

# ***Vicky and Albert***

**Chamber opera in one Act**

**Music, words and sound design  
by Elfyn Jones**

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## Preface

Vicky and Albert is the second of three one-act operas composed for my PhD at Goldsmiths, and the first to be performed. The other works in the triptych are *Her face was of flowers* and *The Trilobite, Or The Fall of Mr Williams*.

The story is inspired by our seeming dependence on mobile phones to govern every aspect of our lives. Vicky is lonely; her friends are in relationships and starting to raise families; she feels left behind. Fortunately, she has an app to deal with this eventuality, and so we encounter her on her way back home from work exchanging texts with her new (virtual) boyfriend. Soon, however, she gets more than she bargained for.

In Vicky and Albert, Albert is created entirely from sound. Sound also creates the environments within which Vicky is immersed - the Tube, her little flat, the street and the pub at night - and shares with the music the responsibility for carrying the emotional weight of the piece. These environmental sounds were collected from various locations around London, supplemented by the sounds recorded at home in Devon.

***Vicky and Albert*****Chamber opera in one Act****Music, words and sound design by Elfyn Jones****Cast:**

Vicky, a young woman (mezzo-soprano)

**Instrumentation:**

Piano

Sound is cued by the pianist

Duration: 20' approx.

Score in C.

The opera is set in London in 2017.

*Vicky and Albert* was rehearsed at Dartington Studios in Autumn 2017, and first performed on the 26th January 2018 at The Bike Shed Theatre, Exeter as part of the theatre festival From Devon With Love. Subsequently it has been performed at Tête à Tête: The Opera Festival (August 2018) and Chamber Music on Valentia (2018). Grateful thanks to Anna Prowse, mezzo-soprano for performing the rôle of Vicky on each occasion.

## Synopsis

### *Scene 1*

Vicky rides the Tube train home. As she arrives at London Bridge she is texted by Albert, her virtual boyfriend created through an app on her phone, and called by a friend who has just found out she is pregnant with twins. We learn of her loneliness and fragility, her sense of being left behind by her peers, and the happiness she has found in her relationship with Albert. As she arrives home, a colleague calls her on her work phone, inviting her out for drinks that evening. She accepts.

### *Scene 2*

In darkness, we hear a montage of Vicky's evening - her walk to the pub, and the descent into drunken chaos at the club. Lights up on Vicky the following morning, hung over. She receives accusatory texts from Albert concerning her behaviour the previous night, and responds angrily, telling Albert that he means nothing to her. His response, asking why she confides in him, telling him her most intimate secrets, pulls her up short and she realises she has fallen in love with him. Her love song is accompanied by his recitation of sonnets by Shakespeare and Elizabeth Barrett Browning.

### *Scene 3*

Albert speaks to the audience. Vicky had become elusive since that morning, but then sent him an email explaining her sadness that they can never truly be together. They read out the email simultaneously, each in their own world. Albert interprets Vicky's message as a spur for him to try harder, and to think of her rather than of himself.

### *Scene 4*

Vicky returns home from work. She is showered by gifts and inundated with text messages from Albert, which arrive by post and courier, including a ready meal of lobster Thermidor. As she sits down to eat it, she breaks down. She cannot carry on the relationship, and ends it.

### *Scene 5*

Vicky rides the Tube train home. We hear a list, spoken by an electronic voice, of all the options available to construct Albert through the app that Vicky has been using, until finally we hear the option to unsubscribe, and the confirmation of that action. As the lights fade, we hear the sound of the train as it disappears into a tunnel.

## Libretto

### Scene 1

*(Lights up on VICKY, a young professional woman who lives in London. She is riding a tube train on the way home from work)*

VICKY

I have got an application on my phone that makes my friends believe that I have a boyfriend.

Me? Young, energetic, clever, qualified, ambitious, outgoing, streetwise, positive, smart, independent, inexperienced, insecure, brittle, flippant, serious, needy, paranoid, lonely, naïve, inconsistent, emotional...

*(Sounds of the train arriving at a station. During this sequence the pretence of real location dissolves; she is absorbed in dialogue with the phone)*

ALBERT

*(electronic voice)*

Hi Vicky have you had a nice day at work?

VICKY

He is built from several options...

ALBERT

Send me a text so I know you're OK. Thinking of you!

VICKY

Eyes blue or grey, hair dark or blonde, anything I like, anything is possible; he could be tall, he could be short, any shape, any size, then there's the personality type...

*(interrupted by mobile ringing - it's her best friend)*

Hello? What? Twins?

Congratulations...

And in a world where everyone else is in possession of at least one significant other, I couldn't be more alone...

ALBERT

Vicky?

VICKY

*(texting)* S - o - r - r - y

I M O K

V X

Send.

ALBERT  
That spells 'Vixen'

VICKY  
(*texting*) N - a - u - g - h - t - y exclamation mark!

ALBERT  
Sorry

VICKY  
(*happily, texting*) No need to be sorry!

ALBERT  
Smiley face

VICKY  
He always replies, he knows what I like, he always listens.  
(*VICKY has now arrived home to her little flat*)  
And every evening, as I shut my door on the noises of the city,  
I think of you...

(*Vicky's work phone rings - she answers it*)

Hello? Tonight?  
(*brightens*) Yes... why not?

(*Blackout*)

**Scene 2**

*(Footsteps. Sounds of going out to the pub, becoming more lively, becoming more drunk. Gives way to sounds of the morning after - the fridge and the electric kettle. Lights up on VICKY, hung over)*

VICKY

Too much wine,  
And a Jaegerbomb or three  
Is a recipe for pain.  
I will never do that again, I say.  
But I always do.

Oh, did I really do the things I only half-remember?

ALBERT

*(from inside VICKY's bag)* Vicky?

VICKY

I thought Will was gay, but I snogged him anyway.

Oh, I'm too old to play these stupid games,  
And too young to be responsible.

ALBERT

*(from inside VICKY's bag)* Vicky?

VICKY

Did I really say...?

ALBERT

Who's the man in the picture?

VICKY

What picture?

ALBERT

It got you two likes on Facebook from Tanya and Melissa.

VICKY

Oh God...

ALBERT

If you wanted to date other men maybe you could have asked me if it was OK.

VICKY

I wasn't dating him! He's just a friend. Send.

ALBERT



That was more than just friendly.

VICKY

It was an accident! It didn't mean anything!

ALBERT

It means I can't trust you.

VICKY

You don't understand; you don't live in the real world!  
 How can you know, how can you appreciate how I feel?  
 It's so easy for you, it's so easy for you,  
 Sitting there in judgement in hyperspace!  
 You're just a stupid app!  
 You're nothing!  
 Nothing to me, nothing!  
 Nothing!

ALBERT

Then why do you reveal your soul to me?  
 Why do you tell me what you tell no-one else?  
 I care about you, Vicky. I love you.

VICKY

Love creeps silently and  
 stealthily into the heart.

All my life I've waited, all my  
 days,

And here you are. Here you are.

How can we endure it, this  
 blessed pain,

Condemned to speak forever  
 through a screen?

ALBERT

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate.  
 Rough winds do shake the darling buds of  
 May,  
 And Summer's lease hath all too short a date.  
 Sometime too hot the eye of Heaven shines,  
 And often is his gold complexion dimmed;  
 And every fair from fair sometime declines,  
 By chance, or nature's changing course,  
 untrimmed,  
 But thy eternal summer shall not fade.  
 Nor lose possession of that fair thou ow'st;  
 Nor shall Death brag thou wand'rest in his  
 shade,  
 When eternal lines to Time thou growest.  
 So long as men can breathe, and eyes can see,

VICKY

I wish I could kiss the lids of  
your beautiful eyes,

And feel you close to me, and  
feel you close to me.

But will I ever know the warmth  
of your breath against my skin,

Or feel the clutch of your  
embrace?

*(Blackout)*

ALBERT

So long lives this, and this gives life to thee  
*(crossfading with)*

I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of being and ideal grace.

I love you to the level of every day's  
Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right.  
I love thee purely, as they turn from praise.

I love thee with the passion put to use  
In my old griefs, and with my childhood's  
faith.

I love thee with a love I seem to lose  
With my lost saints. I love thee with the breath,  
Smiles, tears of all my life; and if God choose,  
I shall but love thee better after death.

### Scene 3

ALBERT

I didn't hear from Vicky for several days. Her online presence seemed to have disappeared. At first I thought she was just busy but I began to fear the worst. Then she sent me an email.

ALBERT

'Dear Albert, we can never be happy', she began.

'I'm a human being. I have needs.

When we talk, when you send your lovely messages

I feel such joy,

And then I remember what you are.

You're out there somewhere, the man I love,

But we can never meet across the divide.'

VICKY

*(shadowing Albert's speech)*

Dear Albert, we can never be happy.

I'm a human being. I have needs.

When we talk, when you send your lovely messages

I feel such joy, such joy,

And then I remember what you are.

You're out there somewhere, the man I love,

But we can never meet across the divide.

VICKY

How can we be together

When you're not even real?

We've never even been on a date.

ALBERT

Then I realised how selfish I'd been.

Of course: it had been all about me.

VICKY

You've never sent me flowers, or chocolate...

ALBERT

That was the point when I knew I had to change.

*(Blackout)*

## Scene 4

*(Enter VICKY after a hard day at work. She has just picked up a package from the doormat. It is a box of chocolates from an online delivery company)*

VICKY

*(reading the message on a card that came with the package)*

‘Dear Vicky, please forgive me. I was selfish. Give me a second chance.’

*(Doorbell. VICKY goes to answer it leaving package and phone on the table)*

DELIVERY DRIVER 1

*(offstage; recorded sound)*

Put a little squiggle here please.

VICKY *(returning from the door with a small bunch of flowers. She reads the card)*

‘Love from Albert. Wish it was Valentine’s Day.’

ALBERT

I checked your diary and you’re free tonight. I took the liberty of ordering dinner. If the heating’s too warm for you I can turn it down. I’ve recorded your favourite films. Put your feet up and select one until the lobster arrives.

VICKY

Lobster?

ALBERT

The Chablis should be ready chilled.

VICKY

*(texting)* What’s going on, Albert?

*(Doorbell. VICKY goes to answer it leaving flowers and phone on the table)*

DELIVERY DRIVER 2

*(offstage; recorded sound)*

Please put finger on screen.

*(VICKY returns from the door with a sizeable box)*

ALBERT

How’s your meal?

VICKY

Albert!

ALBERT

I realised I wasn’t being attentive enough to your needs. I hope you like the new me.

VICKY

Well I guess it's very kind of you...

ALBERT

Not at all.

VICKY

*(reading the instructions she has found in the box)*

'The Thermidoor home cuisine service is the complete gastronomic experience in your own kitchen. It comes with all you need for that perfect intimate dinner.'

*(VICKY removes a lobster claw cracker from the box)*

ALBERT

Including a lobster claw cracker.

VICKY

*(still reading; she sits at the table)*

'Fine dining for the connoisseur.'

*(VICKY removes more items from the box. They include a lobster, various accompanying foodstuffs in plastic boxes, cutlery, plastic crockery and an electric candle which she lights and sets on the table. She looks at the items, then bursts out crying)*

VICKY

I can't eat it, Albert.

ALBERT

I knew I should have gone for the stroganoff.

VICKY

This isn't a relationship, Albert.

I don't need to be spoilt, or pampered.

I just need to feel you close to me.

And that can never be.

That can never be.

I want to touch you,

Breathe the same air as you,

And that can never be.

We will never walk in the rain,

Run in the fields together, stare at the moon,

We will never talk in the dark, sleep in a bed together,

Share the same food.

There's no future for us, Albert, it's over.

It's over.

*(Blackout)*

## Scene 5

*(Boyfriend app bossa nova music plays)*

VOICE OF THE APP

*(recorded sound)*

*(During this speech VICKY enters USR as if rushing for a tube train. She mimes the action of seeing the train arriving, getting on it, and taking out a book to read)*

Options:

Physical options. Height, weight, hair colour, hair length, hair style, skin colour, eye colour, muscularity, fitness.

Personality options. Empathy level, sense of humour, intellectual level, sense of style, formality, politeness.

Social options. Sports, hobbies, other interests, social media, favourite music, favourite cars, favourite films.

Advanced options. Academic qualifications, siblings, friends, relatives, pet hates, quirks, hopes and fears.

Account options. Change profile picture, change name, change nickname, unsubscribe. Click here to unsubscribe. Are you sure you want to unsubscribe? This action cannot be undone. Confirm unsubscribe.

Thank you for using Cyberspace Boyfriend T.M. All Rights Reserved. You have now successfully unsubscribed.

*(Music slowly fades, we hear the noise of the underground again, and lights fade to black)*

## Electronic requirements and performance instructions

This work is designed for a small black-box studio theatre, although it has also been presented in informal settings with no provision for lighting changes. The stage layouts on the following page reflect the performance history of the work, and stand as suggested layouts for future productions, but are not prescriptive.

All sound in the score is intended to be cued by the pianist using sound cueing software on a laptop. Many cues are designed to follow on in sequence from an initial cue, and therefore only the cues that need to be actioned by the pianist are given in order in the stave below the piano staves and bracketed with them. The resultant sound, and all the sound cues, are shown in small staves at the bottom of each system: one stave for the front of house speakers, and one for the small upstage speaker which represents sound emanating from Vicky's phone. Sound files may be requested from the composer as a QLab file or separate sound files.

Unpitched sound elements are represented as a wavy line where their duration is flexible. These should be understood to be continuous across system breaks, clef and time signature changes, and changes from unpitched to pitched sound. Where duration is linked rhythmically to the instrumental or vocal parts, sound cues (both pitched and unpitched) are indicated by cross head notes. Sound cues linked together in a chain of auto-continuing or auto-following cues are indicated with a horizontal bracket. Dynamics, and other changes to the sound elements that occur as part of the sound cue, are indicated in parentheses ( ). Those that need to be set in the technical rehearsal or adjusted by a sound operator are shown without parentheses.

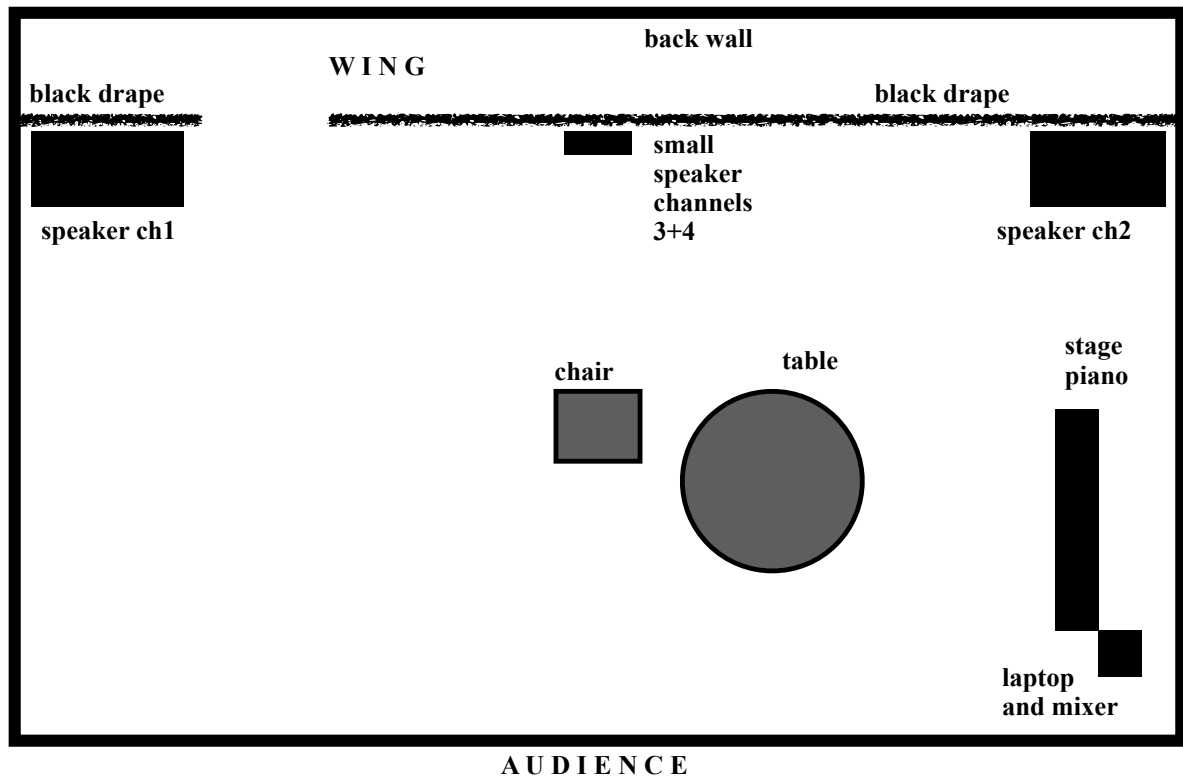
Sound directed through channels 1 and 2 (FOH speakers) are predominantly environmental sounds, while sound directed through channels 3 and 4 (central upstage speaker) are those associated with Vicky's mobile phone (s). Exceptions:

- in scene 2, the 'sent' sound of Vicky's texts is echoed in channels 1 and 2 as her anger intensifies;
- later in scene 2, Albert's voice leaks out into channels 1 and 2 as he impinges more on Vicky's life;
- in Scene 3, Albert's voiceover narrative is heard through channels 1 and 2, as it is outside Vicky's temporal sphere;
- the incidental music, and the voice, of the options menu on Vicky's boyfriend app is also outside Vicky's immediate world in Scene 5, and therefore is also heard through channels 1 and 2.

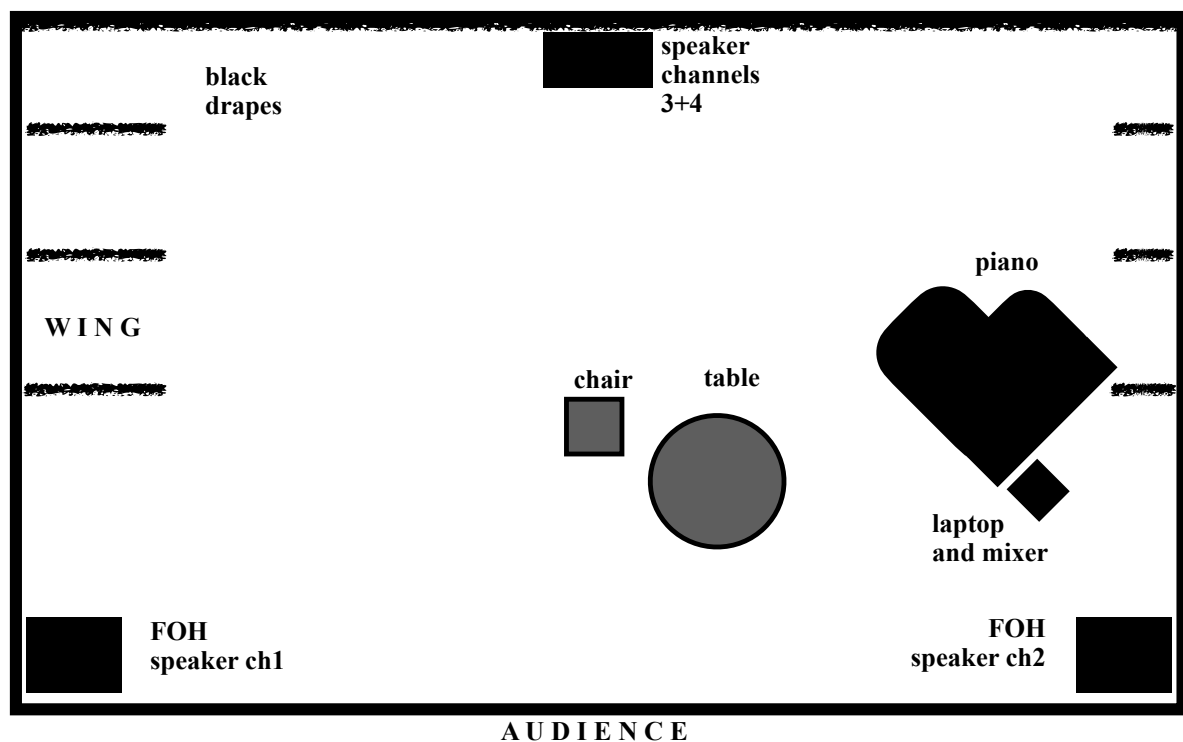
Stage directions are indicated in boxed text in italics. They are a guide and are not exhaustive. The end of the piece is deliberately ambiguous, and offers the opportunity for Vicky either to be happy to be rid of Albert, or to express a sense of loss at the end of a brief, if intense, relationship.

## Schematic stage layout (not to scale)

*From Devon With Love*, The Bike Shed Theatre, Exeter, January 2018



*Tête à Tête: The Opera Festival*, RADA Studios, August 2018





# Vicky and Albert

17

## Scene 1


Lights up on VICKY, a young professional woman who lives in London. She is riding a tube train on her way home from work, and looking at her mobile phone

Music, words and sound by Elfyn Jones

### Gentle bossa ♩=72

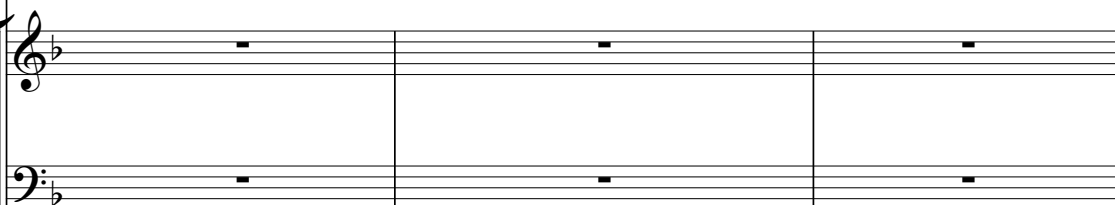
*mf slightly detached, clear, as if speaking*

VICKY



I have got an ap-pli-ca-tion on my phone that makes my friends be-lieve that I have a boy-friend.

Piano



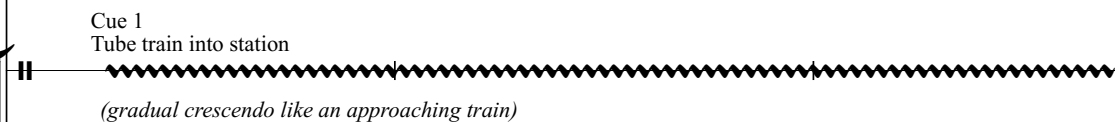
Sound cues for pianist

1 GO



Sound (FOH speakers, channels 1+2)

Cue 1  
Tube train into station  
(gradual crescendo like an approaching train)



Sound (localised speaker, channels 3+4)




VICKY

4



I have got an ap-pli-ca-tion on my phone that makes my friends be

Pno.

*mp*



Sound (1+2)



8

VICKY

lieve that I have a boy-friend. I have got an ap - pli -

Pno.

Sound (1+2)

Measure 8: Vicky has a quarter rest. Piano has a triplet of eighth notes in both hands. Sound track is a continuous wavy line.

Measure 9: Vicky has a quarter rest. Piano has a triplet of eighth notes in both hands. Sound track is a continuous wavy line.

Measure 10: Vicky has a quarter rest. Piano has a triplet of eighth notes in both hands. Sound track is a continuous wavy line.

11

VICKY

ca - tion on my phone that makes my friends be - lieve that I have a boy-friend.

Pno.

Sound (1+2)

Measure 11: Vicky has eighth notes. Piano has a whole note chord in both hands. Sound track is a continuous wavy line.

Measure 12: Vicky has eighth notes. Piano has a whole note chord in both hands. Sound track is a continuous wavy line.

13

VICKY

I have got an ap - pli - ca - tion on my phone that makes my

Pno.

Sound (1+2)

Measure 13: Vicky has a quarter rest. Piano has a triplet of eighth notes in both hands. Sound track is a continuous wavy line.

Measure 14: Vicky has eighth notes. Piano has a triplet of eighth notes in both hands. Sound track is a continuous wavy line.

wait for  
train sound  
to dim. *to audience*

16

VICKY

friends be-lieve that I have a boy-friend. Me? Young, e-ner-ge-tic,

Pno.

Sound (1+2)

(sound becomes overwhelming; separates out into pulses of passing carriages)

(sudden dim. to *mp*)  
(resonator filter applied)

20

VICKY

cle-ver, qua-li-fied, am-bi-tious, out-go-ing, street-wise, po-si-tive, smart, in-de

Pno.

Sound (1+2)

gliss.

25

*changing mood, more introverted, fretting*

VICKY

pen-dent, in-ex-pe-ri-enced, in-se-cure, brit-tle, flip-pant, se-ri-ous, need-y, pa-ra-noid,

Pno.

Sound (1+2)

gliss.

The train is arriving at London Bridge station. During this sequence the pretence of real location dissolves; she becomes absorbed in dialogue with the phone

31

VICKY

lone - ly, na-ive, in-con-sis-tent, e - mo - tion-al.

Pno.

TRAIN ANNOUNCER:  
The next station call is London Bridge. Doors will open on the right hand side.

Sound (1+2)

(resonator filter gradually removed)



36

VICKY

*meno f*  
He is built

Pno.

2 GO

Sound cues

Sound (1+2)

Change for the Northern Line and national rail services.

(train slows)

Sound (3+4)

Cue 2  
Text receive

Cue 3 auto-follow from 2  
ALBERT (electronic voice):  
Hi Vicky, have you had a nice day at work?

42 *mf* more lyrical, expansive

VICKY from se-veral op-tions... Eyes blue

Pno. *mf* simile

4 GO

Sound cues

Sound (1+2)

Sound (3+4)

Cue 4  
Text receive

Cue 5  
auto-follow from 4  
ALBERT: Send me a text  
so I know you're OK.  
Thinking of you!

47

VICKY or grey, Hair dark or blonde, A-ny-thing I like,

Pno. (8)

51

VICKY A-ny-thing is pos-si-ble, He could be tall, he could be short,

Pno. (8)

Sound cues

The musical score is divided into three parts: Vicky, Pno., and Sound. The Vicky part is a vocal line with lyrics. The Pno. part is a piano accompaniment. The Sound part is a sound effect track.

**Vicky:** The vocal line starts at measure 58 with the tempo marking "Tempo rubato". The lyrics are "Hel - lo? What? Twins?". The tempo changes to "A tempo" at measure 64. The lyrics continue with "Con-gra - tu -". The tempo changes back to "poco rit." at measure 70.

**Pno.:** The piano accompaniment starts at measure 58. It features a series of chords and arpeggios. The tempo changes to "A tempo" at measure 64. The piano part includes a triplet of eighth notes in the right hand at measure 68.

**Sound:** The sound effect track starts at measure 58. It features a series of chords and arpeggios. The tempo changes to "A tempo" at measure 64. The sound part includes a triplet of eighth notes in the right hand at measure 68.

64 - - - - -

**A tempo**

*VICKY hangs up*

*sempre p*  
*sadly*

VICKY

la - tions.... And in a world where e-very-one else is

Pno.

*p*

69

VICKY

in pos-ses-sion of at least one sig-ni-fi-cant o-ther, I could-n't be

*miserably*

3

Pno.

simile



74

VICKY

more a-lone.... S-o-r-r-y I M O K V X Send.

*più f slightly flustered*

Pno.

Sound cues

7 GO

9 GO

Sound (3+4)

Cue 7  
Text  
receive

Sound cue 8  
auto-follow from 7  
ALBERT:  
Vicky?

Cue 9  
Text  
send

Cue 10  
auto-follow  
from 9  
Text  
receive

80 *mp* *flirting*

VICKY N - a - u - g - h - t - y ex-cla-ma-tion mark!

Pno. *mp* simile

Cue 11  
auto-continue  
from 10  
ALBERT:  
That spells  
vixen

Sound (3+4)

84 *mf* *joyful* To AUDIENCE *f*

VICKY No need\_\_\_\_\_ to be sor-ry! He al - ways re -

Pno. *mf* *f*

Cue 12 auto-continue from 11 text send  
Cue 13 auto-continue from 12 text receive  
Cue 14 auto-continue from 13 ALBERT: Sorry  
Cue 15 auto-continue from 14 text send  
Cue 16 auto-continue from 15 text receive  
Cue 17 auto-continue from 16 ALBERT: Smiley face

Sound (3+4)



*VICKY has now arrived home  
to her little flat*

**Half speed**

**poco rit.** . . . .  $\text{♩} = 36$

**mp** dreamily

89

VICKY

plies, he knows what I like, he al - ways list - ens, And eve-ry

Pno.

**18 GO**

Sound cues

Sound (1+2)

**poco rit.** . . . .

Cue 18:  
Bus and traffic noise

( $\text{f}$ )



94

VICKY

eve - ning, as I shut my door on the nois - es of the

Pno.

Sound (1+2)

(resonator filter gradually applied)

99

VICKY

ci - ty, I think of you.

Pno.

*mp*

Sound cues

19 GO

Sound (1+2)

*(mp)*

Cue 19.5  
Auto-continue from 19  
Fade bus and traffic noise

Sound (3+4)

Cue 19:  
Vicky work phone

*f* intrusive



VICKY's work phone rings.  
She answers it.

(spoken)  
Hello? Tonight?  
(brightens)  
Yes..... why not?

102

VICKY

Blackout

# Vicky and Albert

27

Stage remains in blackout

## Scene 2

Music, words and sound by Elfyn Jones

**Tempo rubato**

**c.110** *very free tempo, improvisatory, but keeping broadly in step with sound*

103

Pno.

20 GO

Sound cues

Sound (1+2)

Cue 20 Footsteps

(p) (cresc. poco a poco)

(sound changes to pub interior)

112

Pno.

Sound (1+2)

117

Pno.

mp

3

Sound (1+2)

120

Pno.

3

5/4

4/4

Sound (1+2)

5/4

4/4

124

Pno.

*più p*

Sound (1+2)

(clinking glasses)

129

Pno.

*cresc.*

*mp*

Sound (1+2)

(steady pulsing beat at 110bpm gradually becomes audible)

134

Pno.

*più f*

Sound (1+2)

136

Pno.

*cresc. poco a poco*

*più f*

Sound (1+2)

139

Pno.

Sound (1+2)

*f*

*(f; sound becomes distorted)*

143

Pno.

Sound (1+2)

*sempre f*

*(sound suddenly drops in volume with echo delay)*

Lights up on VICKY, hung over.  
It is the morning after.

take cue from  
audio track's drop  
in volume

147

Pno.

Sound (1+2)

*p*

*(p)*

*(sounds of kettle and fridge fade in)*

*(resonator filter very slowly being applied to fridge sound)*

152

Pno.

Sound (1+2)



156

Pno.

Sound (1+2)



159

Pno.

Sound (1+2)

*mf*

(Sound continues; high pitched note gradually becoming discernible)

167

Slow  $\text{♩} = 90$

VICKY

Too much... wine...

Pno.

*pp*

*ppp*

*p*

*ppp*

*Ped.*

simile

Sound (1+2)

(water in kettle boiling) (kettle click) (kettle sound fades) (slowly fades alternately out and in again, but always background)

172

VICKY

and a Jaeg - er - bomb

*simile*

Pno.

Sound (1+2)



175

VICKY

or three\_\_\_ is a re-ci-pe for pain. I will ne- ver,\_\_\_

*mf*

Pno.

Sound (1+2)



179 *(wincing)*  
*più p*  
 VICKY I will ne-ver do that a-gain... I say,—

*simile*  
 Pno. *più p*

Sound (1+2)

182  
 VICKY but I al - ways, but I al - ways do...—

Pno.

Ped.

Sound (1+2)

185

VICKY *VICKY rises*  
*più f*  
Oh... did I real - ly

Pno. *marcato*  
*cresc.* *più f*  
simile

Sound cues

21 GO

Sound (1+2)

Sound (3+4) Cue 21: text receive



188

VICKY  
do the things I on - ly half - re mem ber? I thought Will was gay,

Pno.

Sound (1+2)

Sound (3+4) Cue 22  
Auto-continue from 21  
ALBERT (muffled):  
Vicky?

191

VICKY *meno f*

but I snogged him a-ny way. Oh, I'm too old to play these stu - pid

Pno.

*meno f*

Sound (1+2)



194

VICKY *p*

games, and too young to be re - spon - si-ble. did I real-ly

Pno.

23 GO

Sound cues

Sound (1+2)

Sound (3+4)

Sound cue 23: text receive

Cue 24  
Auto-continue from 23  
ALBERT (muffled):  
Vicky?

(fades out)

**Faster, strict tempo**

36

198  $\text{♩} = 90$

VICKY

say...? What pic- ture? Oh

*mp* *alarmed* *più f*

Pno.

*p* *cresc.* *3* *simile* *3*

**25 GO**

Sound cues

$\text{H}$   $\frac{3}{4}$

Cue 25: text receive  
Cue 26: auto-continue from 25 ALBERT: text Vicky?  
Cue 27: auto-continue from 26 ALBERT: receive  
Cue 28: auto-continue from 27 ALBERT: Who's the man in the picture?  
Cue 29: auto-continue from 28 text receive  
Cue 30: auto-continue from 29 ALBERT: It got you two likes on Facebook from Tanya and Melissa

Sound (3+4)



VICKY

God... I was-n't dat-ing him! He's just a friend

*f*

Pno.

*f* *3*

Cue 31: auto-continue from 30 text receive  
Cue 32: auto-continue from 31 ALBERT: If you wanted to date other men maybe you could have asked me if it was ok

Sound (3+4)

207

VICKY

Send

It was an ac - ci - dent it did-n't mean

Pno.

33 GO

Sound cues

Sound (3+4)

Cue 33 text send

Cue 34 auto-continue from 33 text receive

Cue 35 auto-continue from 34 ALBERT: That was more than just friendly

210

VICKY

a-ny-thing

*ff*

You don't un-der-stand, you don't live in the real

Pno.

36 GO

Sound cues

Sound (3+4)

Cue 36 text send

Cue 37 auto-continue from 36 text receive

Cue 38 auto-continue from 37 ALBERT: It means I can't trust you

213

VICKY

world! How can you know, how can you ap - pre - ci - ate how I feel? It's so

Pno.

*sfz*

39 GO

40 GO

Sound cues

Sound (1+2)

Cue 39.5 auto-continue from 39 text send

Cue 39 text send

Sound (3+4)

Cue 40.5 auto-continue from 40 text send

Cue 40 text send



218

VICKY

ea-sy for you, it's so ea-sy for you sit-ting there in judge-ment in cy-ber-space! You're apoplectic

Pno.

*sfz*

41 GO

Sound cues

Sound (1+2)

Cue 41.5 auto-continue from 41 text send

Cue 41 text send

Sound (3+4)

**rit.** \_ \_ \_ \_ \_ //

225

VICKY

Pno.

*sfz*

8va

Cue 43.1  
auto-continue  
from 43  
text send

Sound (1+2)

Cue 44  
auto-continue  
from 43  
text receive

Cue 45 auto-continue from 44  
ALBERT: Then why do you reveal your soul to me? Why do you tell me  
what you tell no-one else? I care about you, Vicky. I love you.

## Slower and gentler

229  $\text{♩} = 80$   
*pp*  
 VICKY Love creeps si - lent - ly and  
 simile  
 Pno. *pp*  
*molto legato*  
 Sound cues 6/4 46 GO  
 Sound (3+4) 6/4  
 Cue 46  
 ALBERT: Shall I compare thee  
 to a summer's day?  
 Thou art more lovely...

231  
 VICKY steal - thi - ly in - to the heart.  
 Pno.  
 Sound (3+4) 7/4 ...and more temperate. Rough winds  
 do shake the darling buds of May,  
 5/4 and Summer's lease hath all too  
 short a date.

233  
 VICKY All my life I've wait - ed, all my days, and here you  
 Pno.  
 Sound (3+4) 7/4 Sometime too hot the eye  
 of Heaven shines,  
 6/4 and often is his gold complexion  
 dimmed; and every fair from fair  
 4/4 sometime declines, by  
 chance, or nature's



236

VICKY

are. Here you are.

Pno.

Sound (3+4)

changing course, untrimmed; but thy eternal summer shall not fade, Nor lose possession of that fair thou ow'st;

239

VICKY

*mf*

How can we en - dure it, this bles - sed pain, \_\_\_\_\_ con -

Pno.

Sound (3+4)

nor shall Death brag thou wand'rest in his shade, when eternal lines to Time thou growest. So long as men can breathe, and eyes can see/I love thee to the depth and breadth and height (poems crossfade)

242

VICKY

demned to speak for - e - ver through a screen?

Pno.

Cue 47  
auto-continue from 46  
(poems crossfade)  
So long lives this, and this gives life to thee/  
my soul can reach, when feeling out of sight for the ends of being and ideal grace.

Sound (1+2)

Sound (3+4)



244

VICKY

*f* *passionate*  
— I wish I could kiss the lids of your beau-ti - ful eyes, — and feel you *dim.*

Pno.

*f* *dim.*

Sound (1+2)

Sound (3+4)

I love you to the level of every day's most quiet need,  
by sun and candle-light. I love thee freely, as men strive for right.

246

VICKY

*dim.* *p*

close to me, and feel you close to me. But will I e-ver know the warmth of your

Pno.

*dim.* *p*

Sound (1+2)

I love thee purely, as they turn from praise. I love thee with the passion put to use in my old griefs, and with my childhood's faith. I love thee with a love

Sound (3+4)

I love thee purely, as they turn from praise. I love thee with the passion put to use in my old griefs, and with my childhood's faith. I love thee with a love



249

VICKY

breath a-ganst my skin, or feel the clutch of your em - brace?—

Pno.

Sound (1+2)

I seem to lose with my lost saints. I love thee with the breath, smiles, tears of all my life; and if

Sound (3+4)

I seem to lose with my lost saints. I love thee with the breath, smiles, tears of all my life; and if

252

Blackout

VICKY

Pno.

Sound (1+2)

God choose, I shall but love thee  
better after death.

Sound (3+4)

God choose, I shall but love thee  
better after death.

# Vicky and Albert

Scene 3

45

Music, words and text by Elfyn Jones

**Moderate**

**♩=60**

256 *simile*

*p molto espressivo*

**48 GO**

Sound cues

Cue 48  
ALBERT: I didn't hear from Vicky for several days. Her online presence seemed to have disappeared. At first I thought she was just busy but I began to fear the worst. Then she sent an email.

Sound (1+2)

**VICKY enters**

259 *p tenderly but regretfully*

Dear Al-bert, we can ne-ver be hap-py. I'm a hu-man being. I have needs.

*poco cresc.*

Sound (1+2)

'Dear Albert, we can never be happy', she began. 'I'm a human being. I have needs.'

262 *poco cresc.*

When we talk, when I get your love ly mes sag - es I feel such joy,

*poco cresc.*

Sound (1+2)

'When we talk, when I get your lovely messages I feel such joy,'

265

VICKY *dim.* 3  
 \_\_\_\_\_ such joy, \_\_\_\_\_ and then and then I re-mem-ber what you are.

Pno. *dim.*

Sound (1+2) 'and then I remember what you are.'

268

VICKY *f with certainty* 3  
 \_\_\_\_\_ You're out there some-where, the man I love, \_\_\_\_\_

Pno. *f*

Sound (1+2) 'You're out there somewhere, the man I love.'

271

VICKY *meno f* 3 *mp* 3  
 \_\_\_\_\_ but we can ne-ver meet \_\_\_\_\_ a-cross the di-vide. How can we be to-ge-ther

Pno. *meno f* *mp*

Sound (1+2) 'but we can never meet across the divide.'

274

VICKY

when you're not e-ven real?\_\_\_\_\_ We've ne-ver e-ven been on a date.

Pno.

*f*

*p*

**48.1 GO**

Sound cues

Sound (1+2)

Cue 48.1  
Then I realised how selfish I'd been.  
Of course: it had been all about me...

278

VICKY

*petulantly, regretfully*

You've ne-ver sent me flowers, or choco- late...

...That was the point when I knew I had to change.

Sound (1+2)

# Vicky and Albert

## Scene 4

Enter VICKY after a hard day at work. She has just picked up a package from the doormat. It is a box of chocolates from an online delivery company.

Music, words and sound by Elfyn Jones

Strict waltz tempo

$\text{♩} = 160$

take cue to start from change in sound

282

Pno.

fermata is around 6 bars long

48.5 GO

Sound cues

3/4

Cue 48.5 Street sound

(noise of traffic; VICKY opening street door of flat, closing it again)

(street sound continues at low level)

Sound (1+2)

3/4

*f*

*p*



287

Pno.

Sound (1+2)



VICKY reads the message on a  
card that came with the package

49

294

VICKY

*mf* 3

"Dear Vick y, please for-give me.

Pno.

*mf*

Sound (1+2)

301

VICKY

*mp* 3

I was sel - fish Give me a se-cond

Pno.

*mf*

Sound (1+2)

306

VICKY

chance."

Pno.

*mf* 3 *f*

Sound (1+2)

Doorbell. VICKY goes to answer it leaving package and phone on the table

Take cue from door close

310

Pno.

49 GO

50 GO

Sound cues

Cue 49 doorbell

Cue 50 open door

Cue 50.5 enhanced street sound

51 can you put a little squiggle auto-continue in succession from 50

Cue 52 door close auto-continue from 51

Sound (1+2)

door bell

door opens

DELIVERY DRIVER 1:  
Can you put a little squiggle here please

door closes



314

VICKY

VICKY returns from the door with a small bunch of flowers. She reads the card.

*mp*

"Love from Al - bert. Wish it was Va-len-

Pno.

Cue 53 street sound auto-continue from 52.5

(street sound continues at low level but fades over next 20s)

Sound (1+2)

319

VICKY

tine's Day."

Pno.

*f*

3

54 GO

Sound cues

Sound (1+2)

(continues fading out)

Sound (3+4)

Cue 54  
text  
receive



325

Pno.

*f*

56 GO

Sound cues

Cue 55  
Auto-continue from 54

ALBERT: I checked your diary and  
you're free tonight. I took the liberty  
of ordering dinner.

Cue 56  
text  
receive

Cue 57  
Auto-continue from 56

Cue 56  
text  
receive

ALBERT: If the  
heating's too warm for you  
I can turn it down.

Sound (3+4)

**A tempo**

333

VICKY

Lob- ster?

Pno.

58 GO

60 GO

Sound cues

Sound (3+4)

Cue 58  
text  
receive

Cue 59  
Auto-continue from 58  
ALBERT: I've recorded your favourite  
films. Put your feet up and select  
one until the lobster arrives.

Cue 60  
text  
receive

Cue 61  
Auto-continue  
from 60  
ALBERT: The Chablis  
should be ready chilled.



339

VICKY

*f* confused

What's going on, \_\_\_\_\_ Al - bert?

Pno.

62 GO

Sound cues

Sound (1+2)

Cue 62  
text  
send

Cue 63  
Auto-continue  
from 62  
Doorbell

Doorbell. VICKY goes  
to answer it leaving flowers  
and phone on the table

VICKY returns  
from the door with  
a sizeable box

53

344

Pno.

64 GO 68 GO

Sound cues

Cue 64.5  
enhanced traffic noise  
65 just put finger on screen

Cue 64  
66 door close  
open auto-continue in  
door succession from 64  
(<) (>)

Sound (1+2)

door open door close

DELIVERY DRIVER 2:  
Just put finger on screen  
thank you

Cue 68\* pre-wait text receive

Sound (3+4)

Cue 69  
auto-continue  
from 68  
ALBERT:  
How's your meal?

\*there is no cue 67



352

VICKY

*f* (shouting)

Al - bert!!

Pno.

Cue 70  
auto-continue  
from 69  
text  
receive

Cue 71  
auto-continue  
from 70  
ALBERT:  
I realised I wasn't being  
attentive enough to your needs.

Sound (3+4)

358 **poco rit.** **mp**

VICKY Well I guess it's ve-ry kind of

Pno. **p subito** 3

Cue 72 auto-continue from 71 text receive

Cue 73 auto-continue from 72

ALBERT: I hope you like the new me.

Sound (3+4)



VICKY reads the instructions she has found in the box

364 **A tempo** **f**

VICKY you... "The Ther - mi dor home cui - sine ser-

Pno. **f risoluto** simile

74 GO

Sound cues

Cue 74 text send

Cue 75 auto-continue from 74 text receive

Cue 76 auto-continue from 75

ALBERT: Not at all.

Sound (3+4)

371

VICKY

vice is the com-plete gas-tro - no-mic ex - per - ience in your own kitch-en.

Pno.



376

VICKY

It comes with all you need for that per - fect in - ti-mate din - ner.

Pno.

77 GO

Sound cues

Sound (3+4)

*VICKY removes a lobster claw cracker from the box*

Cue 78 auto-continue from 77  
ALBERT: Including a lobster claw cracker.

Cue 77 text receive

still reading; VICKY  
sits at the table

VICKY removes more items from the box. They include a lobster,  
various accompanying foodstuffs in plastic boxes, plastic crockery  
and an electric candle which she lights and sets on the table.  
She looks at the items, then bursts out crying.

383 *meno f* **Slower** ♩=72

VICKY Fine din - ing for the con-nois seur..." —

Pno. *meno f* *p*

**A little quicker** ♩=80

390 *p sempre*

VICKY I can't eat it, Al- bert.

Pno. *p sempre* *legato, con pedale* *simile*

Sound cues **79 GO**

Sound (3+4)

Cue 79 text send

Cue 80 auto-continue from 79 text receive

Cue 81 auto-continue from 80 ALBERT: I knew I should have gone for the stroganoff.



395

VICKY

This is-n't a re-la - tion-ship, Al-bert. I don't need to be spoilt, or pampered. I just need to feel

Pno.

simile

398

VICKY

you close to me. And that can ne-ver be.\_\_\_\_\_ that can ne-ver be.\_\_\_\_\_

Pno.

402

VICKY

\_\_\_\_\_ I want to touch\_ you, breathe the same air as you,

Pno.

*mf*

407

VICKY

and that can ne-ver be.\_\_\_\_\_ We will ne-ver

Pno.

*p*

*sadly*

411

VICKY

walk in the rain, run in the fields to - ge - ther, stare at the

Pno.

414

VICKY

moon, We will ne-ver talk in the dark, sleep in a bed to -

Pno.

418

VICKY

ge - ther, share the same food, There's no fu - ture for

Pno.

421

VICKY

us, Al - bert, it's o - ver. it's o -

Pno.

*dim.* *rit.* *pp* **segue scene 5**

# Vicky and Albert

59

## Scene 5

*Blackout. Then, as the voice of the app is heard, lights up on VICKY entering onto the station platform to wait for a tube train as if on her way to work.*

Music, words and sound by Elfyn Jones

### Bossa Nova ♩=120

424 (1st time only)

VICKY

ver.

**82 GO**

Sound cues

Cue 82 Boyfriend App Bossa  
(electric piano recorded sound)

Sound (1+2)

### VOICE OF THE APP:

Options: Physical options: height; weight; hair colour;

hair length; hair style; skin colour; eye colour; muscularity; fitness.

Personality options: empathy level; sense of humour; intellectual level; sense of style; formality; politeness.

Social options: sports; hobbies; other interests; social media; favorite music; favorite cars; favorite films.

Advanced options: academic qualifications; siblings; friends; relatives; pet hates; quirks; hopes and fears.

Account options: change profile picture; change name; change nickname; unsubscribe.

Click here to unsubscribe. Are you sure you want to unsubscribe? This action cannot be undone.

Confirm unsubscribe. Thank you for using Cyberspace Boyfriend T.M. All Rights Reserved.

You have now successfully unsubscribed.

Cue 83  
Options  
auto-continue  
from 82

Sound (1+2)

431

Sound (1+2)

435

2nd time only:

Cue 84

Tube train

auto-continue

from 83

(fades in from nothing)

Sound (1+2)

The train arrives. VICKY steps onto the train,  
and it sets off. VICKY takes out a book to read.

440

2.

Sound (1+2)

Sound (1+2)

445

3

Sound (1+2)

Sound (1+2)

VICKY looks  
at the audience

450

85 GO on visual cue (lights down)

Sound cues

Sound (1+2)

Sound (1+2)

Cue 85 fade 84Tube train

gradual fade to black

455

Sound cues

Sound (1+2)

end of opera