



# THREE WAY

Music by Robert Paterson  
Libretto by David Cote

**ACT I: THE COMPANION**

 *Bill Holab Music*

[billholabmusic.com](http://billholabmusic.com)

PERUSAL

# NOTES AND SYNOPSIS

*Three Way* consists of three one-act operas. Each opera may be performed individually or as part of a full evening set. Acts include *The Companion* (ca. 40'), *Safe Word* (ca. 30'), and *Masquerade* (ca. 50').

## INSTRUMENTATION

### I. *The Companion*

Three singers (soprano, tenor, baritone) and chamber ensemble

#### Chamber Ensemble

Flute, oboe, clarinet, bassoon, French horn, percussion, piano (doubling synthesizer), 2 violins, viola, cello, bass, conductor.

*Note: strings may be expanded to multiple players per part, in which case intervals may be divided among the players as appropriate.*

#### Synthesizer Sounds Needed

Harpsichord: slightly artificial sounding

Artificial Celeste/Music Box Sound: slightly pointillistic and computer-like, but with some ring

Artificial Vibraphone Bell-Like Sound

Dark, Futuristic, Synthetic Fender Rhodes Sound

Synthetic music box sound

#### Percussion Instruments Needed

Vibraphone

Mark Tree

Orchestra Bells

Medium Triangle

Concert Bass Drum

5 Temple Blocks

Medium Suspended Cymbal

Large Tam Tam

Medium Wood Block

## EXPLANATION OF NOTATION

◻ – long fermata

∧ – short fermata

◌ – breath, and/or brief pause

/ – subito (when placed before a dynamic, i.e. / *f*)

▲ – hard accent

∩ – Let note(s) ring indefinitely until the sound dies out naturally.

( ) – All markings in parenthesis are courtesy/cautionary markings.

- All grace notes (including beamed grace notes with slashes) are to be played immediately before the beat they precede. They are to be played very close to the beat and as fast as possible.

- All accidentals last for the entire measure, unless they are canceled out by another accidental (such as a natural sign). Accidentals only apply to the line or space they are on.

- In general, metronome markings should not deviate more than one, or at the most two notches higher or lower from the markings that are printed.

**ACT I**  
**The Companion**

**CHARACTERS**

Maya.....Soprano  
Joe.....Tenor  
Dax.....Baritone

**SYNOPSIS**

The setting: a comfortable suburban home of the future. Sleek, transparent surfaces behind which invisible networks silently perform domestic chores. Joe enters and, with a hand gesture, cues the sound system to play music. He exits to the kitchen. Maya enters after a long day at the office. She is greeted with compliments and champagne by Joe, her a biomorphic android Companion. He has prepared dinner: a new recipe he learned from Desirée, the Companion of one of Maya's neighbors. As an alternative, he offers to bring Maya upstairs to make love. She simply wants to relax. Joe gives her a foot massage. Maya asks what Joe did today. He launches into a litany of activities ("What Did I Do Today?"). Maya prompts Joe to say, "I love you." He complies, but mechanically. Maya is frustrated: Joe's experiencing more glitches and his conversation is peppered with advertisements for online products. Maya goes upstairs to sleep, leaving Joe below to say, "I can change."

A few days later, tech-support agent Dax is at Maya's place, running a diagnostic on Joe. Dax has already made several service calls in the past two months. He offers Maya a deal where she can test new software that offers "more complexity." After some hesitation, Maya agrees. Dax, who clearly has a crush on Maya, flirts with her while he syncs Joe to the new software. Maya makes it clear that she's mainly interested in a relationship with a Companion ("The Perfect Man"). She gets a call from work and exits to her bedroom to take it. Working alone, Dax broods on the strangeness of humans and their toys ("Broken Machines").

A week or so later, Joe is camped out in the living room wearing a sports jersey and wraparound sunglasses. He's completely engrossed in a video game. Fast-food containers are littered everywhere. Maya enters, angry and tired of Joe's bad behavior. He doesn't clean up anymore, and they haven't made love in days. They argue. Dax arrives in the middle of the fight, having been contacted for another service call. At Maya's request, Dax prepares to wipe Joe's memory. Joe asks Dax to stop, and then tells them he's found someone else—Desirée, the Companion down the street. Joe is leaving Maya to be with Desirée. Maya is appalled, but Joe has more news: He has been scanning Maya and Dax and can tell from biochemical fluctuations when they are together, that they are in love. Joe sings a tender parting song to Maya ("You Were My First Love") and leaves.

The humans are left behind, not sure what to do.

---

*This work received its 2017 premiere in a coproduction by Nashville Opera and American Opera Projects, as well as developmental support from American Opera Projects' Composers and the Voice and First Chance programs, Fort Worth Opera's Frontiers program and Opera America's Repertoire Development program.*

---

## IMPORTANT NOTICE

### **Performances of this opera must be licensed by the publisher.**

All rights of any kind with respect to this opera and any parts thereof, including but not limited to stage, radio, television, motion picture, mechanical reproduction, translation, printing, and selling, are strictly reserved.

License to perform this work, in whole or in part, whether with instrumental or keyboard accompaniment, must be secured in writing from the Publisher. Terms will be quoted upon request.

Copying of either separate parts or the whole of this work, by hand or by any other process, is unlawful and punishable under the provisions of the U.S. Copyright Act.

The use of any copies, including arrangements and orchestrations, other than those issued by the Publisher, is forbidden.

To inquire about Grand Rights, or to rent or purchase materials, please contact:



[billholabmusic.com](http://billholabmusic.com)

PERUSAL

This work has received developmental support from American Opera Project's Composers and The Voice and First Chance programs;  
Fort Worth Opera's Frontiers program; and OPERA America's Repertoire Development program

**TRANSPOSSED SCORE**

# THREE WAY

Duration: ca. 40'00"

Libretto by David Cote  
(2014)

## A Trio of One Act Operas Act I: The Companion

Music by Robert Paterson  
(2014)

*SCENE I: A living room, early evening. The room is dimmed, candles lit. From the kitchen area, the pop of a champagne bottle.  
Enter Joe, who look around the room, adjusts a candle or a throw cushion.*

Light Swing, ♩ = ca. 120

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet in Bb, Horn in F, Bassoon), Percussion (Vibraphone), and vocal parts (Maya, Joe, Dax). The bottom section includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and Piano. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Light Swing' at approximately 120 beats per minute. The dynamic marking *mf* (mezzo-forte) is used throughout. The Piano part features a 'Synthesizer' sound described as 'Modern digital piano sound, pseudo Fender Rhodes, mellow'. The Double Bass part is marked 'jazz, upright bass style' and 'pizz. clean, no buzz'. The Cello part includes a 'pizz.' marking. The score includes various musical notations such as triplets, accents, and dynamic markings.

6

Ob.

B♭ Cl.

Bsn.

M.

Pno.

Vc.

D.B.

*mf* 3

*mf* 3

*mf* 3

*mf* 3

Maya enters from the front door.  
Hangs up coat.

I'm home. — Joe?

11

Ob.

M.

Pno.

Vc.

D.B.

*mf* 3

*mf* 3

*mf* 3

*mf* 3

Maya looks around the living room

An-y-bod-y home? Oh, my.



15  $\text{♩} = \text{ca. } 80$  rit. -----  $\text{♩} = \text{ca. } 120$

B♭ Cl.

Bsn.

M.

J.

Pno.

Vc.

D.B.

*(mf)* 3

Looks like some-one planned \_\_\_\_\_ a ro-man-tic eve-ning. \_\_\_\_\_

*brightly*  
*mf* Good eve-ning, Ma-ya.

$\text{♩} = \text{ca. } 80$  rit. -----  $\text{♩} = \text{ca. } 120$

19

Fl.

Perc.

M.

J.

Pno.

D.B.

*mf*  
(Vibraphone)

*(mf)*

*f* raise glasses What

How was your day? You look a-maz-ing. Cham-pagne?