

193

S  
eyes. I think I may go back.

Brke.  
o - cean cur - rents... I

*unconvincingly* *f* *mp*

1  
*mf* *3* *decresc. poco a poco*

2  
*mf* *3* *decresc. poco a poco*

//

(Brooke takes her in his arms; their bodies meet...)

196

S  
You're playful; loving

Brke.  
see the true u - nion of two e - ter - nal souls. My light -

*with soft triumph* *mp* *p* *with mock indignation*

1  
*pp* *sempre* *3*

2  
*pp* *sempre* *3*

200

S just a boy, Ru - pert, and I, your mo - del train, your

Brke. some glass mar - ble, of un - - - clou - ded cry - stal, shaped in the

(8<sup>va</sup>)

200

1

2

//

204

S toy ka - lei - do - scope, your woo - den sword...

Brke. O - ri - ent by hands that have known the se - cret lore of love.

(8<sup>va</sup>)

204

1

2

(They sit and begin making love- their ardour gains intensity as the scene progresses.)

208 *p* *mf* continuing her faux resistance

S Ru - pert, you are con - fu - sing love with lust.

Brke. *p* *mf* with mock indignation

Ne - ver! Lust is sim - ple

1 *pp* *mp* *pp*

2 *pp* *mp* *pp*

//

212 *f* a little bemused

S We could be com - plete stran - gers then? But so long as we de - sired

Brke. *f*

and ma - gi - cal. While love is a stan - gled thing, that leaves the heart like

1 *mf* *p*

2 *mf* *p*

215 *f* suddenly elated *p*

S each o-ther, our ac-tions would be pure? We could be those lo-vers, in the woods? En -

Brke. shat-tered glass in the lo-ver's gut-ted chest.

1 *f* *pp*

2 *f* *pp*

//

Andante: Now With Overtly Sexual Undulation ♩ = c.72

219 *mf* *p* *mf* increasingly more and more aroused

S twined like knot-ted roots? A far - mer's son... *mf* increasingly more and more aroused

Brke. And a mil - ler's daugh - ter.

1 *mp* *pp* *mp*

2 *mp* *pp* *mp*

222 *(mf)* 3 He: with the rough strength com - mon to a life out-doors.

Brke. *f* His lithe, deep - ly mus - cled

1 *pp* *mp* *pp*

2 *pp* *mp* *pp*

//

225 *f* 3 A ti - ger's eyes,

Brke. flesh, bound in coarse cloth...

1 *mf* *p* *mf*

2 *mf* *p* *mf*

227

S deep, wa - ry and brown.

Brke. *f* She: with the bur - geo - ning health of youth...

1 *p* *mf*

2 *p* *mf*

//

229

S *ff* Teased to mad - ness by long months of ab - sti - nence...

Brke.

1 *p* *f*

2 *p* *f*

231

S *ff* *3*  
Strewn o - ver the dry leaves

Brke. *ff* *3*  
Her hair like red silk...

1 *mp* *5* *6* *f* *7* *6* *mp* *f* *6* *7*

2 *mp* *f* *7* *6* *mp* *5* *6* *f* *7*

(8<sup>va</sup>)

//

(A concerned expression appears on Noel's face...)

233

S *mf* *3* *f*  
on the fo - rest floor... Ru - pert? What's

1 *mp* *6* *5* *5* *6*

2 *mp* *6* *5* *5* *6*

(8<sup>va</sup>)

with a feeling of impending doom

(Consumed by passion,  
Brooke doesn't respond...)

235 *mf* *f* *ff* *fff*

S that? It feels like... Oh, God! Oh, God! Oh,

Brke. What is it? No - el?

(8va)

1 *ff* *mf*

2 *ff* *mf*

//

(Noel gathers up her clothing, runs wildly off  
into the forest and is reabsorbed by the Hive...)

237 *ffff* petrified!

S God! Ants!

Brke. What's the mat-ter?

(8va)

1 *ffff* 11:6

2 *ffff* to Triggering Keyboard



(Stricken, Brooke stares after her...)

(A Hiving erupts.)

Andante: Sexuality Becomes Violence ♩ = c.80

MS

T

Brke.

B

1

2

240

Mic.On *fff* >

Ticks!

Mic.On *fff* >

Nits!

Tambourine

*mp* confused

Ants? <sup>3</sup>

Mic.On *fff* >

Gnats!

Conga Drum

medium mallets

*ff*

8va

8va

11:6

to Electronic Keyboard

EK *sempre*

V6 *fff*

11:6

6

5

TK

6(a) *p*

*f*

Detailed description: This is a musical score for a scene. It features five vocal parts (MS, T, Brke., B, and 1) and two instrumental parts (2 and 1). The tempo is Andante, with a metronome marking of approximately 80 beats per minute. The score is divided into three measures. The first measure shows the vocalists in a state of confusion, with lyrics like 'Ants?' and 'Gnats!'. The second measure shows a hiving erupting, with lyrics like 'Ticks!' and 'Nits!'. The third measure shows the hiving continuing, with lyrics like 'Gnats!' and 'Nits!'. The instrumental parts provide accompaniment, including a Conga Drum and an Electronic Keyboard. The score includes various musical notations such as dynamics (mp, fff, p, f), articulation (>), and performance instructions (TK, 6(a), 8va, 11:6, sempre).