drawn to a flame, new cli-ents will tune in.

82

S A

82

T B

82

Vln1

82

Vln2

82

VC1

82

VC2

82

Reeds1

82

Reeds2

82

Syn

82

Gtr

82

Gtr-E

82

Bs

82

Perc

♩ = *approx* 176

87
Boy 1
There is no re - stric - tion on which cli - ents can con - nect to this broad-cast You can re -

87
S
A

T
B

87
Vln1

Vln2

87
VC1

VC2

87
Reeds1

Reeds2

87
Syn

Gtr

87
Gtr-E

87
Bs

87
Perc

92

Boy 1

strict ac - cess by I P Ad - dress And as the screen sug - gests our broad - cast will be a -

92

S A

92

T B

92

Vln1

92

Vln2

92

VC1

92

VC2

92

Reeds1

92

Reeds2

92

Syn

92

Gtr

92

Gtr-E

92

Bs

92

Perc

97

Boy 1

vail - a - ble to An - y - one A-ny-one who knows our end point. We can re - strict in -

97

S A

T B

97

Vln1

Vln2

97

VC1

VC2

97

Reeds1

Reeds2

97

Syn

97

Gtr

97

Gtr-E

97

Bs

97

Perc

103

Boy 1

com - ing cli - ents by their I _____ P ad - dress.

103

S A

T B

103

Vln1

Vln2

103

VC1

VC2

103

Reeds1

Reeds2

103

Syn

103

Gtr

103

Gtr-E

103

Bs

103

Perc

108

Boy 1

How - e - ver do-ing so is an ad - vanced con - fi - gu - ra - tion Do-ing so will re - strict in - com - ing

108

S

108

T

108

Vln1

108

Vln2

108

VC1

108

VC2

108

Reeds1

108

Reeds2

108

Syn

108

Gtr

108

Gtr-E

108

Bs

108

Perc

116

Boy 1

cli-ents and po - ten - tial cli ents So for now Go a - head and

116

S

116

T

116

Vln1

116

Vln2

116

VC1

VC2

116

Reeds1

116

Reeds2

116

Syn

116

Gtr

116

Gtr-E

116

Bs

116

Perc

$\text{♩} = \text{approx } 90$

122

Boy 1

click O K O K. Like a pic - ture in a frame, to start the strea - ming

122

S A

Ooo

122

T B

(opt live voices)

122

Vln1

122

Vln2

122

VC1

122

VC2

122

Reeds1

122

Reeds2

122

Syn

122

Gtr

122

Gtr-E

122

Bs

122

Perc

♩ = *approx* 170

128

Boy 1

pro - cess you need to click the start en - co - ding but - ton and — so...

128

S

128

T

Ooo

Ooo

128

Vln1

128

Vln2

128

VC1

128

VC2

128

Reeds1

128

Reeds2

128

Syn

128

Gtr

128

Gtr-E

128

Bs

128

Perc

133

Boy 1

Good. And now you are rea-dy

133

S A

Ooo And now you are Ooo rea-dy

T B

Ooo Ooo Ooo

133

Vln1

Vln2

133

VC1

VC2

133

Reeds1

Reeds2

133

Syn

133

Gtr

133

Gtr-E

133

Bs

133

Perc

139

Boy 1

And now you are rea-dy for cli-ents to lis-ten and watch the live web-cam broad -

139

S

A

T

B

Ooo

Ooo

139

Vln1

Vln2

139

VC1

VC2

139

Reeds1

Reeds2

139

Syn

Gtr

Gtr-E

139

Bs

139

Perc

144

Boy 1

cast Make sure that the broad-band rou-ter is for-war-ding

144

S A

Broad - cast Make sure that the broad - band

T B

Broad - cast Make sure that the broad - band Ooo

144

Vln1

Vln2

144

VC1

VC2

144

Reeds1

Reeds2

144

Syn

144

Gtr

144

Gtr-E

144

Bs

144

Perc

148

Boy 1

ex - ter - nal I P re - quests. you can start en - co - ding

148

S
A

rou-ter is for-war-ding ex - ter - nal I P re - quests.

T
B

rou-ter is for-war-ding Ooo ex - ter - nal I P re - quests.

148

Vln1

Vln2

148

VC1

VC2

148

Reeds1

Reeds2

148

Syn

148

Gtr

148

Gtr-E

148

Bs

148

Perc

152

Boy 1

to broad-cast your web cam-era feed. for-ward your ports And

152

S

you can start en-co-ding

152

A

To broadcast your webcam-era feed.

152

T

you can start en-co-ding Ooo To broadcast your webcam-era feed.

152

B

you can start en-co-ding Ooo To broadcast your webcam-era feed.

152

Vln1

152

Vln2

152

VC1

152

VC2

152

Reeds1

152

Reeds2

152

Syn

152

Gtr

152

Gtr-E

152

Bs

152

Perc

156

Boy 1

Click the start en - co -

156

S A

Click the start en -

156

T B

156

Vln1

156

Vln2

156

VC1

156

VC2

156

Reeds1

156

Reeds2

156

Syn

156

Gtr

156

Gtr-E

156

Bs

156

Perc

161

Boy 1

ding But

161

S

ding

161

T

161

Vln1

161

Vln2

161

VC1

VC2

161

Reeds1

Reeds2

161

Syn

161

Gtr

161

Gtr-E

161

Bs

161

Perc

165

Boy 1

ton and tune

165

S A

T B

165

Vln1

Vln2

165

VC1

VC2

165

Reeds1

Reeds2

165

Syn

165

Gtr

165

Gtr-E

165

Bs

165

Perc

The musical score is arranged in a standard orchestral format. The vocal parts (Boy 1, Soprano Alto, Tenor Bass) are at the top, with lyrics 'ton and tune' written below them. The string section (Violins 1 & 2, Violas 1 & 2) follows, with the Viola parts (VC1, VC2) in the bass clef. The woodwind section (Reeds 1 & 2) is next. The piano accompaniment is shown in grand staff notation. The guitar parts (Gtr, Gtr-E) and the double bass (Bs) are in the lower staves. The percussion part (Perc) is at the bottom. The score is for measures 165-168, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked '165'.

169

Boy 1

in to live

169

S A

169

T B

169

Vln1

169

Vln2

169

VC1

169

VC2

169

Reeds1

169

Reeds2

169

Syn

169

Gtr

169

Gtr-E

169

Bs

169

Perc

This musical score page covers measures 169 through 172. The vocal parts (Boy 1, S A, T B) have lyrics 'in to live'. The instrumental parts include Violins 1 and 2, Violoncellos 1 and 2, Reed 1, Reed 2, Piano, Synthesizer, Guitar, Electric Guitar, Bass, and Percussion. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts are in the soprano, alto, and tenor/bass ranges. The instrumental parts are in the treble and bass clefs. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The synthesizer part features a melodic line in the right hand and a harmonic line in the left hand. The guitar and electric guitar parts are mostly silent, with some chords in measures 170 and 171. The bass part features a melodic line in the right hand and a harmonic line in the left hand. The percussion part is mostly silent, with some hits in measures 170 and 171.

173

Boy 1

feeds

173

S
A

173

T
B

feeds

(synth voices)

♩ = approx 176

173

Vln1

173

Vln2

173

VC1

173

VC2

173

Reeds1

173

Reeds2

173

Syn

173

Gtr

173

Gtr-E

173

Bs

173

Perc

177

Boy 1

At this point at this point you can have your au-di-ence

177

S
A

177

T
B

177

Vln1

177

Vln2

177

VC1

177

VC2

177

Reeds1

177

Reeds2

177

Syn

177

Gtr

177

Gtr-E

177

Bs

177

Perc

The musical score is written for a large ensemble. It begins at measure 177 in 15/8 time with a key signature of one flat. The vocal part for Boy 1 has the lyrics "At this point at this point you can have your au-di-ence". The piano accompaniment features a steady eighth-note bass line in the right hand and a more complex melody in the left hand. The woodwind and brass sections have various parts, including a solo for the first reed. The string section provides harmonic support with sustained notes and moving lines. The percussion section includes a bass drum and snare drum part.

182

Boy 1

tune in - to the web cam - era broad - cast web cam-era broad-cast

182

S A

182

T B

182

Vln1

182

Vln2

182

VC1

182

VC2

182

Reeds1

182

Reeds2

182

Syn

182

Gtr

182

Gtr-E

182

Bs

182

Perc

$\text{♩} = \text{approx } 90$

187

Boy 1

Like a pic - ture in a frame, and then, af - ter some buf - fer - ing the client's ma - chine should be

187

S A

187

T B

187

Vln1

187

Vln2

187

VC1

187

VC2

187

Reeds1

187

Reeds2

187

Syn

187

Gtr

187

Gtr-E

187

Bs

187

Perc

e-mail arrives

*reading
(& words on
screen as he sings)*

♩ = approx 120

192

Boy 1

a - ble to see the web cam-era broad-cast

O K

"Hey I'm gon-na be late"

(opt live voices)

Ooo

Ooo

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

197

Boy 1

to himself

reading
(& words on
screen as he sings)

Fuck "Sor-ry, sor-ry I said I'd be there at one but I got hung up talk-ing to

197

S
A

T
B

197

Vln1

Vln2

197

VC1

VC2

197

Reeds1

Reeds2

197

Syn

197

Gtr

197

Gtr-E

197

Bs

197

Perc

to himself

reading
(& words on
screen as he sings)

202

Boy 1

my Mom"— Your Mom—"We had shit to talk a-bout no big deal L O

202

S A

T B

202

Vln1

Vln2

202

VC1

VC2

202

Reeds1

Reeds2

202

Syn

202

Gtr

202

Gtr-E

202

Bs

202

Perc

to himself

reading
(& words on
screen as he sings)

207

Boy 1

L L O L" Why did he say that twice "I'll be there at 8 o'clock.

207

S A

Ooo

T B

Ooo

207

Vln1

Vln2

207

VC1

VC2

207

Reeds1

Reeds2

207

Syn

207

Gtr

207

Gtr-E

207

Bs

207

Perc

212

Boy 1

Sor - ry it won't hap-pen a - gain."

to himself

Fuck

reading
(& words on
screen as he sings)

"See you then."

212

S A

Ooo

T B

Ooo

212

Vln1

212

Vln2

212

VC1

212

VC2

212

Reeds1

212

Reeds2

212

Syn

212

Gtr

212

Gtr-E

212

Bs

212

Perc

217 *to himself*

Boy 1

Fuck That sucks. Why did they stick me with this guy if he is gon - na be fu - cking

S A

T B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

typing his reply
(& words on
screen as he sings)

222

Boy 1

late. "That's o - k No big deal I can change my

222

S A

"That's o - k Ooo No big deal Ooo

T B

222

Vln1

Vln2

222

VC1

VC2

222

Reeds1

Reeds2

222

Syn

222

Gtr

222

Gtr-E

222

Bs

222

Perc

228

Boy 1 plans C U L8 - tr" Vi-o-lin ist Nine-ty Eight @

228

S A I can change my plans Ooo

228

Vln1

Vln2

228

VC1

VC2

228

Reeds1

Reeds2

228

Syn

228

Gtr

228

Gtr-E

228

Bs

228

Perc

233

Boy 1

ya hoo ya - hoo

233

S A

Ooo ya - hoo Ooo

233

T B

233

Vln1

233

Vln2

233

VC1

233

VC2

233

Reeds1

233

Reeds2

233

Syn

233

Gtr

233

Gtr-E

233

Bs

233

Perc

$\text{♩} = \text{approx } 100$ *to himself - as he googles
the e-mail address*

239
Boy 1
Ya-hoo, give me a fuc - king break
Why woul-dn't he have g - mail? O - K.

239
S
A
 $\text{♩} = \text{approx } 100$

239
T
B

239
Vln1

239
Vln2

239
VC1

239
VC2

239
Reeds1

239
Reeds2

239
Syn

239
Gtr
 $\text{♩} = \text{approx } 100$

239
Gtr-E

239
Bs

239
Perc

244
Boy 1
So his pa - rents are poor. Poor. Cut and paste. O K Vi-o-li-nist, Vi - o-li-nist,

244
S
A

244
T
B

244
Vln1

244
Vln2

244
VC1

244
VC2

244
Reeds1

244
Reeds2

244
Syn

244
Gtr

244
Gtr-E

244
Bs

244
Perc

to himself-
seeing a t-shirt,
ZAZZLE.COM

reading
(& words on
screen as he sings)

to himself,
going through
the website

249
Boy 1
T shirt? T shirt? "Zaz - zle dot com, we have the per-fect per-son-al lized T - shirt." So,

249
S A
T B

249
Vln1
Vln2

249
VC1
VC2

249
Reeds1
Reeds2

249
Syn

249
Gtr
Gtr-E
Bs
Perc

reading what's on the T-shirt -
(& words on screen as he sings)

 = *approx 95*

253
Boy 1   Vi - o - li - nist, what words did you choose? - Ya - hoo IF OP - PO - SITES AT - TRACT THEN WHY IS

253
S A   Ya - hoo                                       

258

Boy 1

NO ONE SIT - TING HERE WITH ME? Real - ly? Se - cond T - shirt "I LOVE MY MOM, DO YOU? Woah!

258

S A

258

T B

258

Vln1

258

Vln2

258

VC1

258

VC2

258

Reeds1

258

Reeds2

258

Syn

258

Gtr

258

Gtr-E

258

Bs

258

Perc

to himself

reading what's on the T-shirt -
(& words on screen as he sings)

to himself

IM arrives
from June

reading
(& words on
screen as he sings)

♩ = approx 120

264

Boy 1

On a T-shirt! I love my Mom, too, but not on a T-shirt "Hey!"

264

S A

264

T B

264

Vln1

264

Vln2

264

VC1

264

VC2

264

Reeds1

264

Reeds2

264

Syn

264

Gtr

264

Gtr-E

264

Bs

264

Perc

♩ = approx 120

typing his reply
(& words on
screen as he sings)

to himself

reading
(& words on
screen as he sings)

269

Boy 1

Hey. Cut and paste. What else? "How's the new web - cam?"

269

S

A

T

B

269

Vln1

Vln2

269

VC1

VC2

269

Reeds1

Reeds2

269

Syn

269

Gtr

269

Gtr-E

269

Bs

269

Perc

to himself
seeing a link to a
porn website

typing his reply
(& words on
screen as he sings)

274

Boy 1

Porn? Re-gis-tered at a porn site? Yeah the cam - era's

274

S A

T B

274

Vln1

Vln2

274

VC1

VC2

274

Reeds1

Reeds2

274

Syn

274

Gtr

274

Gtr-E

274

Bs

274

Perc

reading
(& words on
screen as he sings)

280

Boy 1

Good _____ "Wai ting 4 yr room-mate?"

280

S

A

T

B

280

Vln1

Vln2

280

VC1

VC2

280

Reeds1

Reeds2

280

Syn

280

Gtr

280

Gtr-E

280

Bs

280

Perc

typing his reply
(& words on
screen as he sings)

reading the porn site name

285

Boy 1

No he's gon-na be late. Just Us Boys

285

S

285

T

285

Vln1

285

Vln2

285

VC1

285

VC2

285

Reeds1

285

Reeds2

285

Syn

285

Gtr

285

Gtr-E

285

Bs

285

Perc

reading
(& words on
screen as he sings)

291

Boy 1

Re - gis-tered at Just Us Boys. "How L8t?" What goes on at

291

S

A

291

T

B

291

Vln1

291

Vln2

291

VC1

291

VC2

291

Reeds1

291

Reeds2

291

Syn

291

Gtr

291

Gtr-E

291

Bs

291

Perc

296

Boy 1

Just us boys Hmm Good to know.

296

S A

T B

296

Vln1

Vln2

296

VC1

VC2

296

Reeds1

Reeds2

296

Syn

296

Gtr

296

Gtr-E

296

Bs

296

Perc

typing his reply
(& words on
screen as he sings)

302

Boy 1

(Huh...) O K To - night Goo - gle - ing him now

302

S A

T B

302

Vln1

Vln2

302

VC1

VC2

302

Reeds1

Reeds2

302

Syn

302

Gtr

302

Gtr-E

302

Bs

302

Perc

♩ = *approx* 100

309

Boy 1

Turns out he's poor And o-ther shit Poor guy. Sad shit & porn!

309

S

A

T

B

309

Vln1

Vln2

309

VC1

VC2

309

Reeds1

Reeds2

309

Syn

309

Gtr

309

Gtr-E

309

Bs

309

Perc

reading
(& words on
screen as he sings)

typing his reply
(& words on
screen as he sings)

315

Boy 1

"Porn? - Vi - o - lin Boy?" Vi - o - li - nist @ Ya hoo Gay Porn

315

S

315

T

315

Vln1

Vln2

315

VC1

VC2

315

Reeds1

Reeds2

315

Syn

315

Gtr

315

Gtr-E

315

Bs

315

Perc

reading
(& words on
screen as he sings)

typing his reply
(& words on
screen as he sings)

320

Boy 1

"No shit" No shit, and he re-gis-tered his name at some site Good to know

S

A

T

B

Good to know

Good to know

320

Vln1

320

Vln2

320

VC1

VC2

320

Reeds1

Reeds2

320

Syn

320

Gtr

320

Gtr-E

320

Bs

320

Perc

♩ = approx 120

reading
(& words on
screen as he sings)

326

Boy 1

"Star-bucks? Want some help? I can meet you

326 ♩ = approx 120

S

A

T

B

Starbucks Want some help?

326

Vln1

Vln2

326

VC1

VC2

326

Reeds1

Reeds2

326

Syn

♩ = approx 120

326

Gtr

326

Gtr-E

326

Bs

326

Perc

typing his reply
(& words on
screen as he sings)

331

Boy 1

now" And more goo - gle-ing

331

S

A

I... can meet you now...

T

B

331

Vln1

331

Vln2

331

VC1

331

VC2

331

Reeds1

331

Reeds2

331

Syn

331

Gtr

331

Gtr-E

331

Bs

331

Perc

336

Boy 1

Meet U down stairs in a min - ute.

336

S

A

T

B

336

Vln1

336

Vln2

336

VC1

336

VC2

336

Reeds1

336

Reeds2

336

Syn

336

Gtr

336

Gtr-E

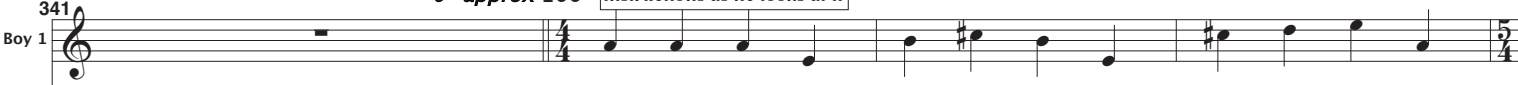
336

Bs

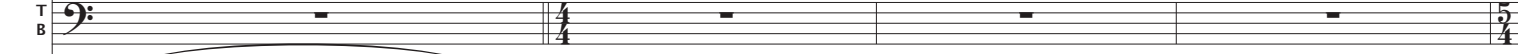
336

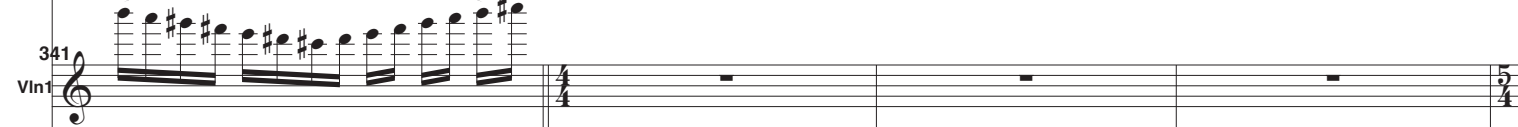
Perc

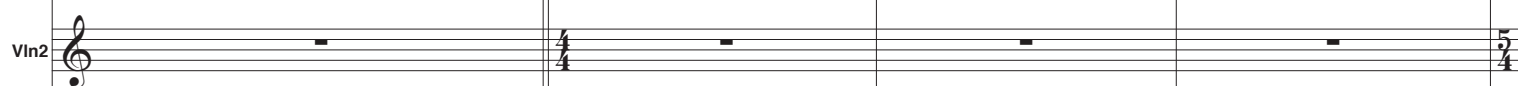
$\text{♩} = \text{approx } 100$ *back to reading the webcam
instructions as he looks at it*

341
Boy 1 

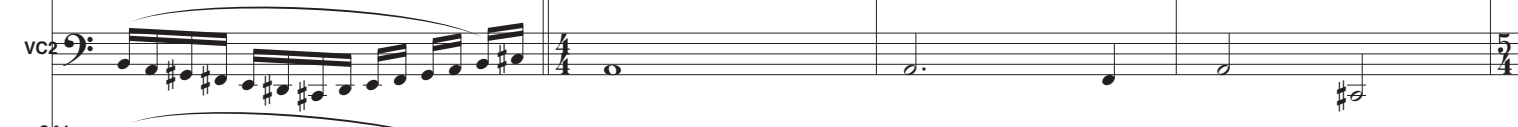
341
S A 

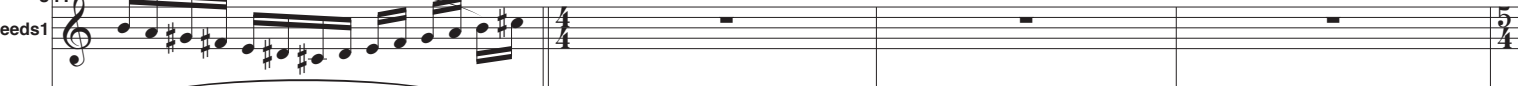
T B 

341
Vln1 

Vln2 

341
VC1 

VC2 

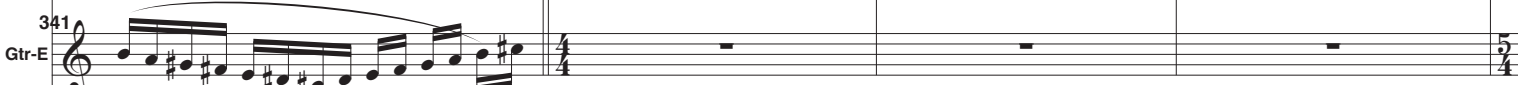
341
Reeds1 

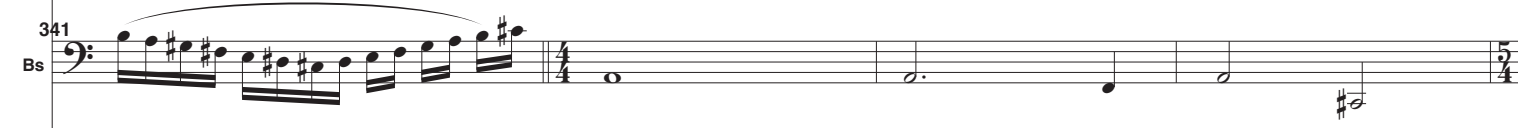
Reeds2 

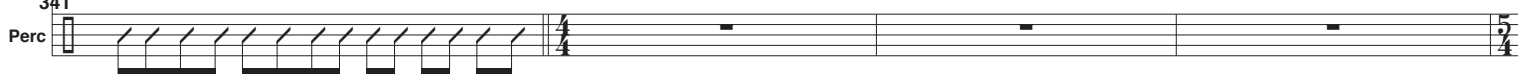


341
Syn 

341
Gtr 

341
Gtr-E 

341
Bs 

341
Perc 

345

Boy 1

buf - fer - ing the client's ma - chine should be a - ble to see the web cam - era broad - cast

345

S
A

345

T
B

345

Vln1

345

Vln2

345

VC1

345

VC2

345

Reeds1

345

Reeds2

345

Syn

345

Gtr

345

Gtr-E

345

Bs

345

Perc

The musical score is written for a song with lyrics about a client's machine and a web camera. The score is in 5/4 time and features a key signature of one sharp (F#). The score includes parts for Boy 1, S A, T B, Vln1, Vln2, VC1, VC2, Reeds1, Reeds2, Syn, Gtr, Gtr-E, Bs, and Perc. The score is in 5/4 time and features a key signature of one sharp (F#). The lyrics are: 'buf - fer - ing the client's ma - chine should be a - ble to see the web cam - era broad - cast'.

**POV CHANGE - WE SEE WHAT THE
WEBCAM SEES - AN EMPTY BED
NEXT TO A WINDOW**

349 $\text{♩} = \text{approx } 176$

Boy 1

S
A

T
B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

355

Boy 1

355

S
A

T
B

355

Vln1

Vln2

355

VC1

VC2

355

Reeds1

Reeds2

355

Syn

355

Gtr

355

Gtr-E

355

Bs

355

Perc

THE WEB OPERA - Episode 2

music-Michael Roth
text - Kate Gale
(add'l text - Alex, Syiek, Michael Roth)

♩ = approx 176

1

Violinist 98

S
A

T
B

♩ = approx 176 Ooo Ooo Ooo

Vln98

Vln1

Vln2

♩ = approx 176

VC1

mf

VC2

sfp

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

This is a page of a musical score for 'THE WEB OPERA - Episode 2'. The score is written for a large ensemble, including vocalists (Violinist 98, Soprano, Alto, Tenor, Bass), violins (Vln98, Vln1, Vln2), violas (VC1, VC2), reeds (Reeds1, Reeds2), piano (Syn), guitar (Gtr, Gtr-E), bass (Bs), and percussion (Perc). The tempo is marked as '♩ = approx 176'. The score is in 4/4 time and features various musical notations, including rests, notes, and dynamic markings like 'mf' and 'sfp'. The vocal parts have lyrics 'Ooo' and 'Ooo'. The score is divided into measures by vertical bar lines, and the instruments are arranged in a standard orchestral layout.

7
V-98

7
S
A

T
B

Ooo

7
Vln98

Vln1

Vln2

7
VC1

VC2

7
Reeds1

Reeds2

7
Syn

7
Gtr

Gtr-E

7
Bs

7
Perc

The musical score is written for a large ensemble. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in the 16th measure with the word 'Ooo'. The instrumental parts include strings (Violins, Viola, Violoncello), woodwinds (Reeds), a synthesizer, guitar, electric guitar, bass, and percussion. The score is in 4/4 time and consists of 16 measures. The key signature is one flat (B-flat major or D minor). The tempo is not indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

(vocal-very quietly, to himself)

11
V-98 8 13 8 4 4 5

11
S A 8 13 8 4 4 5

11
T B 8 13 8 4 4 5

11
Vin98 8 13 8 4 4 5

11
Vin1 8 13 8 4 4 5

11
Vin2 8 13 8 4 4 5

11
VC1 8 13 8 4 4 5

11
VC2 8 13 8 4 4 5

11
Reeds1 8 13 8 4 4 5

11
Reeds2 8 13 8 4 4 5

11
Syn 8 13 8 4 4 5

11
Gtr 8 13 8 4 4 5

11
Gtr-E 8 13 8 4 4 5

11
Bs 8 13 8 4 4 5

11
Perc 8 13 8 4 4 5

No

Ooo

Ooo

Violinist 98 plays:

Ooo

17
V-98 5/4 13/8 8/4 13/8 8/4 13/8

Um No *real voices start here* I don't think so

17
S A 5/4 13/8 8/4 13/8 8/4 13/8

Ooo - I don't think so I don't know

17
T B 5/4 13/8 8/4 13/8 8/4 13/8

Ooo Ooo

17
Vln98 5/4 13/8 8/4 13/8 8/4 13/8

17
Vln1 5/4 13/8 8/4 13/8 8/4 13/8

17
Vln2 5/4 13/8 8/4 13/8 8/4 13/8

17
VC1 5/4 13/8 8/4 13/8 8/4 13/8

17
VC2 5/4 13/8 8/4 13/8 8/4 13/8

17
Reeds1 5/4 13/8 8/4 13/8 8/4 13/8

17
Reeds2 5/4 13/8 8/4 13/8 8/4 13/8

17
Syn 5/4 13/8 8/4 13/8 8/4 13/8

17
Gtr 5/4 13/8 8/4 13/8 8/4 13/8

17
Gtr-E 5/4 13/8 8/4 13/8 8/4 13/8

17
Bs 5/4 13/8 8/4 13/8 8/4 13/8

17
Perc 5/4 13/8 8/4 13/8 8/4 13/8

22 (vocal-very quietly, to himself)

V-98 O-kay I don't know I don't The

S A O kay I don't know I don't think so

T B Ooo

Vln98

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

♩ = approx 95

28
V-98
notes and the mu - sic es - cape me, it's like I'm not here and I just got here

28
S
A

28
T
B

28
Vln98

28
Vln1

28
Vln2

28
VC1

28
VC2

28
Reeds1

28
Reeds2

28
Syn

28
Gtr

28
Gtr-E

28
Bs

28
Perc

The musical score is written for a 3/4 time signature. The vocal parts (V-98, S, A, T, B) are in the key of D major. The instrumental parts (Vln98, Vln1, Vln2, VC1, VC2, Reeds1, Reeds2, piano, Syn, Gtr, Gtr-E, Bs, Perc) are in the key of D major. The tempo is marked as approximately 95 bpm. The lyrics are: 'notes and the music escapes me, it's like I'm not here and I just got here'.

35
V-98

here — where if I were good e-nough then I woul-dn't be here and I just got here —

35
S A

and I — just got —

T B

35
Vin98

Vln1

Vln2

35
VC1

VC2

35
Reeds1

Reeds2

35
Syn

Gtr

Gtr-E

35
Bs

35
Perc

43
V-98
Here where the mu - sic es - capes me like it sees me and it knows I'm a lone knows I'm a

43
S
A
here knows I'm a lone

43
T
B

43
Vin98

43
Vin1

43
Vin2

43
VC1

43
VC2

43
Reeds1

43
Reeds2

43
Syn

43
Gtr

43
Gtr-E

43
Bs

43
Perc

(leaves unsung...)

♩ = approx 176

50 V-98 (lone) I don't think so I don't

50 S A Ooo I don't know

50 T B Ooo Ooo

50 Vln98

50 Vln1

50 Vln2

50 VC1

50 VC2

50 Reeds1

50 Reeds2

50 Syn

50 Gtr

50 Gtr-E

50 Bs

50 Perc

stops playing the music

54 $\text{♩} = \text{approx } 95$

V-98

54

S

A

T

B

Ooo Ooo Ooo Ooo Ooo

54 $\text{♩} = \text{approx } 95$

Vln98

Vln1

Vln2

54 $\text{♩} = \text{approx } 95$

VC1

VC2

54

Reeds1

Reeds2

54

Syn

54

Gtr

Gtr-E

54

Bs

54

Perc

This just re-peats & re-peats I could just read this to-mor-row

typing the words *Just Us* -
implying the word boys....

closing the pdf

59
V-98

***just us (bo...) and I just

59
S
A

T
B

Ooo Ooo Ooo

59
Vln98

Vln1

Vln2

59
VC1

VC2

59
Reeds1

Reeds2

59
Syn

Gtr

Gtr-E

59
Bs

59
Perc

♩ = approx 176

typing and posting as he goes

65 V-98 got Hey a - ny one here? a-ny-one here now

65 S A

T B Ooo Ooo

65 Vln98

65 Vln1

65 Vln2

65 VC1

65 VC2

65 Reeds1

65 Reeds2

65 Syn

65 Gtr

65 Gtr-E

65 Bs

65 Perc

posts this -
starts typing the next word

typing the word, not finishing it -

69
V-98

star-ting a— new to-pic look ing for frie(nds...) Fuck

69
S
A

69
T
B

69
Vin98

69
Vin1

69
Vin2

69
VC1

69
VC2

69
Reeds1

69
Reeds2

69
Syn

69
Gtr

69
Gtr-E

69
Bs

69
Perc

rhythmical/aggressive

♩ = approx 95

shaking his head

♩ = approx 176

74 V-98 5/4 3/4 4/4 13/8 8/4
that's so... I sound so

74 S A 5/4 3/4 4/4 13/8 8/4

74 T B 5/4 3/4 4/4 13/8 8/4
Ooo

74 Vln98 5/4 3/4 4/4 13/8 8/4

74 Vln1 5/4 3/4 4/4 13/8 8/4

74 Vln2 5/4 3/4 4/4 13/8 8/4

74 VC1 5/4 3/4 4/4 13/8 8/4
♩ = approx 95 ♩ = approx 176

74 VC2 5/4 3/4 4/4 13/8 8/4
sfp

74 Reeds1 5/4 3/4 4/4 13/8 8/4

74 Reeds2 5/4 3/4 4/4 13/8 8/4

74 Syn 5/4 3/4 4/4 13/8 8/4

74 Gtr 5/4 3/4 4/4 13/8 8/4
p be bp

74 Gtr-E 5/4 3/4 4/4 13/8 8/4

74 Bs 5/4 3/4 4/4 13/8 8/4

74 Perc 5/4 3/4 4/4 13/8 8/4

*typing and posting as he goes**reading the question*

78
V-98
High school was awful but this is worse know what I mean shit know what I

78
S
A

78
T
B
Ooo Ooo

78
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

typing and posting as he goes

♩ = approx 95
not typing this

83
V-98
mean that sounds like a - ny one a - ny

83
S
A

83
T
B
Ooo Ooo

83
Vin98
Vin1
Vin2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

83
= approx 95
= approx 95

88
V-98
one I walk in the si - lence of un - en - ding streets No beau - ty or mu - sic or

88
S
A
a - ny one mu

88
T
B

88
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

mp
tr

96
V-98

peo - ple to meet So I post my thoughts here beat af - ter beat af - ter

96
S
A

T
B

96
Vln98

Vln1

Vln2

96
VC1

VC2

96
Reeds1

Reeds2

96
Syn

96
Gtr

Gtr-E

96
Bs

96
Perc

The musical score is written for a large ensemble. It begins at measure 96. The vocal parts (V-98, S, A, T, B) are in 4/4 time. The instrumental parts (Vln98, Vln1, Vln2, VC1, VC2, Reeds1, Reeds2, Syn, Gtr, Gtr-E, Bs, Perc) are in 4/4 time. The score includes lyrics: 'peo - ple to meet So I post my thoughts here beat af - ter beat af - ter'. The score is written in 4/4 time and includes a key signature change to one flat (Bb) at measure 100. The percussion part (Perc) is in 4/4 time and includes a key signature change to one flat (Bb) at measure 100.

103
V-98 a - ny-one here A - ny-one hear When I prac - tice mu - sic the

103
S A a - ny-one beat af-ter beat

T B a - ny one hear beat af-ter beat

103
Vln98

Vln1

Vln2

103
VC1

VC2

103
Reeds1

Reeds2

103
Syn

103
Gtr

Gtr-E

103
Bs

103
Perc

typing and posting as he goes

110
V-98
si - lence is black I think in the si - lence and no - thing comes

110
S A
think in the si - lence

T B

110
Vln98

Vln1

Vln2

110
VC1

VC2

110
Reeds1

Reeds2

110
Syn

110
Gtr

Gtr-E

110
Bs

110
Perc

♩ = approx 176

posts this

posts this

116
V-98 4/4 5/4 4/4
back Does that sound fa-mi-liar? Peo-ple see me as some-one who wants to be a -

116
S A 4/4 5/4 4/4

116
T B 4/4 5/4 4/4

116
Vln98 4/4 5/4 4/4

116
Vln1 4/4 5/4 4/4
f

116
Vln2 4/4 5/4 4/4
sfp

116
VC1 4/4 5/4 4/4

116
VC2 4/4 5/4 4/4
sfp

116
Reeds1 4/4 5/4 4/4

116
Reeds2 4/4 5/4 4/4

116
Syn 4/4 5/4 4/4

116
Gtr 4/4 5/4 4/4

116
Gtr-E 4/4 5/4 4/4

116
Bs 4/4 5/4 4/4

116
Perc 4/4 5/4 4/4

spoken-
immediately erasing and not posting

posts this

120
V-98 lone. but that's not true de-lete de-lete I need con - ver - sa - tion I've

120
S A

120
T B

120
Vln98 *sfp*

120
Vln1 *sfp*

120
Vln2 *sfp*

120
VC1 *sfp*

120
VC2 *sfp*

120
Reeds1

120
Reeds2

120
Syn

120
Gtr

120
Gtr-E

120
Bs

120
Perc

♩ = approx 95

126
V-98
goog-led how to start a con - ver - sa - tion
thinks about deleting it,
(ie, that make him look foolish, naive, etc)
but finally posting it
It's just that I

126
S
A
goog-led to con...
OO OO

126
T
B
goo - to

126
Vln98
♩ = approx 95

126
Vln1
sfz

126
Vln2
sfz

126
VC1
♩ = approx 95

126
VC2
sfz

126
Reeds1

126
Reeds2

126
Syn

126
Gtr

126
Gtr-E

126
Bs

126
Perc

131 $\text{♩} = \text{approx } 120$ thinking better of it and posting

V-98 can't It's some-thing I It's some-thing I can't do— Sor-ry, Sor-ry

S A

T B

131 $\text{♩} = \text{approx } 120$

Vln98

Vln1 *sfp*

Vln2 *sfp*

131 $\text{♩} = \text{approx } 120$

VC1

VC2

131

leeds1

leeds2

131

Syn

131

Gtr

Gtr-E

131

Bs

131

Perc

136 $\text{♩} = \text{approx } 110$ typing this, maybe posting
thinking about it - continuing

V-98 Sor - ry, Sor - ry Just Me I walk the streets watch

136

S A

T B

136 $\text{♩} = \text{approx } 110$

Vln98

Vln1 *mf*

Vln2 *mf*

136 $\text{♩} = \text{approx } 110$

VC1 *esp*

VC2 *mp*

136

eds1

eds2

136

Syn

136

Gtr

Gtr-E

136

Bs

136

Perc

(probably no longer posting
just singing, thinking for himself)

142

V-98

rain in my two cupped hands and see a sin - gle

142

S A

142

T B

142

Vln98

142

Vln1

142

Vln2

142

VC1

142

VC2

142

Reeds1

142

Reeds2

142

Syn

142

Gtr

142

Gtr-E

142

Bs

142

Perc

148
V-98
mo ment when I want to be the boy you race home to the boy you stop to see the boy in the

148
S
A

148
T
B

148
Vln98

148
Vln1

148
Vln2

148
VC1

148
VC2
mp

148
Reeds1

148
Reeds2

148
Syn

148
Gtr

148
Gtr-E

148
Bs

148
Perc

154
V-98
stair-well the boy in the hall the boy in the bed - room the boy in the boy I walk

154
S
A

T
B

154
Vln98

Vln1
mp *esp*

Vln2

154
VC1

VC2

154
Reeds1

Reeds2

154
Syn

154
Gtr

Gtr-E

154
Bs

154
Perc

161

V-98

the streets watch rain in my two cupped hands_____ and see a sin- gle

161

S

A

161

T

B

161

Vln98

Vln1

Vln2

161

VC1

VC2

161

Reeds1

Reeds2

161

Syn

161

Gtr

Gtr-E

161

Bs

161

Perc

168
V-98
mo-ment when some - bo - dy whi-pers you're fan - tas - tic and I whis-per you're fan -

168
S
A

168
T
B

168
Vln98

Vln1

Vln2

168
VC1

VC2

168
Reeds1

Reeds2

168
Syn

168
Gtr

Gtr-E

168
Bs

168
Perc

174

V-98

tas - tic too I walk the streets watch rain in my two cupped hands_____

174

S A

I walk the streets watch rain in my two cupped hands_____

174

T B

174

Vln98

174

Vln1

174

Vln2

174

VC1

174

VC2

174

Reeds1

174

Reeds2

174

Syn

174

Gtr

174

Gtr-E

174

Bs

174

Perc

181
V-98
like love and grace des - cen-ding may-be not as my mo-ther might plan -

181
S
A

T
B

181
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

♩ = approx 172

187

V-98

But when I came out She spoke of sal_____ va - tion and chil-dren saved as a - dults would be

187

S A

when she chil - dren dults would be

187

T B

But

187

Vln98

sfp

187

Vln1

sfp

187

Vln2

sfp

187

VC1

sfp

187

VC2

ffz

187

Reeds1

187

Reeds2

187

Syn

187

Gtr

187

Gtr-E

187

Bs

187

Perc

192

V-98

Rain fal - ling in to His hands. Like leaves faHing off of His — Tree

192

S

A

T

B

192

Vln98

Vln1

Vln2

VC1

VC2

192

Reeds1

Reeds2

192

Syn

192

Gtr

Gtr-E

192

Bs

192

Perc

♩ = approx 95

198
V-98
So suf - fer the chil - dren un - to me For they may

198
S
A
His tree

198
T
B

198
Vln98
♩ = approx 95

198
Vln1

198
Vln2
tr

198
VC1
♩ = approx 95

198
VC2
sfp

198
Reeds1
sfp

198
Reeds2

198
Syn

198
Gtr

198
Gtr-E

198
Bs

198
Perc

♩ = approx 120

202

V-98

suf - fer no more. To walk the streets and to be free

202

S A

To walk the streets to be free

T B

202

Vln98

♩ = approx 120

Vln1

Vln2

tr

VC1

VC2

202

Reeds1

Reeds2

202

Syn

202

Gtr

Gtr-E

202

Bs

202

Perc

208
V-98
— and see a sin - gle mo - ment like the rain in my two cupped

208
S A
— See Rain My

208
T B

208
Vln98

Vln1

Vln2

208
VC1

VC2

208
Reeds1

Reeds2

208
Syn

208
Gtr

Gtr-E

208
Bs

208
Perc

he gets a Facebook friend request
from Bookstore 90

reading
(& words on
screen as he sings)

2-Ep2- 38
8/7/18

♩=approx 130

213 V-98 hands O K Book — store Ninety has

213 S A Hands ooo

213 T B

213 Vln98 ♩=approx 130

Vln1 *p*

Vln2

213 VC1 ♩=approx 130

VC2 *mf*

213 eeds1

eeds2

Syn

213 Gtr

Gtr-E

213 Bs

213 Perc

218
V-98
sent you a friendrequest to con - firmthisre - quest Please clickO-K

218
S
A
T
B

218
Vln98
Vln1
Vln2

218
VC1
VC2

218
Reeds1
Reeds2

218
Syn

218
Gtr
Gtr-E

218
Bs

218
Perc

to himself

223
V-98
Book-store, Book-store O K

223
S A
Book-store, Book-store O K

T B

223
Vln98

Vln1

Vln2

223
VC1
mf

VC2

223
Reeds1

Reeds2

223
Syn

223
Gtr

Gtr-E

223
Bs

223
Perc

reading
(& words on
screen as he sings)

228
V-98
Book-store, Book-store "Hey. Thought I'd track you down It was great to

228
S
A

228
T
B

228
Vln98

Vln1

Vln2

228
VC1

VC2

228
Reeds1

Reeds2

228
Syn

228
Gtr

Gtr-E

228
Bs

228
Perc

232

V-98

meet — you."

Oh

232

S A

Meet

Oh

T B

232

Vln98

Vln1

Vln2

232

VC1

VC2

232

Reeds1

Reeds2

232

Syn

232

Gtr

Gtr-E

232

Bs

232

Perc

typing his reply
(& words on
screen as he sings)

238
V-98
Good Hey, great to meet you too.

238
S A
Hey meet you too too

T B

238
Vln98
Vln1
Vln2
VC1
VC2

238
Reeds1
Reeds2

238
Syn

238
Gtr
Gtr-E

238
Bs

238
Perc

This musical score page contains rehearsal mark 238. It features a vocal line (V-98) with lyrics: "Good Hey, great to meet you too." Below the vocal line are staves for Soprano (S) and Alto (A) voices, with lyrics: "Hey meet you too too". The score includes staves for Tenor (T) and Bass (B) voices, which are currently empty. Instrumental parts include Violins 1 and 2 (Vln1, Vln2), Violoncello 1 and 2 (VC1, VC2), Reeds 1 and 2 (Reeds1, Reeds2), Synthesizer (Syn), Guitar (Gtr), Electric Guitar (Gtr-E), Bass (Bs), and Percussion (Perc). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

reading
(& words on
screen as he sings)

♩ = approx 95

typing this response, then
getting a reply, singing ittyping this response
continuing

245
V-98
What's — up — with yr room - mate.? Ha! Your a - zn Ha!

245
S A
ooo with yr Room - mate - Ooo - Ooo

245
T B

245
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

♩ = approx 95

♩ = approx 95

♩ = approx 95

251 $\text{♩} = \text{approx } 130$

V-98 $\text{♩} = \text{approx } 130$
The a - zn sits a - lone His web - cam and i - phone

251
S A
A ZN sits a - lone phone

T B

251 $\text{♩} = \text{approx } 130$

Vln98

Vln1

Vln2

251 $\text{♩} = \text{approx } 130$

VC1

VC2

251

Reeds1

Reeds2

251

Syn

251

Gtr

Gtr-E

251

Bs

251

Perc

$\text{♩} = \text{approx } 120$
(semi-spoken)

259
V-98
He's smart I like that too, but he un-like that wit ty guy who I hap-pened to sit

259
S A
He's smart like that too

259
T B
Ooo

259
Vln98
 $\text{♩} = \text{approx } 120$

Vln1

Vln2

259
VC1
 $\text{♩} = \text{approx } 120$

VC2

259
Reeds1

Reeds2

259
Syn

259
Gtr

Gtr-E

259
Bs

259
Perc

264
V-98
by yes - ter - day L O L He sits in-staHingmore apps or maybe building a trap and has nothing to say

264
S A
Bye L O L Ooo Ooo trap say

T B
Ooo Ooo Ooo

264
Vln98

Vln1

Vln2

264
VC1

VC2

264
Reeds1

Reeds2

264
Syn

264
Gtr

Gtr-E

264
Bs

264
Perc

270
V-98
And I can't re-mem - ber sa-ying one word to him He sits there with the blinds — down do-ing

270
S
A
Down

270
T
B

270
Vln98
Vln1
Vln2

270
VC1
VC2

270
Reeds1
Reeds2

270
Syn

270
Gtr
Gtr-E

270
Bs

270
Perc

275
V-98
who knows and al - so I can't pro-nounce his name L O L L O

275
S A
Who And I L O L

275
T B

275
Vln98

275
Vln1

275
Vln2

275
VC1

275
VC2

275
Reeds1

275
Reeds2

275
Syn

275
Gtr

275
Gtr-E

275
Bs

275
Perc

The musical score is written for a 12-piece band. The key signature has one sharp (F#) and the time signature is 4/4. The score covers measures 275 to 280. The V-98 part (likely a vocal or lead instrument) has the lyrics 'who knows and al - so I can't pro-nounce his name L O L L O'. The S A part (likely a vocal or lead instrument) has the lyrics 'Who And I L O L'. The T B part (likely a vocal or lead instrument) has the lyrics 'Who And I L O L'. The Vln98, Vln1, and Vln2 parts (likely violin) have the lyrics 'Who And I L O L'. The VC1 and VC2 parts (likely violin) have the lyrics 'Who And I L O L'. The Reeds1 and Reeds2 parts (likely reeds) have the lyrics 'Who And I L O L'. The Syn part (likely synthesizer) has the lyrics 'Who And I L O L'. The Gtr and Gtr-E parts (likely guitar) have the lyrics 'Who And I L O L'. The Bs part (likely bass) has the lyrics 'Who And I L O L'. The Perc part (likely percussion) has the lyrics 'Who And I L O L'.

reading/singing
Bookstore's
response as he
sees/receives it

281
V-98
L Bit too late to ask him now Ha! I know how you feel But no big deal don't

281
S A
T B
Ooo Ooo Ooo

281
Vln98
Vln1
Vln2

281
VC1
VC2

281
Reeds1
Reeds2

281
Syn

281
Gtr
Gtr-E

281
Bs

281
Perc

288 $\text{♩} = \text{approx } 130$

V-98 $\text{♩} = \text{approx } 130$

let it get to you Just say, "Sor-ry, Pronounce your last name, and slow ly too."

288

S A

Let it get to you - ooo too

T B

288 $\text{♩} = \text{approx } 130$

Vln98

Vln1

Vln2

288 $\text{♩} = \text{approx } 130$

VC1

VC2

288

Reeds1

Reeds2

288

Syn

288

Gtr

Gtr-E

288

Bs

288

Perc

♩ = approx 130

295
V-98 and tell him raise the blinds & let the sun shine in now and then? _____

295
S A And why raise the blinds

295
T B

295
Vin98

295
Vin1

295
Vin2

295
VC1

295
VC2

295
Reeds1

295
Reeds2

295
Syn

295
Gtr

295
Gtr-E

295
Bs

295
Perc

♩ = approx 130

♩ = approx 130

typing his reply
(& words on
screen as he sings)

♩ = approx 135

reading/singing
Bookstore's
response as he
sees/receives it

typing this response
continuing

302
V-98
I can't do that Why not? He's

302
S A
Ooo He's

302
T B

302
Vln98
Vln1
Vln2
tr (whole step)

302
VC1
VC2

302
Reeds1
Reeds2

302
Syn

302
Gtr
Gtr-E

302
Bs

302
Perc

308
V-98
not like me He's got two feet.

308
S A
Like Me

308
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

314
V-98
You've got two feet. He's got two hands You've got

314
S A
T B

314
Vln98
Vln1
Vln2

314
VC1
VC2

314
Reeds1
Reeds2

314
Syn

314
Gtr
Gtr-E
Bs
Perc

typing this response
(caution to the wind)
waiting for the reply

♩ = approx 120

reading/singing
Bookstore's
response as he
sees/receives it

typing this response
continuing

319

V-98 two hands. What have you got? Ha! May-be you could write the

319

S A May - be

T B

319

Vln98

Vln1

Vln2

319

VC1

VC2

319

Reeds1

Reeds2

319

Syn

319

Gtr

Gtr-E

319

Bs

319

Perc

cue only

reading/singing
Bookstore's
response as he
sees/receives it

327 $\text{♩} = \text{approx } 100$

V-98 screen play of my life. _____ O K, I'm wor-king to - night but I can see U to

327
S A Screen play life

T B

327 $\text{♩} = \text{approx } 100$

Vln98

Vln1

Vln2

327 $\text{♩} = \text{approx } 100$

VC1

VC2

327

Reeds1

Reeds2

327

Syn

327

Gtr

Gtr-E

327

Bs

327 cue only

Perc

(leaves unsung...)

[illegible]

reading/singing
Bookstore's
response as he
sees/receives it

taking a second to post it

♩ = approx 95

340 V-98 13/8 need the room 4/4 Just tell him! L. O. L. 4/4

340 S A 13/8 need the room 4/4 4/4 3/4 4/4

T B 13/8 4/4 4/4 3/4 4/4

340 Vln98 13/8 4/4 4/4 3/4 4/4

Vln1 13/8 4/4 4/4 3/4 4/4

Vln2 13/8 4/4 4/4 3/4 4/4

340 VC1 13/8 4/4 4/4 3/4 4/4

VC2 13/8 4/4 4/4 3/4 4/4

340 Reeds1 13/8 4/4 4/4 3/4 4/4

Reeds2 13/8 4/4 4/4 3/4 4/4

340 Piano 13/8 4/4 4/4 3/4 4/4

340 Syn 13/8 4/4 4/4 3/4 4/4

340 Gtr 13/8 4/4 4/4 3/4 4/4

Gtr-E 13/8 4/4 4/4 3/4 4/4

340 Bs 13/8 4/4 4/4 3/4 4/4

340 Perc 13/8 4/4 4/4 3/4 4/4

typing/singing this response
as the same words appear from
bookstore message too

♩ = approx 135

taking out his cell phone - -

345

V-98

C U to - mor - row

345

S

C U to - mor-row

345

T

345

Vln98

Vln1

Vln2

345

VC1

VC2

345

Reeds1

Reeds2

345

Syn

345

Gtr

Gtr-E

345

Bs

345

Perc

cue only

singing as he texts his roommate

351
V-98
Hey, sor-ry, sor-ry I need the room to - mor-row I

351
S
A
T
B

351
Vln98
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2
Syn
Gtr
Gtr-E
Bs
Perc

cue only

359

V-98

have a pri-vate mee-ting se-ven to e-le-ven

359

S
A

Se-ven Le-ven

T
B

359

Vln98

Vln1

Vln2

359

VC1

VC2

359

Reeds1

Reeds2

359

Syn

359

Gtr

Gtr-E

359

Bs

359

Perc

cue only

368 **tempo** **approx 125** **starts computer shut down**

V-98 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

S A **368** **3/2** **4/4** **4/4** **6/4** **4/4**

T B **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Vln98 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Vln1 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Vln2 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

VC1 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

VC2 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Reeds1 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Reeds2 **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Syn **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Gtr **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Gtr-E **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Bs **368** **3/2** **4/4** **4/4** **6/4** **4/4**

Perc **368** **3/2** **4/4** **4/4** **6/4** **4/4**

presses the OK button

**COMPUTER SHUTS DOWN
SCREEN GOES TO BLACK**

V-98 374
rain in my two cupped hands_____ and see a sin-gle mo-ment

S A 374
Hands_____ See mo-ment

T B 374

Vln98 374

Vln1 374

Vln2 374

VC1 374

VC2 374

Reeds1 374

Reeds2 374

374

Syn 374

Gtr 374

Gtr-E 374

Bs 374

Perc 374

THE WEB OPERA - Episode 3

Act 1
8/7/18

♩ = approx 90

June

Wmn solo (roommate)

S
A

T
B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Piano

Syn

Gtr

Gtr-E

Bs

Perc

Perc2

Perc3

Perc4

The musical score is written for a large ensemble. It includes vocal parts for June, a woman solo (roommate), Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violins 1 and 2, Violoncellos 1 and 2, Reeds 1 and 2, Piano, Synthesizer, Guitar, Electric Guitar, Bass, and four different Percussion parts. The score is in 4/4 time and features a variety of musical notations, including rests, notes, chords, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The piano part includes complex arpeggiated figures with sixteenth notes and sixteenth rests, often marked with a '6' for a sixteenth note. The guitar and electric guitar parts also feature similar arpeggiated patterns. The bass part has a more melodic line with some sustained notes. The percussion parts are currently marked with rests, indicating they are not yet written or are to be played as needed.

♩=approx 110

June reading these words
we see them

5-Eps-2
8/7/18

5 June

Wmn solo (oommate)

Ooo O - K

S A

Ooo When

5 T B

Vln1

Vln2

5 VC1

VC2

5 Reeds1

Reeds2

5

Syn

5 Gtr

Gtr-E

5 Bs

5 Perc

Perc2

Perc3

Perc4

When an Is - la - mic

June

Cen - ter was first pro - posed & the site was of - fi - cia - ly disclosed Here not far from Ground Ze - ro

5 A

Pro - posed Here Far Ze - ro

10 T B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

Perc2

Perc3

Perc4

June

The pre - si - dent to those who were op-posed Said our com - mit - ment to

S.A.

T.B.

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Piano

Syn

Gtr

Gtr-E

Bs

Perc1

Perc2

Perc3

Perc4

21
June

free-dom of re-li-gion is un - brea - ka - ble All faiths are wel-come no mis - take It's the pro-mise we make and es-sen-tial to

21
S
A
Brea - ka - ble Ooo

21
T
B

21
Vln1

21
Vln2

21
VC1

21
VC2

21
Reeds1

21
Reeds2

21

21
Syn

21
Gtr

21
Gtr-E

21
Bs

21
Perc

21
Perc2

21
Perc3

21
Perc4

26
June
who we are Ques - tion one: A no-ther pre - si-dent wished to make it so in the

26
S
A
Who we are

26
T
B

26
Vln1

26
Vln2

26
VC1

26
VC2

26
Reeds1

26
Reeds2

26
Piano

26
Syn

26
Gtr

26
Gtr-E

26
Bs

26
Perc1

26
Perc2

26
Perc3

26
Perc4

31
June
ve - ry same spot sev-eral cen - tu-ries a - go. Name that Pre-si-dent." O K

S
A
T
B

31
Vln1
Vln2
VC1
VC2
Reeds1
Reeds2

31
Syn
Gtr
Gtr-E
Bs

31
Perc
Perc2
Perc3
Perc4

36

June

In the same ci-ty "Dis-cuss his phi-lo - so-phy, And the name would be: **WASHINGTON**

typing out the answer -

S

A

36

T

B

Vln1

Vln2

36

VC1

VC2

36

Reeds1

Reeds2

36

Syn

36

Gtr

Gtr-E

36

Bs

36

Perc1

Perc2

Perc3

Perc4

Adagio ♩ = 90

typing this as part of her answer

S-Eps: 9
8/7/18

41 June

A - me - ri - ca's stri - ving for U - to - pi - an ful - fil - ment Free - dom of re - li - gion, a ci - ty on a hill, That

41 S A

41 T B

41 Vln1 *mp*

41 Vln2 *mp*

41 Vln3 *mp*

41 VC1 *mp*

41 VC2 *mp*

41 VC3 *mp*

41 Reeds1 *mp*

41 Reeds2 *mp*

41 Syn *mp*

41 Gtr

41 Gtr-E

41 Bs

41 Perc

41 Perc2

41 Perc3

41 Perc4

The musical score is for an Adagio piece with a tempo of ♩ = 90. It features a vocal line for June and a SATB choir. The instrumental ensemble includes Violins 1-3, Violas 1-3, Reed 1, Reed 2, Synthesizer, Guitar, Electric Guitar, Bass, and four Percussion parts. The score is in 4/4 time and includes lyrics: "A - me - ri - ca's stri - ving for U - to - pi - an ful - fil - ment Free - dom of re - li - gion, a ci - ty on a hill, That". Dynamic markings of *mp* (mezzo-piano) are present in the instrumental parts.

[typing the word, not finishing it -

♩ = approx 110

J-EP3-10

8/7/18

49
June
his - to - ry was of - ten awk - ward & fre - quent - ly ____ It's o - pen It's ____ o - pen
S
A
(it's o - pen)
T
B
49
Vln1
Vln2
Vln3
49
VC1
VC2
VC3
49
Reeds1
Reeds2
49
Syn
49
Gtr
Gtr-E
49
Bs
49
Perc
Perc2
Perc3
Perc4
knocks on the door

♩ = approx 120

looking up -
BOY 1 enters - offscreen

June
fre-quent-ly..."

Boy 1
Hey!

S
A
fre - quent-ly_____

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc1

Perc2

Perc3

Perc4

Fi - ni-shing some - thing

O K

typing the word

♩=approx 110

J-EP3-12
8/7/18

June 60

Boy 1

S A

T B 60

Vln1 60

Vln2

VC1 60

VC2

Reeds1 60

Reeds2

Syn 60

Gtr 60

Gtr-E

Bs 60

Perc 60

Perc2

Perc3

Perc4

66 *typing the words*

June lin boy's got a date What's he like? "Wa-shing-ton spoke e - lo - quent" So?

Boy 1 - Yeah I don't

S A Wa - shing ton spoke e - lo quent So I don't

T B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc

Perc2

Perc3

Perc4

71 June "spoke e - lo-quent-ly a-bout" What He's What? cree - py Real-ly?

Boy 1 know He's kin - da cree-py

S know

71 T

71 Vln1

Vln2

71 VC1

VC2

71 Reeds1

Reeds2

71

Syn

71 Gtr

Gtr-E

71 Bs

71 Perc1

Perc2

Perc3

Perc4

♩ = approx 120

J-EPS-15
8/7/18

June

Boy 1

S

A

T

B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc1

Perc2

Perc3

Perc4

June is typing - "the importance of religious freedom, tolerance -

Well I think he works at the book store, so he knocked on the door Mumbling a

store Door

♩ = approx 120

81 $\text{♩} = \text{approx } 110$

June

and said

Boy 1

bout whoknows And, likehewasgon-na be fed hesatdownonthe bed and said nothing He juststrokedhis beard, Andhe lookedat the

S
A

who knows fed L O L

81
T
B

Vln1

Vln2

81
VC1

VC2

81
Reeds1

Reeds2

81

Syn

81
Gtr

Gtr-E

81
Bs

81
Perc1

Perc2

Perc3

Perc4

June still typing - "and the safety of churches, synagogues, mosques and other - "

87

June

Boy 1

win - dow and the blinds it was weird and I did-n't want to leave my stuff I have thou - sands of dol-Hars of le gi-ti-mate I worked

S
A

Weird

87

T
B

Vln1

Vln2

VC1

VC2

87

Reeds1

Reeds2

87

Syn

87

Gtr

Gtr-E

87

Bs

87

Perc1

Perc2

Perc3

Perc4

92

June

"pla - ces of wor - ship are no dif - ferent" Yeah

Boy 1

hard put-ting to ge-ther all that com - pu-ter-shit I don't know I mean if it's sto - len. well

S
A

I mean

T
B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

92

Syn

Gtr

Gtr-E

Bs

92

Perc1

Perc2

Perc3

Perc4

97
June

Not vi - o - lin boy?

Boy 1

some - one's got - ta pay I mean Yeah, well

S
A

When

97
T
B

97
Vln1

97
Vln2

97
VC1

97
VC2

97
Reeds1

97
Reeds2

97

Syn

97
Gtr

97
Gtr-E

97
Bs

97
Perc

Perc2

Perc3

Perc4

102

June

But what does he look like

Boy 1

no But Hard to say but Hey You're on my

S

A

Pro posed Here Far

102

T

B

102

Vln1

102

Vln2

102

VC1

102

VC2

102

Reeds1

102

Reeds2

102

Syn

102

Gtr

102

Gtr-E

102

Bs

102

Perc

102

Perc2

102

Perc3

102

Perc4

♩ = approx 172

typing - "He believed in this freedom." J-EPS-21
8/7/18

107

June

I think so O K Let me fi-nish this one thing one last thing

Boy 1

i Chat? right May-be I could Log on - to my i - Chat

S
A

107

T
B

(opt live voices) (opt live voices)

Vln1

Vln2

107

VC1

VC2

107

Reeds1

Reeds2

107

Syn

107

Gtr

Gtr-E

107

Bs

107

Perc1

Perc2

Perc3

Perc4

♩=approx 176

112

June

one sen - tence there. O

Boy 1

I leave the web - can on and There is no re - stric - tion on which cli - ents can con -

112

VC1

VC2

Reeds1

Reeds2

112

Syn

112

Gtr

Gtr-E

112

Bs

112

Perc

Perc2

Perc3

Perc4

117

June

K_____ save_____ this

I - chat Ad - dress O -

Boy 1

nect to this broadcast You can re - strict ac - cess by I P_____ Ad - dress And as the screen sug-gests our

S

A

117

T

B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

117

Syn

Gtr

Gtr-E

117

Bs

117

Perc1

Perc2

Perc3

Perc4

123
June pen. To An - y - one An-y-one

Boy 1 8 broad - cast will be a - vail - a - ble to An - y - one right I leave the web - cam on and the mo - ni - tor

S
A

123
T
B

123
Vln1

Vln2

123
VC1

VC2

123
Reeds1

Reeds2

123
Syn

123
Gtr

Gtr-E

123
Bs

123
Perc1

Perc2

Perc3

Perc4

♩=approx 110

♩=approx 176

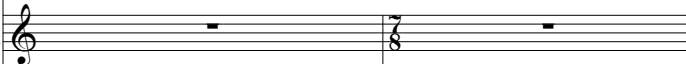
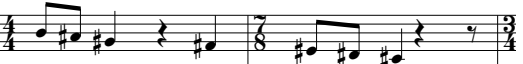
J-EPS-25
8/7/18

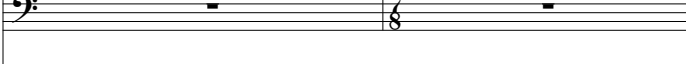
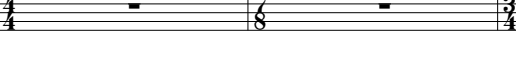
128 June   3/4

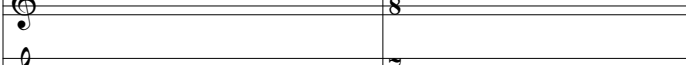
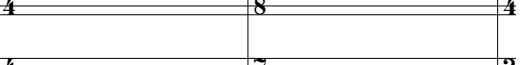
ev - ry thing's off.

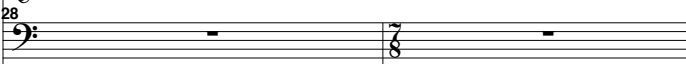
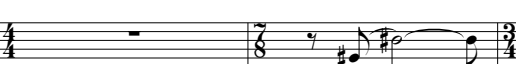
Boy 1   3/4

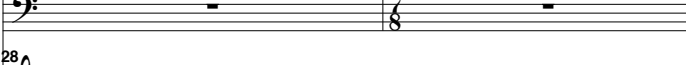
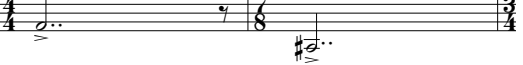
off and it looks like ev - ry thing's off So for now go a - head and click O K and

S A   3/4

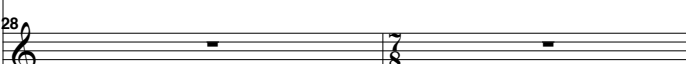
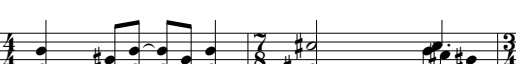
128 T B   3/4

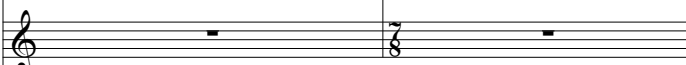
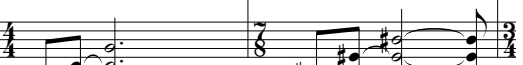
128 Vln1   3/4

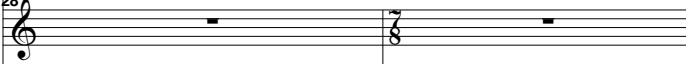
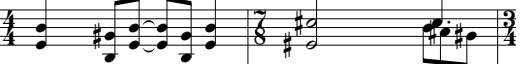
Vln2   3/4

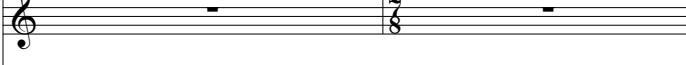
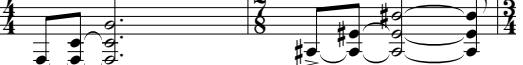
128 VC1   3/4

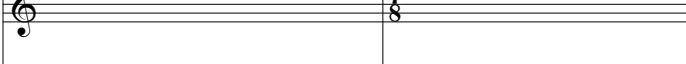
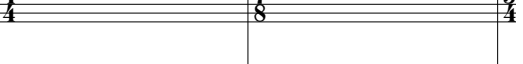
VC2   3/4

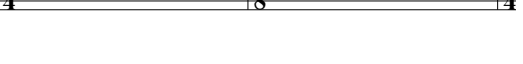
128 eeds1   3/4

eeds2   3/4

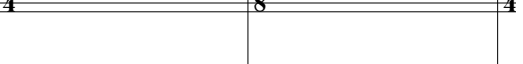
128   3/4

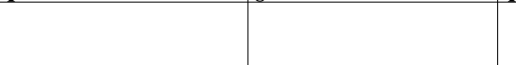
Syn   3/4

128 Gtr   3/4

Gtr-E   3/4

128 Bs   3/4

128 Perc   3/4

Perc2   3/4

Perc3   3/4

Perc4   3/4

♩ = approx 130

♩ = approx 120

Adagio ♩ = 60

133

June

Boy 1

Book - store, Book - store

S

A

Book - store, Book - store

133

T

B

Vln1

Vln2

133

VC1

mf

VC2

133

Reeds1

Reeds2

133

Syn

133

Gtr

Gtr-E

133

Bs

133

Perc

Perc2

Perc3

Perc4

PROBABLY TACET

140

June

O K can't see a - ny fa - ces I've ne-ver ac-tu-al-ly seen we should-n't I feel kin-da

Boy 1

O K I can't see their fa - ces too blur-ry So I know what you mean watch ing I

S
A

140

T
B

Vln1

Vln2 *mp*

Vln3 *mp*

VC1 *mp*

VC2 *mp*

VC3 *mp*

Reeds1 *mp*

Reeds2 *mp*

140

Syn

140

Gtr

Gtr-E

140

Bs

140

Perc1

Perc2

Perc3

Perc4

148

June

cree - py just loo-king is loo-king is Guil - ty wrong So ne-ver hap -

Boy 1

feel real-ly un-comfor-ta-ble Just loo-king is Guil - ty And we did-n't look ve-ry long So let's not look a-ny-more

S

A

(opt live voices)

Ooo

Ooo

148

Vln1

Vln2

Vln3

148

VC1

VC2

VC3

148

Reeds1

Reeds2

148

Syn

148

Gtr

Gtr-E

148

Bs

148

Perc

Perc2

Perc3

Perc4

154

June

pened nothing happened But let's not look a - ny more I ne-ver saw that be - fore and I should get

Boy 1

ne - ver hap - pened well some-thing hap-pened But let's not look a - ny more He's not from our world he's a ran-dom

S
A

154

T
B

Vln1

Vln2

154

VC1

VC2

154

Reeds1

Reeds2

154

Syn

154

Gtr

Gtr-E

154

Bs

154

Perc1

Perc2

Perc3

Perc4

♩ = approx 120

J-EPS-30

8/7/18

159

June

bu - sy do - ing something else Oh Hey Soon?

Mmn solo (ommate)

Hey The o - thers will be here Soon.

Boy 1

Yeah you should Oh Hey

S

A

159

T

B

Vln1

Vln2

159

VC1

VC2

159

Reeds1

Reeds2

159

Syn

159

Gtr

Gtr-E

159

Bs

159

Perc1

Perc2

Perc3

Perc4

164

June

O K

His

Wmn solo (ommate)

Hey you're from a-cross the hall what's go - ing on

Boy 1

O K

S

A

on, what's go-ing on

His

164

T

B

Vln1

Vln2

164

VC1

VC2

Reeds1

Reeds2

164

Syn

164

Gtr

Gtr-E

164

Bs

164

Perc

Perc2

Perc3

Perc4

♩ = approx 110

June Room mate kicked him out, Got a date Vi - o - lin boy.

Wmn solo (oommate) Vi - o - lin Boy? Good for him!

Boy 1 Got a date Vi - o - lin boy.

S A Room - mate Kicked him out Boy

T B

Vln1

Vln2

Vln3

VC1

VC2

VC3

Reeds1

Reeds2

Syn

Gtr

Gtr-E

Bs

Perc1

Perc2

Perc3

Perc4

♩=approx 115

173

June

Wmn solo oommate)

Duo

Boy 1

S
A

173
T
B

Vln1

Vln2

173
VC1

VC2

173
Reeds1

Reeds2

173

Syn

173
Gtr

Gtr-E

173
Bs

173
Perc

Perc2

Perc3

Perc4

Hey

Its his web - cam ac-tual-ly - (ee)

What are you loo-king at now? They're here

What are you watch - ing

Hey We're Here We should get go - ing now.

Not loo-king a - ny - more It's my room - mate

What

Ooo

Ooo

178

June

Was - on Not on now. We were loo-king at his

Wmn solo (oommate)

now We got shit to talk a-bout I know what are you loo-king at now

Duo

'Cause We got shit to talk a-bout what are you loo-king at now

Boy 1

Was - on Not on now.

S

A

178

T

B

Ooo

178

Vln1

Vln2

178

VC1

VC2

178

Reeds1

Reeds2

178

Syn

178

Gtr

Gtr-E

178

Bs

178

Perc

Perc2

Perc3

Perc4

182

June

room - mate and his boy friend Kind a cree-py "Wa-shing-ton was ma - king sure Ma - king

Wmn solo (oommate)

Oh___ my God___ oh my fuc-king God You were loo-king what, then you

Duo

Loo-king at his room - mate why? His web - cam ve - ry A me-ri-can

Boy 1

room - mate and his boy friend A me-ri-can

S

A

182

T

B

Vln1

Vln2

Vln3

182

VC1

VC2

VC3

182

Reeds1

Reeds2

182

Syn

182

Gtr

Gtr-E

182

Bs

182

Perc1

Perc2

Perc3

Perc4

187

June sure that..." We can but there was-n't much to see

Wmn solo (ommate) stopped Why don't we log on a - gain much you

Duo Pie But 2 guys I did - n't see that much to see

Boy 1 Pie much to see

S A

187

T B

Vln1

Vln2

187

VC1

VC2

187

Reeds1

Reeds2

187

Syn

187

Gtr

Gtr-E

187

Bs

187

Perc

Perc2

Perc3

Perc4

191 3-EP3-37/18

June mak - ing sure that his vi - sion was" Take a - ny pictures?

Wmn solo oommate saw him on the web-cam, with his boy friend on the web-cam and you turned it off just now wow take a - ny pictures?

Duo his boy friend I'd like to I'd like to see more take a - ny pictures?

Boy 1 His boy friend take a - ny pic-tures

S A

191

T B

Vln1

Vln2

Vln3

VC1

VC2

VC3

Reeds1

Reeds2

191

Syn

Gtr

Gtr-E

191

Bs

Perc

Perc2

Perc3

196 June No that would be shit - ty it was weird and that old guy with his beard is there a - ny food here I'll go

n solo (mate) Yeah it would be there a - ny food here We got shit to talk a-bout and

Duo Yeah it would Yeah it would be there a - ny food here We got shit to talk a-bout and

Boy 1 no there a - ny food here

S A

196 T B

196 Vln1

Vln2

196 VC1

VC2

196 reeds1

reeds2

196

Syn

196 Gtr

Gtr-E

196 Bs

196 Perc

Perc2

Perc3

Perc4

201 iPhone - reading

June look Real-ly? You don't have to hey ba-by

Wm solo (ommate) work to do but may be I should stay I got work to do some -

Duo work to do O K May be we could pick you up some - thing

Boy 1 I should go too

S

A

201

T

B

Vln1

Vln2

VC1

VC2

Reeds1

Reeds2

Piano

Syn

Gtr

Gtr-E

Bs

Perc1

Perc2

Perc3

Perc4

206 *texting reply*

June what's go-ing on? No - thing I'm wor-king My friend from a-cross the hall is here his web-cam

Wmn solo (oommate) and be-sides I want to have a look

Duo thing May be we'll look when we're back with the food

Boy 1

S A Fris - bee golf.

206 Fris - bee golf

T B Fris - bee

206

Vln1

Vln2

206

VC1

VC2

206

Reeds1

Reeds2

206

Syn

206

Gtr

Gtr-E

206

Bs

206

Perc

Perc2

Perc3

Perc4

211

June

caught his room mate with his boy friend

Wmn solo (oommate)

Yeah come back with the food there a Bar - B-Que place? o - ver - priced

Duo

Yeah Ko-re - an but it's o - ver - priced But nice

Boy 1

o - ver - priced

S

A

211

T

B

golf

Vln1

Vln2

211

VC1

VC2

211

Reeds1

Reeds2

211

Syn

Gtr

Gtr-E

211

Bs

211

Perc1

Perc2

Perc3

Perc4

215

June

reading his response

No__ shit?

texting reply

No

reading his response

Eww

Wmn solo
(oommate)

got lo - mein or fried rice

Look I got a

Got a cou - pon for a soup

Duo

they got - a Pan-da express there too

got lo - mein or fried rice

got a cou - pon For a

Boy 1

Just gon - na check

my twit - ter feed.

S

A

215

T

B

Vln1

Vln2

215

VC1

VC2

215

Reeds1

Reeds2

215

Syn

Gtr

Gtr-E

215

Bs

215

Perc

Perc2

Perc3

Perc4

220 *leaving reply* J-EP3-43 8/7/18

June

Wmn solo oommate)

lots of peo-ple here—

Bud - dha jumps o-ver the What's it called Bud - dha

Duo

soup we can bring from the mall— Bud - dha jumps ov ver the wall

Boy 1

S A

220 T B

Vln1

Vln2

220 VC1

VC2

220 Reeds1

Reeds2

220

Syn

220 Gtr

Gtr-E

220 Bs

220 Perc

Perc2

Perc3

Perc4

224

June

Wmn solo (ommate)

Duo

Boy 1

S

A

224

T

B

Vln1

Vln2

224

VC1

VC2

224

Reeds1

Reeds2

224

Syn

224

Gtr

Gtr-E

224

Bs

224

Perc

Perc2

Perc3

Perc4

reading his response

Loo king at the web cam?

jumps with a ball? It's a soup with a shark fin Check it a gain is a ny thing ve-gan

No. A wall with a shark fin No, there's a Starbucks & a Sub-way'nthat Bud-dhajumps the

This musical score is for a play, starting at measure 224. It features a variety of parts: June (soprano), Wmn solo (alto), Duo (tenor), Boy 1 (bass), S (soprano), A (alto), T (tenor), B (bass), Vln1 (violin), Vln2 (violin), VC1 (viola), VC2 (viola), Reeds1 (reed), Reeds2 (reed), Syn (synthesizer), Gtr (guitar), Gtr-E (electric guitar), Bs (bass), Perc (percussion), Perc2 (percussion), Perc3 (percussion), and Perc4 (percussion). The score includes lyrics for several parts, such as 'reading his response', 'Loo king at the web cam?', 'jumps with a ball? It's a soup with a shark fin Check it a gain is a ny thing ve-gan', and 'No. A wall with a shark fin No, there's a Starbucks & a Sub-way'nthat Bud-dhajumps the'. The music is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

228

June

No

It looks like their lea-ving soon.

Wmn solo (oommate)

Then Bud - dha jumps o - ver the wall will do wall will

Duo

wall place, Soup with the shark fin in no skin wall will do

Boy 1

S

A

228

I

B

228

Vln1

Vln2

228

VC1

VC2

228

Reeds1

Reeds2

228

Syn

228

Gtr

Gtr-E

228

Bs

228

Perc

Perc2

Perc3

Perc4

232 *♩ = approx 120* 3-EP3-46 8/7/18

June I'll call you la - ter La - ter La - ter You guys go I'll fi - nish this

Wmn solo do. o-ver the wall with green tea tea O-K

Duo Bud-dha jumps ver the wall with green tea tea we'll be back

Boy 1 I'll call you la - ter

S Bud-dha jumps o-ver the wall with green tea tea

A

232 T B

Vln1

Vln2

232 VC1

VC2

232 Reeds1

Reeds2

232

Syn

232 Gtr

Gtr-E

232 Bs

232 Perc1

Perc2

Perc3

Perc4

237
June soon... And I'll look for some - thing here Washington was ma - kingsure his

Wmn solo
oommate

O K O K

Duo soon...

S
A

237
T
B

Vln1

Vln2

237
VC1

VC2

237
Reeds1

Reeds2

237

Syn

237
Gtr

Gtr-E

237
Bs

237
Perc1

Perc2

Perc3

Perc4

The musical score is written for a large ensemble. It begins at measure 237. The vocal parts (June, Wmn solo oommate, Duo, S, A, T, B) have lyrics: "soon... And I'll look for some - thing here Washington was ma - kingsure his". The instrumental parts include Violins 1 and 2, Violoncellos 1 and 2, Reed 1, Reed 2, Synthesizer, Guitar, Guitar-E, Bass, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The score is in 4/4 time and includes a key signature of one flat (Bb). The percussion parts are marked with "Perc" and "Perc2" through "Perc4". The guitar parts are marked with "Gtr" and "Gtr-E". The bass part is marked with "Bs". The reed parts are marked with "Reeds1" and "Reeds2". The violin parts are marked with "Vln1" and "Vln2". The violoncello parts are marked with "VC1" and "VC2". The vocal parts are marked with "June", "Wmn solo oommate", "Duo", "S", "A", "T", and "B".

242
June
vi - sion for the fu - ture was clear A vi - sion like Shakes -

mn solo
mmate)

S
A
fu - ture was clear A vi - sion like Shakes -

242
T
B

Vln1
Vln2
Vln3

242
VC1
VC2

242
Reeds1
Reeds2

242
Syn
Gtr
Gtr-E
Bs
Perc
Perc2
Perc3
Perc4

246 $\text{♩} = \text{approx } 110$

June
pear'e's _____ cut _____ and paste _____

Vmn solo
(ommate)

S
A
peares _____

246
T
B
p.

246
Vln1
p.

246
Vln2
p.

246
Vln3

246
VC1
p.

246
VC2
p.

246
Reeds1

246
Reeds2

246
Perc
p.

246
Syn
p.

246
Gtr
p.

246
Gtr-E
p.

246
Bs
p.

246
Perc2
p.

246
Perc3
p.

246
Perc4
p.

♩ = approx 90

Adagio ♩ = 80

Adagio ♩ = 75

250

Soprano: Vi - sion from Shakes - peare

250

Violin 1

Violin 2

Violin 3

250

Viola

250

Cello

250

Double Bass

250

Reeds 1

Reeds 2

250

Piano

250

Synthesizer

250

Guitar

250

Bass

250

Percussion

Perc2

Perc3

Perc4

256 June

Had I plan-ta-tion of this Isle - and were the king what would I do? No kind of traf-fic would

'mn solo (mmate)

S A

256 T B

256 Vln1 *mp*

Vln2 *mp*

Vln3 *mp*

256 VC1 *mp*

VC2 *mp*

VC3 *mp*

256 Reeds1 *mp*

Reeds2 *mp*

256

Syn *mp*

256 Gtr

Gtr-E

256 Bs

256 Perc1

Perc2

Perc3

Perc4

261

June

I ad - mit, no oc - cu - pa - tion All men i - dle all wo - men

Wmn solo roommate)

All men i - dle and wo - men

S
A

261

T
B

Vln1

Vln2

Vln3

VC1

VC2

VC3

Reeds1

Reeds2

261

Syn

Gtr

Gtr-E

261

Bs

261

Perc1

Perc2

Perc3

Perc4

267

June

too— but in-no-cent pure A-ny food here? Thai from last night? Sure

Vmn solo (ommate)

too— but in-no-cent (and clear) I think— so. Want some more? I'll get some in a min-ute

S

A

267

T

B

267

Vln1

Vln2

Vln3

267

VC1

VC2

VC3

267

Reeds1

Reeds2

267

267

Syn

267

Gtr

Gtr-E

267

Bs

267

Perc1

Perc2

Perc3

Perc4

273
June

All things in com-mon Na ture should pro - duce With-out sweat or en - dea - vor sword pike knife and

i - chat And there they are Ha.

Wmn solo (ommate)

273
S
A

273
T
B

273
Vln1

273
Vln2

mp

273
Vln3

273
VC1

273
VC2

mp

273
VC3

mp

273
Reeds1

mp

273
Reeds2

273

273

273
Syn

273
Gtr

273
Gtr-E

273
Bs

mp

273
Perc

273
Perc2

273
Perc3

273
Perc4

279 $\text{♩} = \text{approx } 120$

June

gun or need of a - ny en-gine would I not have but na - ture should bring forth

Wmn solo (roommate)

O - kay O-kay. need of a - ny and no shirts no shirts forth

S

A

279

T

B

Vln1

Vln2

Vln3

VC1

VC2

VC3

279

Reeds1

Reeds2

279

Syn

279 $\text{♩} = \text{approx } 120$

Gtr

Gtr-E

279

Bs

279

Perc1

Perc2

Perc3

Perc4

♩ = approx 110

285

June

Ha! Of its own of its own

Wmn solo (oommate)

well he is ner - dy but AT least he's ha - ving sex. Of its own

S

A

285

T

B

Vln1

Vln2

Vln3

VC1

VC2

VC3

Reeds1

Reeds2

285

Syn

Gtr

Gtr-E

285

Bs

285

Perc

Perc2

Perc3

Perc4

290

June

kind. all A - bun - dance A - bun - dance To feed my in-no-cent peo-ple I would with all per -

Wmn solo (ommate)

of its own kind A - bun - dance A - bun - dance in-no-cent peo-ple I would with all per -

S

A

290

T

B

I would with all per -

Vln1

Vln2

Vln3

290

VC1

VC2

VC3

290

Reeds1

Reeds2

290

mp

mp

Syn

290

Gtr

Gtr-E

290

Bs

290

Perc1

Perc2

Perc3

Perc4

298
June
fec-tion go-vern, sir To ex-cel the Gol-den Age

Wmn solo (ommate)
fec-tion go-vern, sir To ex-cel the Gol-den Age

298
S
A
fec-tion go-vern, sir To ex-cel the Gol-den Age To ex-cel the Gol-

298
T
B
fec-tion go-vern, sir

298
Vln1
fec-tion go-vern, sir

298
Vln2
fec-tion go-vern, sir

298
Vln3
fec-tion go-vern, sir

298
VC1
fec-tion go-vern, sir

298
VC2
fec-tion go-vern, sir

298
VC3
fec-tion go-vern, sir

298
Reeds1
fec-tion go-vern, sir

298
Reeds2
fec-tion go-vern, sir

298
Syn
fec-tion go-vern, sir

298
Gtr
fec-tion go-vern, sir

298
Gtr-E
fec-tion go-vern, sir

298
Bs
fec-tion go-vern, sir

298
Perc
fec-tion go-vern, sir

298
Perc2
fec-tion go-vern, sir

298
Perc3
fec-tion go-vern, sir

298
Perc4
fec-tion go-vern, sir

♩ = approx 165

307

June

in solo
nmate)

S
A
den _____ Age His Web - cam and I - phone

307
T
B
Web and phone

307
Vln1

Vln2

Vln3

307
VC1

VC2

VC3

307
teeds1

teeds2

307

Syn

307
Gtr

Gtr-E

307
Bs

307
Perc1

Perc2

Perc3

Perc4

315

June

Boy 1

violinist 98

went to June's room turned on the web - cam saw

S

A

315

T

B

315

Vln1

Vln2

Vln3

315

VC1

VC2

VC3

315

Reeds1

Reeds2

315

Syn

315

Gtr

Gtr-E

315

Bs

315

Perc

Perc2

Perc3

Perc4

333

June

Boy 1

H T T P H T T P

333

333

Vln1

Vln2

Vln3

333

VC1

VC2

VC3

333

Reeds1

Reeds2

333

Syn

333

Gtr

Gtr-E

333

Bs

333

Perc1

Perc2

Perc3

Perc4

EPISODE 1

[The loud sound, the starting of a Mac aligns with the downbeat of the music, we see a close up of a young man's eyes – as the music continues for about 35 seconds or so, as the camera pulls back, it becomes clear, as his eyes begin to move, that he is looking at a webcam, holding it in his hands – then cut to POV of the computer in front of him – he is in fact reading intently what's on the screen. A young Asian-American man, FG97, who is installing the software for a new webcam, and is the type who does read instructions. On five of the 11 strong downbeats in the music, the word ACCEPT or OK in a button appears, and we see him "click" the computer to accept the software, the word disappears, then reappears etc., as he clicks again. The music shifts, he works a bit more, reading intently – also writing (filling in some blank spaces occasionally as well) - and finally – he sings, fairly quietly]

OK

[He works some more, reads sings these instructions – to himself, privately, when appropriate he responds to them.]

Specify encoding sequence
And encoder screen.

[He does so]

Specify the port by which your audience,
Your audience will access the video stream.
OK

[He does so – and works some more.]

In the Device Option screen select your webcam
As your singular video source.

[He does so]

Now choose the Live Broadcast Video option for video

[He does so]

And Multiple Bit Rates Audio for audio.

[He does so – and works some more.]

At this point, at this point
You will see a Media Encoder screen *(he sees this)* – OK!
It says by default –
Once it's installed - *(clicks ok)*

*Like a picture in a frame
You'll see all things so clearly - - -
And like a moth drawn to a flame
New clients will tune in!*

There is no restriction any client can connect to this broadcast.
You can restrict access by IP Address
As this screen suggests,
Your broadcast will be available to anyone
Anyone who knows the endpoint.
You can restrict incoming clients by their IP address

[Clicks OK – understanding this – then leaning in closer, reading more carefully:]

However, doing so is an advanced configuration.
Doing so will restrict incoming clients and potential clients
So, for now, go ahead and click OK.
OK.

[He does so – and reads some more.]

*Like a picture in a frame
To start the streaming process,
You need to click the start-encoding button: (he does so)
And so –*

[He does so and sees the image from the webcam – he works, following the instructions]

Good - And now you are ready -
And now you are ready
For clients to log on and watch your live webcam broadcast.
Make sure the broadband
Router is forwarding
External IP requests
You can start encoding to
Broadcast your web camera feed
Forward your ports - and -

[Sings more passionately...]

Click the Start encoding button.

[He does so -]

And tune in to live feeds.

[He does so – and works some more.]

At this point, you can have
You can have your audience tune into the web camera broadcast.
YOUR web camera broadcast

*Like a picture in a frame,
And then, after some buffering,
The client's machine should be able
To see the web camera broadcast.*

MUSIC CHANGE - e-mail arrives from violinist98@yahoo.org - we see it arrive, and see the text as FG97 sings.

OK

[Reading the e-mail -]

“Hey I’m gonna be late”

[to himself] - Fuck

[continuing to read]

“Sorry, sorry, I said I’d be there at one
But I got hung up talking to my Mom.”

[to himself] - Your Mom - - -

[continuing to read]

“We had shit to talk about, no big deal - LOL, LOL”

[to himself] - Why did he say that twice?

[continuing to read]

“I’ll be there at eight o’clock
Sorry, it won’t happen again.”

[to himself] - Fuck

[continuing to read]

“See you then.”

[to himself] - Fuck, that sucks.

[muttering a bit] - Why did they stick me with this guy
If he is gonna be fucking late.

[typing his reply, we see these words as he writes them]

“That’s OK - No big deal
I can change my plans
CUL8tr.”

[sends his reply, he looks at the e-mail address, reads it]

Violinist Ninety-Eight @ yahoo - Yahoo
Yahoo, give me a fucking break

[muttering again a bit as he begins to google the address] - Why wouldn’t he have g-mail? - - OK - - -
Dude he must be so poor - poor

[more decisive] - Cut and paste – OK

[googling the e-mail address] - Violinist, Violinist -

[he sees a reference to a t.shirt.com, a T-shirt company, and decides to click on it]

T-shirt, Tshirt?

[reading the webpage]

“Tshirt dot come, we have the perfect personalized T-shirt”

[to himself] - So, violinist, what words did you choose?
... Yahoo

[reading what violinist/yahoo chose to have printed on one T-shirt – we see these words on the monitor as well]

“IF OPPOSITES ATTRACT THEN WHY IS NO ONE SITTING HERE WITH ME”

[to himself] - Really? Second T-shirt:

[reading what’s on the second T-shirt, we see these words, as before]

“I LOVE MY MOM, DO YOU?”

[to himself] - Woah. - On a T-shirt?!

I love my Mom too, but not on a t-shirt

MUSIC CHANGE – IM arrives from June99 – he multitasks – responding to her and his googling continues.

[reading this as he sings]

“Hey”

[typing his reply to her as he sings]

“Hey – !”

[to himself, back to googling] - Cut and paste, what else

[another IM from June, reading this as he sings]

“How’s the new web-cam?”

[from the violinist’s e-mail address, he sees several references to porn on the google page]

Porn –

Registered at a porn site

[replying to June’s IM]

“Yeah the camera’s good.”

[he clicks on his link on the google page as he receives another IM from June, reading this as he sings]

“Waiting for your roommate?”

[replying to June’s IM]

“No, he’s gonna be late.”

[reading the porn site name on the google page, and clicking on it]

Justusboys ...

Registered at Justus ...

[another IM from June interrupts him, reading this as he sings]

“How L8t?”

[to himself, having clicked on it, waiting for the home page to appear]

What goes on at Justusboys - ?

[sees the image on the homepage, reacts]

Hmm –
Good to know
Huh! –
OK

[replying to June's IM]

“Tonight –
Googling him now
Turns out he's poor –
And other shit –
Poor Guy –
Sad shit and porn – “

[sends message, gets a quick response - reading as he sings]

“Porn? Violin Boy?”

[replying to June's IM]

“Violinist @ yahoo
Gay porn – “

[sends message - another quick response from June, reading as he sings]

“No shit – “

[somewhat amused, replying to June's IM]

“No shit, and he registered his name at some site –
Good to know – “

[sends message, MUSIC CHANGE – then this reply from June, reading as he sings]

“Starbucks?
Want some help?
I can meet you now.
And more googling –“

[pause – then replying to June's IM]

“Meet U downstairs in a minute
Once I set up the webcam to protect the room”

(to himself) - And send.

[singing to himself as he picks up his webcam, looks at it for a beat, casually places it on top of his computer –]

*Like a picture in a frame,
And then, after some buffering,
The client's machine should be able
To see the web camera broadcast.*

[He gets up to leave and meet June, as he leaves, looks at his webcam, puts it on top of the computer, aiming it – turns off the computer]

cut to the webcam pov of an empty dorm bed next to a door - -we see him enter the frame, and go out the door –
closes the door - pause
fade to black

END OF EPISODE 1

1st credit slide
the web opera
episode one

music by
Michael Roth

libretto by
Kate Gale
additional texts
Michael Roth

2nd credit slide
director
Kate Jopson

3rd credit slide
featuring
Reuben Uy

4th credit slide
director of photography
Dana Fytelson
motion graphics
Lisa Glenn Armstrong
original direction
and very special thanks to
Joanna Syiek
sound mix
Steven Cahill

5th credit slide
musicians
Peter Sprague
Duncan Moore
Batya MacAdam-Somer
Missy Lukin
Michael Roth

Additional vocals:
Emily Kosloski
Jacqueline Lopez
Laura Vail
Amy White

Music recorded at
Spragueland, Encinitas, California;
and in Santa Monica

6th credit slide
Please support all who are involved in
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visit our website for more information:
www.thewebopera.com

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8th credit slide
please continue on to
episode two
of
the web opera

EPISODE 2

[A few days later – We see an object moving across the screen – a light, thin object, and gradually it is revealed as a violin bow – and occasionally we see a hand – a hand putting rosin on a bow - eventually we see a face, staring intently at the screen – and then it disappears – pov change, Violinist98 is practicing, staring at music (a pdf) in his iPad, as he plays and stops a few times, turning pages so we see a hand swiping across the camera image - finally, he stops playing – stares at the music for a bit.]

{very quietly, to himself}

No – Um - No –
I don't think so.
Okay.

Voices: I don't know

[Plays a bit more]

I don't know,
I don't -

*Voices: I don't know
I don't think so.*

The notes and the music escape me –
It's like I'm not here –
And I just got here

Here where if I were good enough
Then I wouldn't be here –
And I just got here –

Voices: And I just got here –

Here where the music escapes me
Like it sees me
And it knows I'm alone
Knows I'm alone –
I don't think so, I don't - -

{he plays a bit more}

This just repeats and repeats,
I could just read this tomorrow.

[Closes the pdf – puts down the violin - stares at his desktop - He sees the forum from the website Justusboys]

*Justus - - -
... And I just got - -*

[Typing on the forum, singing – we see what he types]

Hey - anyone here?
Anyone here now?
Starting a new topic,
Looking for - - *(friends)* *(typing the words, not finishing)*

[To himself]

Fuck - - that's so - -
I sound so - - *(pathetic)*

[typing some more]

High school was awful
But this is worse

Know what I mean?

[to himself, i.e. stupid question]

Shit, know what I mean?

That sounds like - -

[tries to delete the last line, but he can't - to himself]

Anyone – anyone -

[sits back, to himself, not typing]

I walk in the silence

Of unending streets

No beauty or music

Or people to meet

So I post my thoughts here, beat after beat after beat after - -

(typing again) - Anyone here? Anyone hear?

Voices:

Anyone here

Beat after beat

When I practice music, the silence is black

I think in the silence and nothing comes back

Does that sound familiar to anyone - -

People see me as someone who wants to be alone –

But that's not true . . .

Delete - - delete - - *(deleting what he just wrote)*

I need conversation . .

I've googled how to start a conversation

(thinks about posting it, then posts it)

Voices:

Just Us Boys

It's just that I can't –

It's something I -

It's something I can't - DO

Sorry, sorry –

(stops typing) - Sorry, sorry – Just me –

[to himself – typing some, singing, and getting lost in his thoughts]

I walk the streets.

Watch rain in my two cupped hands.

And see a single moment

When –

I want to be the boy you race home to

the boy you stop to see

the boy in the stairwell, the boy in the hall,

the boy in the bedroom

the boy in - the boy

I walk the streets.

Watch rain in my two cupped hands.

And see a single moment

when somebody whispers

You're fantastic.

And I whisper you're fantastic too.

I walk the streets
Watch rain in my two cupped hands.
Like love and grace descending
Maybe not as my mother might plan

But when I came out
She spoke of salvation
And children saved as adults would be
Rain falling into His hands
Like leaves falling off of His tree –

So suffer the children unto me
For they may suffer no more –
To walk the streets and to be free –
And see a single moment –
Like the rain in my two cupped hands -

[an message arrives saying FRIEND REQUEST. He clicks on the message, sings:]

Okay.

“Bookstore90 has sent you a friend request.
To confirm this request, please click OK.”
[trying to remember who that is] - - Bookstore, Bookstore

[He clicks OK, and a message pops onto the screen from Bookstore90, he reads/sings it:]

“Hey, thought I’d track you down
- it was great to meet you”

[Suddenly remembering who Bookstore90 is, they’d met the day before – to himself -]
Oh, good.

[typing, singing]
“Hey, great to meet U too!”

[Incoming, word by word]:
“What’s ... up ... with ... yr ... roommate?”

[typing, singing]
Ha!

[Reading the next IM, & responding]
“The AZN”

[typing, singing]
Ha!
The AZN sits alone,
his webcam and i-Phone
He’s smart I like that too

*Voices: AZN sits alone
phone, He’s smart
like that too*

But he, unlike that witty guy
Who I happened to sit by
Yesterday – LOL
He sits installing more apps
Or maybe building a trap
And has nothing to say
And I can’t remember

Voices: By - - LOL

Voices: Ooo-trap-say

saying one word to him
He sits there with the blinds down,
Doing - who knows?
And also, I can't pronounce his name
-- LOL, LOL
Bit too late to ask him now

*Voices: Down, who
And I
LOL*

[Response coming in – he reads and sings]

“Ha! I know how you feel but no big deal
Don't let it get to you –
Just say – Sorry, pronounce your last name
And slowly too
And tell him raise the blinds
And let the sunshine in now and then”

*Voices: Let it get to you
too, and why
raise the blinds*

[typing, singing]

“I can't do that”

[Response]

“Why not?”

[typing, singing]

“He's ... not like me.”

[Response]

“He's got two feet.
You've got two feet.
He's got two hands.
You've got two hands.”

[Pause and then typing, singing]

“What have you got?”

[Pause and we see the reply, after a beat also sung by Violinist]

“HA”

[typing, singing]

“Maybe you could write the screenplay of my life.”

[Response]

“OK, I'm working tonight - -
But – I can see U –
Tomorrow night.”

[Pause, we see the response in his face first, and then typing]

“Tomorrow night - Great,
I'll text our AZN that I need the room ”

[Response]

“Just tell him! LOL –
- c u tomorrow,”

[He grabs his iPhone to send the text to his roommate]

Hey. Sorry, sorry
I need the room tomorrow
I have a private meeting
7 to 11.

Voices: Ooo, Sorry, sorry

[quick reply comes to him]
 “No problem –“

[sings, posts his reply]
 Thanks.

*[He looks at the computer for a few seconds,
 shutting it down as he sings.]*

I walk the streets.
 Watch rain in
 My two cupped hands

Cut to computer POV

Voices: Hands -

[He presses the shut down command]
 And see a single moment

Moment

[the computer snaps/shuts down quickly, mid phrase]

END OF EPISODE 2

1st credit slide
 the web opera
 episode two

music by
 Michael Roth
 libretto by
 Kate Gale
 additional texts
 Michael Roth
 Alex Syiek

2nd credit slide
 director
 Kate Jopson
 associate director
 Joanna Syiek

3rd credit slide
 featuring
 Adam Von Almen

4th credit slide
 director of photography
 Dana Fytelson
 motion graphics
 Yiyi Shao
 sound mix
 Steven Cahill
 assistant camera
 Trigg Ferrano

5th credit slide
 musicians
 Yvette Holzwarth (violin soloist)
 Peter Sprague
 Duncan Moore
 Michael Roth

Additional vocals:
 Jacqueline Lopez
 Emily Kosloski
 Amy White

Music recorded at Spragueland, Encinitas, California;
 and in Santa Monica

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 the struggle against cyberabuse and cyberbullying –
 visit our website for more information:
www.thewebopera.com

supported in part by the
 City of Santa Monica Artist Fellowship Program

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 based on true events

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 Christopher Gaal/Crazybridge Studios
 Paul Gaschler/11thourDesign for the FAUST poster
 Emily Astiz-Black and Red Bull/Hacking Creativity
 Red Hen Press, Tobi Harper/website design,
 J.R., Steve, and all who have supported this project

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8th credit slide
 please continue on to
 episode two
 of
 the web opera

EPISODE 3

[The next night –a close up on a young women’s eyes, pull back to reveal June99 from episode 1 alone in her room - online – studying – we see the words TAKE HOME EXAM - she sings, reading this from her computer:]

Voices: OK

June99: *(reading)* When an Islamic center was first proposed
And the site was officially disclosed
Here - not far from Ground Zero
The President - to those who were opposed -
Said, “Our commitment to freedom
Of religion is unbreakable.
All faiths are welcome - No mistake –
It’s the promise we make –
And essential to who we are.”

Voices: When - Proposed

Here – Far - Zero

Breakable -
Mistake
Make

(spoken) - Question One –

(sung) - Another president wished to make it so

In the very same spot several centuries ago -

(spoken) - Name that president -

Who we are -

(sung - to herself) - Okay – In the same city

(reading) – Discuss his philosophy - And that name would be - - -

[typing the answer, “Washington” – then continues typing, a slightly awkward answer - singing – more lyrical]

America’s striving for Utopian fulfillment

Freedom of religion, a city on a hill –

That history was often awkward and frequently ---

[there’s a knock at the door, interrupting her]

June99: it’s open

Voices: It’s open

[finishing what she’s typing - -]

“- frequently”

Voices: ...frequently-

[Looking up, she sees - we hear - FG97 entering – off camera]

June99: Hey -

FG97: Hey –

June99: *(to FG97)* --- finishing something –

FG97: OK - what are you - - ?

June99: *[finishing the sentence]* “- - embarrassing – “
(answering FG97’s question) - Poli Sci and Religion

[FG97 just enters the frame, behind her, not seated]

Sooooo - violin boy’s got a date –

FG97: *(spoken)* - Yeah

June99: What's he like --? *[Singing as she types]*
 "Washington spoke eloquent - -" *(spoken)* - So- - -?

FG97: I don't know -- *[Boy 1 sits next to her, we see him more clearly]*

June99: *[continues-sings/types]:* " -- spoke eloquently about- " - - What - - --?

FG97: He's - - -

June99: He's - -

FG97: Kinda - -

June99: What?

FG97: -- creepy --

June99: Creepy? Really?

FG97: Well - I think he works at the bookstore
 So he knocked on the door
 Mumbling about -- who knows
 And like he was gonna be fed --
 He sat down on the bed.

June99 *[typing, not singing -- we see these words]:*
 the importance of
 religious freedom and
 tolerance.

June99: And said?

FG97: And said - nothing -- he just stroked his beard
 And he looked at the window and the blinds
 It was weird
 And I didn't want to leave my stuff -
 I have thousands of dollars of legitimate - - -
 I worked hard putting together all that computer shit --
 I don't know -- I mean - if it's stolen -

June99 *(still just typing)*
 Regarding safety -
 churches, synagogues
 mosques, and other-
(singing, & typing this)
 places of worship
 are no different -

June99: Yeah - -

FG97: - well - someone's gotta pay -- I mean

June99: Not Violinboy - ?

FG97: Yeah, welll - - - no but -

June99: But what does he look like --

FG97: Hard to say -- But hey - ! You're on my iChat - - ?

June99: I think so. *[gradually they change places, his hands on the keyboard, etc.]*

FG97: ---right. Maybe I could - -
 Log onto my iChat
 I leave the webcam on and - -

June99: OK, let me finish this one
 thing, one last thing, one
 sentence -- *(typing:*
legally than the people who
worship there.)
(sung) There -
 Ok - Save - - - - this
 iChat address - Open
 To anyone, anyone

(from episode 1) - There is no restriction on which clients
 Can connect to this broadcast
 You can restrict access by IP Address
 And as the screen suggests,
 Our broadcast will be available to anyone

Right - -I leave my webcam on
And the monitor off
And it looks like everything's off
So, for now, go ahead and click OK

Everything's off

[she clicks on his name and OK on her Chat list]

And – bookstore bookstore - -

Both stare at the computer, we see their faces as they look at the image from the webcam – silence - pause

FG97: *[neutrally]* Ok – I can't see their faces

June99: *[neutrally]* OK - can't see any faces

FG97: Too blurry - so - - -

June99: I've never actually - - Seen - -

FG97: I know what you mean - -

June99: We shouldn't - I feel -

FG97: Watching – I feel really uncomfortable

June 99: - kinda creepy.

FG97: - just looking is -

June99: Looking is - -

FG97: Guilty - -

June99: - - wrong.

FG97: And we didn't look very long

June99: So –

FG97: So - Let's not look - - any more.

June 99: Never happened – Nothing happened.

Boy1: Never happened.
Well - Something happened

Both: But – let's not look - - any more.

FG97: He's not from our world – He's a random

June99: I never saw that before – and I should get busy doing something else -

FG97: Yeah – you should - -

Roommate: *[having entered - off screen]* – Hey –

June99: *(looking at her)* - Oh – hey –

FG97: *(also looking up at her)* - Oh – hey -

Roommate: The others will be here -

June99: Soon?

Roommate: Soon –

June99: OK –

FG97: - OK

Roommate: Hey - You're from across the hall –
What's going on –?

Voices: What's going on --

June99: His roommate kicked him out – got a date-

FG97: Got a date -

Roommate: Violin boy?!
Good for him – What are you looking at now?

FG97, June99: Violin boy -

Duo enters – they're planning to go pick up some food with the Roommate

Duo *[entering]*: Hey! – We're here!

Roommate: They're here

FG97: Not looking anymore - it's my roommate -

June99: Not looking anymore - it's his webcam actually -

[Opening her paper on religious studies, we see that text floating on the screen]

Duo: We should get going now -

Roommate: What are you watching now?

June99, FG97: Was on, not on now –

Duo/Room: 'Cause we got shit to talk about -

Roommate: I know –

Duo/Room: What are you looking at now -?

[Much of this is simultaneous, and builds - the Duo come in and out of the screen]

June99: We were looking at -

Duo: Looking at his
Roommate – Why?

June99, FG97: His roommate and his boy friend

FG97: My Webcam.
Solo1: His webcam that's so-
American Pie
Yeah

June99: Kinda creepy - *[typing:]* -
"Washington was making sure ..."

FG97:

Roommate: Oh my God, O my fucking God -

Solo1: But two guys –

Room w/Solo2: You were looking – what? Then you stopped? - -

Roommate: Why don't we log on again -?

June99: "... making sure that - - "
We can but there wasn't
much to see - -

All: Much to see - - -

Roommate: You saw him on the webcam
With his boyfriend on the webcam
And you turned it off just now -
Wow -
Take any pictures -?

June99: "-making sure that his
vision was"

Duo, FG97: - his boy friend

Duo: I'd like to see more

All Others: Take any pictures - ?

June99, FG97: No - - -

June99: - That would be shitty – It was weird -
And the old guy with his beard
Is there any food here--?

Room, Duo: Yeah, it would be -

Others: There any food here -?

Duo/Room: We got shit to talk about and work to do -

June99: I'll go look -

Roommate: But maybe I should stay –

Duo: OK – Maybe we could
pick you up something

June99: Really? You don't have to -

FG97: I should go too -

Roommate: I got work to do –
And besides I want to have a look

Duo: Maybe we'll look
when we're back -
Back with the food -

June99: *[iPhone sound, sees/sings text from boyfriend]*
Hey baby –what's going on?

FG97: Frisbee Golf

[answering - she texts her boy friend about what's happening]
Nothing – I'm working –
Friend from across the hall is here -
His webcam - -

***NEXT SECTION STILL A TRIO – THE DUO AND THE ROOMMATE SING ABOUT FOOD,
LOOKING UP TAKE OUT MENUS IN THEIR PHONES ETC
JUNE IS SINGING/TEXTING TO HER BOY FRIEND ABOUT THE WEBCAM ETC
BOY1 CHECKS HIS TWITTER FEED AND EVENTUALLY POSTS – NOT SINGING***

Roommate Yeah come back with the food –
There a barbecue place?

June99: -Caught his roommate
With his boyfriend -

Duo: Yeah Korean but it's overpriced
Solo1, Room: Overpriced?

(reading) No shit!
(texting) No shit -

Solo2: But nice

(reading) Ew - - -

Duo: They got a Panda Express there too

FG97: Just gonna check my -
twitter feed -

Solo1, Room: Got Lo mein or Fried Rice -

Solo2: Look – I got a coupon!

June99: *(texting)* Lots of
people here -

All three: Got a coupon - -

Solo2: For a soup -

(reading) Looking at
the webcam?

Duo: For a soup we could bring from the mall -

Solo2: Buddha jumps over the wall

*FG97 has been posting on his twitter feed –
We see him post this - not sung:
On my way for Frisbee Golf now!*

All: Buddha jumps over the - wall

Roommate: - What's it called?
Buddha jumps with a ball?

*Roommate asked for the room –
I went to June's room
Turned on my webcam*

Duo: No a wall - It's a soup with a shark fin

*Saw him making out with a dude.
Yay - LOL*

Roommate: Check it again, is anything vegan?

http://192.168.0.105

Boy1's tweet hangs on the screen for a while as the women's voices sing on, contrapuntally etc.

Duet: No there's Starbucks and a Subway
And that Buddha jumps the wall place
Soup with the shark fin in -
No skin.

June99: *(texting)* – No-
It looks like they're
leaving soon -

Roommate: Then Buddha jumps over the wall will do –

(w/FG97): I'll call you later –

FG97 leaves

All: - wall will do, wall will do –
Buddha jumps over the wall
With Green Tea – Tea

June99: Later, later -

Roommate: OK

June99 goes back to work on her paper as the tweet disappears –

June99: You guys go, I'll finish this soon

Duet: We'll be back soon *[and they leave – June and her Roommate are alone]*

Roommate: OK

June99: And I'll look for something here

Roommate: OK

June99: *(back to her writing)* - Washington was making sure his vision for
The future was clear –
A vision like Shakespeare's
Cut and Paste
Vision from Shakespeare –

*June99 has googled and found her way to the text of Shakespeare's THE TEMPEST
Finding what she's looking for, Gonzalo's Utopian vision speech - she cuts and pastes it – during the following she
Edits the words down as she sings – adding them to her answer to the question in the test.
During this, the Roommate takes out her iPad, and sits next to June at the computer
Staring at Shakespeare's words, June edits as she sings – interrupting herself to answer Roommate's questions etc.*

June99: Had I plantation of this isle,
& were the king what would I do?
- - - no kind of traffic would I admit –
No occupation;

W/Roommate: All men idle, all - And women too, but innocent,

June99: pure -

Roommate: *(adding these words):* and clear –

June99: Any food here?

Roommate: I think so

June99: Thai from last night?

Roommate: Want some more?

June99: Sure.

Roommate: I'll get some in a minute.

June99: *(Back to the Shakespeare)* - All things in common nature should produce

cut to iPad POV - close up of Roommate finding her way to FG97's webcam

Roommate: - iChat

June99: Without sweat or endeavor:

Roommate: And there they are.

June99: Sword, pike, knife and -

Roommate: Ha.

June99: - Gun - or –

Roommate: OK, OK

June99: - Need of any engine would I not have

Roommate: - And no shirts, no shirts

June99: But nature should bring forth

Roommate: Well he is nerdy but - At least he's having –

June99: Ha -

Roommate: Sex -

Both: *(back to the Shakespeare)*
 -- Of its own kind all abundance
 To feed my innocent people.
 I would with all perfection govern, sir -
 -- To excel the golden age.

*June finishes the Shakespeare - they eat - POV change to iPad shot, looking up at Roommates' face
 Her fingers come down on to the iPad, we see her fingers moving
 Xfade to different fingers on the iPad as time passes – The fingers lift off of the iPad,
 We see iPad shot of Violinist98's face, looking down at his iPad
 He scrolls through some tweets, etc, finally landing on one, read, and finally sings:]*

Violinist 98: Went to June's room – turned on the webcam
 Saw my roommate making out
 with a dude – Yay! LOL
 H T T P – H T T P

*[He clicks on his iPad, the link - slowly turns and looks up towards where the light is emanating –
 POV change – to Violinist98 looking at the webcam across the room –
 He stares at the webcam for the first time -
 Sitting on the bed, identical shot as the end of Episode one
 He stares at the webcam, breathing – he is staring, seemingly, at us]*

Fade to Black - End of Episode Three

1st credit slide
 the web opera
 episode three

music by
 Michael Roth
 libretto by
 Kate Gale
 additional texts
 Michael Roth

2nd credit slide
 director
 Kate Jopson

3rd credit slide
 Cast (in order of appearance)
 Stephanie Cecile Yavelow
 Reuben Uy
 Molly Connor
 Loren Battley
 Joyce Lai
 Adam Von Almen

4th credit slide
 director of photography
 Dana Fytelson
 motion graphics
 Christopher Gaal/Crazybridge
 Studios

Additional motion graphics
 Simo Liu

sound mix
 Steven Cahill

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 Peter Sprague
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 based on true events
 special thanks to:
 Joanna Syiek, J.R., Steve,
 Red Hen Press,
 Tobi Harper/website design,
 and all who have supported this
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8th credit slide
 Stay tuned for
 episode four

FANFARE MAGAZINE ON THE WEB OPERA

Feature Article by Ken Meltzer – Interview with Composer Michael Roth

Composer Michael Roth's THE WEB OPERA is a fascinating and compelling lyric drama exploring the toxicity and grievous harm caused by cyberbullying. I spoke with Michael Roth about this project and its mission.

THE WEB OPERA is based upon a series of tragic, actual events. How did you and librettist Kate Gale decide to create an opera about this tragedy?

[Kate Gale](#) and I met when she was president of the American Composers Forum/LA chapter. I'd won an ACF competition for my chamber piece STREICH (for flute, violin, viola, and cello). Kate is the managing editor of [Red Hen Press](#), a progressive poetry press in Pasadena, and a poet and librettist—unusual for the head of a composer organization—so we continued to meet to develop a project.

Whenever I've met a writer over the past 10 years or so who's wanted to collaborate on an opera or music/theater piece, anything like that, even if the idea was a good one, I've always felt obliged to say what's almost obvious: It's hard, once you get going, to know if it will ever really exist as a fully produced thing. It's a lot of work and takes a lot of money—it might become a piece that just becomes workshopped endlessly through a series of readings, and you don't know where you might be heading or if you will ever have it onstage and fully realized—or sometimes just as important, get more than one performance or production. That's not a reason to not do something, just an assessment, and so I've often suggested as an alternative that making a film, especially nowadays, is very much possible. The means of production, so to speak, are well within reach, the amount of musical creation you can do digitally is pretty great, and an enormous new music/opera house does exist that's accessible to all: the internet. No matter what happens, the result can be posted online, sounding as one wishes it to sound, looking like what you might want it to be—to exist as we wish it to exist. And it's not a show that closes on Sunday afternoon. There might not be any “box office” to speak of, but the work will be posted as long as one cares to have it there, and that is in and of itself something.

With that, sometime during our talks about possible subjects, though I don't remember who talked about it first, we became aware of Tyler Clementi's tragic story—and over time it became very clear to me this was a profound event, a crime uniquely of our time impossible to happen or even imagine a generation before—in other words, there was a time when there was no cyber abuse because there was no cyber universe to be abusive in. When I was a student, or for that matter even when my stepchildren were students, to post something meant posting on a wall with a thumbtack, perhaps. It took a lot more effort, and that it might lead to a crime was hard to imagine. Now we take it all for granted: We all, should we care to, can post anything as often as we might wish, often about nothing in particular, thinking it's worth posting for whatever reason, hoping someone will perhaps see it, even “like” it. As Kate and I discussed it, it became clear to me this was not a stage opera. To put this on stage meant, for example, solving something as simple as deciding how to show a character facing a computer—on stage, that can be very sedentary among other things, it would involve perhaps a profile, or someone peering through an empty frame of some kind. But in this story, the principal events happened online, in a computer. The more I thought about it, the more I realized this was a unique film where, if we filmed it right, the audience could witness and even unknowingly be voyeuristic, even complicit—and violate the privacy of the characters themselves as they violate privacy in turn.

Describe the collaborative process between you and Gale and director Kate Jopson in the creation of THE WEB OPERA — starting with Episode 1, establishing the rules and guidelines for the rest of the work.

The first thing to say is that in film, unlike stage, you can't just stand and sing—it's a prerequisite that a character has to be doing something. As a side note, it's a valuable thing you learn in animation, where all the action has to be drawn: Drawing something to be still in animation is usually counterintuitive, so lyrically you have to plan on action in the lyric itself, even if it's subtle, beat to beat. I've learned this [working with Randy Newman](#) (music directing THE PRINCESS & THE FROG for Disney). And the process was similar with THE WEB OPERA.

As Kate wrote drafts, she had to adjust the tendency, standard in opera librettos, to sing about how you feel and be still in that moment—for our purposes anything like that became too sedentary. We spent a lot of time making sure that some action was possible, even if that is, as becomes rather ubiquitous or iconic in THE WEB OPERA, just clicking OK. The opera is literally littered with “OKs”, our effortless agreement to accept almost anything online. First for Episode 1 was finding webcam installation instructions and adapting them for our purposes, with a bit of rhythm and to some extent song structure—and largely that is the first lyric. Then it was about finding a way to get the essential elements of FG97 finding out about his roommate into one short session—inventing a googling session, and then having it interrupted by his friend June. This involved lot of talk about what he was doing online, what he was seeing, going to the homepage of the forum site, taking that apart beat by beat.

[Kate Jopson](#) is a terrific young (mainly theater) director in LA. We'd worked together at La Jolla Playhouse, where I've been a resident composer. She, along with Joanna Syiek, a young musical theater director, were great

consultants—Joanna, fresh out of UCLA, was the first person who enthusiastically helped clarify that in filming it, limiting ourselves to computer, iPad and iPhone POV shots, the voyeuristic aspect of the action would be mirrored for the audience.

One of Kate Jopson's great contributions—taking advantage of her friends who were gamers—was deciding that in fact FG97 was most interested in installing a better webcam to be a stronger presence as he played and developed games. (All or the characters are known by email addresses—rather than invent new real names, it seemed right to go that route, and as that is the first thing you see when someone sends an email. You don't necessarily know the real name; the more enterprising among readers can perhaps figure out what FG means.) All of the visible questions and answers and all that you see in the first few minutes of Episode 1 are all presented almost realistically, thanks to Kate, and drawn pretty dazzlingly by our motion graphic artist, [Lisa Glenn Armstrong](#).

In Episode 1 we essentially condense what the actual roommate did over a few days into one afternoon—he did google Tyler before he met him to learn more about him—something of course many of us do before we meet anyone. And he did share what he discovered with friends—again, not unusual per se, though I would hasten to add, viewed objectively, this activity, something we can take for granted, is one of the odd tropes of our lives.

And Episode 2?

We had to establish this young violinist, so the idea of practicing and being distracted and stopping, not uncommon for a musician (!) seemed right. Then seeking advice from a forum, something Tyler did, but in our case having no one respond in the moment, something that could happen, seemed the main way to get to a point where he could sing in a more expansive way what turns into an introspective aria of sorts ("Rain in my two cupped hands"). We all loved the idea that his most vulnerable lonely moment would be interrupted by a friend request, seemingly from a stranger. Vulnerable or not, nothing makes you happier than a friend request—something that certainly didn't happen 20 years ago. Adam von Almen, the actor playing Violinist98, does in fact play violin, which of course was a great help, and he was actually playing the music when we filmed it, though my friend [Yvette Holzwarth](#), the very interesting LA composer/violinist, is the actual player. It was an interesting challenge creating the opening sequence, watching him play from an iPad POV, swiping to change pages as he practiced—it involved Plexiglass on top of the camera that he actually swiped, and our motion graphics artist, [Yiyi Shao](#), did a beautiful job visualizing this, allowing it to accumulate in a way that reinforced his loneliness. All of THE WEB OPERA was filmed in my place in Santa Monica—one and two were shot in my kitchen. We, including our Director of Photography, [Dana Fytelson](#), liked how the blue walls took the light and how faces could pop in front of the cobalt blue. Episode 3 was shot in my bedroom, transformed into the young women's dorm room.

And Episode 3?

Episodes 1 and 2 had to establish, with some invented action and economy, the circumstances for the webcam violation of privacy to happen. We knew that FG97 had to visit his friend June, which really happened, and view Violinist98 on his date from there to see what his date (Bookstore90) looked like—that is truly why it happened as well. To give June an action, we kept her busy with homework, a term paper/take home exam—and really, when you look at it, that really is what she's doing throughout, just trying to write a paper. As we put it together, it seemed metaphorically right to have her concern herself with utopian visions, the "city on the hill" that some have called America, and finally I thought of the "utopian" speech by Gonzalo in THE TEMPEST once the characters are on the island. I had composed the score for the Stratford Festival production with Christopher Plummer as Prospero, Des McAnuff, director, and had underscored the speech wherein Gonzalo talks about creating a world wherein "I would with all perfection govern to excel the golden age." To have our main character consider this idealistic vision, beautifully phrased by Shakespeare while, with friends, even if with perhaps no malicious intent, she violated someone's privacy—it does help beg the question: Is this the world that we want, where this kind of violation is so simple to do without thinking? We also had to invent how to populate the room quickly, and that involved bringing in June's roommate with her two friends working on a project, about to get food, having "shit to talk about," who enter in time to see that something interesting seems to have just happened; all of them stare at the computer, and at us looking back at them. Then they all go about their business, and in a moment of both musical and visual counterpoint, with great work by [Chris Gaal](#), we see and hear a text conversation with a boy friend and several iPhones scrolling around food menus, all while FG97 posts without singing a tweet about what he saw—an action that reverberates into the climax and end of the episode, when Violinist98 reads the tweet himself.

THE WEB OPERA features a compelling synthesis of computer-generated and human musical contributions. If you would, describe those various components, and how you combined them—what was your compositional process for the opera and how does it relate to your other music?

For me, the most interesting element in music that seems to be what I am drawn to first is counterpoint—broadly defined counterpoint—how elements, even disparate ones interact. Maybe I find the potential conflict in counterpoint akin to drama and accordingly my interest in theater. My music has been described as "music one could imagine Charles Ives composing had he lived long enough to encounter rock-and-roll and beat poetry." The interesting thing is, usually when you compose an opera or musical, you initially think in terms of a piano/vocal score, which tends to make you think harmonically and melodically, as someone will actually play it—but when I compose, if there's no set parameter like a piano/vocal score, I tend to start with more fundamental, almost solitary

gestures and expand on them bit by bit, combining various rhythmic gestures, rhythmic cells, and seeing where all that takes me contrapuntally—and in this case, seeing how that can turn into an accompaniment.

I started composing in July, 2014. Compositionally, the opening of Episode 1 establishes the drive and more importantly the contrapuntal use of rhythmic cells for the episode and much of the opera. A short rhythmical cell is played, established, and then displaced rhythmically and transposed as well between various instruments and instrumental groups, creating the accompaniment figure for the work—something of a ritornello. And so the accompaniment is more about contrapuntal figures working in and around each other, allowing dissonant moments to just occur, rather than be about, for example, harmony. This process is in all the episodes in some fashion.

Because it was clear this was not to be performed live, it opened up the musical palette to whatever seemed apropos for each moment. I composed it all in Finale using a fairly wide template, making contrapuntal choices in Finale for instruments and gestures, and then transferring it all as midi files into Pro Tools. I then ran the midi files with Kontakt and various soft synths, adding prepared pianos and toy pianos, a lot of esoteric digital instruments and percussion.

What I think was interesting about this process—and again, it's something hard to make happen live per se—is that if I ran a midi line through a prepared piano sound, for example, and didn't like how, say, one note sounded in a four-to-five note run, I would just eliminate that note, creating interesting, occasionally uneven, rhythmic tension too. And of course I recorded musicians as well—my friends from LA and San Diego, including guitarist [Peter Sprague](#); [Stephen Erdody](#), the great principal cellist for John Williams; violinists [Batya MacAdam-Somer](#) and Missy Lukin; two members of [Quartet Nouveau](#) who premiered [IMAGINATION DEAD IMAGINE](#), my Samuel Beckett music/theater string quartet piece (authorized by Beckett) in LA and Prague; and a lot of background singing with a very esoteric group of women, including [Emily Kosloski](#) and [Jackie Lopez](#), two fine classically trained singing actresses in LA, and two terrific pop singers, [Amy White](#) and the wonderful [Laura Vall](#) from Barcelona, both from the really cool LA band The Controversy. I do very much love vocal harmonies; these get rather complex throughout, repeating/emphasizing lines or words in a fashion hard to recreate live, but it is great, even liberating, to work through this with double tracking and mixing.

I'll mention one small thing that musicians might find interesting, perhaps unique to the way I composed. I recorded [Duncan Moore](#), the very fine San Diego percussionist, playing hi-hat along with the beat as it moved around in all the 7/8 guitar licks in Episode 3, accenting as composed, etc. Because I liked the sound and timbre of the hat so much, I took that file and inserted it into Episode 1, adjusting the tempo digitally. Of course, none of the accents lined up correctly, but that to my ears sounded even better than if they had been "correct." It's a subtle thing in the end, how it finally accents slightly off, but I really like it, and I don't know, if I composed it more traditionally, if something like that "mistake" would have occurred to me. If that encourages anyone to think slightly out of the box, great.

In the context of this discussion, I'm curious as to what opera (or musical) composers, past or present, you particularly admire, and what it is you most like about them.

Well, there's a lot, too many to mention—and as I'm writing this, I'm hearing Chris Thile on LIVE FROM HERE play, and very well, a great Sheryl Crow song followed immediately by an excerpt from Alban Berg's great Violin Concerto. In that spirit, let's just say I hope I live in a world where all the music I genuinely like I do so with no prejudice—good pop music and a great 12-tone violin concerto both exist in my universe proudly side by side, at least I hope so—I wish I could encourage that in others more than I do. I was reminded by a colleague at UCSD not to forget Shakespeare—as you know I've composed music/sound for a lot of theater pieces, including about 20 of Shakespeare's, so the principal dramaturgical influence is somewhere between Shakespeare, Beckett, and Brecht. Dealing with the masque in [THE TEMPEST with Christopher Plummer](#) playing harpsichord may not have been music/theater per se, but it came pretty close and teaches you something about immediacy, communication, and economy at the same time that the poetry can be almost extravagant.

I grew up on The Beatles and am happy to consider "Strawberry Fields" a great watershed moment leading to SGT PEPPER and, well, the rest of the 20th century. In some ways THE WEB OPERA, as our sound mixer [Steve Cahill](#) said many times, does show their influence everywhere pretty profoundly, perhaps in its use of sound textures that come in and out of the music in a freewheeling way. I moved from The Beatles to Bernstein, especially of course WEST SIDE STORY — no one on Broadway has topped the "Prologue" as an idiosyncratic and very personal composition that sounds like itself and nothing else. I don't think, in spite of glimmers of great creativity, Broadway will ever welcome that kind of intensity in pure personal writing again—including of course the 12-tone fugue in "Cool." I say that regretfully, as a theater artist who tries to push the wheel down the road, and wonders where it all might go. The profound experience that set me on the course of creating theater as well as music was seeing WAITING FOR GODOT when I was 17—I was at the time not a theatergoer at all, and didn't know until that night that art could express just how strange, one might even say discordant, life is—and pushing forward, going on, was all anyone could do when, as Beckett puts it, "We're on earth, there's no cure for that."

Other important influences, some music/theater, some not: THE MOTHER OF US ALL (Thompson/Stein, utterly wise and beautiful); Conlon Nancarrow's ÉTUDES FOR PLAYER PIANO, a profound influence on my work; Stravinsky's AGON (and, well, everything else); the EROICA (always); Perotin's VIDERUNT OMNES; Elliot Carter's string quartets (I

think of my work as living comfortably between Carter and Fats Domino, as I hope my piano sonata “Fats November” demonstrates); the Golden Gate Quartet (especially “Hush”); Stevie Wonder’s “Lately”, and Rodgers and Hart’s “You Are Too Beautiful”, two spectacular love songs I wish I could written; MOSES AND AARON; 4’ 33”; SONATAS AND INTERLUDES; and, well, a lot of John Cage, certainly as a sound artist in addition to a composer and thinker; Brecht/Weill’s MAHAGONNY; Fiona Apple’s short song for THE AFFAIR (I really do wonder, of the many great pop writers, what she would do with music/theater or opera form); many, many other things—and I get a kick out of Taylor Swift, too, no kidding.

My favorite musical theater of the past few years was by far Peter Sellars’s great staging of de Lassus’s LAGRIME DI SAN PIETRO with the LA Master Chorale—wonderfully musical, revolutionary, and truly spiritual, whatever that means to you. I wish every theater artist I know could have seen it; frankly, most of them didn’t, which is really too bad as it is truly musical theater and utterly unique, elusive and beautiful in ways that musical theater rarely explores. Finally, I’ve had two great mentors: my teacher at Michigan, [William Bolcom](#)—I arranged the two-piano adaptation of his great DYNAMITE TONITE—and of course my friend and colleague Randy Newman. His iconoclastic vision is inspiring to all who wish to figure out how to say what they care to say, and his ability to know the discipline it takes to write a song—that is, any sung vocal utterance. I can’t begin to define how he’s been an influence on my work, other than to say I’m lucky it’s true.

THE WEB OPERA strikes me as an extremely powerful work, both from a musical and visual perspective. I’m especially moved by the brilliant way in which you delineate the three principal characters who appear in these episodes. I’m curious as to how you view those characters, and what you did to communicate those views to the audience. The three singers who perform the principal roles are entirely convincing, both vocally and visually. Tell us a bit about these talented young people, about how you got them to do such good work in the 10-minute film close-up section that is the heart of each episode—the concentration it must have taken to do that work.

Thanks, and I certainly agree. As I said, this really is a small project that grew—so once I was done composing most of the first episode, the first director [Joanna Syiek](#) and I thought we should see some people and figure out how to film it. Joanna runs a small LA music/theater group, we had a day of auditions at my place (auditions included me teaching them some of the music, then recording them and filming them—there really was no short cut). [Reuben Uy](#) came in on day one, and just took to it very quickly—he’s actually a very experienced stage actor with a long resume of work in the Philippines, but had just arrived in LA. This was one of his first jobs here, quite an auspicious beginning in America (!), and he’s been a great spirit for the whole project throughout.

[Adam von Almen](#) came to us through similar auditions. Some have mentioned, even objected to the non legit, so to speak, voices in the opera—Adam of course can sing a great “Nessun Dorma”—no kidding—but the more we worked the more we realized how intimate it should sound, and we went for it. I love and use legit voices as much as anyone, but clearly I love any voice that is musical, and I hope the opera—and Adam’s work, simple, eloquent and very intimate, filmed with a camera 6 inches in front of his face—reflects intimacy and a lack of musical prejudice.

[Stephanie Cecile Yavelow](#), June in Episode 3, is in fact a very interesting young singer/songwriter from the Netherlands, and was recommended by my friend the great LA jazz pianist Mike Lang. What was really striking in her case was she really just came in and sightread June’s whole opening—studying, writing her term paper—it’s rhythmically very complicated, especially for a singer—and she just nailed it; I didn’t have to teach a note. To this day, I don’t think I’ll ever encounter a better sight reader, and Stephanie can really rock, too! I encourage everyone to look her work up, along with Adam and Reuben and all.

The rehearsal process for each episode took several months, not because we didn’t want to do it more quickly, but because everyone involved was a freelance artist with lots of schedules to work around—just to get everyone in the same room took some doing, so usually it was a once a week thing—all in my apartment/studio in Santa Monica. Most of the music was recorded there, with the exception of working with the great guitarist Peter Sprague in his studio north of San Diego. (That was mainly to take advantage of Peter as a player and engineer, and also to take some of the pressure off of what it’s like to engineer your own sessions when you’re the composer.)

The advantage of the long rehearsal process was that every episode became very lived in, especially given that the center of each episode was a 10-minute take. The performances are in the best sense very naturalistic: No-one is caught “performing” per se, even if simple naturalistic behavior might be counterintuitive for opera. The film captures very small gestures, such as eyelines, how the characters look at the corner and read a message and react in the tiniest way—for example, the moment in Episode 2 when Adam says he “can’t do that” (ask his roommate to raise the blinds). I love how we capture such private vulnerable behavior. And in Episode 3, I really am proud that all of the actors, including certainly [Molly Connor](#) as the roommate with her friends ([Loren Battley](#), [Joyce Lai](#)—they are just behaving, just existing, it’s very quotidian. Kate Jopson was great at reinforcing simple behavioral work.

The visual perspective and direction for THE WEB OPERA certainly accentuates the impact of the drama. The audience is constantly reminded of how pervasive, invasive, and controlling we’ve allowed the medium of the internet to become.

Yes! As for the visuals, I knew from the beginning motion graphics were going to play an enormous role. I’ll just say I learned a lot, and the three artists—Lisa, Yiyi, and Chris—were very creative in establishing the unique visual

language of each episode. [Chris Gaal and his Crazybridge Studios](#) especially knew we had to make a violent event happen in Episode 3 in a way that is highly unusual in opera. Ordinarily a moment like the tweet being sent would be sung by the person sending it—but in reality, it of course wouldn't have been even spoken, it would have been silent. An event like a gunshot happens as FG97 types the tweet and posts it while no one knows it happens: That's the climax of the episode. I hope readers appreciate the complexity of all the menu information in the background, the texts between June and her boyfriend, and a devastating tweet that takes over the entire frame and explodes as it disappears. Chris, an activist and artist who works a lot with Virtual Reality, also interviewed us for THIS WAY OUT, his LGBT Podcast, and was great at reminding us of, as he put it, the cavalier homophobia of the characters. I also love how Chris isolated the roommate's viewing via her iPad, how the image and frame adjust with her finger as it moves around the extreme close-up of Molly's face, making her violation more vivid and, if you will, creepy.

I understand that mental health advocate Eduardo Vega has become involved with THE WEB OPERA project. Tell us how that came about, and what your collaboration with Vega has entailed.

Eduardo, truth to tell, came to our project later, once it was filmed. My friend Kelly Kasle, a young bassoonist and LA producer who has helped in post-production, thought Eduardo should see it, given the work he does in suicide prevention with his organization [Humannovations](#). He's been indispensable, leading us smartly to make our social mission more prominent and clear and the website more proactive, and putting together our resource pages. Our launch event in January 2019 featured a panel organized by Eduardo with three young people, two of whom had attempted suicide, two of whom had quit all social media. This led to a really powerful and moving post-screening discussion—the speakers talking about how the opera showed the triggers that occur online and how they can hurt the more vulnerable among us. Honestly, after that—having self-produced THE WEB OPERA predominantly with my own funds, not knowing what might happen—I truly believed that if nothing else happened but that very discussion that day, I'd done what I wanted to: to engender discussion, and make viewers more aware of how precarious a world dominated by social media can be.

Tell us about the reception THE WEB OPERA has received to date.

Bit by bit it is getting out in the world; thanks. One thing I hope is clear: this is a very small independent production. We have no company producing for us; it's kind of up to me, when I have the few hours every day or so to devote to it. We have a great fan and appreciation of it from our new friend Stephanie Eslake, editor of CutCommon, the new music journal in Tasmania—in spite of any implicit criticism of the web in the opera, that one of our biggest fans is a Tasmanian music journalist does speak to the wonder of the web too. The film festival world is entirely new to me, and so far so good—we have been designated an official selection by 14 festivals, with I suspect with a few more to come. Awards have included winning Best Music from New York's IndieBoom Fest, a Humanitarian Award from the Best Shorts Competition, being a semi-finalist/Best Web Series in Rome's Prisma Awards, and most recently honored by our premiere festival screening in LA, winning an award from the Feedback/Experimental Dance, Music and Film Festival.

To be honest, some music critics aren't really open to THE WEB OPERA yet. Some think the young non-legit voices make it "Broadway," whatever that means—for them it's a condescending term, alas a very parochial point of view that I've spent much of my career fighting. Besides, THE WEB OPERA is not a Broadway musical; it really is a filmed, through-sung web-series, and that argument is irrelevant. One critic only watched the trailer, dismissed it as rock music, declaring that rock is only meant for dancing (!) and further stating no one should write an opera based on true contemporary political events! It's as if she were dismissing what an entire generation of composers has been brought up on and writing. And as for history—is NIXON IN CHINA irrelevant, or even all of Shakespeare's history plays? I had just finished composing the score for the LA production of [HENRY IV with Tom Hanks as Falstaff](#), and no one who saw that would dismiss its political acumen as she would have—neither about when Shakespeare wrote it, nor about who we are now. Working on great historical plays like the HENRY's and Aeschylus' THE PERSIANS, as I've been privileged to do, reminds you it's your responsibility as a living artist to respond to the socio-political world that presents itself to you, just as they did.

Given that, most gratifying has been the occasional direct response from someone, akin to the panel discussion at the launch, who contacts me to say they appreciate the depiction of the very precarious universe we're in the middle of, one that perhaps they've been struggling with. As Brecht would say, bit by bit we "change the world, it needs it." I think the fact that you are using the same medium that led to the poor young man's death to tell his story, and to raise awareness of it and cyber-bullying, points to what a double-edged sword we are dealing with.

It's a precarious situation amplified to an awful place, as I for one can certainly draw a direct line from the very early cyber abuse moment of this tragedy to the persistent cyber abuse of our president who tweets with such cruelty, engaging in cyber-bullying unrelentingly. He tweets and posts so often simply to make himself feel good. For all the benefits one might find in social media, the world it has created encourages our narcissism. We can so easily embrace the power of that self-expression, damning the consequences, and our president leads us in that fashion—embracing the behavior of a narcissist, enabling something not uncommon among many whom we know. He, of course, has genuine power, and how (and if) we can recover from this is an unsettling mystery.

I wrote and produced THE WEB OPERA to let people know that I think our times are troubling, and we keep feeding the beast. We really have to think about the world we're creating and building on, what we are leaving for those

who follow—and how we communicate within it. If not getting a “like” on Facebook causes so much upset that you might think less of yourself when it happens, we really do need to change the world, bit by bit, daunting as that prospect might be. And if any conversations that have happened as a result of the opera, including at our launch event, helped make anyone think about how we treat each other, then perhaps I’ve done something worthwhile.

Where can people view THE WEB OPERA?

It’s easiest to just go to thewebopera.com. Though the screenings have certainly been interesting, THE WEB OPERA was created to be seen online, and there it is—and, I encourage all to listen to it with earphones! The Soundwaves New Music series in LA is presenting a screening later this year, with others to follow as well. You can also watch it on our YouTube page—youtube.com/channel/UCOdMu4OoUaYaeTuMShqh8ww.

Tell us about the plans for additional episodes of THE WEB OPERA, and how people might support that initiative.

There are two more episodes, and as of today Episode 4 is just about complete compositionally. It will be almost entirely a cappella; I think of it as a multi-voiced motet, frankly not unlike de Lassus. Hopefully not too much of a spoiler alert here: we’ll see Violinist98, knowing that he has been observed via his roommate’s webcam, go back to the forum he visited in Episode 2 to seek advice. This time various people are there, and they all post back their various reactions to what happened and their suggestions as to what he should do. Via green screen and VFX we’ll see the faces emerge mysteriously in the dark as ghostly images around him, as they correspond and sing. Episode 5 will take us to the conclusion, in an interesting and unique way that I’d rather not say much about for now.

Without going into too much detail, THE WEB OPERA so far has been essentially self-funded. We received a modest grant from the Santa Monica Arts Commission, for which I’m very grateful, but one reason it took a while to complete the first three episodes was because I was working on a lot of other projects at the same time in order to fund THE WEB OPERA. As I say, all of the artists involved are freelance, all with many projects going on. But fortunately everyone really believed in what we were doing, and I’m certainly grateful for that as well. With that, we’d love support to help us finish the work, thanks for asking, and anyone interested in helping us can go to this page on our website and make a tax deductible donation via Red Hen Press: thewebopera.com/episodes-four-five.

In addition to completing THE WEB OPERA, what other projects are in your future?

In addition to teaching sound design at UCSD, there are three major projects in the immediate future—one, mentioned before, is working again with Randy Newman. We’ve worked together often since the 1980s, including music direction for Disney’s PRINCESS & THE FROG and editing five songbooks for him; in the fall I will be music directing, orchestrating and playing piano for the concert version of his FAUST at the Soraya Center, north of LA. Two other big composing projects are in process. The Jewish Arts Festival in San Diego will be presenting extended excerpts from a new piece, THE GOLEM OF LA JOLLA, written with Allan Havis, a contemporary music/theater political opera—let’s just say it’s very much a reflection of the rather maddening America we find ourselves in and, perhaps, about the futility of praying for a savior. That will be followed by THE NEW PLANET — a really interesting new music/theater collaboration with a terrifically innovative, beautiful writer, Frances Ya-Chu Cowhig, and directed and choreographed by Maija Garcia. It concerns rats and frogs and aliens and the creation of the new planet, and then the populating of that too. We’ll be presenting the very first showing of it at the Guthrie Theater in Minneapolis in late July; I’m rather thrilled about that.

There’s also the distinct possibility of a few more performances of my Beckett piece, IMAGINATION DEAD IMAGINE, music/theater for string quartet, recorded voices, and laptop, perhaps in San Diego and hopefully Boston—check out this page for more info: rothmusik.wixsite.com/rothmusik/beckett-premiere. Assuming all that goes fine, then comes another piano sonata, and then—thanks to perhaps some good support from things like this Fanfare interview (!)—the filming of Episode 4 of THE WEB OPERA sometime around the turn of the year.

ROTH The Web Opera • Stephanie Cecile Yavelow (June99); Adam von Almen (Violinist98); Reuben Uy (FG97); Molly Connor (Roommate); Loren Battley, Joyce Lai (Roommate’s Friends); Emily Kosloski, Laura Vall (voc); Yvette Holzwarth, Batya MacAdam Somer (vn); Stephen Erdody (vc); Peter Sprague (gtr); Duncan Moore (perc) • MICHAEL ROTH no catalog number (Streaming video: 40:00) <https://www.thewebopera.com>

As American composer Michael Roth describes in the above interview, THE WEB OPERA was inspired by actual events. In September of 2010, a Rutgers University student webcast video of his roommate kissing another man. After the roommate, a gifted violinist, learned of this betrayal and invasion of his privacy, he committed suicide by jumping off the George Washington Bridge. THE WEB OPERA, a collaboration by Roth and librettist Kate Gale, is an ongoing venture encompassing five episodes. As of the writing of this review, three episodes have been completed, with the plot reaching the moment when the violinist learns of the webcast. Roth and his numerous collaborators (again, noted in our interview) have created a unique, remarkable, and moving work that wrestles with the toxic dangers posed by the confluence of (here, homophobic) bullying and internet technology. In THE WEB OPERA, the audience views the action through the perspective of a computer webcam and/or the camera of a computer, laptop, or iPhone. Throughout, we are reminded of how much humans have become dependent upon and addicted to this technology. The close-up, claustrophobic shots only serve to exacerbate this hard truth. Roth’s musical score is an ingenious synthesis of styles and genres, classical and popular, featuring both computer and traditional

instruments. For certain, the influences of both the Broadway stage and popular music may be heard. But what emerges is a style all Roth's own, one that does not sound derivative. I particularly admire the way Roth delineates the three central characters (all the principals are referred to by their computer screen names); the college roommate (FG97), his friend (June99), and the violinist (Violinist98). Violinist98 (touchingly sung and acted by [Adam von Almen](#)) in particular emerges as a sympathetic, three-dimensional character. Violinist 98's beautiful Episode 2 monologue could easily hold its own on the popular or concert recital stage. The other two principal vocalist/actors, [Reuben Uy](#) and [Stephanie Cecile Yavelow](#), are also absolutely convincing in every way. All of the singers employ a popular (rather than an operatic) method of voice production, entirely appropriate for the drama and Roth's music.

I found THE WEB OPERA to be both a compelling and fulfilling musical experience, and a thought-provoking work. I think it is a worthy and important venture, one that merits attention.

Ken Meltzer

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