

Mr. North --

Yes, yes! I'm delighted that you have some interest in my *little project*. Several comments need to be made before you *peruse -- consider -- confront -- stand with --* the piece as written.

Firstly -- I am fully aware of the *convention* that the operatic prelude introduces themes and motifs used throughout the later acts. I *scorn* this convention -- deliberately *scorn* it, preferring instead to use the prelude to *establish a frame of mind* -- in this case, one of contemplation and receptivity. The stronger passions would only *distract* from the underlying intellectual currents represented both by your *excellent* libretto and also my humble score.

Secondly -- the word 'opera' is perhaps misleading. I believe that this work bears the same relation to classical opera as a haiku bears to a traditional sonnet. *Compression* is the key -- not a wasted note, not a single trace of excess. If a dinosaur were to sing of his fear of raccoons, perhaps he would (in reality -- but who wants to live entirely in the unartistic chaos of 'reality?') digress, mutter and complain. Here, by way of contrast, we get *straight* to the point and conclude our business promptly. A 'prompt and business-like opera' is how I might describe this.

Thirdly -- the software I am using to *transcribe* this work does not allow for time signature changes midsection. This means that the last words of panel one -- "and I was like ..." - had to be attached to the beginning of panel two's movement. In performance those words ought to be sung as the conclusion of panel one, then a brief break, and then the beginning of panel two.

There is also some slight technical glitch with the volume during the final section. It's meant to proceed *vigorously* and with *increasing volume*, building to the nearly *unbearable* concluding measures.

My thanks and appreciation for your interest in this score.

I can only hope that it gives you a *fraction* of the pleasure your comic has brought me.

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