



1995

## "Til Death do us Part:" Lyric Opera in Two Acts (Honors)

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*Illinois Wesleyan University*

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*'TIL DEATH DO US PART*

D. CHRISTOPHER WOLFF



# 'TIL DEATH DO US PART

Lyric Opera in Two Acts  
(1995)

Music and Lyrics by  
*D. Christopher Wolff*

Additional Lyrics by  
*Phillip N. Bellini & David Virkus*

Story by  
*D. Christopher Wolff & David Virkus*

## Characters

STEVEN ..... *Tenor*  
ERIN ..... *Soprano*  
JOHN ..... *Bass*  
KATHERINE, Steven's mother ..... *Contralto*  
MICHAEL, Steven's friend ..... *Tenor*  
GARY, Erin's father ..... *Baritone*  
LINDA, Erin's mother ..... *Mezzo-Soprano*

Ashley  
Maggie  
Sheila  
Ed  
Carl  
Derek (Priest)  
Nurse  
Bus Driver  
Dance Chaperone  
Reunion Chorus/High School Students

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## Instrumentation

Flute  
Oboe/English Horn  
Clarinet in Bb/A  
Alto Saxophone  
Bassoon  
Horn in F  
Trumpet in Bb  
Trombone  
\*Percussion (2)  
Piano  
Violin (8)  
Viola (4)  
Violoncello (2)  
Contrabass

*\*Percussion includes:*  
Snare Drum  
Bass Drum  
Floor Tom  
Slap Stick  
Triangle  
Marimba  
Vibraphone  
Tam-Tam (w/ Bass Bow)  
Tambourine  
Chimes  
Glockenspiel

*...that I can finally step out of the shadow of the Past.*

# ACT I

# Scene 1

## NOW

A darkened room, decorated for a high school reunion.

(A few individuals have already arrived. Some are visiting, others are adjusting decorations, etc... They are frozen and gradually begin to move. Once in full movement...)

(Ignoring the other guests, STEVEN crosses stage to old, upright piano. He sits, and while playing around, discovers an old, familiar melody.)

## prelude

D. CHRISTOPHER WOLFF  
(b. 1973)

$\text{♩} = 116$

Solo

Soprano

Alto

Tenor

Bass

Flute

Oboe/English Horn

Clarinet in Bb

A

Alto Saxophone

Bassoon

Horn in F

Trumpet in Bb

Trombone

Piano

$\text{♩} = 116$

*f*

*mf*

*p*

3

15<sup>ma</sup>

Ad Lib\*

(stumbling across a familiar melody)

8<sup>va</sup>

\* Performer is encouraged to ad lib as though rediscovering the piano after a long period of inactivity.

Percussion (2)

Violin I

Violin II

Viola

Cello

Bass

*attacca*

(MICHAEL and ASHLEY arrive at the reunion and they sneak up on STEVEN.)

# REUNION/GRADUATION

D. CHRISTOPHER WOLFF

Andante animato  $\text{♩} = 84$

accel. poco a poco

Oboe *mp*

Clarinet *mp*

Bassoon *mp*

Trumpet Harmon mute (stem out) *mp*

Trombone *mp* St. Mute

Cello *mp*

(MICHAEL abruptly puts his hand on STEVEN's shoulder, disturbing his pensive mood.)

$\text{♩} = 96$

$\text{♩} = 72$

$\text{♩} = 80$  MICHAEL

Well, — well, — look who's here. —

Fl. *mp* 3

Ob. *poco cresc.*

Cl. *poco cresc.*

Bn. *poco cresc.* *mp*

Tr. *poco cresc.* *tr*

Tn. *poco cresc.*

Vn I *pizz.*  $\text{♩} = 96$  *poco cresc.* *div.*  $\text{♩} = 72$   $\text{♩} = 80$

Vn II *pizz.* *poco cresc.*

Va *pizz.* *poco cresc.*

Vc *poco cresc.*

Cb. *mp*

It's not sur - pris - ing, see - ing you there. — You have - n't changed, — still sit - ting, ' play - ing — It's like we nev - er left. —

Fl

Bn

Pno

Cb

9

*Dolce con dolore,  
poco meno mosso*

(More guests begin filtering into reunion)

STEVEN (pleasantly surprised)  
Michael? - Michael! and Ashley..

con energia ♩ = 88

Has it real - ly been fif - teen years? —

Ob

Vn I

Va

Vc

Cb

16

*arco, solo*

*mp*

*f*

*p*

*unison, pizz.*

*mf*



(MAN 1,2, and 3 enter, all are slightly drunk)

5

WOMAN 1  
(running hand on wall)

MAN 1  
(to MAN 2)

This old place... —  
MAN 2  
(stumbling in)

You still can't walk —  
MAN 3 (referring  
to old trophies)

They still don't clean... —

Re-mem-ber that game? —

The musical score is arranged in two systems. The first system includes staves for Piano (P), Oboe (Ob), Clarinet (Cl), Alto (Alto), Trumpet (Tr), and Trombone (Tn). The Piano part features a melody with lyrics: "This old place... — MAN 2 (stumbling in)", "You still can't walk — MAN 3 (referring to old trophies)", "They still don't clean... —", and "Re-mem-ber that game? —". The woodwinds and brass parts provide harmonic support with various dynamics like *mf* and *mp*. The second system includes staves for Violin I (Vu I), Violin II (Vu II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The strings play in unison, with dynamics ranging from *mf* to *mp*. The Viola part includes the instruction "unison, pizz." and the Violoncello part includes "(pizz.)".

(begin to babble in background as new people enter so that lyrics seem to emerge from ongoing conversations.)

WOMAN 1  
Sheila Fernister?!

SHEILA (indicating ring)  
Dickenson.

MAN 2  
...and then coach put in Andy!

(MAN 1 & 3 laugh)

MAN 4

MAGGIE  
(over commotion)

(begin babble)

Same old jocks.

Has any-one seen "The Love Machine"?

Cl

Alto

Tr

Tn

Vn I

Vn II

Va

Vc

Cb

mf

mf

ord.

mf

28

WOMAN 4

MAGGIE  
You remember - Derek Randseg - he made love like a machine. Sometimes he would...I just wanted to...see how

WOMAN 4

The what??

Cantabile (Cheese)

Have - n't seen him, sor - ry.

Vn I

Vn II

Va

Vc

Cb

p

p

p

p

33

So you two actually got married!

7

We'd have never guessed it back then. What about you, Steve?

No, ever since that thing with Erin, I've...

Have you seen "The Love Machine"??

Hi Maggie. No, sorry, we haven't seen him.

38

Note: Choir 1A should be comprised of Ashley, Sheila, Woman 1, Woman 4, John, Priest, Man 1, and Man 3.

Choir 1B should be comprised of Maggie, 3 other women, Steve, Michael, Man 2, and Man 4.

CHOIR 1 Sheila: *poco accel.* 8 ♩ = 96

chang - ing all a - round us... I'm glad I've put the past behind me.

PRIEST I heard you were looking for me... (m.49.b.3)

Fl *mf* *p*

Ob *p*

Tr *p*

Pno *mf* *poco accel.* ♩ = 96

Vn I *p* *mf* *unis.*

Vn II *p*

Va *arco* *mf*

Vc *mf*

Cb *mf*

Cl

Tr

Hn

Tn

Pno

Vn I

Vc

Cb

*mf*

Mute out

*mf*

*mf*

*mf*

Hn

Tn

Pno

Vn I

Vn II

Va

Vc

Cb

*cresc.*

*mf*

*cresc.*

*mf cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*gliss. sim.*

\* R.H. L.H. R.H. L.H. R.H.

\* Gliss. on white keys.  
First four should be approx.  
octave and a half, let fifth  
continue until downbeat.

57

\* Hn - scoop into note with hand, not fully stopped



Musical score for "The Way to the Goal" by Michael. The score is in 4/4 time, key of D major, and tempo is marked "A Tempo". The vocal line (Soprano) has lyrics: "proud of our lives, but we've still a ways to go! Steve, honest ly." The instrumental parts include Flute (Fl), Oboe (Ob), Clarinet (Cl), Trumpet (Tn), Piano (Pno), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score features various musical notations such as triplets, sixteenth notes, and dynamic markings like *f* (forte) and *mp* (mezzo-piano). The tempo changes from "rall." (ritardando) to "A Tempo".

The musical score is for the song "The Rose Tree" and includes the following parts:
 

- Vocal:** The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "I'm sur - prised you came. You trans - ferred here — our sen - ior — year." The melody features a triplet of eighth notes in the first measure and a half note in the second measure of the first phrase.
- Fl (Flute):** The flute part is in treble clef, mirroring the vocal melody in the first phrase and then playing a sustained note.
- Bn (Baritone Saxophone):** The baritone saxophone part is in bass clef, playing a sustained note in the first phrase and then a melodic line in the second phrase, marked *mp*.
- Pno (Piano):** The piano part consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a sustained bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Va (Trumpet):** The trumpet part is in treble clef, playing a melodic line in the first phrase and then a sustained note.
- Cb (Cello):** The cello part is in bass clef, playing a sustained bass line.

Ashley: *[3]*  
Most of these peo - ple don't know your name.

STEVEN  
*[3]*  
Af - ter all this time, I feel — like some - thing's

Fl  
Cl  
Alto  
Bn  
Pno  
Vn I  
Vn II  
Va  
Vc  
Cb

*p*  
*pizz.*  
*mp*  
*p*

71



## Misterioso

75

The musical score is for page 75, featuring a vocal line and an orchestral accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked 'Misterioso'. The vocal line, with lyrics 'mak - ing. I guess I hoped to find it here.', is written in a treble clef. The orchestral parts include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The word 'arco' is used for the string sections. The page number '75' is located at the bottom left of the page.

mak - ing. I guess I hoped to find it here.

*p*

*mp*

*arco* *Misterioso* *mp*

*arco* *mp*

*arco* *mp*

*arco* *mp*

*arco* *mp*

STEVEN:  
(to himself, looking at his hands)

14

$\text{♩} = 88$

CHOIR 1

Just like blood I've got too much time on my hands.

Wel - come

Wel - come

CHOIR 2

Wel

Wel

$\text{♩} = 88$

*f*

81

(GROUP 1 & GROUP 2 are completely unaware of each other and do not interact. GROUP 1 continues with reunion, oblivious to changing action. They slowly fade off stage. GROUP 2, the students of STEVEN's former high school, begin to filter on-stage. They are mulling about between classes and some are gathering around STEVEN. He is dressed as if to leave. By end, all in GROUP 2 are saying good-bye to STEVEN.)

back, it's our re-un-ion ——— We've seen so much, ——— we've done so man-y things. ——— We're

back, it's our re-un-ion ——— We've seen so much, ——— we've done so man-y things. ——— We're

come — back! One more year to grad-u-a-tion. We've seen so much, ——— we've done so man-y things. ——— We're

come — back! One more year to grad-u-a-tion. We've seen so much, ——— we've done so man-y things. ——— We're

Fl *mp*

Ob *f*

Cl *f mp mf sf*

Bu *f f p f*

Tr *3 sf mf*

Hr *mf*

Tu *f mf mf mp* *lip and slide gliss.*

Misterioso  $\text{♩} = 88$

Vn I *mp*

Vn II *mp*

Va *mp f*

Vc *mp*

86

*poco rit.**poco accel.**poco accel.*

SMALL GROUP

CHOIR 1&amp;2

grown up now, — read - y to

face the world. —

So why am I still — scared of what oth - er peo - ple think? —

Wei - come

grown up now, — read - y to

face the world. —

Small group should be comprised  
of Maggie, Ashley, Man 1, and  
two students.

Wei - come

grown up now, — read - y to

face the world. —

Fl

Ob

Alto

Bn

Tr

Hn

Tn

Pno

Vn I

Vn II

Va

Vc

Cb

Str. Bass

*ff**sub. mf*

*slight rit.*

**CHOIR 1 M&W**  
back! Fifteen years since grad - u - a - tion — So the time has come — a - gain to say hel - lo — I did - n't

**CHOIR 2 TRIO**  
back! I'm gon - na miss — you — So the time has fin - ly come — to say fare - well — I did - n't

**2 GIRL STUDENTS**  
I'm gon - na miss — you —

**NICK**  
I'm gon - na miss — you —

**Fl**  
*f*

**Cl**  
*f*

**Bn**  
*f*

**Tr**  
Harmon mute (stem out)  
*f*

**Pno**  
decresc.  
*f* poco cresc.

**Vn I**  
*slight rit.*

**Vn II**

**Va**

**Vc**

**Cb**  
*f*

94

\* Stems don't indicate rearticulation;  
indicates desired contour of gliss.

(GROUP 1 is gone and STEVEN is in...)

18

WHAT WAS

A Tempo

*slight rit.*

*slight rit.*

STEVEN

think it'd be like this \_\_\_\_\_

How to act,

wel. come back

I can't

stay, —

you know —

I have

to go. \_\_\_\_\_

think it'd be like this \_\_\_\_\_

What to say,

please don't go

Ob

Cl

Alto

Bn

Hn

Tn

Pno

Vn I

Vn II

Va

Vc

Cb

*f* poco cresc.

*f* poco cresc.

*f* poco cresc.

*mp*

*mp* decresc.

*mf*

*f* poco cresc.

poco cresc.

*slight rit.*

*slight rit.*

A Tempo

*non-div.*

CHOIR 2A

No - thing can sur - prise us

CHOIR 2B

We're in con - trol of

Ob *mp* *ff*

Cl *mp* *ff*

Alto *mp* *ff*

Bn *mp* *ff*

Tr *mp* *ff*

Hn *mp* *ff*

Tn *mp* *ff*

Vn I *mp* *ff*

Vc *mp* *ff*

102 *decresc.*

(Bell interrupts and students quickly go to class, leaving STEVEN alone.)

(Fade to...)

*poco rit.*

CHOIR 2

All our hard work's fin' - ly pay - ing off. We're proud of our lives, but we've still got a ways to go...

life. We're proud of our lives, but we've still got a ways to go...

Cl *ff*

Bn *mf* *cresc.* *f*

Vc *mf* *cresc.* *f*

108 *ff*



Scene 2

An unkempt cemetery on the edge of a small town.  
(KATHERINE is kneeling at a small grave with flowers.  
She has been weeping.)

# 'TIL DEATH DO US PART

Music and lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 50$

Katherine:

*mp* "Long a - go, it seems like yest - er - day ..." That's how they

*p*

*p*

1 *Depress and hold una corda pedal through m. 18.* *Red.*

all start. Ag - o - niz - ing o - ver the un - change - a - ble. Stor -

*Red.* *Red.* *Red. simile*

(slow) A Tempo 3

ies which no long - er seem trag - ic af - ter they've hap - pened too man - y times. But if you'll for -

7



*rit.* *mf* **A Tempo**

give me, please, I'm tired. I feel old, so

Bsn

*mp*

Pno

*rit.* *p* *mp* (*mp*)

11

changed from the child (l) (d) that was. And I just can't sing that song to-day.

Bsn

3 3

Pno

3

14

(TWO ELDERLY LADIES are in cemetery. They begin to whisper and subtly indicate they are talking about KATHERINE)

(spoken)

They look at me and shake their heads.

*p*

*p*

*Red.*

*Red.*

*soli 1-2; div. poco vib. pp*

*soli 1-2; div. poco vib. pp*

*sola, poco vib. pp*

18

The musical score for page 22 consists of five staves. The top staff is for Bsn (Baritone Saxophone) and the second staff is for Pno (Piano). The third staff is for Vn I (Violin I), the fourth for Vn II (Violin II), and the fifth for Va (Viola). The score is in 5/8 time and features various musical notations including rests, notes, and dynamic markings. Performance instructions are provided for each instrument, such as 'poco vib.' (poco vibrato) and 'pp' (pianissimo). The score is divided into measures by bar lines, and the tempo is indicated by the time signature.

(spoken)

*mf*

Steven thinks ...

... I should ask for help.

But

Bsn

Pno

Vn I

Vn II

Va

Vc

solo, pizz.

*mp*

why should I— reach out— to those who do— not list - en. Too bus - y sing - ing their own song— to

*mp*

*mp*

*unis.*

*mp*

*unis.*

*mp*

*Gli Altri*

*mp*

*(solo)*

29

hear the cry of a - noth - er. Try-ing des-perate-ly to make sense of this ex

Bsn

Pno

Vn I

Va

Vc *unis., arco*

(IV)

ist - ence,                      strug'ling — to weave — the sto - ry in-to a poem.                      But life doesn't al - ways - rhyme,

*mp*

*8<sup>th</sup>*

36

(spoken)                      **Recit:**                      3

why should — the songs?                      Finished packing earlier.                      So strange...                      They cut the pow - er yest - er - day                      Night fell hard.

*mf*                      *div.*                      *mf*                      *div.*                      *mf*

41

46

(STEVEN walks past cemetery on way home from school. He notices his mother, but waits in background until she is finished.)

50

*pp*  *f*

54

58



*rubato* *p*

Now I hear the songs that make my heart go mad, feel like I nev-er had you here at all.

Cb

63 *pp*

*non-rubato* *mf* *cresc.*

It was just a dream. I'm back in the

Bsn

*mf*

Hn

*mf*

Tbn

*mf*

Pno

*mp* *cresc.*

*Leo.* *Leo.* *Leo.*

Vn I

*mf cresc.*

Vn II

*mf cresc.*

Va

*mf cresc.*

Vc

*mf*

Cb

*mf*

68

*ff*

real — world. — Lone — ly and fright — ened. —

Bsn

*f*

Hn

*f*

Tbn

*f*

Pno

*ff*

Vn I

*ff*

Vn II

*ff*

Va

*ff*

Vc

*div.**ff*

Cb

*ff*

31

Bsn

Hn

Tbn

Pno

Vn I

Vn II

Va

Vc

Cb

*p* *f* *lip gliss.* *ff* *p* *ff* *non-div.* *unis.* *div.* *ff* *p* *ff* *p* *ff* *p* *ff*

72

*p*

The reap - er's scythe\_ has end - ed our life and left me\_ with mine.

Pno

*mp* *mf* *let die away...*

Va

8vb

75

(*p*)

A farmhouse in the country.

(The house is run down as though it has been neglected for a while.

There are no lights, save one gas light in the yard. The house is lit by candles as dusk arrives.)

# ACT I, SCENE 3

Transposed Score

Music and Lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 82$

Oboe

*p* *cresc...*

Cl in A

*p* *cresc...*

1

Steven

*mf* *3* *3*

How can you e - ven sug - gest that? — You

Ob

*mp* *sf* *p*

Cl (A)

*mp* *sf* *p*

7

Catherine

*mp*

With your fath - er — gone, — we need — the mon - ey. —

Steven

*mf* *3*

know I hate it there! — I could work the farm. —

Ob

Cl (A)

12

Katherine *f* No! *mf* You need to go to school. *decresc.* There's no oth - er way, I... *f (interrupting)*

Steven — You don't— care!

Ob *p*

Cl (A) 16 *p* *atta*

(STEVEN storms out into the yard and fumes about, throwing a temper tantrum.)

## TANTRUM

Music by  
D. CHRISTOPHER WOLFF

In One at  $\text{♩} = 240$

Violin I *pp* *cresc. poco a poco*

Perc S.D. *pp*

Vn I *... p...* *... mp*

Vn II *p cresc...* *simile* *... mp*

Va *p cresc...* *simile* *... mp*

Vc 9 *p cresc...* *... mp*

Fl *sf / p* *mf*

Ob *sf / p* *mf*

Cl *sf / p* *mf*

Bn *sf / p* *mf*

Hn *mp*

Tpt *cup mute* *mf*

Tbn *mp*

Perc *R.S. 'Gok'* *mf*

Vn I *sf / p* *mf*

Vn II *sf / p* *mf*

Va *mf* (*mf*)

Vc *sf / p* *mf*

Cb *sf / p* *mf*

17

Musical score for page 35, measures 25-32. The score is for a full orchestra and includes the following parts:

- Fl (Flute): Measures 25-32, starting with a rest and ending with a *f* dynamic.
- Ob (Oboe): Measures 25-32, starting with *mf* and ending with *f cresc...*
- Cl (Clarinet): Measures 25-32, starting with *mf* and ending with *f cresc...*
- Bn (Bassoon): Measures 25-32, starting with *f cresc...*
- Hn (Horn): Measures 25-32, starting with a rest and ending with *mf*.
- Tpt (Trumpet): Measures 25-32, starting with a rest and ending with *f*.
- Tbn (Trombone): Measures 25-32, starting with a rest and ending with *mf*.
- Vn I (Violin I): Measures 25-32, starting with *f cresc...*
- Vn II (Violin II): Measures 25-32, starting with *f cresc...*
- Va (Viola): Measures 25-32, starting with *f cresc...*
- Vc (Violoncello): Measures 25-32, starting with *f cresc...*
- Cb (Double Bass): Measures 25-32, starting with *f cresc...*

The score is written in 2/4 time and features a key signature of one sharp (F#). The dynamics range from *mf* (mezzo-forte) to *f* (forte), with crescendos indicated by slanted lines.

25

33

Fl *ff* *f*

Ob *ff* *f*

Cl *ff* *f*

Bn *ff* *f*

Hn

Tpt *ff* *f*

Tbn *f* *mf*

Vn I *ff* *f* *p*

Vn II *ff* *f* *p*

Va *ff* *f*

Vc *ff* *f*

Cb *ff* *f*



Fl  
Ob  
Cl  
A Sax  
Bn  
Hn  
Tpt  
Tbn  
Vn I  
Vn II  
Va  
Vc  
Cb

*pp* *ff*  
*pp* *ff*  
*pp* *ff*  
*ff*  
*pp* *ff*  
*f*  
*open*  
*f* "blat" *(f)*  
*> pp* *f*  
*ff* *(ff)*  
*ff* *(ff)*  
*pp* *ff* *(ff)*  
*pp* *ff*  
*pp* *ff*

41

Detailed description: This is a page of a musical score, page 37, featuring a woodwind and brass section. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sax), Bassoon (Bn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a melodic line, while the brass provides harmonic support. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The Trombone part includes a "blat" instruction. The page number 41 is at the bottom left.

(He kicks the gas light post  
in an attempt to relieve  
stress, but the light merely  
goes out. He is mildly  
amused and he settles down.)

Fl

Ob

Cl

A Sax

Bn

Hn

Tpt

Tbn

Perc

Vn I

Vn II

Va

Vc

Cb

*tr*

*f*

*1/2 plunger*

*f* gliss. over series

Triangle

*f*

*div.*

*div.*

(STEVEN slowly notices the stars appearing  
after the yard light goes out.)

## DON'T TAKE AWAY THE SKY

Music and Lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 54$

**STEVEN**  
(half to the stars, half to himself)

Now I see — what he saw, — re - a - lize — why they stayed — way out here, — on the farm, with the

EH

Violin 2

Viola

Cello

Bass

*mp*

life — that he'd made. — A sim - ple hope, — to build a home, — built — with your — own hands. —

EH

Hn

Vn II

Va

Vc

Cb

*mp*

*mf*

*mf*

*mf*

9

13

18

e - ven though I'm from the coun - try, may - be they've got a lot to learn. Those to -

EH  
 Cl  
 Bsn  
 Pno  
 Vn I  
 Va  
 Vc

23

*(with growing animosity)*

geth - er guys with their to - geth - er lives — all slow - ly lo - sing their view — of the sky.

Fl

EH

Cl

Bsn

Vn I

Vn II

Va

Vc

Ev' - ry - one there's go - ing no - where fast. And here I sit a - gain ask - ing

Fl *p* *mp*

EH/Ob *to Oboe* *mp*

Cl *mp*

Bsn *mp*

Hn

Vn I *unis.* *mf* *div.* *f*

Vn II *f*

Va *f*

Vc *unis.* *f*

31

Fl *why?*

Ob *< sfz* *mf* *pp*

Cl *< sfz* *mf* *p* *pp*

Bsn *< sfz* *mf* *pp*

Tbn *mf* *Str. Mute*

Pno *f* *simile*

Vn I *< sf* *unis.* *pp*

Vn II *< sf* *unis.* *pp*

Va *div.* *< sf* *unis.* *pp*

Vc *div.* *< sf* *pp* *unis. col legno*

Cb *< sf* *simile* *f*

35 *f*



Like Gol-lum and his pre-cious ring, those fools would do

*sfp* *mf*

*sfp* *mf*

*sfp* *mf* *mp*

*mf*

*gradually remove mute* *mf* *simile* *(open)* *mp*

*mp*

*sfp* *f* *mf*

*sfp* *f* *mf*

*sfp* *f* *arco*

an - y - thing for just one taste of power. The

Cl

Bsn

*mp*

Hn

Tbn

*marcato*

*mf*

Vn I

Vn II

Va

*mf*

Vc

*marcato*

Cb

*marcato*

This musical score page (46) features a vocal line at the top with lyrics: "an - y - thing for just one taste of power. The". Below the vocal line are staves for various instruments: Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trombone (Tbn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *marcato* (marked). The instrumentation includes woodwinds, brass, and strings. The key signature has one sharp (F#), and the time signature is 4/4. The page number 44 is printed at the bottom left corner.

price they pay — is far — too high. — It rea-ches near-ly to the sky A life should be — worth so — much — more. — Won't they

Fl *mf* *p* *mp*

Ob *mf* *p* *mp*

Cl *mf* *p* *mp*

Bsn *mf* *mp*

Hn *mf* *mp*

Tbn *mf* *mp*

Vn I *f* *mf*

Vn II *f* *mf*

Va *f* *mf*

Vc *f* *mp* *mf*

Cb *f* *mp* *mf*

48

*rit.*

e - ver wake up? They're all liv - ing a lie. They've a - ban - doned their dreams. They've for - got - ten the sky.

Fl *f*

Cl *mf* *f*

Bsn *mf* *f*

Hn *mf* *f*

Tbn *mf* *f*

Vn I *f*

Vn II *f*

Va *f*

Vc *f*

Cb *f*

52

$\text{♩} = 72$

(calmer)

It's so much to han - die. I'll be

Fl *pp* *mp*

Bsn *pp*

Hn *Mute* *mp*

56

60

64

$\text{♩} = 80$ 

Don't take a-way the sky. I'll be lost with out my

Fl

*mp*

Pno

*mp*

Vn I

*mf*

Vn II

*mf**unis.*

Va

*mf**unis.*

Vc

*mf*

68

72

ven- ture of all is to find your own piece of the sky. To know

Ob

Cl

Bsn

Hn

Tbn

Vn I

Vn II

Va

Vc

Cb

*mp*

*mp*

*mp*

This musical score page, numbered 52, contains a vocal line and orchestral accompaniment. The vocal line, at the top, has lyrics: "ven- ture of all is to find your own piece of the sky. To know". The instrumental parts include Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trombone (Tbn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The Oboe, Clarinet, and Bassoon parts are marked with a mezzo-piano (*mp*) dynamic. The score is written in a key with one sharp (F#) and a 2/4 time signature. The vocal line spans four measures, with a long note in the third measure. The instrumental parts provide harmonic support, with various melodic and rhythmic figures. The page number 76 is printed at the bottom left.



Broadly

This is where I should be, a-mong the trees and the grass, — the wide o - pen prai - rie with

Fl *mp*

Ob *mf*

Cl *mf*

Hn *mf*

Tpt *mf*

Tbn *mf*

Pno *f*

Vn I *mp*

Va

Vc

Cb *mp*

80

vi - sions in — the air — as far as the eye — can see — There is dra - gon's fire, — Ex - cal - i - bur,

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Pno

Perc 1

Vn I

Vn II

Va

Vc

Cb

*mp sf sfz f*

*mf ff gliss.*

S.D. *lontano, thin sticks pp unis.*

*div. mp sf sfz f*

*div. unis.*

*div. unis.*

*sf sf sf*

84

sun - dry her - oes a hun - dred feet tall, wag - ing bat - tles, sav - ing dam - sels.

Fl *f* *sub. p*

Ob *f* *sub. p*

Cl *f* *sub. p*

Bsn *sub. p*

Hn *sub. p*

Tpt *sub. p*

Tbn *sub. p*

Perc 1

Vn I *sub. p*

Vn II *sub. p*

Va *sub. p*

Vc *sub. p*

Cb *sub. p*

88

Look up in the clouds, you can see it all. And be - yond all of that, past the sun and the stars, reach-ing

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Vn I

Vn II

Va

Vc

Cb

92

out there for - e - ver and e - ver is the sky. In - fin - i - ty just out - of reach.

Fl *mf* *ff*

Ob *mf* *ff*

Cl *mf* *ff*

Bsn *mf* *ff*

Hn *mf* *ff*

Tpt *mf* *ff*

Tbn *mf* *ff*

Vn I *mf* *ff* div.

Vn II *mf* *ff* div.

Va *mf* *ff* div.

Vc *mf* *ff* div.

Cb *mf* *ff*

96

$\text{♩} = 72$

Don't take a-way the sky.

to English Horn

*p*

*p*

Str. Mute

*mp*

*p*

*solo*

*p*

*solo*

*p*

101

You're tak-ing a-way my friends and my home, ev'-ry-thing I've e-ver had.

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

105

110

Tak-ing a-way all I've known. Just like you took a - way my dad.

Fl *mp*

EH *mp*

Cl *mp*

Bsn *mp*

Vn II

Va *mf*

Vc *mf*

115

Tak - ing a - way the sky. Why?

Fl

EH

Cl

Bsn

Pno

Vn I

Vn II

Va

Vc

*mp*

*p*

*p*

*mp*

*unis.*

*p*

*unis.*

*p*

*unis.*

*p*

*unis.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

(STEVEN goes in and starts to pack as his room  
slowly changes around him so that he is unpacking.)  
(BLACKOUT)



# Underscore - Act I, Scene 3 to 4

D. CHRISTOPHER WOLFF

Piano Solo

$\text{♩} = 82$

First system of the piano solo. It consists of two staves, treble and bass, in the key of D major (indicated by two sharps) and 12/8 time. The music features a complex, flowing melody in the treble staff with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass staff. A first ending bracket is shown below the bass staff, spanning the first two measures of the system.

Second system of the piano solo, continuing the piece. It maintains the same key and time signature. The treble staff continues with intricate melodic lines, while the bass staff provides a steady accompaniment. A first ending bracket is present below the bass staff, covering the first two measures.

Third system of the piano solo. The musical texture remains consistent with the previous systems. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment. A second ending bracket is shown below the treble staff, spanning the last two measures of the system.

Fourth system of the piano solo. This system concludes the main body of the piece. It features similar melodic and rhythmic patterns to the previous systems. A second ending bracket is shown below the treble staff, spanning the last two measures.

Fifth system of the piano solo, marked *molto rall.* (very slow). The tempo change is indicated by the text above the staff. The music becomes more sparse and slower. The treble staff has a few notes, and the bass staff has a long, sustained note. A first ending bracket is shown above the treble staff, spanning the last two measures.

Scene 4

Hallway in the new school.

(The first day of school is starting and students are welcoming each other back.

STEVEN looks lost in the new surroundings.)

# FIRST DAY BACK

Lyrics and Music by

D. CHRISTOPHER WOLFF

♩ = 80

All Students  
(except Steven)

*f*

One more year to grad - u - a - tion!\_\_\_\_\_

*f*

One more year, year to grad - u - a - tion!\_\_\_\_\_

*f*

One more year\_\_\_\_\_ to grad - u - a - tion!\_\_\_\_\_

*f*

One more year to grad - u - a - tion!\_\_\_\_\_

♩ = 88

2 Women

2 Women

Sum-mer sure went by\_\_\_\_\_ fast.

We're

1 Man

2 Men

Sum-mer sure went by\_\_\_\_\_ fast.

We're

2 Women

It's been so long since I've done home - work.

2 Men

It's been so long since I've done home - work.

Pno

*f*

pizz.

Vc

*f*

(arco)

Cb

*f*

2W back in hell a - gain.

2M back in hell a - gain.

1 Woman  
Lab - or Day's two weeks a - way.

2 Men  
Lab - or Day's two weeks a - way.

Fl *mp*

Cl *mp*

Bn *mp*

Pno

Vc

Cb

5

1 Student  
& John(JOHN points at  
FRESHMAN and STEVE)

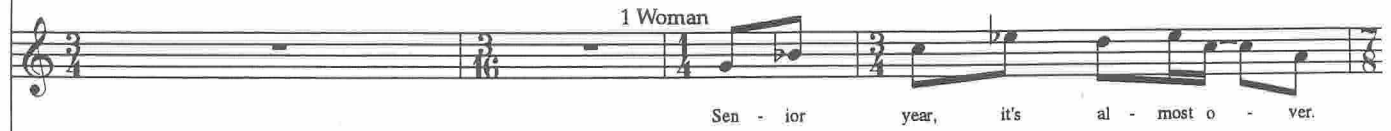
3 Women



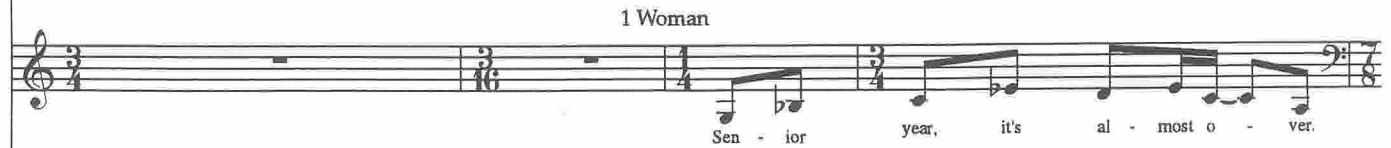
3 Men



1 Woman



1 Woman



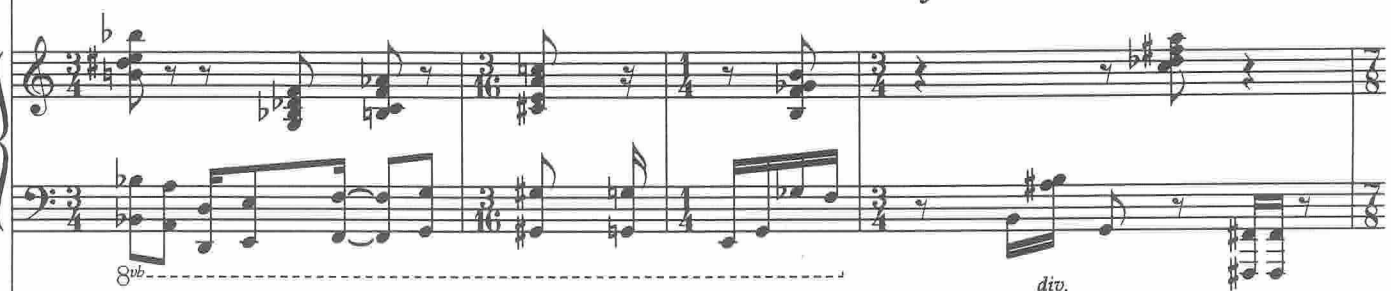
Fl



Bn



Pno



Va



Vc



Cb



3W rath-er be here — than to ev-er have to be stuck at home.

3M rath-er be here — than to ev-er have to be stuck at home.

2 Women This time next year we'll be in col - lege.

2 Men This time next year we'll be in col - lege.

Fl *f*

Cl *mf* *f*

Bn *f*

Pno

Va *mf* *f* *pizz.* *p*

Vc *mf* *f*

Cb

13

Ed: (to CARL)      CARL: Sure      ED: Two bucks.      (CARL pays, looks elated)      Steven:      Michael:

Want to buy a pool pass?      Where is      But we don't have a pool. —

2 Women      If on - ly we knew what to do — next.

2 Men      If on - ly we knew what to do — next.

Fl *mp*

Cl *mp*

Bn *mp*

Pno *mf*

Va (div.)

Vc *mf* arco pizz.

Cb *mf*

Stv  
room two - fif - ty - eight? ———

Ashley:  
Go up two flights, — you'll see these doors — (ya don't go through) Head

Sheila:  
It's down a ways, then to your left... or is it right,

Maggie:  
Are you new here? — I thought you were. — Does it feel ———

Pno

Vc

Cb

21

Ash  
down that hall. — Af - ter four rooms, — take two more lefts - and make sure they're lefts 'cause oth - er - wise

She  
I can nev - er re - Oh, wait I know. A - cross the 'Mall', it's in this great big, bright red brick build - ing.

Mag  
weird in a dif - rent — school? Can you be - leive — the dress she wore? She

25

(to MICHAEL, still confused)

Steven: More laid back

Where is room two - fif - ty-eight? —

Ash  
it's the chem. de- part - ment, but take your lefts — and there you go.

She  
Yes, there. Some- where. Down - stairs. I'm sure. At least I think so.

Mag  
(trying to talk with ASHLEY's hand over her mouth) (to STEVEN, smiling)  
looks like a... mmf — Mmmf mm mf mm mf. — I don't know.

Pno  
mf

Vc  
(pizz.)  
mf

Cb  
(arco)  
mf

More laid back

\* Wait for women to leave downstage area, giggling and laughing. STEVEN should look confused for a moment, then ask again.



(relieved)

Steven:

Thank God you know where it's at. \_\_\_\_\_

Michael:

That's ex - act - ly where I'm head - in' to.

Bn

*mf*

Pno

(div.)

Va

Vc

Cb

Stv 

What's your name? — How'd you

Mich 

Mich - ael Todd. — I see you're new here. —

Fl 

*mp*

Bn 

Pno 

Vc 

*arco*

Cb 

*(They shake hands.)*

Stv  
guess..... I'm Ste- ven.

Mich  
It's hard to miss.....

Fl

Cl  
*mf*

Bn

Pno

Cb

This musical score page, numbered 71, contains parts for several instruments and two vocalists. The vocal parts, for Stv and Mich, include lyrics and melodic lines. The instrumental parts are for Flute (Fl), Clarinet (Cl), Bassoon (Bn), Piano (Pno), and Contrabass (Cb). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf*. The page number 41 is printed at the bottom left.

STEVEN (to MICHAEL)  
What's going on?

72

(to STEVEN, kidding around)

Michael:

3 Women

Are you go - ing — Fri - day?

Don't you have a date — yet?

3 Men

Are you go - ing — Fri - day?

3 Women

What out - fit should - I wear?

Fl

Cl

Bn

Pno

Va

Vc

Cb

Steven: (not realizing it)

A date to what? — I just got here to-day! —

Michael:

The back - to - school — dance. —

All Women:

Nine more

All Men: (not Stev / Mich)

Nine more

Fl

Cl

Bn

Pno

Va

Vc

Cb

49

*f*

*div.*

*unis.*

*f*

*f*

*(f)*

*(f)*

MICHAEL  
Lots of cute girls...

Steven:

Michael:

I don't

You should go, it would— be good for you.

months, it won't be long...

months, it won't be long...

Fl

Cl

Bn

Pno

Va

Vc

Cb

*piu f*

*f*

*non-div.*

*non-div.*

*pizz.*

*piu f*

*f*

Stv  
know that many peo - ple. Steven: All right! You talked me in - to go - ing.

Michael:  
That's why you should go. — Be - sides - what have you got to lose? —

Fl  
mf mp

Cl  
mf mp

Bn  
mf mp

P  
mf

Va  
mp div., col legno pizz.

Vc  
f div., col legno arco p pizz.

Cb  
p f p pizz.

56

## Scene 5

### The Back-to-School Dance

(A heavy metal tune is playing.)

JOHN is dealing drugs visibly in the background early in the scene.

After a minute or two, he talks with ED and exits the dance.

ERIN is standing by a coat rack, looking abandoned. STEVEN

and MICHAEL

arrive at the dance and get situated.

A pop 40 song, "I'd Die Without You", is played next. ASHLEY hears it and begins to look for MICHAEL, who also hears it and panics. He hides himself and is noticed by STEVEN.)

(Talking over babble and music; need not coincide with lyrics.)

STEVEN What are you doing?

MICHAEL Hiding from Ashley.

STEVEN Who?

MICHAEL Over there. Ashley.

STEVEN (pause) Why?

MICHAEL She's a bit obsessed. Kind of. With me.

STEVEN Oh. (pause) Which one is she again?

MICHAEL Over there. In the T-shirt and jeans.

STEVEN (with a "that-really-helps" look) By the coat rack?

MICHAEL Hmm? Um-no. That's Erin... "something- or-other Stay away from her, she is bad news.

STEVEN Why?

MICHAEL She just is. (notices ASHLEY)

Oops, gotta go...! (sneaking away)

STEVEN (to himself) She looks kinda lonely. (He makes his way over and asks her to dance.)

(By the end of the dance, we should see MICHAEL and ASHLEY dancing together in the background. MICHAEL looks like a deer caught in the headlights.)

# I'D DIE WITHOUT YOU

Music and lyrics by  
D. CHRISTOPHER WOLFF

Moderate Rock ♩ = 92

Fsus4

B♭6 / F

E♭

Fm

Fsus4

C

C add 9

*mp*

1

B♭5

C7

C6

B♭Ma| 7

B♭ add 9

C7 / G

5

Fsus4

F

F

Male: Have I ev - er said — how I real - ly feel — do you

9

B♭

B♭ add 9

C

F

want to see — my tears fall — like rain? — Female: If I o - pen up — if I let you in... When you're



B $\flat$  add 9 C C add 9 F9/G

near I feel like a child a - gain Both: Oh,

17

*cresc.*

F add 9 F F add 9 F B $\flat$ <sup>6</sup> B $\flat$  add 9 C7

you and I we're old - er now and I'm feel - in' things I have - n't felt be - fore You've

21

*mf*

F<sup>6</sup> F F<sup>6</sup> B $\flat$  add 9 C

touched my soul You're my best friend all that and so much more Male: I'd

25

*cresc.*

Dm (STEVEN has crossed to ERIN by this point.) C B $\flat$  Gm7

cross the world for you if you asked I can

29

*f*

E♭ Maj 9

B♭

F 6/A

C

8 be my - self not wear a mask Both: Not sure

33 *decresc.*

Dm 7 (*dancing by this point*)

A m 7

F/A

Dm

G7

C

how to show that I care If you need me I'll be there Guess the

37 *mf*

B♭

Am

B♭

C

B♭

B♭Maj 7

B♭6

C

truth comes out to day time has come to say

41 *cresc. et rit.*

B♭/F

F

B♭Maj 7

B♭

I love you

45 *f*

C F C/G B $\flat$ 6 F

49

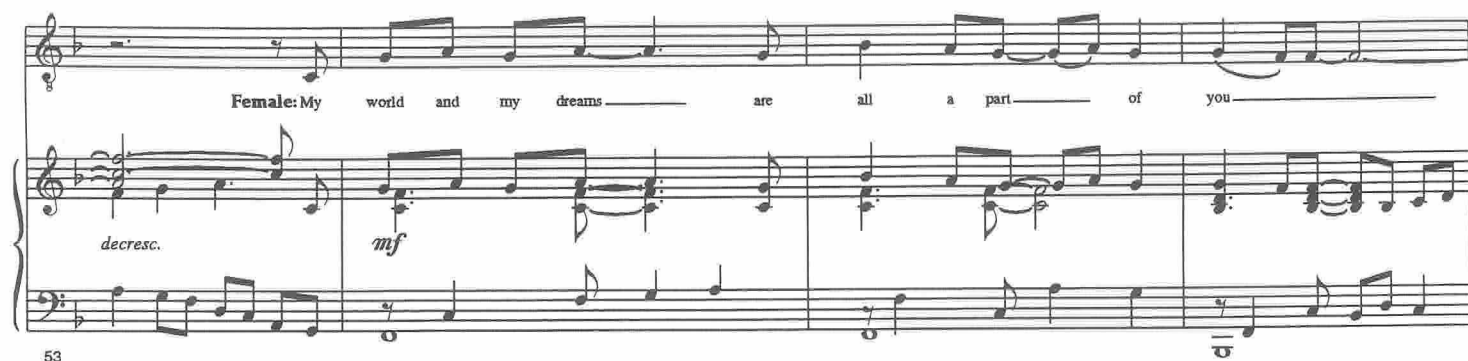


Fadd9 F Fsus4 F B $\flat$

53

Female: My world and my dreams are all a part of you

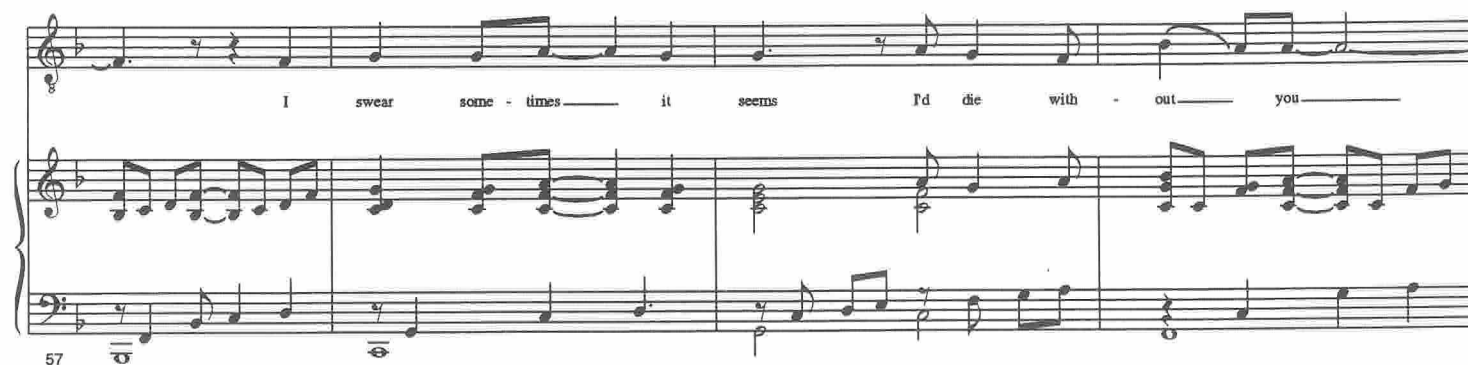
*decresc.* *mf*



Cadd9 F/C C/G F9/C Fsus4 F

57

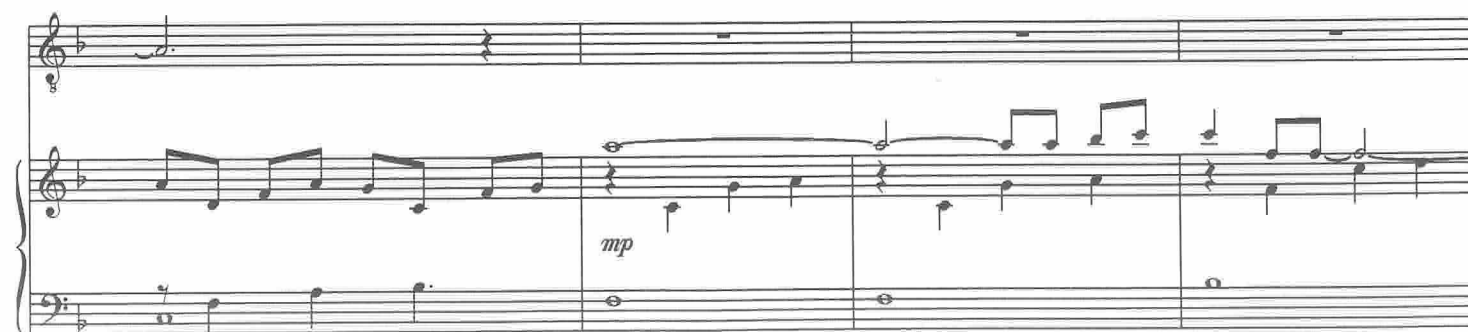
I swear some - times it seems I'd die with - out you



F9/C C7sus4 Tacet

61

*mp*



(Caught up in the moment, STEVEN kisses  
ERIN tentatively and suddenly pulls away.  
ERIN kisses him back, warmly and reassuringly)

65

F B $\flat$ /F F B $\flat$ /F F

69

B $\flat$ /F F B $\flat$  add 9 C F/C C

73

Am C Gm 6 Gm 7 F STEVEN ERIN Csus4 F/C Csus4  
Hi. Hi.

77

81

Fsus4 F Am /E Dm

Both: How can I live my life with

cresc. mf

85

C Bb

out you here to help me? Right now I'd give my life just to

89

F F add 9 F

have you here be - side me. Male: My world and my dreams Both: are

(JOHN comes back inside after being informed by ED about STEVEN and ERIN's kiss. He is obviously angry and stoned.)

93

Fsus4 F Bb Gsus4 /C

all a part of you Female: I swear to God it seems Male: I swear it

Fsus4      F      B $\flat$  add 9

seems      Both: I'd die with - out - you -

97

decresc.      mp

Fsus4      F      Csus4      F      C      Gsus4/C      C      Fsus4      F

Male: I swear to God - it seems -      Both: I'd die with - out - you -  
 Female: I swear - to - to - God -

101

B $\flat$  add 9      F

I'd die with - out - you.

105

pp

(STEVEN and ERIN are about to kiss again when  
 JOHN breaks in, grabs ERIN's arm, and drags her outside.  
 STEVEN, ED, and MICHAEL, who observed earlier events, follow them out.

## Scene 6

In the school parking lot  
 (JOHN is drinking and smoking where appropriate and possible.)

**82(a)**

Driving, jazz-feel ♩ = 120

# DON'T YOU TRUST ME

Music and lyrics by  
D. CHRISTOPHER WOLFF

Vocal

John:  
(to ERIN) *f*

What were you do - ing ——— out danc - ing with him? ——— What were you

Alto Sax

Horn

Trumpet

Trombone

Piano

Bass

1

Erin: *mf*

think - ing? ——— I saw you kiss him! ——— What's the mat - ter? ———

Pno

Cb

4



Don't you trust me? John, I'm sor-ry! Please don't

Pno

Cb

7

John: *f*  
hit me... You talk a-bout trust... Let's talk a-bout be-tray-al...

Pno

Cb

10

At least I— don't lust aft- er an - y- thing— that's male.— Can I help you?

Sax

Hn

Trp

Tbn

Pno

Cb

\* Swing eighth notes as  where indicated.

STEVEN: (offering hand) Hi.... My name's Steve. I thought maybe...

JOHN: (cutting him off and slipping his hand away with bottle)

a tempo

STEVEN: (JOHN attacks STEVEN)  
Look, I'm sorry. I...

John: *ff* 3 I don't give— a fuck who you are!

Sax *ff* *(rapid, violent improv)* Cm<sup>b</sup>9/F<sup>#</sup> DmM7/E Emin7/D<sup>#</sup> F<sup>#</sup>11/B AM7<sup>#</sup>5 C<sup>#</sup>MM7 G9/A<sup>#</sup>

Hn *ff*

Trp *ff*

Tbn *ff* Eb<sup>b</sup>m<sup>b</sup>9/A FmM7/G Gmin7/F<sup>#</sup> A11/D CM7<sup>#</sup>5 EmM7 B<sup>b</sup>9/C<sup>#</sup>

Pno *ff* Eb<sup>b</sup>m<sup>b</sup>9/A FmM7/G Gmin7/F<sup>#</sup> A11/D CM7<sup>#</sup>5 EmM7 B<sup>b</sup>9/C<sup>#</sup>

Cb

17

*(after several vamps...)**(commotion attracts the attention of CHAPERONE)**(All notice CHAPERONE and disperse)*

John: *(hissing) mp* 3 I guess since you're new here, I'll

Pno *mp*

Cb *mp*

22

(STEVEN looks at ERIN,  
unsure if he should leave  
her alone with JOHN.)

cut you a break! But from now on steer clear for your own sake! *Plunger (1/4 open)*

*mf*

25

(STEVEN nods uncertainly and he  
and MICHAEL go back inside.  
ERIN goes over to talk to JOHN)

*rall.*

ERIN: (to STEVEN) Go on. I'll be OK.

I'll see you lat - er?

*rall.*

*rall.*

28

a tempo

Erin: *mf* Just 'cause I danced with Steve does - n't mean a thing. It's you I still care a -

Sax: *mf*

Trp: *mf*

Tbn: *mf* *ord.*

Pno: *mf*

31

John: bout. Oh, I'm sup - posed to be - lieve, just an in - no - cent fling... sor - ry, but that much I

Sax:

Trp:

Tbn:

Pno:

35

*Slower*

Erin:

doubt!

Don't you trust me?

Sax

Hn

Trp

Tbn

Pno

Cb

*(swing)*

3

*(swing)*

3

*(swing)*

3

*(swing)*

a tempo

*mf*

If there was an - y - thing — I would have left with him — in - stead of stay - ing here with

*mf*

*mf*

*mf*

*mf*

43

*mf*

(swing) — *f*

you. I've made my choice. — What can I do to prove — how — much —

*f*

(swing) — *f*

47

*f*

John: *f*

you mean to me. I nev - er want you to leave me.

Pno

Cb

51

*rit. . .*

(JOHN begins to grope her)  
ERIN: John, stop. Stop it! You're hurting me!!

(JOHN whispers in her ear)  
ERIN: NO!! (she begins to struggle)

*rit. . .*

Sax

Hn

Trp

Tbn

Pno

Cb

54



Swing! ♩ = 108

*rit.*...

*ten.*

[illegible]

♩ = 120 (straight eighths)

(JOHN begins to maul her)

ERIN: Stop it! STOP IT!!

(ERIN's cries attract the attention of some of JOHN's 'friends', but they ignore the struggle and turn their backs.)

love me.....

Sax

Hn

Trp

Tbn

62

ERIN: (in desperation)

JOHN:

*molto rit. . .*

Swing!

But what will your friends think?!

Who cares? Beside,

...they all think I'm a great guy! —

You could

66

Sax

Hn

Trp

Tbn

Pno

Cb

♩ = 96

ask them, — they would tell you... — don't you trust me... —

70

Pno

Cb

(JOHN drags ERIN offstage)

Pno

73

BLACKOUT

(ERIN is heard weeping in the silence)

(LIGHTS UP SLOWLY)

(MICHAEL and STEVEN are leaving and each going home.)

**MICHAEL**

...enjoy the week-end!

(exit MICHAEL)

**STEVEN**

(singing quietly to himself)

My world and my dreams

Are all a part of you.

I swear sometimes it seems

I'd die without...

(notices ERIN weeping in solitude)

You OK?

**ERIN** (trying to comfort her, she pulls away, revolted at being touched.)

What time is it?

**STEVEN**

About quarter after eleven.

**ERIN**

Oh, shit. I have to get home.

**STEVEN**

Do you have a car?

**ERIN**

No. My ride just left.

**STEVEN**

Can I walk you home?

(she nods uneasily and they exit. Fade to...)

## Scene 7

Door of ERIN's house

**STEVEN**

I hope your parents aren't too upset...

(ERIN give no response)

I had a really nice time earlier, but I don't want to mess things up between you and him.

(She breaks down and cries. STEVEN holds her tentatively)

# THE GOOD LIFE

Music and lyrics by  
D. CHRISTOPHER WOLFF

*♩ = 156*  
*harmon mute*

Trombone

*mp*

(ERIN's father, a towering, powerful man,  
has apparently been waiting and he  
storms out of the front door.)

*♩ = 156*  
Gary: (furiously sardonic)

You try hard to pro-vide. Ex - pect some re-spect. And what thanks do you get?

Tbn  
(*mp*)

Vn I  
*mf*  
*au talon*

Vn II  
*mf*  
*au talon*

Va  
*mf*  
*au talon*

Vc  
*mf*  
*div., au talon*

Cb  
*mf*  
*au talon*

*div.*  
*unis.*  
*unis.*

1

(He grabs his daughter's arm  
and begins to shove her about.)

(no breath)

Stu-pidcrap like this!

I

see you've de - cid - ed to grace — us with your pres - cence. Your

Tbn

Vn I

Vn II

Va

Vc

Cb

erc 1

(no breath)

moth-er's been wor-ried sick. ——— Your con-cept of time — is des-'prate-ly lack-ing... Who the hell is this?!

Tbn

Vn I

Vn II

Va

Vc

Cb

Perc 1

Floor Tom

8

non-div.

div.

unis.

This musical score page, numbered 97, contains a vocal line and several instrumental staves. The vocal line is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It includes lyrics: "moth-er's been wor-ried sick. ——— Your con-cept of time — is des-'prate-ly lack-ing... Who the hell is this?!". Above the first measure of the vocal line is the instruction "(no breath)". The instrumental staves include Tbn (Trombone), Vn I and Vn II (Violins), Va (Viola), Vc (Violoncello), Cb (Contrabass), and Perc 1 (Percussion). The percussion part is specifically labeled "Floor Tom". The score is divided into measures by vertical bar lines, with some measures containing multiple time signatures (3/8, 4/6, 5/6, 3/4). The Vc staff has performance markings: "non-div." above the first measure of the second system, "div." above the first measure of the third system, and "unis." above the first measure of the fourth system. The page number "8" is located at the bottom left.

(she starts to  
answer, whimpering)(throws her  
inside)(to STEVEN)  
What are you waiting for?(STEVEN is stunned  
and says nothing.)

Shut - up!

(open)

*mf**tr**mf**f**f**tr**div.*



(slams door in  
STEVEN's face)

Nev-er mind! Good - night, or rath - er good - bye!

Tbn

Vn I

Vn II

Va

Vc

Cb

Perc 1

SD

Floor Tom

Floor Tom

Bass Dr

18

## Scene 8

*KATHERINE and STEVEN's kitchen  
(STEVEN walks groggily into the kitchen the  
next morning and is greeted by his mother.)*

**KATHERINE** (handing him breakfast)  
Good morning, sleepy-head.  
(kindly, a bit concerned)  
You got in kinda late last night.

**STEVEN**  
Sorry. I know, I should have called.  
I had to walk someone home.

**KATHERINE**  
Was this someone a young lady?

**STEVEN**  
Yes, mom.

**KATHERINE** (trying to be uninterested)  
Oh.

**STEVEN**  
She's really nice. (pause) And friendly. (pause) And cute.

**KATHERINE** (still trying to be occupied)  
Mmm. Well, try to call next time you walk 'someone' home, all right?

**STEVEN**  
Yeah. (pause) Yeah, I'll give you a call tonight.

**KATHERINE** (a little taken aback)  
Tonight.

**STEVEN**  
Well, I hope so. I haven't asked her yet.  
(KATHERINE chuckles quietly as scenes inter-fades to...  
STEVEN is on the phone. We fade in on his conversation.)  
**STEVEN**  
...sorry if I got you in trouble.  
(pause)  
Yeah.  
(pause)  
Umm... What, uh... What are you doing tonight?  
(pause)  
Would you like to do something? If you can, I...  
(pause)  
Great! (pause) I don't know, what do you want to do?

(LIGHTS GO DOWN for longer time to show

Time has passed.)

ERIN's house

(STEVEN arrives to visit her.)

STEVEN

Hi. (She is preoccupied.)

Are your parents home?

(She shakes her head. Pause.)

Can I come in?

ERIN (snapping out of daze)

Sure. Sorry...

STEVEN

I've got something for you.

ERIN (trying to be cheery)

What?

STEVEN

Since today is our six week anniversary-

I wrote you a song.

(ERIN is startled. She says nothing.)

## ...FOREVER AND A DAY

Music and Lyrics by  
D. CHRISTOPHER WOLFF

(STEVEN is completely sincere, but not musical.

Played/sung like a hack.)

The piano introduction is written for a grand piano in C major, 4/4 time. It consists of two staves. The right hand plays a simple melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic marking.

STEVEN

(ERIN is very uncomfortable and  
she tries to say something, but can't.)

The vocal line for Steven is written on a single staff in C major, 4/4 time. He sings the lyrics "I'll love you for - ev - er and a day." with a melisma on the word "day". The piano accompaniment continues on two staves, featuring a triplet of eighth notes in the right hand and a corresponding bass line. The dynamics shift from mezzo-forte (*mf*) to mezzo-piano (*mp*) during the vocal line.

When I see the sun

*f*

This system contains the first four measures of the piece. The vocal line begins in measure 4 with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth and sixteenth notes. A forte (*f*) dynamic marking is placed over the piano part in measure 4.

set-ting in the west, I can't be - lieve my eyes. And I can't wait for to - mor-row's sun-

This system contains measures 5 through 8. The vocal line continues with triplet eighth notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand and provides harmonic support in the left hand.

(finally, she interrupts)

rise. 'Cause with - out the light, I am re - mind - ed...

*mf*

This system contains measures 9 through 12. The vocal line concludes with a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line. A mezzo-forte (*mf*) dynamic marking is placed over the piano part in measure 10. A final measure rest is shown in measure 12.

ERIN

Stop. Please, stop. (He is hurt.)  
I've got something I have to tell you.  
(She tries several times to get something out.)  
STEVEN realizes it's important and tries to reassure her.)  
STEVEN  
Hey, it's OK. You can tell me.

ERIN (after a long pause)  
I'm pregnant.

102

# Transposed Score

## CONFESSION

Music and Lyrics by  
D. CHRISTOPHER WOLFF

*(STEVEN turns as if to go, then sinks into a chair.)*

Erin *p* *(breathy)* *3*  
It's John's. From the night that he...

inet *p*

nba *5*

Perc *TAM-TAM w/ soft beater* *p* *WOOD BLOCK* *f* *3* *mp*

Bass *1* *p* *sffz* *p*

Erin *mp* *3*  
I went to the doc - tor last week. I'm al - most two months a - long.

Cl *(b)*

Mar *3* *3* *3*

Cb

5

(LINDA quietly enters through the front door and listens, unnoticed.)

Erin

My par - ents — don't know.

Fl *f.t.*  
*mp*

Cl

Mar *mf*

Cb *pizz.* *arco*  
*mf* *p*

8

Erin

I called — John. — He thinks you and I slept to - geth - er.

Cl

Mar

TAM-TAM *mp* WOOD BLOCK

Perc *mp*  
Scrape wooden stick *mp*  
across surface.  
No hit.

Cb

11 *mp*

(STEVEN looks momentarily confused.)

♩ = 76

Erin He thinks it's yours. I was - n't go - ing to tell you, but

Fl. *f.t.*  
*pp*

Cl. *p*

Mar. *mf* *mp*

Perc. TAM-TAM *w/ wooden stick* *no prep* *secco* *f* *pizz.* *arco*

Cb. *mf* *mp*

15

Erin Sus - an... Yes, Sus - an said I should. I'm scared

Stv. *mp (distracted)*  
Your cous - in?

Cl.

Mar. *(mp)*

Perc. WOOD BLOCK *mf*

Cb.

19

*rit.*  $\text{♩} = 88$

Erin and I don't know what to do. Are you an - gry —

Stv (pulling away from her)  
I need some time to think. —

Fl *senza vib.*  
*mp*

Cl *pp*

Mar

Perc TAM-TAM  
\* bowed (Ch)

Cb *pp* possibile  
other side of bridge  
\* sul G  
*pp* possibile

23

Erin — with me?

Stv No. I just need time to think. —

Fl *n*

Perc *n*

Cb *n*

26

\* Change bow when needed, but try for as continuous sound as possible.

SO HELP ME, GOD

Music and Lyrics by  
D. CHRISTOPHER WOLFF

ERIN: I think I heard my parent's car door. You're not supposed to be here. Use the back door!

(STEVEN exits through back door as GARY enters through the front, carrying packages.)

Cello

Bass

1 mp

mp

simile

(LINDA whispers something to GARY.)

legato

p

Vn I

Vc

Cb

5

mf

mf



♩ = 128 - 136

(He slaps ERIN)

Gary

You - lit - tle tramp, you lit - tle slut. You did - n't e - ven plan to tell us. —

Perc I

SLAP STICK *f*

Vn I

*sul pont.*

Vn II

*sf p sul pont.*

Va

*sul pont., div.*

*p*

*tr*

*sf p unis.*

Vc

*sul pont., div.*

*p*

*sf p unis. non-div.*

Cb

*sul pont.*

*p*

*sf p*

9

LINDA  
Wait a minute, Gary!

GARY (raising hand to LINDA)  
You be quiet!

(GARY turns around, again facing ERIN)

Vn I

Vn II

Va

*div.*

*unis.*

*non-div.*

Vc

Cb

15

(slapping ERIN)

(striking again)

(He turns his back on ERIN)

Gary

How dare you do this. Lie to us. Blem-ish our name.

Eric I

SLAP STICK

*f**f*

Vn I

*mp**sf**mp**sf**f**mf*

Vn II

*sf**mp**mf**sf**mf*

Va

*sf**mp**sf**mf*

Vc

*sf**mp**sf**mf**div.**unis*

Cb

*sf**mp**sf**mf*

20

(to LINDA)

(He storms off to the other end of the room and sits, fuming on the sofa.)

Gary

Where did we go wrong?

Vn I

(sul pont.)

*mp*

Vn II

(sul pont.)

*mp*

Va

(sul pont.)

*mp*

Vc

*au talon**non-div.**mp*

Cb

*au talon**mp*

26

(trying to comfort ERIN.)

rit.

(exasperated to the point of anger)

Linda: Your fath-er's up-set... Don't use that

Erin: (upset) No shit! fast - - - to - - - slow

Vn I: *mf* *p*

Va: *mp*

Vc: *mf*

Cb: *mf*

32

Linda: tone of voice with me. We were ver - y young when you came a - long.

Vn I:

37

(slowly calming down)

Linda Things were dif - fi cult, we had to strug - gle. He's up -

Fl *p*

Cl *p*

Bn *p*

Hn *p*

Vn I

43

(LINDA walks toward GARY. They begin a hushed conversation.  
The audience becomes aware of the 'conversation' as each,  
in turn, sings facing the audience rather than each other.)

rit. A Tempo

Linda set, but let me talk to him.

Fl

Ob *p*

Cl

Sax *p*

Bn

Hn

Vc *sul tasto*  
*pp*

49

Fl

Ob

Cl

Sax

Bn

Hn

Vc

Cb

56

au talon

*mp*

au talon

*mp*

62

Linda

Gary

Ob

Sax

Hn

Vn I

Vn II

Va

Vc

Cb

child's \_\_\_\_\_ child. \_\_\_\_\_ What should be done? \_\_\_\_\_

So,

*mp*

*pp*

*au talon*

*f* *mf*

*mp*

*f* *mf* *p*

*au talon*

*f* *mf* *p*

*au talon*

*f* *mf* *p*

*au talon*

*f* *mf* *p*

68

Linda  
help me God. How can he con - sid - er this? Our child's child.

Fl  
*mp*  
*f*

Ob  
*f*

Cl  
*pp*  
*f*

Sax  
*f*

Bn  
*pp*  
*f*

Hn  
*pp*  
*f*

Vn I  
*ff*  
*non-div.*

Vn II  
*ff*

Va  
*ff*

Vc  
*ff*

Cb  
*ff*

74



(to LINDA)

3

3

Gary

It's the on - ly ra - tion - al thing to do. We have reached a de -

Fl

*p*

Ob

*p*

Cl

*p*

Sax

*p*

Bn

*p*

Hn

*pizz.*  
*p*

Vn I

*(ff)*

*pizz.*

Vn II

*(ff)*

*pizz.*

Va

*(ff)*

*pizz.*

Vc

*(ff)*

*(pizz.)*

*3*

*3*

Cb

*pizz.*

81 *(ff)*

Gary

ci - sion. I don't know how this hap - pened. And I don't real - ly care. — We feel you're too

Fl

Ob

Cl

Sax

Bn

Hn

Vc

*p*

*p*

*p*

*p*

*p*

*p*

87

Gary

young to take care of this. We're al - so con - cerned for your health.

Erin

But...

Fl

*mp* *mf* *p*

Ob

*mp* *mf* *p*

Cl

*mp* *mf* *p*

Sax

*mp* *mf* *p*

Bn

*mp*

Hn

*mp*

Vc

The musical score is for page 117. It features two vocal parts, Gary and Erin, and seven instrumental parts: Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sax), Bassoon (Bn), Horn (Hn), and Violoncello (Vc). Gary's part is in bass clef and includes the lyrics "young to take care of this. We're al - so con - cerned for your health." Erin's part is in treble clef and includes the lyric "But...". The instrumental parts are in various clefs (treble and bass). Dynamic markings are present for several instruments: Flute, Oboe, Clarinet, Saxophone, Bassoon, and Horn all have markings for *mp*, *mf*, and *p*. The Violoncello part has a *mp* marking. The score is written on a system of staves.

Gary

I think you're too young to give birth. We care a - bout you and our fam -

Fl

Ob

Cl

Sax

Vc

103

Gary

ly. I re - gret to say You are not al - lowed to have this ba - by. rit. //

Vc

111

slower

Gary

So help me, God, if there were a - noth - er

Hn

f.t.

mp

119

(attempting to sound comforting as he exits) rit.

Gary

way. Life's not fair, no one said it was.

Hn

sul pont.

Cb

p

126

Scene 10

Katherine and Steven's Kitchen

(Fade in on conversation between MICHAEL and STEVEN)

# CANARD

Music and Lyrics by  
D. CHRISTOPHER WOLFF

*Freely* ♩ = 54  
*mp*

Michael

How are you?

Steven

*mp* *cresc. poco a poco*

I need some time a-lone. I need to get a-way. I

Bassoon

*p* *cresc. poco a poco*

Horn

*st. mute*  
*p* *cresc. poco a poco*

Cello

1

*rit.* ♩ = 69

M

S

need to see the sky.

Bsn

*mf* *p*

Hn

*mf* *p*

Vc

*p* *mf* *p*

4

M *mf* *3* *3* *3*  
Run - ning is - n't go - ing to help. You care a -

Bsn

Hn

Vc

7

M

S *(vehemently)* *(wounded)* *(sighing)* *(resigned)*  
I HATE (T) HER! I hate her. No, I don't.

Bsn *(p)* *f* *sub. p*

Hn *f.t.* *(p)* *f*

Vc *(p)* *f* *sul pont.* *mp*

10

M

S

Bsn

Hn

Vc

15

You should stay and help her.

Just when you start to fit in, it's

*p*

*p*

Solo 1 (sul pont.)

Solo 2 sul pont.

*p*

*p*

M

S

Bsn

Hn

Vc

20

You're wrong. It might not work out, but you have— to try.—

time to move on a - gain.

(Solo 1)

(Solo 2)

*♩ = 64* *rit.* *♩ = 64*

M

S

Eas - y for you — to — say. I'll

Bsn

*mp*

Hn

*(open)*

*mp*

Vc

*(Solo 1)*

*mp*

*(Solo 2)*

*senza vib.*

*mp*

23

3

S

tell her that I have — the op - por - tun - i - ty — to work — the farm with some

*sul tasto*

Vc

*pp*

*mf*

*(gradually add vib.)*

*poco vib.*

*pp*

26



M

But that's not the truth. And it's not fair. She

S

help from the neighbors.

Bsn

Hn

Vc

29

*p*

*st. mute*

*p*

*(arco)*

*unis.*

*p*

*vib.*

*pizz.*

*mp*

*mf*

*unis., arco*

*p*

M

knows how much your home means to you. She's already going through hell.

S

Bsn

Hn

*♩ = 79*

*3*

*3*

*3*

*I*

33

M *♩ = 54*  
So you're go - ing to lie to her. \_\_\_\_\_

S don't want to hurt her feel - ings.

Bsn

Hn *sul tasto*  
*mf*

37

M *♩ = 79*  
When?

S I can't stay, \_\_\_\_\_ you know. \_\_\_\_\_ I have to go. \_\_\_\_\_ This week - end.

41

M *molto rit.*  
When will you tell her? \_\_\_\_\_

S  
44 Fri - day. Af - ter school.

Scene 11

The waiting room of an abortion clinic

(ERIN and LINDA are witing with three other women.)

# SACRIFICE

Music and Lyrics by  
D. CHRISTOPHER WOLFF

## Transposed Score

$\text{♩} = 96$

\* Voice 1

Ahh

Voice 2

Ahh

Voice 3

1 Ahh

(quietly to herself,  
holding one hand  
over her belly, the  
other over her heart.)

ERIN

God, please pro - tect this dy - ing star.

Voice 1

(ahh)

Voice 2

(ahh)

Voice 3

(ahh)

Cl in A

HARD YARN MALLETS

Vibes

*Red. sempre\*\** *mp*

Vc

*div., "scratch tone"*

Cb

*p*

*"scratch tone"*

*p*

\* The parts for Voices 1, 2, and 3 are off-stage voices, covered by 3 Altos or 6 men (2/part) singing falsetto. If possible, the men are preferable.

\*\* Depress and hold Vibe pedal throughout piece until final notes have died away.

(looking at  
her watch)

♩ = 72

ERIN

(trying to remain  
detached)  
*mp* 3

Math class should

be let-ting out a-bout- now.

LINDA

I hope we get home in time to fix din-ner for your fath-er.

Cl in A

cup mute 3

Tr

*mp*

Vibes

*p**mp*

(mp)

Vc

Cb

17

(looking at others in the room)

(ERIN nods)

ERIN

I won-der what brought them here?

LINDA

Did - n't you have an Eng-lish test this af-ter - noon?

Cl in A

Tr

*p*

Vibes

*mf*

Vc

Cb

22

(LINDA looks around,  
becomes unsettled)

127

ERIN

Lone-ly and fright-ened.

LINDA

This ho-lo-caust... I wor-ried a-bout groc'-ries on the way here.

Cl in A

mp

Tr

Vibes

mp pp

Vc

Cb

28

ERIN

This sac-ri-fice. I won-dered what this would be like. And, in spite of my-self, a prayer

LINDA

I won-dered what this would be like. And, in spite of my-self, a prayer

Vc

Cb

34

ERIN  
 rose in my throat, to that God in whom I no long-er be-lieve 'God, please watch o-ver— my ba-by'—

LINDA  
 rose in my throat, to that God in whom I no long-er be-lieve 'God, please watch o-ver— my ba-by'—

Vibes  
*mf* *f*

Vc  
*div.* *p*

Cb  
*p*

39

(LINDA and ERIN are extremely uneasy, perhaps realizing where they are and why. LINDA appears to be having second thoughts and should look as though ready to leave when her daughter's name is called.)

ERIN  
 El - i, El - i, le - ma sa - bach - than - i. —

LINDA  
 Stor - ies which no long - er seem trag - ic...

Vc  
*pizz.*

Cb  
*pizz.*

45

### A Tempo

Voice 1  
*mp cresc...*  
 El - i, El - i, le - ma sa - bach - than - i. — El - i, El - i, le - ma sa - bach -

Voice 2  
*mp cresc...*  
 El - i, El - i, le - ma sa - bach - than - i. — El - i, El - i, le - ma sa - bach -

Voice 3  
*mp cresc...*  
 El - i, El - i, le - ma sa - bach - than - i. — El - i, El - i, le - ma sa - bach -

51

ERIN

LINDA

Voice 1

Voice 2

Voice 3

Vibes

Vc

Cb

58

ERIN

...so, help me God, Why has— it come to...

Voice 1  
God, why hast thou— for - sak-en me?

Voice 2  
God, why hast thou— for - sak-en me?

Voice 3  
God, why hast thou— for - sak-en me?

Vibes

Vc

Cb

64

*p*

*ff*

(ERIN gets up from chair and walks toward nurse.

*Fade to...*)

## Scene 12

Erin's House/John's Room

(STEVEN is in front of ERIN's house. STEVEN is packed to leave.  
JOHN sits in his room, singing to a yearbook.)

STEVEN

Missed you in class the last couple days.

ERIN

Yeah.



# SAYING GOOD-BYE

Music and lyrics by  
D. CHRISTOPHER WOLFF

Moderato

1

Pno *mp*

Vn I *con sord.* 80

Cb *p sempre* 80

*p sempre*

Steven (to ERIN)

John (to ERIN's picture)

No mat - ter where I turn

No mat - ter where I've turned

Pno *mf* *f* *mf*

5

Steven or how hard I try I can - not es - cape

John or how hard I've tried there is no es - cape

Pno

9

Steven  
say - ing — good - bye I don't want — to hurt you

John  
there's no place — to hide So man - y mis - takes

Pno  
*>mf*

13

Steven  
You've been hurt e - nough But I must fol - low — the dream  
*(with hesitation)*

John  
You've been hurt e - nough But I thought what we — did was  
*(with sincerity)*

Pno

17

Steven  
I'm dream - ing - of.

John  
an act of love.

Pno  
*mp*

21

Pno

25

Pno

29

Pno

33

Steven:

Steven

This is my one—

Pno

37

Steven

chance, it's my time to shine If I just suc - ceed, the sky could be

Pno

40

Steven

mine

John:

You're in love with a dream - er hol - low and emp - ty — Why

Pno

*f*

44

John

won't — you come — back to re - a - li - ty — to —

Pno

*>*

48

Steven:

I know you're an - gry with me But things will — work out

John:

me? Things could - n't work

Pno

*sfz* *mf*

52

John

8

out you nev - er loved me. I was - n't good e - nough

Pno

56

Steven:

Steven

8

I will be back soon I just don't know when

John

8

I nev - er have been Nev - er loved for

Pno

*f* *mf* *mp cresc.*

60

Steven

8

I know you want me here with you but the

John

8

who I am hat - ing my - self si - lent - ly left me for a -

Pno

*mf...* *f...*

64

(ERIN cringes, unnoticed by STEVEN)

Steven  
ba - by — is - n't due 'til May. I know it's hard to

John  
noth - er man — what the hell is wrong with me — I thought you loved me —

Pno  
... *ff* *mp cresc.*

68

Steven  
un - der - stand — This is some - thing I must do — I can't go through

John  
— I love you — I'll nev - er be good — e -

Pno  
... *mf* ... *f* ... *ff*

72

Steven  
life know - ing I nev - er tried You've changed — my life

John  
nough no mat - ter what — I — do You changed — my life

Pno

76

Steven

Why can't— you see how much you mean— to me I nev - er

John

Why can't— you see how much you mean— to me— I nev - er

Pno

*mf* *mp*

80

Steven

want - ed— to leave you— not

John

want - ed— to leave you— not like this...

Pno

*p*

Vn I

Cb

84

(STEVEN leaves for the bus.)

Steven

now...

Erin:

He nev - er

Pno

*ff*

*mp*

88

Steven

e - ven said \_\_\_\_\_

good - bye.

A Tempo

Pno

*poco rit.*

92

Pno

*rit.*

96



*Introspective Landscape*

**KATHERINE** (to ERIN, on telephone)  
I'm afraid he isn't here.

**ERIN** (to KATHERINE)  
I know. When will he be back?

**KATHERINE** (confused)  
He should be in later tonight.

**ERIN**  
No, I mean when does he get back from the farm?

**KATHERINE**  
From where?!  
(a beat)

(ERIN hangs up the phone.)

(Freeze. Lights change.)

## Transposed Score

## NEVER LOOK BACK

Music and Lyrics by  
**D. CHRISTOPHER WOLFF**

*Andante*

(walking across stage, looking for MICHAEL)

Ashley

Erin

Katherine

Steven

Gary

John

Ob

Tr

Cb

Don't cry.

(speaking on phone)

Mich-ael... Mich-ael?

(sitting on bench, waiting for bus)

Hmm

Hello, police?

Nev - er look back (k)

(in awe, to LINDA)

A child's— child. (to yearbook)

A ba-by.

*sempre molto legato*

*mp*

*Harmon Mute (stem 1/4 in)*

*sempre molto legato*

*mp*

*p*

*mp*

Ashley

Erin

Linda

Katherine

Michael

John

Ob

Tr

Cb

(sitting on the floor, clutching the phone, stoically)

My

My child's child.

(coming out of hiding; referring to ASHLEY, surprised)

What could he be thinking?

I think I really like her.

pp

pp

7

Ashley I pray. \_\_\_\_\_

Erin ba - by. I pray that you may nev - er know. \_\_\_\_\_

Linda I pray. \_\_\_\_\_ So

Katherine (to the phone) No, don't put me on hold. I pray. \_\_\_\_\_

Michael I pray. \_\_\_\_\_ He should not have left.

Gary I pray. \_\_\_\_\_

John I hate.

Ob *pp*

Tr *pp*

Cb

13 *p* *mp*

The musical score is for page 141 and features seven vocal parts and three instrumental parts. The vocal parts are for Ashley, Erin, Linda, Katherine, Michael, Gary, and John. The instrumental parts are for Oboe (Ob), Trumpet (Tr), and Contrabass (Cb). The score includes lyrics and musical notation with dynamics like *pp* and *mp*. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have musical notation with dynamics like *pp* and *mp*. The score is for a full ensemble.

19

Erin

(overwhelmed)

It won't be long.

Linda

Nev - er — look back.

Steven

(to LINDA and himself)

Sev - en more months.

Gary

Don't cry.

Ob

poco rit.

mp

Tr

tr. h

mp

Cb

sul tasto

mp

25

11

(End of Act I)

# ACT II

Scene 1

Introspective landscape  
(ERIN, STEVEN, and JOHN are in  
separate spotlights, facing the audience.  
They are unaware of each other.)

# I PRAY FOR YOU

D. CHRISTOPHER WOLFF

**Freely\*** ♩ = 68

Erin *mf* (calmly) 3 (beseeching) 8" (wearyed) ♩ = 68

I pray for you. I pray that you may never know love like mine. For the

Steven *mf* (patient) 3 (beseeching) (wearyed)

I pray for you. I pray that you may never know love like mine. For the

John *mf* (evenly) 3 (beseeching) (wearyed)

I pray for you. I pray that you may never know love like mine. For the

Erin 3 (abandoned) 3.5"

love I have is not of joy or life, on - ly of sad-ness and- death. Pain that devours the heart.

Steven 3 but on - ly of sad-ness

John 3 on - ly of sad-ness and- death.

Steven 8 (brooding) 9" Trio ♩ = 68 *ff* (angry) *f* (calmer) *mf* (resigned)

Dark, black demons reflected in the water. I hate, and yet - I must not hate.

Erin 12 *f* (accusingly) *f* (angry disbelief)

I search for a love which you be - trayed. You lied.

Steven *f* (accusingly) You fucked.

John *f* (accusingly) You cheated. You fucked.

\* The text is to be spoken with the indicated rhythms, freely but not to the point of inaccuracy. Where normal noteheads occur, the performers are encouraged to interpret dramatic inflection. Text should not be spoken on any pitch or in a monotone fashion. Where 'X'-noteheads are present, the composer has a more specific interpretation in mind. The center line indicates the middle of the performer's spoken voice. The 'X'-noteheads show contour, but should not be interpreted as intervallically based. They show upper and lower range of spoken, not sung, text.

## A Tempo

17 *p* (tenderly)

Erin I still love you.

*p* (exasperated)

Even I still love you.

*p* (amazed) *mf* (declamatory)

John I still love you. E - ven though you have de - stroyed me.

21 (slowly moving toward JOHN) *mf* (dreamily) *gradually decresc. and get more breathy to - - -* 6"

Erin some-times wish-ing for death. Bleeding from wounds, old and fresh

*mf* (exhausted) 3 (wounded)

Even E - ven as I stand at the thresh-old of des-pair. Bleeding from wounds, old and fresh

John (maddened)

Bleeding from wounds, old and fresh

25 8" *p* (sincerely) *whispered* = 68 3

Erin Dying unto... myself. I still love you.

(sincerely) *whispered* 3

Even Dying unto... myself. I still love you.

(sincerely) *whispered* 3 *normal* *mf* (brusquely)

John Dying unto... myself. I still love you. I

27 *normal* (pleading) *mf*

Erin I pray for me. That I could for - get you.

*normal* (pleading) *mf*

Even I pray for me. That I could walk a -

John wish I did not. I pray that you will go a - way.

\* While breathy, the word "myself" should still have more support than the following staged whisper.



32 *(bewildered)* *(yielding)*

Erin You do not speak with the voice I knew. And the worst of this

Steven *(bewildered)* *(yielding)*

way. You do not speak with the voice I knew. And the worst of this

John *(bewildered)* *(yielding)*

You do not speak with the voice I knew. And the worst of this

36 *f (crying out)* //

Erin I am mute. I bleed from wounds that do not heal.

Steven *f (frustrated)* *f* *(driving)*

I am mute. I can - not ex - press. I fail to re - lieve.

John I am mute. I fail to re - lieve.

40 *mp (evenly)* *f* *ff* *mp*

Erin Mute to you who can - not hear Truth.

Steven *mp (evenly)* *f* *ff* *mp*

Mute to you who wil not, hear Truth.

John *mp (evenly)* *f* *ff* *mp*

Mute to you who wil not, hear Truth.

Trio Steven Trio  $\text{♩} = 68$

43 *(calmly)* 7" *(resigned)* 6" *(urgently)* *mf (haltingly)*

Playing the fool, I will be there. But I pray that you may never know love like mine. I am

*slower**breathy  
whisper***A Tempo**

45 *p* *mf* *f* *p* *f* *mp* (*innocently*)

Erin cold I hate. fright-ened, strong con-fused. I pray for you. —

*p* (*p*) *mf* *breathy whisper* *f* (*f*) *mp* (*gently*)

Steven Fright-ened. strong, I am mute. cold, con-fused. I pray for you. —

*f* *p* (*p*) *f* *mp* (*pitying*)

John Strong, cold, fright-ened, con-fused. I pray for you. —

(ERIN has arrived and  
knocked on the door.)

# NOTHING'S FOREVER

Music and Lyrics by  
D. CHRISTOPHER WOLFF

**Trombone**  $\text{♩} = 96$   
1 *mp* *p*

**John** *mf* (amused)  
Why are you here? —

**Fl** *mf*

**Tbn** 6 *mf* 3

**Erin** (uneasy) (haltingly)  
I've come to buy... I — need — some... You know.

**Fl**

**Tbn** 10

**Erin**  
I'm not lone - ly. — Steve — and I — love each oth - er. —

**John** (getting drugs)  
Got lone - ly, huh?

**Fl** *p* *mp*

**Tbn** *p* *mf* *mp* *gliss. \** *gliss.*

13 *p* *mf* *mp*

\* Stems do not indicate rearticulation,  
only contour and duration of gliss.

Erin

\_\_\_\_\_ We'll love each oth-er for - e - ver. And...

John

Did he tell you that?\_\_\_\_\_

Fl

*f.t.*  
*p*

Tbn

*gliss.*  
*mp*

18

(tossing a baggie full of drugs to ERIN.)

John

Noth-ing's for - e - ver.\_\_\_\_\_ Noth-ing.\_\_\_\_\_ An - y-one who says that is nai-ve, ly-ing, or both.\_\_\_\_\_

Tbn

*open*  
*gliss.*  
*plunger (full on)*  
*f*

22 *mf*

(ERIN counts the pills.)

John

Don't you trust me? What do you want these for?\_\_\_\_\_

Fl

*mp*  
*p*

Tbn

*mf*

26

Erin

What do you care?—

John

Aren't you sup-posed to be preg-nant or some-thing?

Fl

*p* *mf*

Tbn

30

Erin

It's not yours, re - mem - ber? Just one more deal.

Fl

*f* *mp*

Tbn

*mf* *open*

34

(JOHN grabs her arm as she hands him the money, looking her intently in the eye.)

(ALL FREEZE as ERIN's money drops out of her hand and floats to the floor.)

Erin

It's just bus' - ness.

John

It's just bus' - ness. Noth - ing's for - e - ver.

Tbn

38

(STEVEN is sitting on a bench,  
deciding whether or not to go  
to the country or stay in town.  
His bag from I,12&13 is beside him.)

# THE PAST IS FOREVER

Transposed Score

Music and Lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 88$   
*mp*

Steven

The past is for - e - ver. And so hard to ig - nore. I have to stay\_ here.\_\_\_\_ She's

Cl in A

*p*

Sax

*p*

Bassoon

*p*

Horn

*p*

1

Steven

al - read - y go - ing through hell.

Cl in A

Sax

Bsn

Hn

6

(A BUS DRIVER enters from off-stage.)

**BUS DRIVER**  
The bus is leaving now, son.

**STEVEN**  
Thanks, but I've changed my mind.

**BUS DRIVER**  
All right. Don't stay out here too late.  
It's not safe.  
(STEVEN nods and the DRIVER exits.)

Steven

What will I say to her? \_\_\_\_\_ Af - ter time, all this will fade. It's just like

Cl in A

*pp*

Sax

*pp*

Bsn

*pp*

Hn

*pp*

9

Steven

dad al - ways said: "The world will move on. All things come to an end."

Cl in A

Sax

Bsn

Hn

14

(GARY and LINDA are dressed in formal clothes and on their way out the door.)

# ACT II, SCENE 4

Music and Lyrics by  
D. CHRISTOPHER WOLFF

Moderato

Linda

Your broth-er should be back from

Gary

We're go-ing out for the eve'-ning. Don't wait up.

Viola

*pizz., con sord.*  
*mf* 1

Linda

Kurt's house. a-round mid- night. Try not to stay up too late watch- ing T. V. The

Gary

Va

4

Linda

doc- tor said you still need to rest.

Gary

Va

8



(ERIN has fallen asleep on the couch. She is dreaming.)

# EMPTINESS

Lyrics by

PHILIP N. BELLINI

Music by

D. CHRISTOPHER WOLFF

Free, eerie  $\bullet = 84$

*molto legato*

Flute

1

*mp*

Fl

6

(rolling over; shuddering)

Fl

*p cresc.*

*molto legato*

*mp*

Cl

*molto legato*

*mp*

Bn

*mp*

Vn

10

*mp*

*accel.*

**A Tempo**

Fl

*mf*

*mp*

*mf*

*f*

Ob

*f*

Cl

*f*

Bn

*mf*

*f*

Vn

*mp*

*mf*

*f*

Vc

*mp*

*mf*

*f*

16

(waking from her nightmare,  
clutching a teddy bear)

Erin

What was that sound I heard? Was it a voice, were there

*sempre sotto voce*

Fl

*p*

*sempre sotto voce molto legato*

Ob

*p*

*sempre sotto voce*

Cl

*p*

*sempre sotto voce*

Bn

*p*

*sempre sotto voce*

Vn

*p*

*sempre sotto voce*

Vc

*p*

*gliss.*

21

Erin

words? If I lis - ten close I — can

Fl

Ob

Cl

Bn

Vn

Vc

25

29

(whispered on pitch)

33

Fl

Ob *bring out*  
*mp* *mf* *mp*

Cl *mp*

Bn *mp*

Vn *mf* *decresc. poco a poco*

Vc *mf* *decresc. poco a poco*

36

Fl

Ob *mp*

Cl *mp*

Bn *mp*

Vn *mp*

Vc *mp* *mp*

40

(ERIN slowly rises from the couch.)

Erin

How can I think of the fu-ture— when all I know is the past?—

rit. Slow

Fl

mp cresc.

Ob

mp cresc.

Cl

mp cresc.

Bn

cresc.

Vn

mp non-div. cresc. gliss.

Vc

cresc.

45

(she moves toward her purse, ends up in fetal position on the floor, hugging bear.)

accel. poco a poco A Tempo

Fl

f mf

Ob

f mf

Cl

f mf f cresc.

Bn

f mf f

Vn

f 8va mf

Vc

f mf f cresc.

49

\* Freely

Erin

I can - not go on liv - ing this way — My soul — seems to just dwin - dle a - way.

Fl <sup>\*\*</sup> *whistled*

Fl *sung*

Ob

Cl

Bn

Vn *sul pont.*

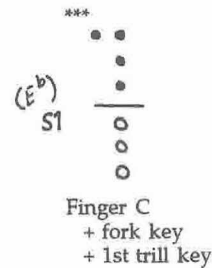
Vc *Harmonic gliss. sul G*

*follow indicated contour*

53

\* Vocalist is free of rhythmic and dynamic restrictions. Notes should be followed for line contour only and are not meant to represent exact pitches. Note: A standard interpretation should be used to aid the instrumentalists, but this should not hinder the dramatic interpretation.

\*\* Finger a C#. Simultaneously sing and whistle into flute, splitting the air column. Where indicated, stop singing. Whistle then drops in pitch and dynamic until it is inaudible. Note: Whistle should be approx. one octave above the sung note, but precise tuning is neither necessary nor desirable.



As before

(out of breath)

In Sprechstimme style  
relative rhythm

*f* ————— *ff*

Erin

These dreams keep on send-ing me back to my past. The future is dark, now ev'-ry-thing's black.

Fl

whistled

sung

like a crying babe

Ob

*mf*

Cl

like a crying babe

Bn

Vn

Vc

56

*mp* ————— *ppp*

*mp* ————— *ppp*

*mp* ————— *pp*

*mp* ————— *f*

*sffz sffz sffz sffz*

\* Double reeds should attack note clearly  
and slowly bend pitch down.  
Please do not chromatic gliss.

\*\* Three note clusters.  
Use three lowest strings.

(trying to get the pills out and attempting to take them)

(she spills pills over floor)

Erin

5" relative rhythm; spoken emphatically 3 > > > 2"

Emp - ti - ness fills this hol - low shell, now I live in this aw - ful hell!

Fl

\*ppppp fff+

Ob

\*ppppp fff+

Cl

\*ppppp fff+

Bn

\*ppppp fff+

Vn

trem. slow - - - to - - - fast - - - to - - - slow

\*ppppp fff+

Vc

\*ppppp fff+

61

\* As high and as quiet as is practicle. Woodwinds may use as many altered fingerings as desired to alter and play with tone color, but please do not alter pitch.



(trying to pick up pills, realizing how pathetic she looks)

Erin

I only made one mistake.

The nightmare goes on, I can't awake. My child is gone, at least it won't see this horrible existence, that is me.

Fl

Ob

Cl

Bn

Vn

Vc

64 *mp*

*mf* Push mouthpiece full on, so Clarinet is noticeably sharp. DO NOT ADJUST.

*fff*

*gliss.*

*fff*

*fff*

*fff*

*fff*

Erin

(crying)

Oh God . . . I'm sorry . . . Oh my God, I'm so sorry . . . ♩ = 84

Fl

Cl

Bn

Vn

Vc

66 68 *pp*

*pp*

*p*

*n*

*n*

*n*

*n*

*n*

*n*

(Lights down as she cries and begins taking pills)

Scene 5

Steven's house

(STEVEN arrives home to find his mother rummaging through his things.)

(Through the course of this scene, we see ERIN, in her house, taking all her pills and drinking heavily.)

# ACT II, SCENE 5

Music and Lyrics by  
D. CHRISTOPHER WOLFF

Katherine *f* 1  
Where have you been? Where?

Steven *f*  
What are you do ing? I've been out. Why are you go - ing through my

Katherine 4 (relieved but still angry)  
I was just wor - ried. Er - in called for you. She said you had gone to the farm. I was

Steven  
stuff?!

Katherine 9 (noticing his packed bag)  
look - ing for her num - ber. Is it true? Did you go?

Steven (turning to leave)  
Just stay out of my things, O

Katherine 13  
Where are you go - ing? —

Steven  
K!? Out! What's your prob - lem? — It's not e - ven mid - night yet.

(STEVEN storms out, past his mother. She sits down in a chair and cries.)

Scene 6  
Erin's house

(ERIN has consumed all her medication,  
drugs, and alcohol. She is staggering  
around the room.)

# SHATTERED DREAMS

Lyrics by  
**PHILIP N. BELLINI**  
Music by  
**D. CHRISTOPHER WOLFF**

$\text{♩} = 112$

Oboe

Clarinet

Horn

Pno

Perc 1

Viola

CHIMES

*p*

1

(mockingly at first, then more confused)

Erin

Bn

Pno

Vn I

Vn II

Vc

Life's not eas - y. No one said it

*mp*

*p*

*p*

*pizz.*

*p*

8

Erin

was. But I had it go - in'... Now there's

Fl

*p*

Sax

*pp*

Bn

Perc 1

GLOCKENSPIEL

*p*

Vn I

Vn II

Vc

*arco*

*(p)*

14

21

Erin  
gone now \_\_\_\_\_ Lost for - e - ver Now there's just... Shat - tered

Fl

Ob

Cl

Sax

Bn

Perc 1

Vn II

Va

Vc

Cb

26

Erin  
 Dreams... Mem'ries from the past vi-sions of the fu-ture Shat-tered Dreams

Fl

Ob  
*p*

Cl

Sax  
*p*

Bn  
*p*

Vn II

Va

Cb

31

Erin  
 Life, what is it? — On-ly an il-lu-sion... — That's all,

Cl  
*mp*

Vn I  
*mp*

Vn II  
*mp*

Va  
*mp*

Cb  
*mp*

35

Erin

on - ly an il - lu - sion. Where is re - al - i - ty? Is it with us?

Sax

*mf*

*solo* *gliss.*

Vn I

*mf*

*solo* *gliss.*

Vn II

*mf*

Va

*mf*

Vc

*mf*

Cb

39 *mf*



Erin

No, it's gone.

Ob

mp

Cl

mp

Sax

"slap tongue" +  
f

mp

Bn

mp

Pno

ff

mf

Vn I

f

Vn II

f

Vc

div.

mp

Cb

43

f

mf

\* Piano cluster is comprised of  
all white notes in C to C octave  
plus Eb, Gb, and Ab.

Erin  
Now there's just... Shattered Dreams... Mem'ries from the past, vi-sions of the fu-ture; Shattered

Ob

Sax  
*mp*

Bn  
*mp*

Hn  
*mp*  
Str. Mute

Perc 1  
CHIMES  
GLOCKENSPIEL  
*sempre p*

Vn I  
*unis.*  
*mp*

Vc  
*mp*

Cb

48 *> mp*

52

174

Fl

Ob

Cl

Sax

Bn

Perc 1

Vn I

Vn II

Va

Vc

Cb

56

Fl

Ob

Cl

Sax

Bn

Perc 1.

Vn I

Vn II

Va

Vc

Cb

58

The musical score for page 175, measures 58-65, is written for a large ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sax), Bassoon (Bn), Percussion 1 (Perc 1.), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score shows various musical notations including eighth notes, quarter notes, half notes, and rests, with some measures containing triplets and a 9-measure rest for the Clarinet.

60

(looking at pictures by the couch, eventually taking one off)

Erin

Blurs of peo - ple — go by, Too fast to rec - og -

Ob

*mp* *p* *p*

Cl

*mp* *p*

Sax

*mp* *p*

Bn

*mp* *p*

Perc 1

Vn I

*mp* *p* *div.* *p*

Vn II

*mp* *p* *div.* *p*

Va

*mp* *mp*

Vc

*mp* *p* *mp* *p*

Cb

*mp* *p*

63

Erin

nize. Do they have dreams? No... It's too late for that.

Fl

Ob

Cl

Sax

Bn

Hn

Vn I

Vn II

Va

Vc

Cb

68



Erin

Now there's... Shat-tered Dreams... Mem'-ries from the past, Vi-sions of the fu-ture; Shat-tered like

Cl

Sax

*pp*

Hn

Vn I

*unis.* *sf*

Vn II

*unis.* *sf*

Cb

73 *> pp*

Andante (She passes out)

Erin

glass.

Cl

*pp*

Pno

*pp*

Vn I

*solo, con sord.* *pp*

Vc

*pp*

Cb

78 *pp*

(CARL arrives home. He thinks he hears something  
and moves toward the couch to investigate.)

180

Presto

Hn

Tr

Tbn

mp cresc... .. mf...

86 mp cresc... .. mf...

Hn

Tr

Tbn

... f...

Vn I

Cb

92 ... f...

(CARL thinks she fell asleep watching TV.  
He leaves her alone.)

Erin

Carl:

Erin?

Hn

mf

f

Tr

mf

mf

Tbn

mf

f

Perc 2

R.S. on SD

f

Vn I

Vc

f

Cb

98

... ff

182

*attacca* <sup>tr</sup>

(ALL FREEZE as "A" natural is held over with the pedal into the next piece. It gradually fades as normal pedaling for "WHAT I'VE DONE" takes over.)

(Single spot on ERIN's spirit  
as it rises off the couch and  
looks down at her body.)

## WHAT I'VE DONE

Music and Lyrics by  
D. CHRISTOPHER WOLFF

Andante (♩ = 80) molto rall. mp

Erin Is \_\_\_\_\_

Flute *p* sempre

Piano *pp* sempre

Violin I flautando *p* sempre

Violin II flautando *p* sempre

Viola flautando *p* sempre

Cello flautando *p* sempre

1 *p* sempre

## A Tempo

Erin

this \_\_\_\_\_ what I've done? I was a fool \_\_\_\_\_

Fl

EH

*p sempre*

Pno

Vn I

*div.* *unis.* *div.*

Vn II

*pizz., div.* *arco, unis.* *div.*

Va

*solo* *solo*

Vc

*gli altri pizz.*

Erin I squand-ered the great - est gift of all the gift of

Fl

EH

Pno

Vn I

Vn II *div.* *unis.*

Va *(solo)* *unis.*  
*gli altri*

Vc

This musical score page, numbered 185, contains seven staves. The top staff is for a vocal part labeled 'Erin', with lyrics 'I squand-ered the great - est gift of all the gift of'. The second staff is for a Flute (Fl). The third staff is for a Harp (EH). The fourth staff is for a Piano (Pno), with a grand staff showing both treble and bass clefs. The fifth staff is for Violin I (Vn I). The sixth staff is for Violin II (Vn II), with performance markings 'div.' and 'unis.'. The seventh staff is for Viola (Va), with performance markings '(solo)' and 'unis.', and the text 'gli altri' below the staff. The bottom staff is for Violoncello (Vc). The music is written in a key with three flats and a 3/4 time signature, with some measures changing to 4/4 and 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Erin

life \_\_\_\_\_ And now, I can't

Pno

Vn I

Vn II *non-div.*

Va

Vc



Erin

ev - er take back what I've done...

Fl

EH

8va, *p*

Perc

WIND CHIMES *p*

Vn I

Vn II

Va

Vc

21

*attacca*

*(ALL UNFREEZE as ERIN's spirit sinks back down to the couch in the form of ERIN's lifeless body.)*

*(STEVEN knocks on the door.)*

**STEVEN** Is your sister home?

**CARL**

It's awfully late to just - drop by, don't ya think?

**STEVEN**

Is she here? I need to apologize for something.

**CARL**

Yeah, she's in the other room, watching TV.

(STEVEN slowly goes into the next room.  
He approaches the couch slowly  
as he is unsure what to say.)

# REVELATION

Music by  
D. CHRISTOPHER WOLFF

Misterioso  $\text{♩} = 100$

Clarinet

Piano

Perc 1

Perc 2

Violin I

Violin II

Cello

Soft yarn mallet

Red.

Misterioso  $\text{♩} = 100$   
solo, sul pont.

duet, sul pont.

1

*p cresc. ...*

*... mp ...*

*mp cresc. ...*

*mp cresc. ...*

*... mp ...*

Cl

Pno

Perc 1

Perc 2

Vn I

Vn II

Vc

6

*let ring*

*mf* */mf* */mf...*

*mp* *mf...* *f...*

*mf...*

*mf...* *(sul pont.)* *div.*

*(...solo ends)* *mf...* *(sul pont.)* *div.*

*(...duet ends)* *mf...*

*mf* */mf* */mf...*

 = 76

[illegible]

Fl

*mp*

Pno

*mf*

Vn I

*unis.*  
*mp*  
*p*

Vn II

*mp*

Va

14  
*mp*

Vc

14  
*mf*

[illegible]

193

[illegible]

# BLACKOUT

194

Fl

*f*

Pno

*mf* *pp*

Perc 1

sus. cymbal  
soft yarn mallets

Vn I

*unis.* *p* *div.* *unis.* *n* *pp*

Vn II

*div.* *unis.* *pp*

Va

29

Vc

*pp*

Cb

29

III

This musical score is for a piece titled 'BLACKOUT' on page 194. It features a full orchestra with the following parts: Flute (Fl), Piano (Pno), Percussion 1 (Perc 1), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is written in 4/4 time and includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *n* (normal). Performance instructions include 'sus. cymbal soft yarn mallets' for Perc 1, and 'unis.' (unison) and 'div.' (divisi) for the string sections. The Viola part has a measure number '29' at the beginning, and the Contrabass part has a measure number '29' and a section marked 'III'. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and includes various musical notations such as notes, rests, and slurs.



(Lights come up on...  
Scene 7

The Graveyard

(Funeral procession and ceremony.)

195

*♩ = 66* (roll down)

Pno *p*

*pp* *8vb* *solo* *ppp*

Va *34* *pp* *solo* (solo)

Vc *pp* gli altri *pp*

Cb *IV-* *34* *pp*

(MINISTER makes the sign of the cross  
(Father/Son/Holy/Ghost) at each  
stroke of the chime.)

Cl *p*

Perc 1 Chimes  
soft, rubber mallet

Vn I *div.* *p* *mp*

Vn II *div.* *p* *mp*

Va *40* *mp*

Vc *unis.* *p* *mp*

Cb *40* *p* *mp*

*Patetico* ♩ = 92

*pp*

*solo*

*p* *pp*

(IV) ... *tune IV back to E*  $\flat$

45

*p* *mp* *mf*

*mf* *div.*

*duet* *mp* *mf* *unis.* *div.* *unis.*

*mp* *mf*

51

56

*f* *ff* *f*

*div.* *unis.*

Vn I *f* *ff* *f*

Vn II *f* *ff* *f* *unis.*

Va *f* *ff* *f*

Vc *f* *ff* *f*

Cb *f* *ff* *f*

56

*ff* *f*

III

(At the end  
of the service,  
STEVEN notices  
JOHN has attended  
the funeral.)

♩ = 66

*Pesante con fuoco*

61

Hn

Tr

Tbn

61

61

*mf* *p* *ff*

Perc 1

Floor tom

B.D. *f* *div.*

Vn I

*mf* *mp* *ff*

Vn II

*mf* *mp* *ff*

Va

61 *mf* *mp* *ff*

Vc

61 *mf* *mp* *ff*

# STRIFE

Music and Lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 132$   
Steven:

Steven

you do - ing here?! Have - n't you done

Clarinet

*mp*

Trombone

Harmon (Stem in)

*mp*

Viola

*mp*

Cello

*mp*

1

Steve

e - nough? To come here, of all plac

John:

Shut - up.

Cl

*cresc. poco a poco...*

Hn

*mp*

Tbn

*cresc. poco a poco...*

Va

*cresc. poco a poco...*

Vc

*cresc. poco a poco...*

Cb

Steve  
es, at this time. Have you lost your

John  
"more vehement"  
Shut

Cl  
... *mf*

Hn  
senza sord.  
*mp*

Tbn  
*mf*

Vn I  
*mf*  
non-div.

Vn II  
*mp* *mf*

Va  
... *mf*

Vc  
... *mf*

Cb  
... *mf*

9

Steve *ff* (screaming)

mind!? That does - n't mat *mf*

John up! Shut - up and

Bn *mf* *f/sub.p*

Tbn *f/sub.p*

Vn I

Vn II *unis.*

Va

Vc *f/sub.p*

Cb *f/sub.p*

13

John

lis - ten.

I did - n't know what she want - ed it

Fl

Cl

Bn

Tbn

Vc

Cb



Tempo I

Tempo II accel...

Steve

ter. It's too late. God

John

for. I came

Fl

*mp* *mf* *mp*

Cl

*mp* *mf*

Bn

*mp* *mf* *mp*

Tbn

*mf* *mp*

*f*

Vn I

*mp* *f* *mf* *mp*

Vn II

*mp* *f* *mf* *mp*

Va

*mp* *f* *mf* *mp*

Vc

*mf* *div.* *mp* *unis.*

Cb

*mf* *mp*

21

25

[illegible]

(screaming, slapping JOHN's hand away)

Steve

(JOHN offers hand for apology)

go a way.

(grappling with STEVEN, almost coming to blows)

John

Ste - ven!

Fl

Cl

Bn

Tbn

Vn I

Vn II

Va

Vc

Cb

33

(releasing STEVEN)

John

Fl

Cl

Bn

Hn

Tpt

Tbn

Vn I

Va

Vc

Cb

*mf*

*mp*

*f*

*mf*

*mf*

*mf*

38

42

*rit. poco a poco**p (resigning)*

John

Ste - ven,

I...————

Fl

Sax

Bn

Hn

Tpt

Tbn

Vn I

Vn II

Va

Vc

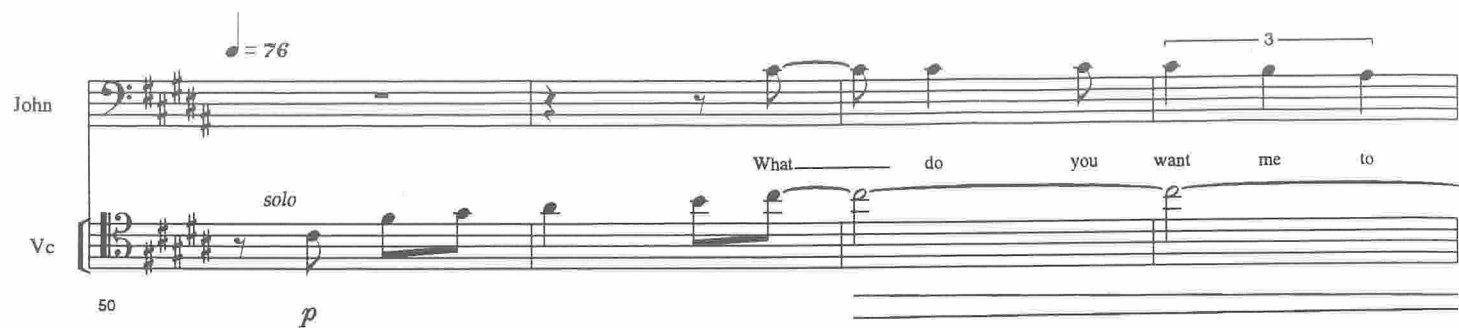
Cb

John  $\text{♩} = 76$

What do you want me to

Vc *solo* *p*

50



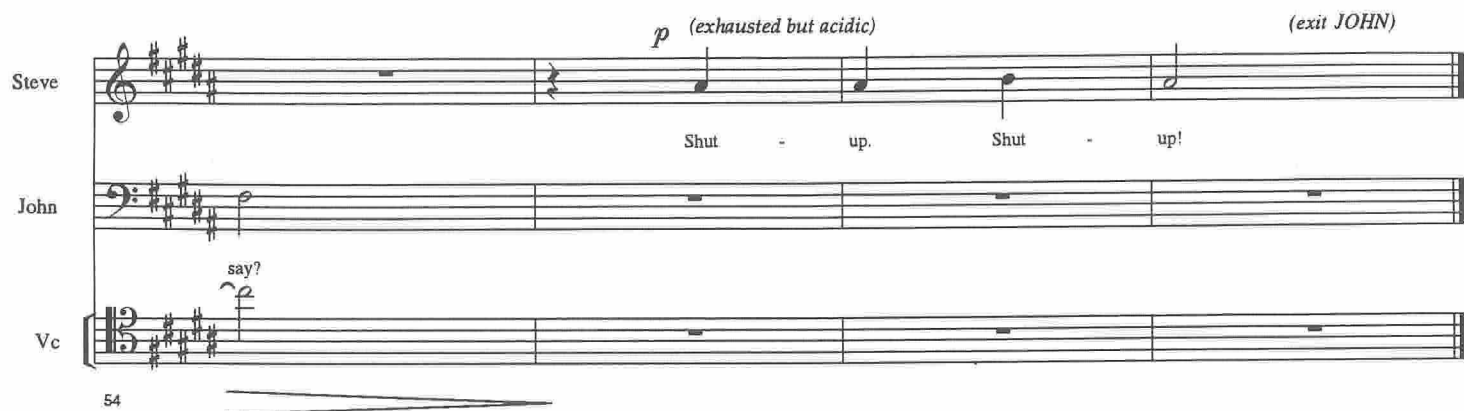
Steve *p* (exhausted but acidic) (exit JOHN)

Shut - up. Shut - up!

John

Vc *say?*

54





(others slowly filter off-stage)

# TATTERED DREAMS

Music and Lyrics by  
**D. CHRISTOPHER WOLFF**

$\text{♩} = 88$  *molto rit.*

Steven

Now there's just... tat - terred dreams. Rem - nants in the wind, scat - tered with the dust.

Tr *Harmon Mute (stem in)*

Hn *mp*

Tbn *Plunger mp*

1

# FAILURE

(STEVEN is alone)

Music and lyrics by  
D. CHRISTOPHER WOLFF

Adagio

Steve

Oh, my dar - ling I'm so sor - ry I have failed you a-

Piano

*pp*

Violin I

*con sord.*

*pp*

Violin II

*con sord.*

*pp*

Viola

*con sord.*

*pp*

Cello

*con sord.*

*pp*

1

*molto rall.*

Steven

gain. If I had been here, you would not be dead. I wish that I could

Pno

*(pp)*

3

Vn I

Vn II

Va

Vc

6

*molto rall.*

Steven

*dim.* hold you in my... you are not here... Why must I — al-ways fail? *a tempo* Was life real-ly

Pno

*(pp)*

Vn I

Vn II

Va

Vc

10

*pp*

*pp*

*pp*

Steven

so bad with-out me? Why could-n't you car-ry on? ,I don't un - der-stand why you did this.

Vn I

Vn II

Va

Vc

14

Steven

How can I go on a - lone?

Pno

*p*

Vn I

Vn II

Va

Vc

19

(off-stage voice)

Erin

It is not your fault. How could you have known I want-ed no part of life?

*solo*

Vn I

*ppp possibile*

Cb

*con sord. (solo)*

24 *ppp possibile*

Erin

All I want-ed was to be free of pain. Please don't think that you failed!

*(solo)*

Vn I

*pp* *mp*

Vn II

*mp*

Va

*pp* *mp*

Vc

*mp*

Cb

28 *pp* *mp*

Gli Altri

Vn I *unis.* *3* *div.* *molto rit.* *unis.* *2*  
 Vn II *3* *div.* *unis.* *3* *3*  
 Va *p* *pp*  
 Vc *p* *pp*  
 Cb *p* *pp*

32

Steven Did you hate me — for nev - er be - ing there? I know I hate - d my - self. ———  
 Erin I don't hate you, Steve. Why won't you be - lieve that this was my sin, not yours? ———  
 Pno *ppp* *3*  
 Vn I *a tempo* *> ppp possibile*  
 Vn II *> ppp possibile*  
 Va *> ppp possibile*  
 Vc *unis.* *> ppp possibile*

37

Steven *molto rall.* *appassionato*

There's so man - y things I nev - er got to say... like I love you

Erin

There's so man - y things I nev - er got to say... like I love you

Pno

Vn I *div. pizz.* *p*

Vn II *pizz.* *p*

Va *pizz.* *p*

Vc *pizz.* *p*

41

Steven

I'm sor-ry. Good - bye...

Erin

I'm sor-ry. Good - bye.

Pno *decresc.* *pp*

45

*8vb*

## Scene 8

Time

(as the final chord fades, STEVEN stands  
and he is in his reunion clothes)

## AFTER ALL THIS TIME

Music and Lyrics by  
D. CHRISTOPHER WOLFF

$\text{♩} = 80 \quad 88$

*f* (frustrated) *mf*

Steven 1 Damn you, God We were just kids. It was too much to han - die.

Steven 7 Af - ter all this time. I'm still here say - ing good - bye. It's

Steven 13 like I nev - er left. I prayed that I could for - get you. But af - ter time, all this stayed.

Steven 19 I could - n't walk a - way. Af - ter this all time

Steven 25 burned me. Years died. And though the flames fad - ed, Haun - ting i - mag - es

*molto rit.* *mp* *cresc...*

Steven 31 lin - gered. I lost my - self. Un - ab - le to for - get, un - will - ing to ad - mit

(almost screamed on pitch) *ff* *A Tempo* *mp*

Steven 36 It was not my fault! This time is, af - ter all, like a stor - y which no long - er seems



Steven

41 trag - ic af - ter it's hap - pended — too man - y times. Has - n't the fire ' died to ash - es? Af - ter

*mf* *pp* *mf*

(others from reunion slowly begin to come into focus)

Steven

47 all this time, I'm still there. — Ag - o - niz - ing — o - ver the un - change - a - ble. — Wait - ing. —

*senza vib., sotto voce* *f* *mf*

Steven

53 Pray - ing, — The world moved on with - out me. *attacca*

*mp* *p*

(The reunion slowly reformulates around  
STEVEN, so that he is where he was  
at the beginning of the flashback.)

# REUNION

Transposed Score

Music and Lyrics by  
D. CHRISTOPHER WOLFF

Steven

Can - die - light on dead rose pet - als...\_\_\_\_\_

*sul pont.*

Vn I

*pp*

Vn II

*pp*

Va

*div. sul tasto*

*pp*

*unis.*

Vc

*div. con sord.*

*pp*

Cb

*pp*

(MICHAEL's and ASHLEY's voices emerge from the group,  
seeming to be coming from a long distance away.)

221

Michael

Steven

Fl

Ob

Cl

Sax

Bsn

Horn

Cb

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*mp*

*p*

*pp*

*p*

Steve, hon - est - ly, I'm sur - prised you came. You

Dy - ing from the mo - ment we're born. Ash - es. —

3

Michael: Ashley:  $\text{3}$   $\text{3}$

trans-ferred here— our sen-ior year. Most of these peo-ple don't know your name.

Ash-es to ash - es... to

Steven

Fl

Ob

Cl

Sax

Bsn

Horn

Pno *mf*

Vn I *ord.*

Vn II *ord.*

Va *ord.*

Vc *senza sord.*

Cb

The musical score is for page 222. It features three vocal parts: Michael, Ashley, and Steven. Michael's part has lyrics "trans-ferred here— our sen-ior year." Ashley's part has lyrics "Most of these peo-ple don't know your name." Steven's part has lyrics "Ash-es to ash - es... to". The instrumental parts include Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sax), Bassoon (Bsn), Horn, Piano (Pno), Violins I and II (Vn I, Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The Piano part is marked *mf*. The Violins I, II, and Viola parts are marked *ord.*. The Violoncello part is marked *senza sord.*. The score includes various musical notations such as notes, rests, and articulations.

(STEVEN has risen from his seat. JOHN is now where he was last seen at the funeral, then moves away. The reunion is not done, but is beginning to break up.)

Steven

dust. Af-ter all this time, I feel — like some-thing's miss-ing. — I

Fl *mp*

Ob *mp*

Cl *mp*

Sax *mp*

Bsn *mp*

Pno

Vn I *mp* *pizz.* *p*

Vn II *mp* *pizz.* *p*

Va *mp* *pizz.* *p*

Vc *mp* *pizz.* *p*

Cb *mp* *pizz.* *p*

(MICHAEL has his coat and is apparently leaving, to STEVEN)

(MICHAEL helps ASHLEY with her coat)

Steven: guess I hoped to find it here.

Michael: You'll find what you're looking for. You just have to give it time.

Fl: *mp*

Ob: *mp*

Cl: *mp*

Sax: *mp*

Bsn: *mp*

(to himself, looking at his hands)

Steven: Just like time, I've got too much blood on my hands.

Fl

Ob

Cl

Sax

Bsn

(to STEVEN and to each other)

(STEVEN, MICHAEL, and ASHLEY all say good-bye)

## Choir 1 M&amp;W

So the times has come a - gain — to say fare - well. — I did-n't think it'd be like this. —

Fl *mf*

Ob *mf*

Cl *mf*

Sax *mf*

Bsn *mf*

Pno *mp* *mf*

Vn I *arco* *mf* *cresc...*

Vn II *arco* *mf* *cresc...*

Va *arco* *mf* *cresc...*

Vc *arco* *mf* *cresc...*

Cb *arco* *mf*

## Choir 1

*molto rit.*

A Tempo

S  
My how time goes by, — it flies! — We're grown up now, — read - y to face the world.

A  
My how time goes by, — it flies! — We're grown up now, — read - y to face the world.

T  
My how time goes by, — it flies! — We're grown up now, — read - y to face the world.

B  
My how time goes by, — it flies! — We're grown up now, — read - y to face the world.

Pno  
*f* *sfz*

*molto rit.*

A Tempo

Vn I  
... *f* ... *ff*

Vn II  
... *f* ... *ff*

Va  
... *f* ... *ff*

Vc  
... *f* ... *ff*

Cb  
... *f* ... *ff*

*f cresc...*



(quietly whispered while  
looking back)

(exit MICHAEL and ASHLEY. The reunion continues on.)

Michael

Al- most.

Vn I

Vn II

Va

Vc

Cb

*sfz p* *mp* *mf* *f*

*sfz p* *mp* *mf* *f*

*div.*

(as STEVEN is putting on his coat  
to leave, he sees JOHN  
across the room.)

Steven

Af- ter

Vn I

Vn II

Va

Vc

Cb

*ff* *mf decresc...*

*ff* *mf decresc...*

*ff* *mf decresc...*

*ff* *mf decresc...*

*ff* *mf decresc...*

(STEVEN moves toward JOHN.)

Steven

all this, — it's time to stop stop - ing — the dy - ing em - bers. — Flames con -

Vn I

Vn II

Va

Vc

Cb

... *mp*

... *p*

sume, show the pass - ing of time, but they do not de - stroy, on - ly change whay they

Vn I

Va

Vc

Cb

... *p*

... *p*

unis.

... *p*

*p*

(STEVEN and JOHN stare at each other for a moment.)

(Slowly, they simultaneously shake hands.)

## Choir 1 (4-part) only

Steven

touch.

The past is for-e - ver. The past is for-e - ver. The

The past is for-e - ver. The

The past is for-e - ver. The past is for-e - ver. The

The past is for-e - ver. The

Pno

*p*

Vn I

*sf mp* decresc...

Vn II

*sf mp* decresc...

Va

*sf mp* decresc...

Vc

*sf mp* decresc...

Cb

*sf mp* decresc... *p*

(STEVEN moves off-stage)

STEVEN  
(just before leaving)

S  
past is for-e - ver. So is the fu - ture.

A  
past is for-e - ver.

T  
past is for-e - ver.

B  
past is for-e - ver.

Vn I  
... *p* ...

Vn II  
... *p*

Va  
... *p*

Vc  
unis.  
... *p* ...

(the lights go down as the rest of the reunion continues on as if nothing is changing.  
As the final note fades, they should freeze in place as at the beginning.)

Vn I  
... *ppp*

Vc  
... *ppp*

*A Beginning**(End of Act II)*