

THE RED DRAGON PASSION

A Very Serious Opera-
In one long, obnoxious act.

Libretto by Zac Lavender
Music By Nathan Mondry, Zac Lavender, & Nico Canzano

For the Comphouse D00bover, 2013

- I- Overture “Party at the Red Dragon Cathedral”/ Chorus: “Heil Dem Roten Drachen”
- II- Recit: “and ye, the Father rode upon his steed”
 - III- Sinfonia: The Father puts a tennis ball up his asshole.
 - IV- Recitative: “and once his three days were up...”
 - V- Commercial: “Zig Zag’s”
 - VI- Raga I
 - VII- Recitative: “Back to his wish”
 - VIII- Forlane: Appeasement of the penis
 - IX- Recitative: “After he the penis had been appeased”
 - X- Aria: “God, this is painful”
 - XI- Recitative: Ezamezur grants the Father a burden”
 - XII- Sprechstimme: Red Dragon Embryo
 - XIII- Recitative: “The Father wanders into a QT”
 - XIV- Ballet: Birth- “Party at the Red Dragon Cathedral” (Reprise)
 - XV- Chorale: “He Lives!”
 - XVI- Recitative: “Growing up Dragon”
 - XVII- Aria: “I ain’t not a bitch!”
 - XVIII- Recitative: Torment Begins
 - XIX- Ballet: Industrial Process
 - XX- Recitative: “Mighty Dorakl”
 - XXI- Etude: “Mighty Dorakl does the Red Dragon’s Unholy Bidding”
 - XXII- Recitative: “Behold, my masterpiece!”
 - XXIII- Country Song: “Baby, you’re the one I need”
 - XXIV- Rag II
 - XXV- Recit & Aria: “Bruhilda of the Ice”
 - XXVI- Finale: Red Dragons Demise
 - XXVII- Epilogue: “Hail, to the Red Dragon”

II. Recitative: "and ye, the Father rode upon his steed"

Sam Adler:

and ye, the fa ther rode u pon his steed well in to the

Basso Cont.

4

night when sud den ly he was stopped by E za me zur the pro phet

Ezamezur

Father:

8

Though I know you are a sin ner I am here to grant you your re demp tion. What

10

SA:

Ez:

do I need to do? asked the fa ther you must put this ten nis ball

13 SA:

up your ass hole and keep it there for three years. and the fa ther

♭ 6 ♭ ♭5

17 **animato**

Women Choir

and he pon dered and he pon

+ Mens Choir

pon dered and he pon dered and he pon dered and he pon dered and he

6 6 6 ♭

19 Women Choir

dered and he pon dered

SA:

pon dered and he pon dered un til he did it!

♭ 6 ♭

III. Sinfonia- *The Father Puts a Tennis Ball Up his Asshole*

Musical notation for the first system, measures 1-4. The piece is in 7/8 time. The bass line features a rhythmic pattern of eighth notes with a triplet of eighth notes in measure 3. The treble line is mostly rests, with some chords in measure 4.

Musical notation for the second system, measures 5-8. The bass line continues with eighth notes and triplets. The treble line has a melodic line with eighth notes and some chords.

Musical notation for the third system, measures 9-12. The time signature changes to 10/8 in measure 9, then to 4/4 in measure 10, and back to 10/8 in measure 11. The treble line has a melodic line with eighth notes and some chords.

Musical notation for the fourth system, measures 13-16. The time signature is 10/8. The treble line has a melodic line with eighth notes and some chords.

Musical notation for the fifth system, measures 17-20. The piece changes to 4/4 time. The treble line has a melodic line with eighth notes and some chords. The bass line has a simple accompaniment. The system ends with a double bar line.

IV. Recit.
SA:
and once his three days were done, his ass hole numb as

2
20

nov i cane E za me zur ap peared a gain and spoke. Oh my

EZ:

23

god I can't be lieve you fuck ing did that! what a dumb ass oh my god! as the fat her cried on the

SA:

26

ground, his ass hole cry ing poo Ez a mez ur took pi ty on this bitch. o

EZ:

29

k o k you win - al low me to grant you one wish and he

Chorus

31

pon dered and he pon dered and he SHUT UP! Ez a mez ur said with a fu ry

EZ: *SA:*

and he pon dered and he pon dered

v. Commercial: "Zig Zag's"

Rappers: "Somking mad blunts, what Smoking mad blunts, nigga"

(Spoken): for those times when you wish you were really stoned-
Zig Zag's got your back!

Rappers: "Smoking mad blunts (ain't you hear none that shit)
smoking mad blunts mutha fucka- get you highhhh~"

vi. Raga I

Soloist: "Ayamoney, ayamoney"

Red dragon will crush your soul
And you love it when he breaks you
And takes you down
You love when he don't call you
And hate when he gets mad
Because he'll whip you in line with
The other forgotten souls and
Make you write serialist music
Forever more

VIII.

Forlane: Appeasement of the Penis

Quick & Gay

Piano

12

Pno.

24

Pno.

34

Pno.

38

Pno.

X. Aria- "O Gott, Das Schmerken Dich Mich Gib"

Mezzo Solo

Oh God, this is pain ful. Oh God, this is

Red. *sim.*

7

Solo

pain ful. Red Dra__ gon, your love is pain ful. Dra gon dics__

13

Solo

Firecrotch Oh how it stings, please kill__ me I cry out your

20

Solo

name! when you fill me with your flame

26

Solo

God how I hate your se men. Oh God, this is pain ful. Oh

32

Solo

God, this is pain ful. Red Dra gon, your love is pain ful. Dra gon dicks

38

Solo

Fire crotch Oh how it stings, please

43

Solo

kill me I cry out your name! when

48

Solo

you fill me with your flame

rall.

XII. Sprechstimme: Red Dragon Embryo

Piano

The piano introduction consists of six measures. The first measure is in 2/4 time, featuring a treble clef with a melodic line of eighth notes (G4, A4, Bb4, A4, G4) and a bass clef with a simple accompaniment. The second measure is in 3/4 time, with a treble clef showing a melodic line (A4, B4, C5) and a bass clef with a rhythmic accompaniment. The final four measures are in 2/4 time, with a treble clef showing a melodic line of eighth notes (D5, C5, B4, A4, G4) and a bass clef with a rhythmic accompaniment.

RD

7

pain and suf fer ing will be at my_ dis pos al!

Pno.

This system covers measures 7 through 12. The vocal line (RD) begins with a whole rest in measure 7, followed by a half note G4 in measure 8, and then a series of eighth notes: A4, B4, C5, B4, A4, G4 in measure 9. The piano accompaniment (Pno.) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics are: "pain and suf fer ing will be at my_ dis pos al!".

RD

13

Those te tra chords of your life will be re tro grad ed to no end!

Pno.

This system covers measures 13 through 17. The vocal line (RD) consists of eighth notes: G4, A4, B4, C5, B4, A4, G4 in measure 13, followed by a half note G4 in measure 14, and then a series of eighth notes: A4, B4, C5, B4, A4, G4 in measure 15. The piano accompaniment (Pno.) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics are: "Those te tra chords of your life will be re tro grad ed to no end!".

Pno.

18

This system covers measures 18 through 22. The piano accompaniment (Pno.) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music is in 2/4 time and consists of six measures of continuous eighth-note patterns in both hands.

23

Pno.

29

Pno.

36

RD

Your ears will bleed Your soul will burn! And I will hack your net flix a count

Pno.

40

RD

and turn your in stant queue in to all cook ing with Pau la Deen!

Pno.

XV. Chorale: "He Lives!"

Piano

He lives! He lives! The Red Dra gon lives! He lives! The Red Dra gon

5

Pno.

lives The un ho ly en ti ty of de stru_ ction Vive la Ro ten Dra chen

8

Pno.

De us dra co, De_ us De us Dra co He Lives!

XVI. Recitative: "Growing up Dragon"

(All Recits. improvised from this point on)

SA: "Growin up, the red Dragon had his hardships. He went to an inner-city high school where he was constantly made fun of for his asthma.

He even had to over come dyslexia, an attribute normally associated with successful actors.

Eventually, after burning down his fifth high school he said 'fuck you' to education, killed the Father and moved on.

XVI. Aria: "I ain't not a bitch!"

Piano

3 A^b D^b B E^b7 A^b Fm^7 B^b7 E^b E^b+

Voice

I ain't not a bitch, fuck you I ain't no bitch. suck my dick I ain't no bitch, not I!

sim. accomp.

7 E $F^\#$ B $/A^\#$ A^b

Voice

I will pre vail, de spite my ta il be ing ra ther long and though I'm on

9 D^bm G^b E^b7 A^b D^b

Voice

fire I'm sure as hell not fla ming (to ta lly straight) I aint not a bitch, fuck you

12 E^b $7/E$ Fm A^b/C 7 D^b E^b7 A^b

Voice

I aint not a bitch suck y suck y suck y my di cky I ain't not a bitch

XVIII. Recitative: "Torment begins"

SA: "and thus he began imposing his will upon young, sycophantic composers."

RD: "you must write this really shitty music that uses all 12 chromatic pitches, but if you repeat a note within the tone row, I will slaughter your family and make you watch"

SA: "He started gaining followers through widespread fear and forced proclamation of his doctrine."

Marvin Schoenberg: (Spoken) "hey Arnold, its your cousin Marvin... c'mon Marvin Schoenberg... anyways you know that new compositional approach you've been looking for... well listen to this!

XVIII. Industrial Process

Loud and Obnoxiously Slow

Violin

Piano

Bassoon

Drum Set

This musical score is for the first system of 'XVIII. Industrial Process'. It features four staves: Violin, Piano, Bassoon, and Drum Set. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo/mood is 'Loud and Obnoxiously Slow'. The Violin part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Piano part has a right hand with quarter notes G4, A4, Bb4, and C5, and a left hand with quarter notes Bb3, C4, D4, and E4. The Bassoon part plays a steady eighth-note pattern of Bb3, C4, D4, and E4. The Drum Set part features a simple pattern of quarter notes and rests, with a snare drum on the second and fourth beats.

7

Vln.

Pno.

Bsn.

Dr.

This musical score is for the second system of 'XVIII. Industrial Process', starting at measure 7. It features four staves: Violin (Vln.), Piano (Pno.), Bassoon (Bsn.), and Drum Set (Dr.). The key signature has one flat (B-flat) and the time signature is 4/4. The Violin part continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The Piano part has a right hand with quarter notes G4, A4, Bb4, and C5, and a left hand with quarter notes Bb3, C4, D4, and E4. The Bassoon part plays a steady eighth-note pattern of Bb3, C4, D4, and E4. The Drum Set part features a simple pattern of quarter notes and rests, with a snare drum on the second and fourth beats.

11

Vln.

Pno.

Bsn.

Dr.

15

Vln.

Pno.

Bsn.

Dr.

XX. Recitative: "Mighty Dorakl"

SA: "Of his hoodrat followers, the red Dragon favored Mighty Dorakl- who was noted for orchestrating the tone rows in the most painful registers ever performed. Thus, the red dragon found solace in causing pain vicariously through him."

RD: "My son have done well- now go forth and write that bassoon concerto."

MD: "Yes master"

(MD sits down and starts to compose while the Bassoon Etude Starts)

XX.

"Mighty Dorakl does the Red Dragon's Unholy Bidding"

Bassoon 

4
Bsn. 

7
Bsn. 

10
Bsn. 

13
Bsn. 

16
Bsn. 

19
Bsn. 

22
Bsn. 

25
Bsn. 

28
Bsn. 

XXII. Recitative: "Behold, my masterpiece!"

MD: "Herr Dragon, behold my latest masterpiece- its composition is truly alienating, many will be confused. Some little girls may cry tears of mercury. And may it be poured upon dein stander!

RD: "HORRIBLE! You mutilated swine- thou hast mistaken me for a blender!"

(RD whips MD)

"quick let me see the score"

MD: (shaking) "Praise dracken" (stomps and hands him the score while bowing)

(gets whipped) "OW bloody Mary!"

RD: (reads score- Music Stops.) "ha ha ha ha hahahahaha" (music stops again)
Measure 43- an inversion, supposedly. Sing the inversion!

MD: (crying) A Bb Eb D C E G F#

RD: "NO! in carnatic syllables"

MD: "I can't I just ca..."

RD: "DO ITTT NOWWWW!"

MD: Da ni ga ray sa gah pah si


RD: "NOOOOOOO YOU FUCKED UP
EAT MY SYABARILLIC CUM
YOU ANAL SASQUATCH
IT TASTES LIKE ASPHALT!"

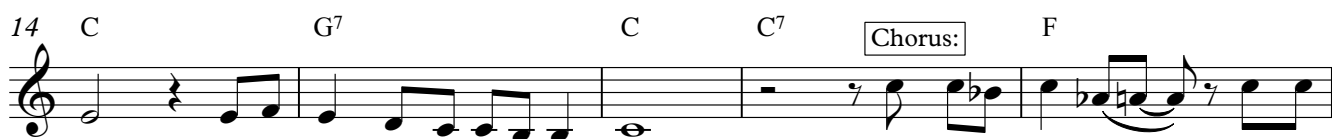
XXI. Country Song: "You're the One I Need"

Verses 1 & 2:

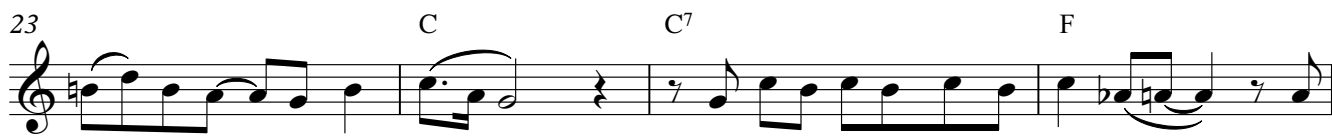
Mighty Dorakl  Beer is good. Scotch is bet ter_ I told my self I'd

5 MD  ne ver for get her til he came a long and took my heart a way_ He loves

10 MD  god, wor ships Nas car_ and I knew he'd make an ho nest cow boy out ta

14 MD  me. Ba by you're the one. I_ need. Take me a lone star_ Back ar

19 MD  round the hay_ field. We'll start out in_ the barn til

23 MD  it's_ a yarn you will see_ Cuz ba by ba by you're a lone star_ can

27 MD  come in side of me_ Just don't leave_ ba by you're the one I_

32 MD  need_ He takes me out makes me din ner. Yip pie Haw! I hit a

37 MD  pick le of a win ner so kiss my grits_ and slap my pe can pie_

XXIV. Rag II

Soloist:

Baymaona

Give us your fury

And feed us your hatred

We dig your pain- its brought great unhappiness

Don't worry about not texting back

I know you were probably busy

Its ok

I forgive you

XXV. Recit & Aria: "Bruhilda of the Ice"

SA: Meanwhile, in the Red Dragon's castle, wherein takes place, the second most unholy

staging of Milhaud's "Orestian Trilogy".

RD: (Drunk) Milhaud IS GREAT I LOVE MILHAUD, maybe this will win another Grammy

and I can finally beat out that cunt, Adele!

SA: When suddenly his worst fears, became theatrical reality.

XXIII. Aria: "Bruhilda of the Ice"

Allegro con Wagnerian Esperanza

Chorus

Bru hil da of the Ice! She'll make you pay the

Detailed description: This system shows the first six measures of the Chorus part. The music is in 6/8 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes with rests. The lyrics are "Bru hil da of the Ice!" and "She'll make you pay the".

Allegro con Wagnerian Esperanza

Piano

Detailed description: This system shows the first six measures of the Piano accompaniment. The left hand plays a steady eighth-note bass line. The right hand features chords and melodic fragments, including a prominent eighth-note pattern in the first measure.

7

Chorus

price! Bru

Detailed description: This system shows measures 7 through 12 of the Chorus part. Measure 7 begins with a quarter rest followed by a quarter note. Measures 8-11 contain whole rests. Measure 12 starts with a quarter rest followed by a quarter note. The lyrics are "price!" and "Bru".

Pno.

Detailed description: This system shows measures 7 through 12 of the Piano accompaniment. The right hand has a complex melodic line with many slurs and accents. The left hand continues with a steady eighth-note bass line.

13

Chorus

hil da of the Ice! calls for a Hu man Sa cri

Detailed description: This system shows measures 13 through 18 of the Chorus part. The melody continues with quarter and eighth notes. The lyrics are "hil da of the Ice!" and "calls for a Hu man Sa cri".

Pno.

Detailed description: This system shows measures 13 through 18 of the Piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady eighth-note bass line.

18

Chorus

fice! Could it be you? could it be you?

Pno.

24

Chorus

could it be, could it be, could it be you Who could it, who could it,

Pno.

27

Bruhilda:

Chorus

who could it, who could it be? Si lence—

Pno.

XXVI. Finale: Red Dragons Demise

Recit. Bruhilda: Dearest brother, it is I, Bruhilda of the Ice. Do you know why I am here

(Silence, spoken)

RD (Scared): n-n-n-no?

Bruhilda: Let me set a scene for you- 1996, Fenway Park, you said you were going to MURDER someone if I didn't get you a foam finger. It was Demented, you were crying and everything

RD: hey hey ixnay on the I-cray in front of the udience-ay

Bruhilda: Whatever, I've come to collect what is mine!

RD: you don't mean?

Bruhilda: yes! 10 dollars plus compounding interest over 17 years at a rate of 11% yield, is Father?

Father: APR or EAR

Bruhilda: EAR

Father (takes out a calculator): 38 dollars and 15 cents (LOUD CHORD)

RD: I don't have the money, please have mercy!

Bruhilda: Its not only this, I also paid your tuition at Carnegie Mellon University, what did you think you were going to do with a communications degree

RD: I don't know, probably a career in telemarketing

Bruhilda: when will you learn! Now you must repay!

(She zaps him while PARTY AT THE RED DRAGONS CATHEDRAL plays)

XXVII. Chorale: "Hail, to the Red Dragon"

Chorus: (to the tune of "hail to the victors" in D, starting with low octaves)

Hail to the Red Dragon
Hail to his conquering penis
Hail! Hail! The red Dragon
The leader of the damned

He has the best tone clusters
We love to feel his anger
When we piss him off
Each and everyday

SA: "and thusly, the red dragon was sealed in the bowels of Comphouse- where his infecting tautology and gut-wrenching mood swings continue to haunt the bright young composers forever more.

Everyone: Amen!

RD: "GO HOME!"