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the game: a contemporary opera in one act

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the game: a contemporary opera in one act

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Music with a concentration in Composition

by

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University of Arkansas
Bachelor of Music in Music, 2015

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Abstract

My opera entitled “the game: a contemporary opera in one act” began as a project in my undergraduate composition lessons. My vision for this opera is to make it accessible and easily performed by singers with minimal “operatic training.” This is an opera for developing singers, and a great introduction to the style of opera without long, draining arias, or complicated ensembles. This opera was performed on April 2nd, 2022 in Stella Boyle Smith Concert Hall as a partial fulfillment for my degree requirements. Long-term, I envision *The Game* performed by singers in high school, undergraduates, or even community theaters. I utilize the leitmotiv technique throughout the opera, as well as incorporating specific keys and harmonic language to represent the different locations - Tygon and Earth.

the game

Kailey Erwin

a contemporary opera in one act

$\text{♩} = 85$ *mp*

Zack *mp* Ah crap, I am dead.

Kyle *mf* Am I dead? Kind of, but not quite. Wel-come back, stran-ger.

p *mp*

Z *mp* Back? From where?

K You had an in-cre-di-ble run that time, glad to see you back safe and sound.

p *mp*

12

Z *mp* Have I been here before?

K And where am I? *mp* Oh yes you've been here before, many times. Don't worry, Zack,

mf

16

Z Out of here, out of where?

K your dis-or-i-en-ta-tion won't last long. We'll have you out of here and home in no time at all.

p

20

Z *mf* You're Kyle,

K I always enjoy the look on your face when you realize you're not dead. You just came out of the Game, Zack. And, on this last play, you got your best score ever!

mf

24

Z *mf* we've been friends for-e-ver.

K for-e-ver. You're going slow-ly re-mem-ber real life o-ver the next few ho-urs.

29

accel. ♩. = 100

Z

K Your brain has to fit a lot of information back into it that it left behind when you entered the Game. You can't re-mem-ber life out

35

Z Yes...

K Are you hungry? here when you're play-ing the game. I bet you are, it's been a while since you've

42 *mf* $\text{♩} = 90$

Z *mf* What are these co - lours? *mf* How

K had real food. You're a ce - le - bri - ty!

49 *rit.*

Z long have I been out of touch?

K Here, take this. Ask me these questions to jog your memory, then we can get out of here.

A lit - tle while but no-thing to wor-ry a - bout.

56 $\text{♩} = 90$ *mf*

Z Who in - ven - ted the Game? *mf* What is the Game?

K Bran - don Strayne. The

60

Z

K

Game is a vir-tual re - a - li - ty si - mu - la - tion de - signed to teach kids a - bout life and the rules of re - a - li -

63

Z

K

ty, let - ting them learn and make mis - takes in the saf - ety of a com - pu - ter si - mu - la - tion.

66

Z

K

Let's see if you remember now. The game lasts un -

How long does the game last for a per - son?

69

Z
 8
 til you die in - side of it. When that hap - pens you e - xit the game and come back to re -

K

mp

72

Z
 8
 a - li - ty If you earned e - nough cre - dits du - ring your play you can

K

mf

76

Z
 8
 use them to buy back in for a - no - ther play and re - en - ter the game.

K

rallentando

mp

79

Z Nothing, until you're 18. Then the credits you've earned in the Game are converted into real money which you use to begin your life as an adult. Turns out I'm one of the top players to have ever played the Game. I'm going to be filthy rich.

K What can credits from the Game buy you in real life? You're almost 18, Zack. How much money will you have when you're done with the Game?

82

Brandon Viewers, I have one more announcement before I sign off today. The Mainframe has announced that it's giving a free play to someone who had previously dropped out.

mf *mp*

90

B The person selected by the Mainframe is a brilliant player who, for an apparent reason, walked away from the Game, leaving her considerable fortune behind. We can anticipate her taking advantage of this free play and doing some entertaining things for us. You may also remember her as audience-favorite Zack's ex-girlfriend.

p

97 $\text{♩} = 95$

B

The name of the free play winner is seventeen-year-old
Alexandra Montoyas.

104 *rit.*

Alex

112 $\text{♩} = 85$

A

p

It's me? I had e - v'ry-thing then I lost it. Could it be that fate re - ar - ranged it?

p

118

Or the Main - frame? I had it all, Eight for - ty nine thou - sand, eight

mf

mp

mf

124

hun - dred for - ty nine thou - sand. That was my rank out of bil - lions. I had fame and for - tune, a

mp

129

fu - ture now I have class. I had Zack, we had tried to play the game to - ge - ther, we

mf

136

A

They told us there was a .02% chance of failure. *p* I died, my
 planned and planned and got the best help that we could.

p *mp* *p*

143

A

a - va - tar died at birth, and so did my life. They told me I was a ward of the state, and I had to enroll in a government-run public school. Slave pen is more accurate. *mf* *p* But now I'm back in the Game.

150

B

Brandon's Dad

mf

154 *mf*

B Hel-lo, sir. *mf*

BD So for-mal boy, by now you should be a-ble to greet your fa-ther more

p

158 *accel.* ♩ = 85 *f*

B He will do his best. You know bet-ter than a - ny -

BD war-mly So? Will Zack do what you promised he would?

mp

162

B one how the Game works. There are no gua-ran-tees once he goes — in. It's under control.

BD You're almost out of time, son.

mp

167 $\text{♩} = 85$

I'm sure it has no meaning, sir. Yes, sir.

And the girl being allowed to play again? Something in my gut tells me she's a concern. Keep an eye on her.

mf

174

mp

182 *rit. a tempo*

All characters flit in and out of the set, preparing for the entrance into the Game. We see a young woman and Zack stop and talk silently and urgently.

191 *mp*

Zack

She told me not to win, don't try for first place,

198 *f*

Z

and she would know, she won on her last play. But I pro-mised Bran-don I would try.

203 *rallentando* *a tempo* ♩ = 140

Z

All characters walk onstage, going about their business as they prepare for Zack and Alex to enter the Game.

208 *mf* *mf* *mf*

Z *mf* I'm

B Well, my boy, are you res - ted? For this last glo - ri - ous ad - ven - ture?

213

Z still a - mazed you were a - ble to in - volve so ma - ny peo - ple to help me. I wish you had let me see

B

218 *rallentando* $\text{♩} = 85$ *mp* *mp*

Z A - lex, A - lex.

B There was - nm't e - nough time, you know that.

223 $\text{♩} = 60$ *f*

Z I've always had good luck with firsts, so I'll be using a name I've never used before.

B Well, have you decided on a name for this play?

Trew Rad - field.

228 *accelerando* $\text{♩} = 90$

B I like it. Give 'em hell, Zack. Earth will never be the same.

A I spent all my credits going in on three things.

mf Health, long - e - vi - ty, fo - cus - Will it be e - nough?

236 *rallentando* $\text{♩} = 85$

A I'm going to focus on the fact that this is just a game!

And I don't think I re-ally lost on my last play. It was the Main-frame, it pulled me

243 $\text{♩} = 85$

A out of the Game. And I'm going to find out why.

p

251

Voice-over: When the Game first went live, we had to call the imaginary world something. We ended up choosing a unique, never-before-used name. "Earth" is actually an acronym. It stands for Educational Avatar Reality Training Habitat, a clever description of our intention for the virtual schoolyard we created for our children.

p

260

Voice-over continued: The sheer volume of operations required to stimulate this existence called for a powerful supercomputer to be designed. We named this supercomputer Mainframe. Earth was our third attempt at making a world in which the kids would thrive and grow, and we feel very fortunate that the kids responded so well to Earth.

p

268

Voice-over continued: It is an exact reflection of life here on our own wonderful planet, Tygon,
which allows graduates to bring their Earth experience and use it to better our reality.
Quite simply, we watch the Game for the same reason
that we don't allow people over the age of eighteen to play it;
because, in many ways, it's better than real life.

275

Voice-over continued: Or perhaps it's because, on rare occasions, for reasons no one can seem to explain,
players who die in the Game also die out here in real life.
Very popular events when they happen.

282

rallentando ♩ = 90

Radio voice-over: Well, for those of you thinking
the world will end today, so far it hasn't.
December 21st, 2012 appears to be just another
regular day in Toronto, Canada, and
all the reports from the rest of the world are just as
uneventful.

S Stephanie

The

289

S world was s'posed to end to-day. De - ce - mber twe - nty first, two thou - sand twelve.

293

S It ha - sn't en - ded yet, and they've found the ba - by born at twelve two-nty one. Some be - lieve the num - bers are imp-or - tant.

Brandon

297

S It's not the numbers, it's the kid. Trew Radfield. If I'm looking for him, it's a good bet others will be too.

Michelle

304

B

M

309

B

M

Our boy is as safe as we can make him?

You have it un-der con-trol?

Absolutely, sir.

Some-one's try-ing to kill Trew.

313

B

M

Who's making sure he's safe?

What's his overall health and disposition?

I know who's pro- te- cting him

accel.

317 $\text{♩} = 100$

B

M

It's been five days played, and Trew is very young.

He's a hap - py boy. He's be - gun to self nar - rate

320

B

M

tal - king to him - self in his head.

Nothing the audience will be interested in yet.

The first few years are always pretty boring. The excitement will start for us and the fans when he is nine; around 2pm our time tomorrow.

324

B

M

What a - bout Al - ex - an - dra?

Her a - va - tar's name is Dan - ielle, she

327

B I

M

lives in the Un - i - ted States a cou - ple of states from Ca - na - da where Trew lives.

330

B

What is it?

M

She's six years old, and as far as we can tell, living a normal life. I did receive one strange report about her.

Raphael has apparently been seen near her, and it appears he is guarding her from a safe distance.

accel. (♩ = 120)

333

B

Confirm that by tomorrow. If Raphael's sniffing around, that is a big development.

M

336 Young Danielle

Danielle, Cindy, and Tommi run around playing, doing parkour.

Tommi

Cindy

339

YD

T

C

342

YD

T

C

f

It's a game, but I play to win!

345

YD

T

C

Dan-ielle!

Dan-ielle!

349

YD

T

C

My mom says that some - one's goin' to die — do - in' that.

Raphael enters, watching the interactions.

353

YD

T

C

E - v'ry - one dies, Tom - mi.

And if they did a cool stunt while dying...

That would be awe - some

356

Tommi: Just come on and let's go. My mom gave us money for ice cream.
 Danielle: Okay, be right there. Just watch this.
 Cindy: That's a bit far to be flipping to the ground...
 Raphael: I bet you can do it, Danni.

360

Raphael: Do me a favor, Danni. First try should be from just a bit lower. Why don't you climb down a bit and do a back flip from there?
 Danielle: Are you sure? It doesn't look very hard. It's barely off the ground...
 Danielle does a flip while Raphael helps her. She almost trips on the landing, but he helps her up.
 Raphael: Perfect, Danni. That was all you.
 Danielle: No one calls me Danni, but I like it.
 Raphael: I'm glad. My name is Raphael. You be sure to stay safe, Danni. Have a great day.

365 Young Trew *f*

Trew's Mom Mom's yel-ling some-thing at me ___ from down - stairs. *mf* It's the third, or
 Trew!

369

YT *tenth, time she's yelled.* That many times must mean she really wants me to answer her.

TM *Trew! Trew!*

373

YT

TM *I said you need to get rea-dy for class, Trew. Quit ig-nor-ing me, young man.*

378 *rallentando*

YT *What if it is just a game, Mom?*

TM *Life is not some big game, al-though you seem to think so.*

383 *a tempo* *rit.* ♩ = 85 Brandon

B

K Kyle
It's very simple. You walk into the room, put the headset on, and count backwards from ten. Then, you wait for the right moment and interrupt the self-narration.

387 *mp*

B I can di-re-ctly com - mu-ni-cate with an a - va-tar? *mf* Well done.

K Yes, sir.

392

B And Main - frame? Did it de - tect you?

K Thank you, sir. Not that I can tell. There is one se - ri - ous is - sue that

396

B

K

needs to be re-mem-bered. If an - y - one is watch-ing the a - va - tar they will see you as well.

399

B

K

Yes, but we thought of that. No one wat-ches an a - va - tar when they are me - di - ta - ting.

Correct. For decades, when avatars meditate or pray, we've scrambled the signals so no viewer can have access.

403

B

K

mp

Can I ask you one per - so - nal ques - tion? Of course.

What are you go - ing to

406 *cresc.*

B
K

do with this, this a - bi - li - ty to talk di - rect - ly to a - va - tars? I'm go - ing to be - come

411 *f* *rallentando* *♩ tempo* Young Trew

B
K

a God. *stab* Sensei
die Trew's Dad

418 *mf*

YT
Sensei
TD

I feel al - most like I have

mp

424

YT *Watch this.* su - per po - wers some - times. It's so hot out - side, I hope the do - jo has the air con - di - tio - ning on.

Sensei

TD I hope so

Yes! Thank you, Sensei!

429 $\text{♩} = 70$

YT I am, Sensei.

Sensei Ready for your match, Trew? I know you are. Just remember what you've learned and practiced, and it will go smoothly. Trust deep down in yourself.

TD No matter what the temperature is like, I know you're going to do awesome, Trew.

too, bud.

434 *rit.*

Sensei It's so hot out. Even though we usually turn it off for testing, it just felt like the right thing to do today. Maybe Trew can take credit for it? For your birthday?

TD The air conditioning will help us parents sit still and pay attention better, too!

439 *a tempo*

YT

Sensei Go take your seat with the others. Remember, we have special guests from an American dojo. If you meet any of them, please make them feel welcome, Trew.

TD Birthday party after we are through, bud!

444 *mp*

YT *Trew walks to the group of kids and sits next to Young Danielle.*

YD Young Danielle Hi, (cough), are you one of the stu - dents

p

449

YT from the A - mer - i - can do - jo? What brings you here?

YD (nod) Yeah, I'm from the States. Me!

452

YT

YD

Apparently I'm pretty good at karate, and not many people around can give me a good contest in sparring.

There's a student here who is maybe as good as, or even better than, me. I'm excited to meet him!

455

YT

Oh, wow! What's the student's name?

YD

I'm Trew Rad-field but

Trew Rad - field.

459

YT

I don't think I'm that good.

YD

I guess we will see real soon. Nice to meet you, my name's Dan-i-elle.

464 Raphael $\text{♩} = 60$

R

S Stephanie

472

R

S Hel - lo, Ste - pha-nie. A lit - tle hot out for be-ing la - zy on a bench, don't you think?

Ra-pha-

476

R

S el, you hand - some wolf! Come o - ver here and give me a hug. So what brings you in - to my ter - ri - to - ry to -

481

R

S

486

R

S

490

R

S

494

R

S

side she's A-lex-an-dra Mon-to - yas.

We'd bet-ter go clo-ser and take a look in - side the do - jo, Ra-pha-

499

R

S

el. My ward is a nine year old boy named Trew Rad-field. Out-side he's Zack.

506

R

S

Word is that Alexandra Montoyas spent everything on her last play just to get a meeting like this and it didn't work. I bet she didn't spend one little credit his time, and yet here they are in the same room. Wanna bet they're sitting right beside each other, too?

Karate sparring match between Young Trew and Young Danielle.

p *f*

513

Musical score for measures 513-517. The score is in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has three staves: two empty staves (bass and treble) and one grand staff (treble and bass). The second system has two staves: a grand staff with complex chordal textures and a bass line with eighth notes and rests. The third system has two staves: a grand staff with similar chordal textures and a bass line with eighth notes and rests.

518

Musical score for measures 518-523. The score is in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has three staves: two empty staves (bass and treble) and one grand staff. The second system has two staves: a grand staff with rhythmic patterns and a bass line with eighth notes. The third system has two staves: a grand staff with rhythmic patterns and a bass line with eighth notes.

524

rallentando

Musical score for measures 524-528. The score is in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has three staves: two empty staves (bass and treble) and one grand staff. The second system has two staves: a grand staff with a melodic line and a bass line with eighth notes. The third system has two staves: a grand staff with a melodic line and a bass line with eighth notes. A dynamic marking of *mf* is present in the second system.

530

Musical score for measures 530-534. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line of chords. The vocal line consists of five measures of whole rests.

535

Musical score for measures 535-539. The score is in G major (one sharp) and 3/4 time. The piano accompaniment continues with eighth-note patterns. The vocal line consists of five measures of whole rests.

540

Musical score for measures 540-544. The score is in G major (one sharp) and 3/4 time. The tempo is marked as $\text{♩} = 85$. The piano accompaniment features a melodic line in the treble and a bass line with arpeggiated chords. The vocal line consists of five measures of whole rests. The piece concludes with a *mp* (mezzo-piano) dynamic marking.

547 Young Trew

Trew's Mom Hey guys, there's a girl from the

Trew's Dad

554

YT States here and she's, pret-ty nice. Can we ask her to come have ice cream with us please?

TM

TD Which girl would that be, Trew?

559

YT That one o-ver there. I think she's a blue belt, too! Young Danielle Hi, to-

TD Sure, pal, ask her to come a-long.

567

YT *day's my birth-day and we're go-ing a-round the cor-ner to have cake and ice cream. Would you wan-na come? For an ho-ur?*

YD

572

YT

YD *mf* *Young Danielle runs to speak to Sensei. She returns to Young Trew quickly.*
Let me ask. Let's go! I have two ho-urs 'til I need to be back.

579

YT *O-kay come on then! They grab hands and the Sensei approaches them. Thank you, Sensei.*

YD *They bow to the Sensei. Thank you, Sensei.*

Sensei *The sparring between you two was like watching magic. If someone had told me two children your age could put on such a display of martial arts, I wouldn't have believed it.*

rit. a tempo

587

YT
 Mom and Dad, this is Dan-i-elle. Don't wor-ry a-about not brin-ging a gift.

YD
 But I did bring a gift for you. I let you

592

YT

YD
 win that spar-ring match! Hap-py birth-day, Trew!

rit.

598

$\text{♩} = 60$

Brandon

Michelle

605

B

M

Can a-ny-one tell me who's pla-ying this ex - cel-lent joke on us?

611

B

M

We tried to hook this up a few plays a-go. Did-n't we? But for this Yes sir.

615

B

M

play we don't want her a - ny-where near ___ Trew. She is - n't part of the plan.

620

B

M

She left the Game and we have no i - dea why she's back. She's a loose can - non with not e - nough

624

B

M

cre - dits to be an - y - thing but dan - ger - ous. She could die cros - sing the street! What if Trew is caught in that

628

B

M

mess of a life she's li - ving? We are the on - ly ones that know for sure that Zack is ma - king a play for num - ber one,

635

B num - ber one. Each step he takes can lead us down an al - ter - nate path, and we've ta - ken thou - sands of

M Num - ber one.

641

B them in - to ac - count. Not one sin - gle path in - cludes this girl. So the ea - si - est op - tion is

M

646

B to get her out of his life. Michelle, is that going to be possible?

M I don't know, sir, but we are go - ing to

rall.

652

B That was definitely Raphael outside the dojo. Can anyone explain to me how Alex got herself an Eternal to watch over her? They are the most expensive purchase in the Game, and Raphael is one of the best.

M try.

mp *mf*

661 $\text{♩} = 60$

B Great. And?

M Bran - don? We've dis - cov - ered who pur - chased the E - ter - nal for Dan - ielle. It was the

mp

667 $\text{♩} = 110$

All cast members sing the following duet while walking across the stage reading books.

M Mainframe.

Part 1 *mf* Rea - ding, rea - ding —

Part 2

mf

673

mf Rea-ding, rea-ding — rea - ding, read-ing, read-ing, — Rea-ding, rea-ding

Rea-ding, rea-ding, read, rea - ding Rea-ding, rea-ding,

678 Teen Danielle

Rea - ding, I love to read, — just love it. Since some-one first put a book in my hand I've been

read, rea - ding.

683 TD

hooked. I've been hooked. The best books pro-vide o-ther worlds — to es-cape to, or dif-ferent lives to ex-

688

TD
 pe - ri - ence. I like to find the rare things. To - day I've found some-thing good. Some-thing,

693 *Danielle video chats Trew.* *mf*

TD
 some - thing. Teen Trew Trew, you have got to go hunting for this old book I just found. Listen to this! We live in a game.

TT

700

TD
 Some-where out there our real bo-dies are plugged in-to a vir-tu-al si - mu - la - tion. Earth is-n't real.

TT
 Earth is-n't real.

708

TD
 Earth is - n't real. What - e - ver we call — God, or Al - lah, or the Un - i - verse, is si - mply

TT

713

TD
 How can I be so sure? Because I've spoken to — it. And it spoke to me.

TT
 the su - per com - pu - ter that runs our u - ni - verse
 You know the

718

TD
 That's so — cool!

TT
 u - ni - verse has one hell of a sense of hu - mor, look what I just brought home!
 Sure is!

724

TD I wonder who this guy was. George R. Knight. Sure rings a bell.

TT Maybe we knew him in a past life.

It's pos-si-ble. Let's get to rea-ding, rea-ding, rea-ding, rea-ding.

Let's get to rea-ding, rea-ding, rea-ding.

729

TD

TT

Brandon

Michelle

mf

We have a pro-blem,

736

mf

B

M

That seems to be a com-mon theme for this play.

Bran-don. They found a co-py of the book.

741

B They found a co-py of the book? Let me guess, they

M Geor - ge's book. *The Game is Life* by George R. Knight.

f

746

B Well, it makes sense, I suppose. Watching Zack play as George R. Knight was exciting

M found it at rou-ghly the same time, right?

mp

751

B We knew the concept would be seen as ridiculous. No one on Earth would ever believe such a thing... Or so we thought.

M Just to

$\text{♩} = 85$ *mp*

757

B
8

M

be safe we had to e-li-mi-nate all the books. *mp*

We've been wor-king a-round the clock to try and fa-ctor Dan-ielle in-to Trew's play. It

763

B
8

M

seems they are head-ed toward ro-mance. Our si-mu-la-tions sug-gest ha-ving her a-round will

768

B
8

M

Some-thing much big-ger is go-ing on here. *mp* *accel.*

help him score high-er than with-out her. *mf* What do you sug-

773

B

M

gest we do? Kill the girl, se-pa-rate them, let them con-ti-nue on?

I'm not sure what to suggest right now, Michelle. I think I have to do that unpleasant thing that I sometimes have to do.

mp

Are you se-ri-ous?

780

B

Yes. I need to talk to the Main-frame. Sylvia

rall.

f

mp

$\text{♩} = 60$

789

B

S

Hel-lo Syl-vi-a.

mp

mf

Good mor-ning, Bran-don. All is well in my

789

B

S

Hel-lo Syl-vi-a.

mp

mf

Good mor-ning, Bran-don. All is well in my

789

B

S

Hel-lo Syl-vi-a.

mp

mf

Good mor-ning, Bran-don. All is well in my

795

B

S

world, thanks for ask-ing. It's been some time since we spoke. Time for a game? It looks like you're al - rea - dy

p

800

B

S

bu - sy play - ing games, Syl - vi - a. That's what you made me for, it's been great tal - king with

f *p*

806

B

S

you, if that's all I'll get back to work. Hold on there. I need to ask you a couple questions, Sylvia. Ve - ry well,

f *mp*

812

B

S

Let me save you some time. Am I in - ter - fe - ring di - rec - tly with play - ers? Are you,

f

f *mf*

818

B

S

I know you are. I can't. Prove it, Syl - vi - a. Al - ex - an - dra Mon -
 Bran - don? Prove it. I know you are too, Bran - don. Tou - che.

f *f* *mp*

823

B

S

to - yas. Dan - ielle Ben - ton, you pur - chased an E - ter - nal for her.
 Does - n't ring a bell. Ah, yes!

828

B Why allow her and Trew to be together? And what's going on with the book, Sylvia?

S I believe I remember you are speaking of now.

835

B You're com - mu - ni - ca - ting with them, Syl - vi - a.

S They both like to read, and I like the main cha - rac - ter.

841

B You know that's im - pos - si - ble! That's how you made me, Bran - don. If I were It would be just as dif - fi - cult as

847

B Well then, I've got to go back now, Sylvia.

S you fin-ding a way to com mu-ni-cate with an a-va-tar. Good luck Bran-don, play-ing the Game.

mf

f

mp

mf

854

Teen Trew Teen Danielle finish their books at exactly the same time. They pick up their phones to text each other, so they say these lines while texting.

TT Finished? Same. What did you think?

TD Just did. You? Call me?

mp

862

Trew video calls Danielle, they try to speak at the same time, and they laugh.

TT You first. Are you ready for a challenge? Okay, let's debate.

TD No, you! As ready as I'll ever be.

867 *mf* $\text{♩} = 90$

TT *mf* Do you think it's real? Why

TD Do you think it's real?

871

TT has - n't this ta - ken off? This i - de - a of a su - per com - pu - ter that is

TD

873

TT run - ning the game we live in?

TD *mf* Be - cause it's cra - zy. But Ste - pha - nie told me *f* the best — se - crets are

876

TT

TD

kept out in the o - pen for e - v'ry-one to see. —

Teen Trew and Trew, and Teen Danielle and Danielle swap places in this scene change.

879

TT

TD

it's real. —

Let's find out if it's real. —

884

T

S

Trew

Stephanie

What's

f

890 *f*

T I'm eigh-teen now, thank you ve-ry much.

S go-ing on my lit-tle friend? Guess you're not so lit-tle an-y more. Pra-cti-c'lly an a-

f

894

T Yep. Ste-pha-nie? I found a book. "The Game is Life" So you know it? I found it a while ago and...

S dult. Yep? Yeah? Yep. I might.

f

899 *p*

T Who's that? Okay... Yep.

S Listen, Trew. Everything's fine. This is an old... friend of mine. But with this guy, we play the 'I don't know' game. Anything he asks you, your answer is, 'I don't know.' Got it?

C Carl

mf

908

T

S

C

mf

Hel-lo, Ste-pha-nie. What a plea-sant sur-prise.

mf

Carl, what brings you here to-day? Carl?

915

T

S

C

Just pas-sing through. And who's your friend? Ste-pha-nie, you know it's rude to

919

mp

T

S

C

Trew Rad-field. I don't know. I don't know.

not in-tro-duce us. Plea-sure to meet you. Come here of-ten? You live a-round here? Do

924

T

S

C

I don't know.

you know a-ny-thing? Ah, The "I don't know game." Ste-pha-nie, what a shame you don't want him to

f

929

T

S

C

talk to me. Lis-ten, kid, some-one sent me who has your best in-t'rest in mind. Drop the girl.

f

933

T

S

C

Give her up. Drop this whole i-dea that life is a game.

Shut up, Carl. I'm sure this breaks all kinds of

mf

938 *f* *rallentando*

T
8
Don't for-get what he said? Da - ni?

S
rules.

C
mp
Bran-don told me it's worth it. Trew, don't for - get what I said.

944 *a tempo* Brandon *mf* *f*

T
8
Michelle Must you keep bo-the-ring me? Spit it out.

S
It's ur-gent, I'm sor-ry, sir.

C
mp *mf*

951

B

M
It's the Main - frame. She has fi - gured out the trick with the me - di - ta - ting. She's u - sing that time to com -

mp

956

B

M

mu - ni - cate with a - va - tars.

What can we do to stop her?

There's

f

962

B

M

no - thing we can do, she's play - ing her own game.

Time doesn't stop, Brandon. It's running out. I can solve this; just let me get after it.

968

B

M

BD

Let me make a call. *f* And Trew just has to win. *rallentando* Father? *a tempo* The girl. She's the one.

Brandon's Dad

Yes. You've figured it out?

Yes, and it doesn't matter how she finishes in the standings. Just that she stays alive.

mp

975

B *8* But she's reckless! She believes she is actually in a game and if she dies in there, she just comes back to her real body! Yes, yes I know! But she will be difficult to keep alive.

BD Well, she believes correctly. The end is near. Do your best. Time's running out, boy. When she exits the Game...

p *mp*

982

B *8* Mainframe shuts it all down and the Game ends. Forever. Trew *mf* What's not wor - king?

D Danielle *mf* It's not wor - king. Get - ting peo - ple to be -

987

T *8* lieve we're in a Game. Ev' - ry one thinks I'm cra - zy. May - be we're

D *3*

992

f

cra-zy. *f* Cra - zy to ge - ther.

At least we can be cra - zy to - ge - ther. Cra - zy to ge - ther.

998

Cra - zy to - ge - ther.

Cra - zy to - ge - ther.

mp

1004

1012

Musical score for measures 1012-1019. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music consists of chords in the upper staves and a melodic line in the bass staff.

1020 $\text{♩} = 90$

Musical score for measures 1020-1026. The score is written for three staves: two treble clefs and one bass clef. The key signature changes to three flats (Bb, Eb, Ab). The tempo is marked as quarter note = 90. The music features complex chordal textures and a rhythmic bass line.

1027

Musical score for measures 1027-1034. The score is written for three staves: two treble clefs and one bass clef. The key signature remains three flats (Bb, Eb, Ab). The music continues with complex chordal textures and a rhythmic bass line.

1035

f

Hel-lo, lit-tle hun-ter. I have ques-tions for you and I'm not in the mood to play games. Got it?

1040

I don't know. I don't know.

You were go-ing to use this on her? Do you e-ven know what this thing does? It would

1045

Yeah, I thought so but what's the big deal? It's a Game!

kill her. Not with this! This is a se-ver spike!

1051

She dies in the Game and she dies in real life. _____ One

mf

1056

$\text{♩} = 85$

I don't... *scream*

chance to tell me who you work for.

mp

1061

mf

What news do you have, Michelle?

mf 3

A - no - ther prob - lem, no not a prob - lem,

1066

Snag? Prob-lems?

it's just a snag. Yes a snag in the plan. Trew is ha - ving prob - lems me - di - ta - ting.

1071

mf

This is bad, quite ter - ri - ble. How am I sup - posed to talk to him now?

It seems he just can't fi - gure it out.

1076

f

He real - ly needs to win, to go for first place. If not, ev' - ry - thing will be lost. My car - cer. And the

1082 *rit.* *a tempo* *mp*

Game, what will hap-pen to the Game? I need to talk to the Main-frame.

1089 *mp*

Good mor-ning, Bran-don. All is well in my world, thanks for ask-ing. It's been some time since we spoke.

1094

I've got a game for you, Syl-vi-a. Give me ac-cess to Trew.

Time for a game? Go on.

1101

Give me ac - cess to Trew. Please, Syl - vi - a. *mf*

Ac - cess to Trew? Why, Bran - don. If I

1107

f

That's not it. Trew just has to win, and I

did - n't know bet - ter I would think you want to in - ter - fere with pla - yers!

1113

think he's lo - sing sight of the goal. Syl - vi - a? *mf*

You sound so des - p'rate, *f* *mf*

1119

Thank you, thank you, Syl - vi - a.

Bran - don. I will help. One thing. What would you give to

f *mf* *mp*

1125

A - ny - thing. A - ny - thing. Syl - vi - a.

Speak with Trew? So be it, so be —

1132

— it.

1141

8

1147

8

mf

1154

8

1163

mp

Am I dead?

p

mp