

Nico Muhly

TWO BOYS

An Opera in Two Acts
Libretto by Craig Lucas

Vocal score

(2013)

Extract: 'I Saw You in Algebra'

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Voices New Zealand

Performances 16-18th October 2020 ONLY

Commissioned by The Metropolitan Opera. Originally commissioned by The Metropolitan Opera/Lincoln Center Theater *Opera/Theater Commissions* Program.

World Première: English National Opera, June 24, 2011, conducted by Rumon Gamba.

North American Première: The Metropolitan Opera, October 21, 2013, conducted by David Robertson.

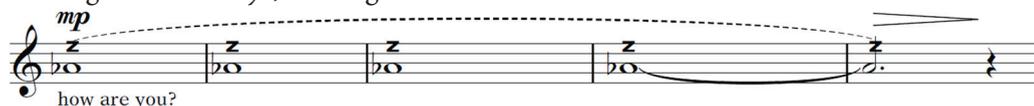
CHARACTERS

Anne Strawson (Detective Sergeant, 50s)	Mezzo-Soprano
Brian (16)	Tenor
Doctor	Baritone
Rebecca (idealized version, 30s)	Soprano
Anne's Mum (70s)	Mezzo-Soprano
Jake (idealized version, 15)	Baritone
Fiona (Spy, 35)	Mezzo-Soprano
Peter (38)	Bass
Jake (real version, 13)	Treble
Cynthia (Jake's Mother, late 30s)	Soprano
Brian's Mother (40)	Mezzo-Soprano
Brian's Father (40)	Baritone
American Suburban Mother (30s)	Two Sopranos
American Suburban Girl (13)	Soprano
Celebrant	Baritone or Tenor
Liam (Detective Constable, middle-aged)	Tenor
American Congressman (49)	Tenor
American Congressional Page (19)	Tenor
Rebecca (real version, 16)	Non-singing

CHORUS of internet users, churchgoers, shoppers, skateboarders, nurses, hospital attendants, doctors, hospital visitors, etc.

PERFORMANCE NOTE

Throughout *Two Boys*, the singers have notes indicated as such:



Each singer should repeat the text freely on the given pitches, in any tempo, being careful not to coordinate precisely with other singers. One's individual rate of text chanting can and should change throughout these sections. The text repeats until new text is given.



Other times it is less specific: each singer should randomly sing, on the given pitches, any phone number that comes to mind. The result will be a wild chattering. Various sources of text are used in the score, such as addresses, numbers, shopping lists, etc.

Unfinished sentences are best approached by knowing what the character might be about to say and having the next words ready on the tongue, rather than simply breaking off where the text ends. Broken thoughts, of course, have long been a staple of contemporary drama, but are much less common in opera. The aim is a verisimilitude of conversational speech.

Simple ♩ = 74

598 **W1**

The boys walk off together.

Anne is transfixed by the chatroom transcripts before her.

Boy

Boy's musical staff with a whole rest in the first measure.

Suburban Mom

Suburban Mom's musical staff with a melody starting at measure 598. Dynamics include *mp*. Rhythmic markings include triplets and a 7-measure rest.

I saw u in al-ge-bra 2 - day the stud who wants 2 get u off come

Teenage Girl

Teenage Girl's musical staff with a melody starting at measure 600. Dynamics include *mp simple*.

when? which r u?

S.

Soprano's musical staff with a melody starting at measure 600. Dynamics include *p*.

I love you part me in two love you like a sister

Soprano's second musical staff with a melody starting at measure 600. Dynamics include *p*.

I love you

p sweet, seductive

603

X1

Suburban Mom

Suburban Mom's musical staff with a melody starting at measure 603. Dynamics include *p*.

on yeah you should kill your - self you should kill

Teenage Girl

Teenage Girl's musical staff with a melody starting at measure 603. Dynamics include *p*, *mf*, *p*, *mf*, *p*, *mf*.

you suck you suck you suck

S.

Soprano's musical staff with a melody starting at measure 603. Dynamics include *p*.

kill yourself what's eating you I love you

Soprano's second musical staff with a melody starting at measure 603.

like a sis - - - ter

610 *mf* *p*

Suburban Mom
your - self you should kill your - self

mp mechanical *f*

Teenage Girl
you're the kind of boy a girl would kill her - self o - ver

(allow dipthong to slide in from an octave below)

S.
you, you, you part me in two
kill your - - - self.

pp

Red.

We see the Teenage Girl go and hang herself, while singing.

614 **Y1** *p* *an echo of before*

Suburban Mom
I saw u in al - ge - bra

pp

S.
I love you

pp

I

6 6 6 6

615

Suburban Mom

2 - day the

p an echo of before

Teenage Girl

when? _____ which r u? _____

S.

sempre mp
part me in two
sempre mp
love _____

6 6 6 6 6 6 6 6

617

Suburban Mom

stud who ⁷wants 2 get u off come

Teenage Girl

S.

love you like a sister
you _____

T.

mf strong
I want to kill him _____

6 6 6 6 6 6 6 6

619

Suburban Mom

Teenage Girl

S.

T.

like

I want

yeah

p

you

kill yourself

I want to kill him__

621

Teenage Girl

S.

A.

T.

suck

you

what's eating you

a

sis -

mf strong

I want to kill him__

I want

I want

I want

623 **Z1**

mf *p*

Teenage Girl
suck you

S.
I love you

ter

A.
I want to kill him — I want

T.
sempre f heavy
Cry more ur pus - sy

B.
sempre f heavy
Cry more ur pus - sy

625 *mf*

Teenage Girl
suck (allow dipthong to slide in from an octave below)

S.
you, you, you
kill

A. *p*
you still there?

T.
I know who you are

B.
I know who you are

627

S.
part me in two

A.
you still here?

T.
I love you

B.
I love you

629 **A2**

S. I love you
self

A. you still there?

T. cry more

B. cry more cry more

631

S. *f dim. poco a poco* sweet dreams
You'll

A. you still here?

T. *f* cas - trate me and cook it while we have a

B. ur pus - sy cry

633

S. sweet, sweet dreams
see

A. you still there?

T. last sup - per

B. more I love you

635

S. dreams
the world

A. you *f* still here?

T. cas-trate me and cook it while we

B. bro mo - ney hun - gry

637

S. *(dim.)* I love you
would.

A. you still there?

T. 8 have a last sup - per

B. Cry more

639

S. ur hot
be.

A. *mf* you still here? sweet
dim. poco a poco

T. *mp* sweet dreams

B. Cry more love you

641

S. (dim.) sweet dreams

A. (dim.) bet - - ter

T. (dim.) dreams sweet dreams dim. poco a poco

B. love you sweet dreams

643

Brian and the Boy reappear. They part. The boy slowly walks offstage.

S. (dim.) sweet dreams

A. (dim.) sweet dreams sweet dreams sweet dreams

T. (dim.) I love you

B. I love you sweet dreams sweet

pp very little activity, insect-like

645 *pp* very little activity, insect-like

S. *mp* you *pp* very little activity, insect-like sweet dreams

A. (*dim.*) — sweet *pp* dreams

T. — — — — —

B. dreams sweet dreams sweet dreams

pp n