

Copyright
by
Steven James Serpa
2019

The Dissertation Committee for Steven James Serpa certifies that this is the approved version of the following Dissertation:

james (book of ruth)

a dramatic oratorio

Committee:

Dan E. Welcher, Supervisor

Yevgeniy Sharlat

Robert S. Hatten

David A. Small

Andrew A. Parker

Jeffrey Jones-Ragona

james (book of ruth)

a dramatic oratorio

by

Steven James Serpa

Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin

May 2019

james (book of ruth)

a dramatic oratorio

Steven James Serpa, DMA

The University of Texas at Austin, 2019

Supervisor: Dan E. Welcher

james (book of ruth) is a choral oratorio written by composer Steven Serpa and librettist Zac Kline. It presents the story of James, an HIV+ man, and the loss he suffers because of the disease. James loses the man he loves to the physical ravages of HIV/AIDS, while he loses his family and community through fear and stigma. Many HIV+ men and women live with this virus as a dark, shameful secret; afraid it will be found out and will jeopardize their careers and the relationships they have built with loved ones and their communities. This work was commissioned as part of an initiative to engage with local communities. The goal is to share a story of struggle in the hope of fostering acceptance and empathy for those suffering the emotional toll of HIV stigma and further educate the public to curb that stigma.

Table of Contents

List of Tables	vii
List of Figures	viii
Introduction and Synopsis	1
Chapter 1: Background and Beginnings of <i>james (book of ruth)</i>	4
1.1 On Stigma	4
1.2 On Advocacy in My Music	7
1.3 The Commission	8
1.4 The Libretto	9
Chapter 2: Context for Composing an Oratorio	13
2.1 My Experience with Oratorio	13
2.2 <i>james (book of ruth)</i> and Oratorio as a Sacred Genre	14
Chapter 3: Musical Analysis	19
3.1 Roles and Vocal Designations	19
3.2 Harmonic Structure	22
3.3 Musical Features in the Scene-pairs	25
3.4 Musical Connections in the Prologue, Epilogue, and Scene 4	29
3.5 Development of the “Lullaby” Themes	31
Chapter 4: Concluding Thoughts	35

Appendices	37
Appendix A: <i>james (book of ruth)</i> — Libretto	37
Appendix B: <i>james (book of ruth)</i> — Full Score	57
Bibliography	305

List of Tables

Table 3.1. Harmonic Structure of <i>james (book of ruth)</i>	25
--	----

List of Figures

Figure 1.1	Files Cemetery in Hot Springs, Arkansas	10
Figure 1.2	Zac Kline: Example from p. 16 of the first draft	12
Figure 3.1	Whiteboard for <i>james (book of ruth)</i>	23
Figure 3.2	The abandoned “Positive” motive of the Prologue	24
Figure 3.3	The “Map” motive	27
Figure 3.4	The “Love” motive	29
Figure 3.5	Scene 4: “You do not belong here!”	30
Figure 3.6	Lullaby: A Section textural material	31
Figure 3.7	The “Devotion” motive as first presented in the prologue	32

Introduction

james (book of ruth) is a dramatic oratorio written by composer Steven Serpa and librettist Zac Kline. It presents the story of James, an HIV+ man, and the losses he suffers because of the disease. James loses the man he loves to the physical ravages of HIV/AIDS, while he is abandoned by his family because of fear and stigma.

The Synopsis

The Prologue shares background for the story and sets a mood of introspection and empathy. It is revealed that James was diagnosed HIV+, and with that, the chorus and soloists ask the audience to “imagine what it would feel like” to be abandoned as a result of that diagnosis. Imagine waking up one morning or imagine that while you slept, with no warning, everyone left you. A remembrance of protected sleep and comfort closes out the prologue with James’ mother singing a lullaby to him in childhood, promising to protect him and to be there for him in darkness and in loneliness.

In Scenes 1 and 2, James feels alone, out of sync, and overwhelmed. He hates the city he lives in, though he puts up a good front and tells people he loves it. That changes when he meets someone new who, with a smile and touch, cuts through the pretense and makes a true connection with James. This new man introduces James to a new community that will accept him for who he is, HIV status and all, and the two

men fall in love. The deepening love of their relationship is shared in Scene 3, but amid the happiness and intimacy though, the first hints of failing health are felt.

James' partner has been getting sicker, and James doesn't know what to do. In Scene 4, he seeks the support and advice of his mother. He is immediately confronted with the admonishment and judgment of her religious community. She wants James to return home to her and the redemption and healing available through faith. She tells him, he must leave his partner and their life of sin behind, but James won't leave his partner. They love each other and his partner needs him. James can't understand why his mother refuses him and his partner. After her final rejection, James finds a renewed sense of belonging and comfort in the life that he and his partner are building together.

Through Scenes 5 and 6, James' partner gets sicker. James takes care of his partner's daily needs, their own individual medical routines, and he tries his best to maintain a hopeful outlook for them both in the face of HIV. His partner dies, and James feels lonelier than ever. He feels guilt for surviving with a disease that took his lover and an overwhelming responsibility to find a burial place and create a final rest for the man he has lost.

In his loneliness, James meets a stranger, a woman named Ruth. She offers to help shoulder this burden, the responsibility of burying his partner and the guilt he feels in surviving him. James resists her, insisting that he is alone in this obligation and alone again in life, but Ruth reminds him that he has a loving, supportive community

that is there for him. As Scene 7 ends, she promises to be there for him and to be there with him as he faces the future without his partner and a life with HIV.

In the Epilogue, James regards himself in a mirror. He sees the same man he has always been, even if some others see him differently and push him away because of the disease he has. The disease has not changed him, though his experiences have marked his face with signs of love and of loss. He is left confronting the questions: Can he forgive? Can he show love to those who have refused him love? How can he rebuild his life after so much loss and rejection?

Chapter 1: Background and Beginnings of (*James book of ruth*)

1.1 On Stigma

Stigma (stig'ma), *n.* E. pl. **Stigmas** (stig'maz).

2. Any mark of infamy, slur, or disgrace which attaches to a person on account of evil conduct.

Happy is it for him, that the blackest *stigma* that can be fastened upon him is that his robes were whiter than his brethren's. *Bp. Hall*.¹

This definition for “Stigma” is taken from the 1883 *Imperial Dictionary of the English Language*, and its example is from Joseph D.D. Hall, a bishop of Norwich in the 17th century. It is an historical example of the comparative and moralistic nature of the concept that survives to the present day. I would venture to say most people do not think about stigma in their daily lives, but it is an ever-present way that society enforces its norms. It is so ingrained that many people have likely not given any thought to what stigma is, where stigma comes from, or how stigma is perpetuated. Stigma is however part of everyone's daily life in a million large and small ways. It's there while waiting in line to order lunch and sizing up a woman with a short skirt. It's there when avoiding eye contact with a homeless man on the corner.

The teaching and enforcement of stigma are subtle and start early in life. As a child, one cues into subtle vocal inflections and the body language of parents and authority figures that signal disapproval. I have two formative memories that frame

¹ “Stigma,” *The Imperial Dictionary of the English Language*, New Edition, 1883.

my understanding of stigma. The first memory is from the mid-1980s. I was around eight years old and was standing in the check-out line at the supermarket with my mother. I was eyeing the candy bars while she had a magazine in her hand, when said something under her breath. The magazine she reacted to had two men holding hands on the cover. I didn't hear her actual words, but I understood my mother's negative tone. I had no context or awareness of the topic of the article or what it meant for men to be holding hands, but I knew that tone: my mother did not approve of something. Growing up, my family attended Faith Christian Center, a fundamentalist Christian church in Seekonk, Massachusetts. Our pastor was a proud Texan who felt the call of God to leave the Dallas-Fort Worth area to build a church in New England. I grew up on his Texas-brand of independent Christianity. By the end of high school, I knew what was morally wrong with the men on that magazine cover and knew of the "gay cancer" killing homosexual populations across the country. I also pieced together the signals and understood that according to my church, those men did something to deserve this disease.

My understanding of stigma developed further in 1994, the year I graduated high school. A friend of mine from our church's youth group, Nicole Leach (1974-1994), developed a brain tumor. It was cancerous and inoperable. I watched her health decline and watched her suffer through chemotherapy during most of my senior year. Our congregation prayed for her recovery, but a month after my graduation, she passed away. I still have the graduation card she gave me packed away in a box of high

school artifacts. It was a summer for me. I was shaken the core of my beliefs, and it set me on a path of questioning. While I struggled with questions after Nicole's death, I will never forget one answer I got from a youth pastor. He said to me, "Her faith just wasn't strong enough."

Thinking back on that moment, I scream expletives internally and wonder what kind of a man says such things about a teenager, or anyone for that matter, who has died of cancer? The message was clear to me though, these types of diseases and deaths happen because that person has failed at something. They failed to live up to God's standard or His belief system. These experiences made me wonder who decides that someone's faith isn't strong enough or who decides someone deserves disease and hardship. This is where stigma lives, in these intimate moments, and it develops into societal issues and public policies. The stigma surrounding HIV grows from these moral judgements, and by ignorance and fear. Fear was stoked by misinformation and by the mishandling of the early days of the AIDS Crisis.

In 1983, *New York* magazine ran a cover-story titled "AIDS Anxiety." In it, the author offers this concise line summarizing the fear that gripped the country: "Any homosexual or Haitian has become an object of dread."² It might seem like an ancient 80s artifact that our society has moved past, but the stigma encapsulated in this line has resurfaced recently. Major news sources reported that during immigration policy meetings, President Trump called for a ban on immigration from Haiti and other

² Michael Daly, "AIDS Anxiety," *New York Magazine*, June 20, 1983, 24.

“shithole countries”³ because immigrants from Haiti “all have AIDS.”⁴ President Trump’s statement is aimed at specifically at immigrants, but the LGBTQ community has been the focus of much of Vice President Pence’s public policy. As governor of Indiana, he proposed legislation to redirect federally-granted HIV funding away from education and prevention initiatives and toward institutions that can help homosexuals “change their sexual behavior,” essentially curbing what some see as the immoral behavior that leads to HIV/AIDS.⁵ These are examples of stigma on the larger stage of American politics in our current time.

1.2 On Advocacy in My Music

My music trends evenly in two directions, music for the sake of art and music for social advocacy. I have not purposely structured this into my output, but rather it is something that developed on its own over time. For example, the first two commissions I got when I moved to Austin to start my studies at the University of Texas were for unaccompanied chorus and show these two facets of my output. A *Missa brevis* “Eya, martyr Stephane” was composed for liturgical performance and is a traditional setting of the mass ordinary. I utilized the established technique of borrowing a motto from the medieval English carol from which it is named and composed the work using historical polyphonic approaches. The choral cycle *Like a*

³ Ibram X. Kendi, “The Day ‘Shithole’ Entered the Presidential Lexicon,” *The Atlantic*, Jan. 13, 2019.

⁴ Michael D. Shear and Julie Hirschfeld Davis, “Stoking Fears, Trump Defies Bureaucracy to Advance Immigration Agenda,” *The New York Times*, Dec. 23, 2017.

⁵ Liam Stack, “Mike Pence and ‘Conversion Therapy’: A History,” *The New York Times*, Nov. 30, 2016.

Darling is a setting of poems by Naomi Shihab Nye. She wrote her triptych of poems in response to bombings in Lebanon during the 1990s. I found her poems in our post-9/11 world and composed my musical settings in response to terror attacks in Boston, Paris, and Ankara.

This oratorio, *james (book of ruth)*, is wholly in the realm of music written in advocacy. It focuses the HIV+ community and posits questions of acceptance and empathy. When it comes to composing socially conscious works, I take my artistic cue from a composer whose music greatly impacts me, Henryk Górecki. He shared this statement about the political relevance of his music:

What I write is my commentary on what is happening around me. I don't live in an ivory tower. I participate in life— the war that went through here [Poland], and then that damned Communism, and now all this social upheaval and the changes that are bombarding us. I am not a person who can be indifferent. I absorb these things. My music is my commentary.⁶

1.3 The Commission

In 2016, *james (book of ruth)* was commissioned by an ensemble for a December 2019 premiere in Los Angeles. A number of personal and musical circumstances converged to bring about this commission. The ensemble wanted to present a concert-length work on the subject of HIV stigma. One of the directors is HIV+ and has made advocacy in his concert programming a foundation to his career. They approached me because they knew of my socially-conscious music and that my partner at the time was

⁶ Michael Steinberg, "Henryk Górecki," in *The Symphony: A Listener's Guide*, (New York: Oxford University Press, 1998), 171.

HIV+, so I shared their perspective on the subject and had some personal experience with stigma as part of a serodiscordant couple.

For this work, the directors and I decided that we wanted to tell a dramatic story as opposed to creating a choral song cycle of disconnected poems. Once that decision was made, I reached out to playwriting communities in Austin, New York, and Seattle to find a potential librettist for our collaboration. A half-dozen or so writers shared materials with me, from among them Zac Kline's work stood out to me. He has a history of reactionary writing and producing, most recently with his production company Missing Bolts and their response to the mass shooting at the Pulse night club in Orlando. They have curated and produced evenings of theatrical responses to that tragedy all over the country titled "After Orlando." Over 70 plays were written and performed for those events. His artistic response to the Orlando shooting was one of the works he shared with me, *these wings are meant to fly* (2016). It is a short work that showed a breadth of expression from declamation to lyricism. In Zac's writing style, I saw a lot of musical potential.

1.4 The Libretto

After our initial meeting with the directors, Zac and I set to work creating the story for what would become *james (book of ruth)*. We wanted to create a contemporary plot that addressed rejection and stigma due to sexual identity and HIV status. We were additionally concerned with setting our work apart from the many AIDS requiems and commemorative works to those who have died from AIDS related

causes. So while death and loss are central to this work like those AIDS requiem-type works, we wanted to incorporate the theme of survivorship: losing loved ones to the disease, while living a relatively healthy life with HIV, the guilt associated with surviving, and the hopeful future that now is possible for someone diagnosed HIV+ compared to the bleak future the diagnosis brought in the 1980s and 90s.

Fig. 1.1. Files Cemetery in Hot Springs, Arkansas



Creating a story was left up to Zac, but I had one thing I wanted worked into it: the character Ruth, based on the real-life figure of Ruth Coker Burks. At the start of the AIDS crisis, Ruth was living in Arkansas and stumbled into the vocation of hospice care and advocacy for gay men who were abandoned by their families because of their homosexuality. While she had no medical training, she would deal with the day-to-day tasks ranging from picking up medications to providing transportation to doctors' appointments. She was also the emotional support for many men who would otherwise be left on their own at the end of their lives. Ruth dealt with death certificates, and cremations, and many times buried the remains in her family plot

with her own hands because local pastors and cemeteries refused burial for these men.⁷ Early in the writing process, I stopped in Hot Springs, Arkansas to visit this cemetery and pay my respects. See Fig. 1.1. This place is a physical reminder of the final result of HIV stigma.

The libretto for *james (book of ruth)* went through six drafts during 2017. Throughout the process, Zac gave considerable artistic trust to me. His libretto intentionally lacked any character designation or assignment of material to chorus or solo voices. The only hint at the existence of two characters was his title, which I have retained, and the only noticeable dramatic structures were scene separations signified by single asterisks: *. See Fig. 1.2. I felt a little like Virgil Thomson after receiving the giant, paragraph-less, narrative-less block of text that was Gertrude Stein's libretto for *Four Saints in Three Acts*. I was excited and challenged by the freedom in Zac's text. I perceived clear perspective-switches from solo points-of-view to group reactions and commentary, but the script itself did not demand one specific reading. In past plays, Zac would give a similar type of freedom to directors, for example a seeming monologue with the direction "can be performed by one or more actors."⁸ I decided to limit the dramatis personae to three specific characters: James our protagonist, his mother, and Ruth. The central drama concerns itself with a mother's promise to always be there for her son: "A Mother Protects Her Child/(I will always

⁷ David Koon, "Ruth Coker Burks, the Cemetery Angel," *The Arkansas Times*, Jan. 8, 2015.

⁸ Zac Kline, *these wings are meant to fly* (2016), 1.

protect,/Will always—).” James’ mother rejects him mid-story, and Ruth ultimately fulfills the promise of unconditional love and support. With those solo roles teased out of the story, the chorus then takes on various other group roles and the role of commentary common in oratorio.

Fig. 1.2. Zac Kline: Example from p. 16 of the first draft

Someone has to bury the dead
Someone has to live for tomorrow
Someone has to remember where we have been

*

There’s only one reason I love in the desert
to watch the sun rise

There are my people These can be my people now

If you don’t do that you won’t be grateful
And if you’re not grateful you might not be alive

What does it mean to live beyond suffering?
What does it mean to go on and live each day?

When I got here my hands still trembled
And all I could think about was you

Your Suffering is My Suffering Always

Alarm Clock
Cup of Coffee
Each Pills
Pills
Pills
Glass of Water
Sore Flesh Against Sore Bones
Remind Me That Pain I’m Told Is Better
Than Feeling Nothing at all

We Are Alive
Living in the Desert
We are Alive
Living in the Cities

Chapter 2: Context for Composing an Oratorio

2.1 My Experience with Oratorio

I was glad that the ensemble directors agreed to present a dramatic story in a concert presentation. The oratorio might be my favorite vocal genre. There is something about non-staged story-telling that incites my imagination as an audience member. As a young countertenor studying in Boston, I had opportunities to attend many oratorio performances. I saw the Handel & Haydn Society perform *Semele*, my favorite Handel oratorio, and the Boston Symphony perform John Adams' *El Niño* during my years there. Those performances top my list of magical concert experiences as an audience member.

As a countertenor performing in New England and now in Austin, I have had wonderful professional experiences performing opera and oratorio, though composition is my main focus at this point in my career. In my early performing days, I could easily imitate a boy chorister, and as a result, my first professional operatic role was with Opera Boston playing the Shepherd Boy in Puccini's *Tosca*, a tiny role that is usually given to a soprano in the chorus. Highlights for me include alto roles in the oratorios *Esther*, *Messiah*, and *Israel in Egypt* by G.F. Handel, and in J.S. Bach's *Johannes-Passion* and the B Minor Mass, technically not an oratorio. Modern era solo highlights include Bernstein's *Chichester Psalms* and Stravinsky's Mass. I have also sung in the chorus of many other oratorio-like works including Brahms *Deutsches Requiem*,

Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, Stravinsky's *Symphony of Psalms*, Orff's *Carmina Burana*, and Britten's *War Requiem*. These experiences had a huge impact on creating *james (book of ruth)*.

2.2 *james (book of ruth)* and Oratorio as a Sacred Genre

The oratorio as a genre developed to share sacred stories with church congregants. In Italy in the early- to mid-seventeenth-century, as a result of the Catholic Church's prohibition of opera performances during Lent, the oratorio became a sacred form of operatic composition and performance. The mythological and royal characters of Italian *opera seria*, along with their romances, military conquests, and political intrigue were replaced by stories from the Old and New Testament. The victorious general Julius Caesar and his political-romantic relationship with Cleopatra was replaced by the shepherd-turned-soldier David, victorious over the giant Goliath and the Philistine army and his marriage to King Saul's daughter Michal. The laments of Queen Dido at Aeneas' rejection found their analog in the laments of the three Marys at the foot of the cross. This intersection of secular and sacred is part of the history of the oratorio and has correlation to our oratorio *james*. The story of *james* deals with the affects of a sexually transmitted disease not so much on the physical body but on the relationships the protagonist has with individuals and communities. Those individuals and communities portray an emotional spectrum ranging from love and empathy to judgement and rejection, and the story leaves the question of what is "holy" and what is "sinful" up to its audience.

Homosexuality and STDs are among the most taboo and least sacred subjects I imagine one could devote to an oratorio with its history of sacred story-telling, but this oratorio has parallels with the Passion settings of Holy Week familiar that are familiar in Christian and Western music traditions. Holy Week begins with Christ's triumphant entry into Jerusalem, accompanied by celebratory shouts of "hosanna" and the adoration and acceptance of the people. This is echoed by the accepting and supportive community James finds in Scene 2 "Sound & Light," an anthemic, contemporary, electronic-dance song. Our judgement scene is Scene 4 "Don't do that!" In it, James is judged and rejected by his mother and her religious community. My declamatory musical setting is modeled on Bach's Passions with cries of "Kreuzige, kreuzige!" in the *turba* choruses. The suffering, death, and burial of the Passion follow with Scenes 5 and 6 where James loses his partner to the disease. Finally, the resurrection of Easter Sunday brings hope and redemption to the faithful. In our last scene, Ruth brings hope and peace to James. Her words "I will give him rest" and "Your burden, let it be unburdened" echo fragments of scripture, and my musical response draws on the historical trope of the pastoral, as Handel similarly did in the soprano solo "Come unto Him all ye that labor" from *Messiah*.

Ruth herself embodies both the secular and the sacred. The biblical figure Ruth is best known for her devotional words "Where you go I will go, and where you stay I will stay. Your people will be my people, and your God will be my God. Where you

die I will die, and there I will be buried.”⁹ In the story of the Bible’s “Book of Ruth,” Ruth’s husband had died as had the other male members of the family into which she married. With no men left to provide for the family, Naomi, Ruth’s mother-in-law, releases her two daughters-in-law to return to their own families. Now widowed and alone, Naomi would be a pariah to society, so she planned to return to Bethlehem in Judea, her homeland, in the hope of finding redemption from her circumstances. Ruth however refuses to abandon Naomi. Her devotion to this family was unbreakable, even if it was not through blood lineage.¹⁰ The contemporary figure Ruth Coker Burks shares this devotional quality with her biblical namesake, and she was an inspiration point for this oratorio. During the AIDS crisis, Burks devoted her life to gay men who had been disowned and rejected by their families because of social and religious stigma brought on by their homosexuality. She gave support and hope to these dying men on the fringes of society, much like Ruth supported Naomi. I’m not sure if Zac and I would have ever come with these parallels if it were not for the coincidence of the shared name, but instinctively, Zac incorporated her famous lines into his first draft, making that connection clear.

The influence of Bach’s passions is evident, but I would add that the dual layers of sacred and secular in this piece are a result of my admiration for dramatic works of

⁹ *New International Version*, Ruth 1:16-17.

¹⁰ Themes of hope and redemption are further linked in the biblical story of Ruth. Ruth devotes herself to Naomi and returns to Bethlehem with her. This act of devotion to Naomi and to the God of her people would bring Ruth a new husband Boaz, and through that union would be born a son, Obed, grandfather to King David, in direct lineage to Jesus, who would bring salvation to all humanity.

composer Benjamin Britten. Two particular works were models for me. The first model to mention is the well-known *War Requiem*, Op. 66 (1961-1962). In it Britten creates something new from a sacred genre, the requiem mass. He sets the traditional Latin texts of the mass for the dead while weaving the poetry of Wilfred Owen into each movement. Owen was a British poet who was killed in the First World War, whose surviving poetry delves into the horrors of the war he witnessed. The *War Requiem* and the particulars of its premiere and first recording are political commentary raised to the level of art and an obvious work to study for my purposes.

Lesser known than the *War Requiem*, Britten's *Curlew River*, Op. 71 (1964) has more influence on *james* as a dramatic work with sacred/secular layers. Dubbed a "parable for church performance," *Curlew River* is based on a secular, Japanese noh-play that was transformed into a medieval, Christian mystery play by librettist William Plomer. The noh-play has a madwoman as the protagonist. Her son had been kidnapped by slave traders, and she has been searching the country for him, driven to madness by her sorrow. She comes to the river wishing to cross. During the crossing, the ferryman relates the story of a child who had died a year ago on the shores of the river and invites his passengers to take part in the ceremony marking the anniversary of the boy's death. The madwoman realizes the boy in the ferryman's story is her son, and during the ceremony, the boy appears to her and the crowd. In the noh-play, the mother reaches out to hug her lost child, but her arms pass through him, and at dawn the boy's spirit disappears. As the play ends, the grief-stricken mother is left alone with

her madness and her inconsolable sorrow. In the Britten/Plomer realization of the story, the spirit of her son appears at the grave during the ceremony just as in the original, but the encounter is transformed with Christian themes. The boy reassures his mother that with the hope of the resurrection through Christ, the two shall meet again. As his spirit disappears, the mother finds hope and redemption from her madness in his parting words, “Go your way in peace, mother. The dead shall rise again,/And in that blessed day,/ We shall meet in Heav’n.”¹¹

Zac and I have created the story of *james* responding to themes of death and loss and themes of hope and redemption in much the same way as Britten and Plomer did in *Curlew River*. We have sacred textual and musical layers woven into the fabric of this story that deals with secular-societal matters. Specific musical influences from Britten and other composers will be explored in the next chapter.

¹¹ Benjamin Britten and William Plomer, *Curlew River*, Op. 71 (London: Faber Music, 1964), 132-133.

Chapter 3: Musical Analysis of (*james book of ruth*)

3.1 Roles and Vocal Designation

The characterless libretto that Zac wrote has given my reading of the text a fluidity that would not be possible had he actually assigned lines to specific characters or separated the work into recitatives, arias, and choruses. That fluid quality has led me to different interpretations of the libretto over the last two years. Lines take on completely different contexts and points-of-view when read as an ensemble response or as a soloist's expression. And there is a sense of two groups: individual characters living this story and a group observing and responding to their story. I have read four characters into the text: two named characters, James and Ruth, and two unnamed characters James' mother and his partner. In musicalizing the text, I wanted to maintain some sense of fluidity, but how could I achieve that with the specificity of musical setting?

Initially, I decided James and Ruth would be the only solo voices in the oratorio. The chorus would fill the roles of James' mother and his partner in addition to the usual group roles and the common chorus role of offering insight and commentary on the action. I designated James a baritone voice because I wanted his character to have a relatable, every-day-kind-of-guy range. For me, the tenor voice often has heroic connotations or comes across as whining and lovelorn. Countertenor characters historically are otherworldly, precious, or pretentious. In the context of

creating *james (book of ruth)*, a countertenor, with the gender-nonconforming layer of a man singing in a range traditionally performed by women, has the danger of coming across as a drag performance or gay cliché. An LGBTQ+ story is definitely a place to explore social expectations of gender, but that is not the focus of *this* drama and I did not want to take attention from the subject of HIV stigma. As for Ruth, she has always had the warmth of a lyric mezzo-soprano or lyric contralto to my ears. I never questioned otherwise.

James' mother came out of the texture and demanded a solo voice of her own after revisions to the libretto. Her promise of unconditional love becomes the starting point for the story and creates the rejection James suffers in the middle of the oratorio. An opposition developed between the two feminine presences: a mother and her failed love versus a stranger and the realization of unconditional love Ruth offers. I decided the mother should be sung by a soprano to musically contrast to the low range of Ruth.

How to treat James' partner was a puzzle for me. It would have been easy and almost expected, to assign this character to a tenor soloist. I would complete the oratorio lineup of SATB soloists that seems like the default setting for many composers. I was resistant to this, though. Firstly, I admire composers' thoughtful allocation of musical resources, particularly when vocal choices are concerned. In *Curlew River* mentioned earlier, Britten takes pains to consider both traditional expectation and the dramatic needs of the work in regard to his vocal assignments.

Adhering to the traditions of noh-theater, Britten chose to use all male voices, with the female role of the madwoman given to a tenor. Against this low-range dominated sound world, the voice of an off-stage boy soprano as the spirit brings musical height to the vocal music. This literal vocal height depicts by musical means the hope of redemption and reunion in heaven for the uplifting ending of their story.

Secondly, James' partner does not seem to have an individual presence in this drama like the other three characters. For instance, James addresses him directly with lines like "You reached out your hand,/Pulled me into you," at the end of James' aria, but his partner does not reply. His partner's place in the drama is important to propel the story though, even if he does not seem to speak with an individual voice. The romantic love between him and James moves the protagonist out of the loneliness and anxiety of the opening scene and into a community that loves and accepts him. The partner's death is a vehicle to contrast the history of the AIDS epidemic and the present-day reality of HIV/AIDS. A positive diagnosis is not the death-sentence it was in the 1980s and 90s. Those now living with HIV can live long, healthy lives and see minimal impact on life expectancy now with current treatments. However, stigma prevents many subpopulations in this country from getting tested for HIV and other STDs. They live with the disease untreated, impacting their future health and the health of others. In addition, lack of access to medical care and life-saving medications and other physical and mental-health treatment still affect populations living with HIV.

James' partner is important in bringing all these concepts to the conversation created by this story, but he did not have a strong individual identity within the lines of the libretto like James, Ruth, or the Mother. I decided that the chorus would be the ideal body vehicle to communicate any of the lines of text that seem to come from James' partner. This led me to creating some exciting musical solutions in the dramatic oratorio, particularly in the duet movements of Scenes 3 and 5.

3.2 Harmonic Structure

The oratorio is divided into nine sections: a prologue and epilogue framing seven scenes. These sections are structured in the form of a tonal arch or palindrome and are based on a musical motive. Early in the planning process, I composed a melodic/harmonic motive to represent James' HIV+ diagnosis and planned on bringing it back at key moments. My understanding of the story changed over time though. This story is more about James' relationships than about his status, and I wanted the music to reflect this, so I abandoned the idea of a "Positive" motive that would aurally remind the listener that James is HIV+. The motive does remain as the underlying tonal structure of the work.

Figure 3.1 is a photograph of my whiteboard with some ideas for *james* sketched out. It shows scene divisions and interrelationships drawn with connecting arrows, some of which have faded over time. In the upper right-hand corner of the board can be seen an early composite sonority of the "Positive" motive. The motive is sung by James in the prologue at the first revelation of his status, see Fig. 3.2, but it

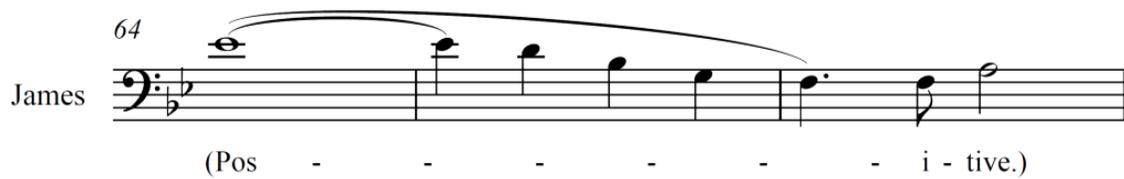
never returns as a melodic motive. What does remain of this idea is a tonal arch of the oratorio that makes its way from the endpoints of E \flat to the center point of A \natural . The tonality of the intervening movements is determined in part by the remaining pitches of the melodic motive.

Fig. 3.1. Whiteboard for *james (book of ruth)*

The whiteboard contains the following information:

- Title:** james (book of ruth)
- Musical Notation:** A staff with a treble clef, a key signature of one flat (B \flat), and a 2/3 time signature. The notes are G \flat , A \flat , B \flat , C, D, E, F, G.
- Program of Movements:**
 - Prologue:** E \flat /C. Subsections: Trio + Chorus (2'), Lullaby (3'), Chorus + Coda (5').
 - 1. James' Aria:** G \flat . Subsections: *Allegro/Adagio* (5'), *Attacca*, *Noise* (5').
 - 2. Sound + Light (EDM):** F/D \flat . Subsections: *Attacca*, - Recit (5' 30").
 - 3. Love Chorus (Adagio):** B \flat . Subsections: - Recit (4' 1').
 - 4. Rejection (Agitato):** A \flat . Subsections: - Chorus, - Duo, - Chorus (6').
 - 5. Illness/Death:** B \flat . Subsections: *Intro?*, - Chorus (1' 30").
 - 6. Burial/Rejection:** F \flat . Subsections: *Attacca*, *Passato/Ande frische*, *Attacca* (4' 00").
 - 7. Ruth's Aria (Scena/Basso):** G. Subsections: *Attacca*, *Choral Intro*, *Attacca* (6' 50").
 - Epilogue:** E \flat /C.
- Intermission:** 1' 30"
- Other Annotations:** A large pink circle encircles movements 1 through 7. Green checkmarks are placed to the right of movements 1 through 7. The word "Recit" is written in pink near movement 2.

Fig. 3.2. The abandoned “Positive” motive of the Prologue



The prologue and epilogue have a tonality of E \flat major.¹² Working up toward the central scene from these outer movements, Scene 1 and Scene 7 share G as their tonic. Scenes 2 and 6 have a tonal center of F. Scenes 3 and 5 share B \flat , and Scene 4 stands alone in the middle with a tonality of A minor, a tritone away from the endpoints. These pairings are reinforced in other musical ways that will be explained in the next section of analysis. In addition, the tonal area of B \flat major/minor has special significance outside of the tonal structure of the movements. Table 3.1 presents much of the whiteboard sketches of Fig. 3.1 in a clearer format, free of my composerly scrawl.

¹² In discussing modes and tonality, I use “major” to refer to not only the major of tonal music but also the modes that have that characteristic major third from scale degrees 1 to 3, like the Lydian and Mixolydian modes. Likewise, my use of a general “minor” encompasses Dorian, Phrygian and any of the minor scales associated with minor in tonal music. When it comes to composing in “keys,” I often use incomplete key signatures because I feel it gives me freedom in moving through key areas.

Table 3.1. Harmonic Structure of *james (book of ruth)*

Movement	Tonal Center	Features
Prologue	E \flat /e \flat	Posing questions
Scene 1	g	Solo scene: James' Aria
Scene 2	F/d	EDM (modern/popular dance music)
Scene 3	B \flat	Duet: Love scene, intimate, private
Scene 4	a/e \flat	Rejection Scene
Scene 5	b \flat	Duet: Illness, intimate, private
Scene 6	f	Marche funèbre (historical dance music)
Scene 7	G	Solo scene: Ruth's Aria
Epilogue	E \flat /c	Posing questions

3.3 Musical Features in the Scene-pairs

The pair of Scenes 1 and 7 are both solo arias for the oratorio's named characters. James' aria in Scene 1 is in G minor and expresses loneliness and anxiety. This anxious feeling is brought out by relentless, repeated eighth notes through much of this aria. This relentless music makes its way from G minor to E minor. It is only when James meets the man who will become his partner that the music relaxes, and the tonality moves into the major mode, to the dominant D major. Ruth's aria at the end of the oratorio is introduced by a chorus in a C-major subdominant before moving

to the main music of the scene in G major. This aria is a rondo with recurring pastoral music as Ruth attempts to bring James comfort and support. The music between the pastoral sections returns to the E minor and G minor of James' aria as Ruth meets James in his loss and sorrow.

Scenes 2 and 6 are choral movements, and they share dance forms as their foundation. Scene 6 takes place after James' partner has died and James is searching for a place to bury him. The music is in F minor with a prevailing slow, duple-meter feeling, much like a *marche funèbre* or its historical predecessor the pavane which was often accompanied by somber music. The drums bring stateliness to the music like funeral music for a royal. Scene 2 is not based on historical dance music but on modern dance music. Here, I have written in a popular idiom, simulating EDM (electronic dance music) and pop songwriting. This dance also has a strong percussion component like its partner Scene 6. The drum set part here functions as the drum machine loops would in EDM.

The scene-pair of 3 and 5 portray the private intimate world of James and his partner. Both scenes have a tonic of B \flat , and they are cast as duets. My musical approach to these duets is different than one might expect of an oratorio. Scene 3 is a love scene in B \flat major, and it shows the audience an intimate moment between the lovers, a consummation of their growing love. The language of the duet is interchangeable between partners, each sharing the same text. This suits the metaphors

used in the text: the intertwining bodies combined with intertwining futures and the mapping out and building of a city where they will spend their future together. The two sides of the duet are taken by semi-choruses: split soprano voices form one chorus, and the other chorus consists of altos, tenors, and basses. The duet of Scene 5 is between the baritone soloist, James, and the chorus. Illness is taking a toll on James' partner, and this scene is a window on their day-to-day struggles: medication routines and doctors visits, cooling fevers and cleaning sheets, the good days where a stroll through the city can take their minds off the fact that one of them is surviving HIV with his health while the other is succumbing to the ravages of the disease. Its tonal center is B \flat minor.

Fig. 3.3. The “Map” motive



Two main musical themes recur in Scene 5 that were first presented in its partner-scene, Scene 3. The first is the very opening “Map” motive. See Fig. 3.3. This melodic motive is initially shared by the two lovers, passed back and forth in dialogue with each other in the love scene and is often used when referring to the figurative map drawn or the figurative city they are building together. In the later duet, this melody returns when James is trying to comfort and reassure his ailing partner, or it is

used to aurally recall a time in their relationship that was happier when HIV/AIDS had less of a presence in their lives.

The second motive that is recalled from Scene 3 and then developed in this illness scene is the chorus' climax on "Love." This "Love" motive has two components, pulsing quarter-note chords and a falling gesture of two dotted-quarter notes. See Fig. 3.4. In Scene 5, this motivic material is heard at measure 93, after an exchange of hope and doubt between the lovers with the contradicting phrases "Everything will be fine.)/"Will everything be fine?" The instrumental ensemble performs a version of the pulsing chords and the falling gesture of the "Love" motive at measure 93 that flows into the tenors taking up the idea with the line "Love is stronger than sickness." The motive is further developed at the end of the movement. From measures 152 to 175, the chorus pulses the word "Love" on quarter notes while incorporating the dotted-quarter descending line on "Love must be stronger than death." At the close of the scene, this music is developed instrumentally when James loses his partner to the disease. In a sense, the vocalists are left speechless and the solo violin repeats the melodic plea that "Love *must* be stronger" in measures 180 to 187.

Fig. 3.4. The “Love” motive

The image displays two musical excerpts. The first, labeled 'Scene 3', begins at measure 40 and features a piano accompaniment with a vocal line. The piano part consists of a treble and bass clef with a 3/4 time signature. The vocal line is in a soprano register, with the lyrics 'Love' repeated. The second excerpt, labeled 'Scene 5', begins at measure 93 and includes a tenor vocal line and piano accompaniment. The piano part continues with the same accompaniment. The tenor line has the lyrics 'Love' and 'Love is strong-er than'. The score includes various musical notations such as slurs, ties, and triplets.

3.4 Musical connections in the Prologue, Epilogue, and Scene 4

The prologue and epilogue have an overall tonic of $E\flat$, but from the beginning choral entrance of “Imagine,” $A\sharp$ is given prominence as the starting pitch of each phrase. The following solos by Ruth and the Mother establish $E\flat$ firmly while mixing major and minor modes by utilizing a split third of $G\sharp$ and $G\flat$. The link between $E\flat$ and $A\sharp$ is established further as the starting and ending pitches of James’ important phrase “Positive” shown previously in Fig. 3.2. After these solos, the chorus “Sleepy, Fuzzy, Warm” is in $E\flat$ Lydian, incorporating the $A\sharp$ into a diatonic collection on $E\flat$. The music of “Sleepy, Fuzzy, Warm” is the music that begins the epilogue, framing the drama.

Fig. 3.5. Scene 4: “You do not belong here!”

The musical score for Scene 4, "You do not belong here!", is presented in a grand staff format. It begins at measure 200. The score is divided into two systems, each containing two staves (treble and bass clef). The first system covers measures 200-203, and the second system covers measures 204-207. The music is characterized by a series of chords and melodic lines that shift between different tonal centers. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The lyrics "You do not belong here!" are repeated twice, once in each system. The score includes various musical notations such as clefs, time signatures (3/8, 4/4, 3/8, 4/4), and dynamic markings.

Scene 4 is the central confrontation of the drama where James’ mother rejects her son and refuses to help him and his partner during their struggle with illness. A minor is initially established as the tonality, but very quickly, the perfect fifth of the A minor triad collapses inward, replacing $E\flat$ for $E\sharp$, becoming a diminished triad. The interval of a minor third then becomes an important melodic and harmonic part of this movement. The first sixteen bars explore A minor/A diminished, and the same tonal exploration is heard for the next twenty bars, a minor third away on C as the tonal center, before returning to A minor at measure 43. The choral finale in measures 200 through 203 of this scene has the mother’s religious community repeating the exclamation “You do not belong here!” to James. See Fig. 3.5. This music combines the A, C, $E\flat/E\sharp$ of the A minor/diminished triads with the C, $E\flat$, $G\flat/G\sharp$ of the C minor/diminished triads into an extended harmony. The use of these split pitches with their \sharp and \flat forms recalls the prologue and its $E\flat$ major/minor duality. The scene ends by returning to $E\flat$ minor for James’ arioso “I turn to you.” In the same way that the

A \sharp colored the prologues E \flat tonality, the E \flat colors the A tonality throughout this middle movement.

Fig. 3.6. Lullaby: A Section textural material

149 Andante (♩ = c. 108) *p* simple and sweet *poco*

I will watch o-ver you while you

Andante (♩ = c. 108) *pp*

Ed.

3.5 Development of the “Lullaby” Themes

Musical ideas from the Mother’s lullaby in the prologue have a developmental arch separate from the overall tonal arch of *james*. The lullaby itself is a simple ABA’ form, and one idea from each section returns during the course of the drama. The musical idea from the A section is a textural one. See Fig. 3.6 above. It accompanies the first entrance of the Mother in the lullaby and returns to accompany James and his mother in their duet in Scene 4. At measure 139 in that scene, the music moves to B \flat minor and this texture is made fuller to support James’ plea for help.

Fig. 3.7. The “Devotion” motive as first presented in the prologue.

With weight ($\text{♩} = \text{c. } 100\text{-}104$)

169 *mf* Eyes like My Eyes... Hands like My Hands... Blood like

mf legato con Ped.

174 My Blood... Blood... that is... My Own

rall. *poco f* freely

The second lullaby theme has a direct connection to the dramatic arch: the promise James’ mother makes, her refusal to fulfill that promise, and Ruth filling the void left by that broken promise and committing herself to James’ future. I call this the “Devotion” theme. See Fig. 3.7. When this music is first presented at measure 169 of the prologue, the mother is singing it to James as a child. The text explores of the physical connection between mother and son: the Eyes that look alike, Hands that look alike, and the Blood line that is shared between these family members. This imagery heightens the connection and the promise the mother makes to James to

“always be there for you.” Tonally, I prolong C minor through this section, the dominant of the F Mixolydian this lullaby has as a key.

This “Devotion” music returns in Scene 4 at the end of the duet between mother and son. The Mother has just asked James to leave his partner and life of sin and return home so she can care for him. James pleads one last time with her to take his hand and give him the support she promised. While doing this, he also refuses to leave the man he loves. Zac uses the lines “I won’t leave him/He’s my hand” purposely linking the shared-hands imagery of the mother’s lullaby with the idea of joined-flesh that the lovers shared in the choral love duet of Scene 3. I chose to musically support this connection by using the “Devotion” motive here. Not only do I use the music of the theme, but it returns down a whole-step in B \flat minor, bringing James’ devotion music to his partner into the B \flat tonality of their duets instead of the C minor tonality of his mother’s promise.

The “Devotion” music makes one more appearance toward the end of the drama in Scene 7 at measure 70. By utilizing this music at this moment, I create a new devotional relationship, Ruth devoting herself to James after suffering the loss of his partner and his mother. In the libretto, Zac incorporated the well-known lines from the biblical Book of Ruth, “Where you go I will go, and where you stay I will stay...” This setting is contrasted with the previous versions of the theme in a couple distinct ways. Previously, the theme had been chorale-like with strings and piano in a

homophonic texture. In this presentation, the theme's music is an arpeggiated texture, pushing forward with moving eighth-note motion to seemingly propel this commitment into the future. Additionally, the "Devotion" music here is not for solo voice the way it is used in previous appearances. It is a canonic duet between Ruth and James. Emotionally, James is untrusting of a promise so much like the one his mother had broken, but the musical interaction of the two voices communicates a union that will be made, given a little more assurance from Ruth in the epilogue.

Chapter 4: Concluding Thoughts

james (book of ruth) has many more layers, which I could explore if this document were longer. I hope that this guide to some of the musical and dramatic elements of *james* will spark further exploration in my audience. This oratorio is my largest work to-date. It has also been the most collaborative project I've experienced so far in my career as a composer, granted that career is just starting. This project has pushed me to compose large-range musical relationships while grappling with what seemed like a million small puzzle pieces from beginning to end. It has sharpened my attention to dramatic details and broad range connection, while further challenging my skills as a text-setter to create lyrical arias and declamatory choruses out of a colorful, but fairly formless libretto, especially formless considering the traditional presentation of oratorio librettos delineated with speech-like recitative, poetically lyrical arias, and philosophical choruses. Doubtless, I have much more to say and improve upon in my art, but I am grateful to my collaborator Zac Kline and the commissioners for the chance to tell this important story.

As a composer reacting to my own time, I sometimes feel the futility of my art as a medium for effecting change. I think about *Like a Darling*, my choral triptych written in response to terrorist attacks. The middle of the three movements was composed shortly after the Boston Marathon bombings in 2013. The outer movements were written in response to the 2015 attacks in Paris and Ankara. The poet Naomi

Shihab Nye wrote the text in the 1990s after bombings in Lebanon and Syria. Nothing has changed in our world. Our works of art seem to flail against war and disease and terror with little affect, but I am reminded of something Michael Tippett said in an interview regarding his oratorio *A Child of Our Time*, “Music is a healing process. It would be only the creation of this world of music that might— might, as Plato thought, heal us.”¹³

In creating the “world of music” that is *james (book of ruth)*, Zac and I bring visibility to a community that is often shoved to the fringes and struggles for acknowledgement and acceptance. Maybe some empathy, support, and even healing can come from this. Many questions are asked during the final minutes of this oratorio, but there is one particular one left hanging in the air from James’ mother, “Can you forgive me?” This drama leaves her question unanswered, but in creating this work, this might be the beginning of healing.

¹³ Michael Tippett, “BBC Proms, 2016, *A Child of Our Time*,” BBC4, July 24, 2016.

james (book of ruth)

a libretto

by

Zac Kline

Zac Kline
©Zac Kline
zacwolfkline@gmail.com

I tried to love you my way,
But I couldn't make it hold.
So I closed the Book of Longing
And I do what I am told.

Leonard Cohen, That Don't Make it Junk

james (book of ruth) is a commission for composer Steven Serpa.

Prologue: Imagine what it would feel like

Chorus:

Imagine—

Imagine—

Imagine—

revolution after revolution after revolution

revolution after revolution after revolution
when the doctor told you:

You Are

You Are

You Are

(Positive.)

Ruth:

Imagine

what it would feel like to wake up one morning and everyone you know— is gone

Mother:

Imagine

what it would feel like, if while you slept, everyone you love disappeared

James:

Imagine

how you would react

revolution after revolution after revolution

how / reacted

when the doctor told me:

(Positive.)

Trio:

(Then imagine)

what it would feel like

to be the one still here

Living on...

Chorus:

You were sleepy, fuzzy, warm

(fuzzy, sleepy, warm)

and slept the whole night through

cocooned, eyes shut by sleep,

peaceful

You were sleepy, fuzzy, warm

(fuzzy, sleepy, warm)

and slept the whole night through

it was the first time in a long time

in a very long time

(the first time) since you were a little boy:

When your mother carried you,
placed you soft, into bed
tucked you in so you were warm,
opened the window, so you were cold,
then kissed you [and said:]

Mother (Lullaby):

I will protect you.
I will watch you while you sleep.

I will watch you,
Will be here when you wake.

A Mother Protects Her Child
(I will always protect,
Will always)

Eyes like My Eyes
Hands like My Hands
Blood like my Blood
Blood that is my own

(you run through me,
I run through you)
I will always be here
always be here for you

Chorus:

What if, while you were sleeping
You feel them all walking away,
leaving the room
one-by-one-by-one
(you feel) their breath is lighter than air
getting lighter

lighter than air
no breath at all,
already—
Gone.

When you are all alone
In the quiet (dark)
I will hold your hand,
be the light (that you need)
Hold your hand close as I can

I will always be here,
always be here
always—

Scene 1: James' Aria: Noise— I love the city

James:

I love the city
I love the city
No, I hate the city
if I told you I love the city
 if I told you,
 if I told you
if I told you I love the city
that's a lie,
I can't stand it at all.

NOISE

(I mean) I like the city
I'm into it, I am
I will be tomorrow

I like the city
I'm into it,
I can be, I will be
Today was just—
Today was just too—

NOISE! NOISE! NOISE!

I cover my ears at night,
I cover my ears

And when I wake up,
Every day's a psychopathic motorcycle jackhammer nightmare.
Every day is—

LOUDER! LOUDER! LOUDER!

Every day's a traffic jam a fire engine car crash
screaming horns and taxies racing
people pushing, neighbors shouting
streetlights flash
bodies crash
subway screeching by

I tap my foot, I try to—
I have the noise of the city
I have the noise,

But I can't find the beat
I need to find the beat

I tap my foot,
 I tap—
 I tap—
But I can't find—
 I tap—
 I tap—
It hurts without the beat.
 (inside the noise)

It hurts! It hurts! It hurts! It hurts!

...

I saw it in your smile,
 you knew I was lying
I couldn't turn my eyes away

I saw it in your smile,
when I said I loved the City
when I said I'm happy

you didn't say a thing
you reached out your hand,
pulled me into you

Scene 2: Chorus: Sound & Light

Chorus:

You, you all alone,
There in the corner,
Not even trying

I, I say hello,
I ask your name and
Ask you to come dance with me

These are my friends
 They're yours now too

Come say hello
See where the people are
 Your new friends
Come say hello
Don't stand there all alone,
 Come and dance

Sound and Light
 Sound and Light
Sound and Light
 Sound and Light

 Okay, you're dancing now
 You're feeling fine
 A kind of ecstasy
 A kind of energy
 A kind of elegy

A kind of elegy
 for who you used to be
 who you don't have to be—
A kind of elegy
 for who you used to be
 who you don't have to be— anymore

Sound and Light (We're dancing and dance in—)
 Sound and Light (We're dancing and dance in—)
Sound and Light (We're dancing and dance in—)
 Sound and Light (We're dancing and dance in Sound and Light)

Come dance with the angels who invented grief then destroyed it with beauty
 with Sound, with Light

James (Recitative):

You reach out your hand, pull me into you
For the first time in my whole life
I might be happy

Scene 3: Chorus: I wake before the alarm (Love Duet)

Chorus 1:

I wake before the alarm

Raise my right hand,
Start, the back of your neck
Going slow
Down your back,
It takes me forever,
And once I'm there...

I draw a map of the City
A map of *OUR* City
Drawing into your skin

I draw outlines

I draw straight lines, curved lines

I draw a river—

I draw a building—

Chorus 2:

Bliss
Bliss

A tickle
A tickle

Bliss
Bliss

each tickle (is) a street
each tickle (is) a river
a building
a doorway

Every door deep into my flesh

Pressing down hard, leaving a mark

Deep into my flesh

Reaching to the sky

Together:

this is how we make a mark
this is what we know now

Love
Love
Love
Love

what we didn't know before:

Love
Love
Love

Chorus 1:

OUR City
can't tell my flesh from yours

Yes?

Yes?

James:

We fall back to sleep
Our city shakes,
just a little,
just a tremor

We barely feel it, we tell ourselves.
We sleep through it for now.

Chorus 2:

I draw a map of the City
into your skin
can't tell my hand from your flesh

And once the map

Has been drawn,

Can it be there, forever?

Scene 4: Chorus & Duet: Don't do that!

Chorus:

Don't Do That With Your Body
Don't Do That With Your Body
Don't Do That With Your Body
Don't Do That!

Your Father Said— DON'T!
Your Sister Said— Don't Do That With Your Body
Don't Do That!

Your Pastor Said— DON'T!
Your Rabbi Said— DON'T!
Your Teacher Said— Your Doctor Said—

Not in THIS house God will judge you for your Sin
Not in MY house An earthquake or a fire

You will not disgrace this house.
All the walls collapsing
You will not disgrace this house.
All the branches breaking
You will not disgrace this house!

Not on Beaches Not in Parked Cars Not at Movies Not at School
 Your father said Your doctor said
Not on Beaches Not in Parked Cars Not at Movies Not at School
 Your sister said Your brother said
Not on Beaches Not in Parked Cars Not at Movies Not at School
 Your teacher said Your rabbi said
Not in the Streets Not In the Woods Not Walking Home
 Your pastor said Your mother said
Not on Beaches Not in Parked Cars Not at Movies NOT AT ALL!

You will be judged
An earthquake, a fire
You will be judged for your Sin.
Your filthy, disgusting, disgusting Sin.

All the walls collapsing
All the branches breaking
Your filthy, disgusting, disgusting Sin.

Don't Do That! Don't Do That!
Don't Do That With Your Body
Don't Do That With Your Body

Don't! Don't! Don't!
Don't! Don't! Don't!
Don't Do That!

James:

I need to talk to you,
To tell you something

We thought it would go away

There was a tremor
Just a tremor

He's not getting better
I don't like what I see

Mother:

I'm here,
I'm listening

I don't understand

James you're sweating
You seem nervous.

Are you sick?
Getting sicker?

James:

There is sick
And there's sickness
Tell me you love me,
Tell me it'll be okay

Tell me you'll help us,
Tell me that you know what to do

I need you here
To hold my hand—

I won't leave him
He's my hand
Your my other
You promised *always*
Please hold my hand...

Chorus:

Don't Do That With Your Body

Don't Do That With Your Body
Don't Do That!

James:

I need you with me,
Please hold my hand.
Why are you pushing my hands a way—

Stay
Stay, please.
Please stay?

Chorus:

Don't Do That With Your Body

Not in THIS house You do not belong here
Not in MY house You know God will judge you

You do not belong here
Filthy and disgusting.
You do not belong here
You do not belong here
You do not belong here

Mother:

Your skin is pale,
Your eyes are white

Leave all the sickness,
Leave all the sin.
Come Home

I'll make you healthy,
I'll take the sickness away
Come Home

Mother:

I can't be witness to your sickness
the disease already in you

I raised a child,
Made a home
I taught you to believe

I won't be witness to your sickness

I cannot watch!

James (Arioso):

I turn to you at midnight
 We look out the window
I turn to you at first light
 We look over our City

They are not my City
 They are not my Home

You are my City
 You are my Home

I'm Home

Scene 5: Chorus: [you put] a cool cloth on my forehead

Chorus:

[you put] a cool cloth on my forehead
 sit me on the side of the porcelain tub

A tremor

my fever, unbroken
my body, boiling over

Another tremor

my body boiling over
you place your hand as if to make the fever go down

Another, Another

my fever, unbroken
this sickness will be over soon

Let's go out into the city

James:

It's safer to stay in

It's fine
 It's fine

Sunday morning
 and the streets are quiet,

Sunday morning
 and the streets are quiet as can be

I'll make you stronger,
 Make you better,

You've made me stronger,
Made me better

Chorus:

Let's go out for a walk
Out and see the sun

[*Earthquake— interruption*]

shaking
 shaking
shaking shaking
 shaking
shaking shaking

shaking shaking
 shaking shaking
shaking shaking shaking shaking
 shaking shaking shaking

shaking bracing trembling running
 falling crushing crashing screaming
shaking bracing trembling running
 falling crushing crashing screaming

Wake Up Wake Up
 Wake Up Wake Up
 Wake Up Wake Up

An Earthquake!
 Wake Up!

one body pulls another
one body spins another round and round
 and round and round

James:

I'll make you better,
 Make you strong—

That was a tremor,
 Just a tremor

Shhhh,
I'll put a cool cloth on your—

All the Doors Are Slamming
All the windows breaking

The world flipped over
 Upsidedown

The world uncovered
 world flipped over
 world collapsing
 world undone

Chorus:

I'll hold you steady
We'll see the doctor
I'll sooth your cracked lips
Wipe the sickness from the side of your mouth
I'll change the sheets and make the room clean again
 Everything will be fine
 Everything will be fine
 Everything will be fine

Love is stronger than sickness
 Love is stronger than hurt—

Vomit
Spit
Blood
Piss
Shit
Convulsions
Crying
Aching
Screaming
Sweating

Crying
Shaking
Sweating
Aching

I'll bring you your pills
 a quiet little reminder

Your Pills— My Pills
 A Glass of Water
Swallow. Done.
 On with my Day.

Vomit

Spit
Blood
Shit

James:

You'll live a long life

Go to bed every night

Wake up every morning

Lungs full of air Heart full of life

This isn't the hard part
The quiet sickness is
When I don't know if you're in pain

When you tell me
Let's talk about something else:

What books are you reading now?

'Til the deafening sickness
 comes again—

Chorus:

shaking bracing trembling running
 falling crushing crashing screaming
shaking bracing trembling running
 falling crushing crashing screaming
shaking
 shaking
 shaking

Love
Love
Love
Love is stronger—

Love
Love
Love
Love is stronger—

Love
Love
Love
Love *must* be stronger than death.

Love *must* be stronger
Love *must* be stronger
Love *must* be stronger than—

James:

And then you're quiet for a long time
You go to make out words,
 but you can't

I touch the lines on your body,
 memorize, internalize

The city will ripple across your back
 the streets will move,
 the map will move,

I'm beside you—
 Always beside you.

Scene 6: Chorus: You will not bury your dead here

Chorus:

You will not bury your dead here
You will not bury your dead here
You will not bury your dead here!

You will not bury your dead here
You will not bury your dead here
You will not bury your dead here!

They will not stain our ground
They won't ruin this land

They will not stain our ground
They won't ruin this land

You will not bury your dead here
You will not bury your dead here
You will not bury your dead here!

They won't ruin this land
 Look at your bodies
Our sacred land
 How you've destroyed your bodies

They do not belong here!
 Filthy and disgusting
They do not belong here!
 Punishment for your sins!
They do not belong here!
They do not belong here!

James:

He needs to rest
They need to rest—

They need to rest
I have to—

I must make a place for them,
Return them to the earth

I carry him, carry them all,
Carry their sacred bodies

I carry their sacred bodies

I must make a place for him
 I must move on
I must make a place for him
 I must move—
 I must move on

Scene 7: Chorus: There's a woman named Ruth
Ruth's Aria: I will give him rest

Chorus:

See in the distance
There's a woman named Ruth
She works
 She works
A spade in her hand,
 She digs the earth.

She works
 She works
The land is deep beneath her nails

hands
Her hands, the color of the earth

Chorus:

She works
 She works
Ruth works with kindness
 She makes a resting place

James:

I'll ask if I can have the spade in her hands

I'll ask if I can work the land beneath her

Ruth:

I will give him rest
If you leave him here with me

He will be protected
He will know comfort from now on,
 Quiet now
 No more suffering

I See Your Hurting
I See Your Fear, your longing
Longing to Find a Home
Sickness Behind Your Sickness
 Sickness with You

Your burden, let it be unburdened
A new day, new promise
 Life and Life,
Life and Life and Love Ahead

James:

Can I have your spade?
I will put him in the ground.
Can I have your spade?

James:

I work alone
I walk alone

Where I go you will go?

And where you stay I will stay?

My people will be your people

And when I'm—

Ruth:

I will take the dead from you
I know you're Angry, know you're Lost
Let me take this weight from you

Is that what you believe?
What you were taught to believe?

Where you go I will go,

And where you stay I will stay.

Your people will be my people

And when your burdened

I will be there—
Always be there

Take my hands, feel the calluses
They know the earth
They make rest, rest for others

So you can walk—
So *WE* can walk,
So we can walk—
Walk on.

Epilogue: Can you forgive?

Chorus:

Can you forgive sickness?
Can you forgive disease?
 Can you forgive the body
 for giving up for its time?

Can you remember love?
Love without forgetting when you feel in love?
 When you held his hand?
 When you saw his smile?

Can you remember?
 Can you forgive?

Mother & Ruth:

Can you forgive those who hurt you?

Mother:

Can you forgive those who turned you away?

Mother, Ruth, & Chorus:

Can you forgive those who hurt you?

Those who turned you away?

Can you forgive

Those who left when you needed them most?

Mother:

Can you forgive me?

Chorus:

Can you love them?
Can you dare to love them?
Show them love is greater than what they've done

Let them know loving each other is the greatest thing,
 the only thing,
 the only thing we can all do.

James:

I Look in the mirror
 See my face
Look in the mirror
 I still look the same

I see in the mirror
 My face marked by love

My face marred by loss

Can I find belonging?

Can I find forgiving?

In the past inside the future.

Ruth & Chorus:

You don't walk alone
You do belong

We will rebuild it
You don't walk alone

Chorus:

How do you build a city?
 You start with a map

Draw a new map
 Draw a new—

James:

When the city was destroyed
I looked out and said:
That's a part of me
Who I am every day

I'll remember when
I first saw you smile
I will draw a new map,

END.

james (book of ruth)

a dramatic oratorio

for

soprano, mezzo-soprano, baritone soloists,
chorus of mixed voices, and ensemble

libretto Zac Kline

music Steven Serpa

Characters:

James baritone

His Mother soprano

Ruthmezzo-soprano

Mixed Chorus, div.

Movements:

Prologue: Imagine what it would feel like

Scene 1. Noise— I love the city

Scene 2. Sound & Light

Scene 3. I draw a map

Scene 4. Don't do that

Scene 5. [you put] a cool cloth on my forehead

Scene 6. You will not bury your dead here

Scene 7. There's a woman named Ruth

Epilogue: Can you forgive?

Duration: 67 minutes

Instrumentation:

Saxophone (soprano and alto)

Percussion (one player)

Glockenspiel, Vibraphone, Triangle, Drum Set

Piano

Violin

Viola

Cello

Performance Notes:

There are moments in the oratorio where a rock/pop groove is written as the foundation of sections.

Percussion:

The Drum Set part for the rock/pop sections is a guide for the basic sparseness/denseness and propulsive feel to those measures. Improvise grooves and fills within the style as suits the music.

Drum Set Legend:



The diagram shows a single musical staff with ten symbols placed on it, each corresponding to a drum component. From left to right: a triangle symbol on the top line, a crash cymbal symbol (an asterisk) on the top line, a hi-hat symbol (an 'x') on the top line, a tom 1 symbol (a solid dot) on the second space, a tom 2 symbol (a solid dot) on the second space, a snare symbol (a solid dot) on the second space, a snare rim symbol (an 'x') on the top line, a floor tom symbol (a solid dot) on the second space, a kick drum symbol (a solid dot) on the second space, and a hi-hat pedal symbol (an 'x') on the bottom line.

Triangle	Crash Cym.	Hi-Hat (sticks)	Tom 1	Tom 2	Snare	Snare (Rim)	Floor Tom	Kick Drum	Hi-Hat (Ped.)
----------	---------------	--------------------	-------	-------	-------	----------------	--------------	--------------	------------------

Piano:

The piano writing for the rock/pop sections is a guide, and the pianist can improvise on the chord progression in the rock/pop/musical-theater style that fits those sections.

Score in C

james (book of ruth)

Prologue: Imagine what it would feel like

Zac Kline

Steven Serpa
(2019)

The musical score is for a Prologue in 4/4 time, divided into two sections. The first section is marked "Slowly, broadly (♩ = c. 66)" and the second is "Aggressive (♩ = c. 110)".

- Alto Saxophone:** Features a melodic line starting with a *p legato* dynamic, moving through *mp* and *mf* dynamics, and ending with a *f* dynamic in the aggressive section.
- Drum Set:** Remains silent in the first section and enters in the second section with a *p* dynamic, becoming *f* towards the end.
- Piano:** Provides harmonic support with chords. Dynamics range from *p* to *mp* in the first section, and *p* to *f* in the second section.
- Vocalists (Mother, Ruth, James, Soprano, Alto, Tenor, Bass):** All vocal parts are silent throughout the entire piece.
- Violin and Viola:** Play a sustained harmonic accompaniment. Dynamics include *pp*, *poco*, and *f*. The Viola part includes *pizz* (pizzicato) markings.
- Violoncello:** Provides a low-frequency accompaniment with dynamics *pp*, *poco*, and *ff*. It includes *pizz* markings.

Copyright © Steven J Serpa, 2019. All rights reserved.

6 **6** Broadly ($\downarrow = c. 66$) Aggressive

A. Sax. *p* *mp* *p subito*

D.S. *p* *f*

Pno. *p* *mp* *mf*

6 Broadly ($\downarrow = c. 66$) Aggressive

Vln. *p* *mp* *p subito*

Vla. *p* *mp poco cresc.* *p*

Vc. arco *p* *mp poco cresc.* *pizz.* *f* *ff*

The image shows a page of a musical score for a symphony orchestra and solo instruments. The score is divided into two systems. The first system includes parts for Alto Saxophone (A. Sax.), Double Bass (D.S.), and Piano (Pno.). The second system includes parts for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a tempo of approximately 66 beats per minute. The tempo is marked 'Broadly' and the performance style is 'Aggressive'. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'arco' for the cello and 'pizz.' for the bass. There are also markings for 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'p subito' (piano subito). The score includes various musical notations such as slurs, accents, and triplets.

10 Broadly *l.v.*

D.S. *p* *pp*

Pno. *p* *mp*

R *mp*

T *p* *p*

B *p* *p*

I - mag - gine, I - mag - gine.

I - mag - gine, I - mag - gine.

10 Broadly

Vln. *p legato* *mp poco cresc.*

Vla. *p arco* *poco*

Vc. *p* *poco*

14 Parlando, a little quicker ($\text{♩} = \text{c. } 69-72$) *rall.*

Pno. *p colla voce* *mf*

R *mf* *p*

mag-ine what it would feel like to wake up one morn-ing and ev' - ry - one you know is gone.

14 Parlando, a little quicker ($\text{♩} = \text{c. } 69-72$) *rall.*

Vln. *rall.*

19 Broadly ($\text{♩} = c. 66$)

D.S. *pp*

Pno. *p*

19 Broadly ($\text{♩} = c. 66$)

R

S *p* I - mag - ine, *p* I - mag - ine, *p* I -

A *p* I - mag - ine, *p* I - mag - ine, *p* I -

T *p* I - mag - ine, *p* I - mag - ine, *p* I - mag - ine, —

B *p* I - mag - ine, *p* I - mag - ine, *p* I - mag - ine, —

19 Broadly ($\text{♩} = c. 66$)

Vln. *p*

Vla. *p* *poco* *p*

Vc. *p* *poco* *p*

24 **25** Aggressive

D.S. *p* *f*

Pno. *p* *poco f* *poco f*

M *mp* 1-

S mag - ine, I - mag - ine.

A mag - ine, I - mag - ine.

T I - mag - ine.

B I - mag - ine.

25 Aggressive

Vln. *pizz.* *poco f*

Vla. *mp* *pizz.* *mf* *f* *poco f*

Vc. *mp* *pizz.* *mf* *f*

25 **28** Parlando Broadly

A. Sax. *p*

Pno. *p colla voce* *poco f* *p*

M. **28** Parlando Broadly
poco f
 mag - ine what it would feel like if while you slept ev' - ry - one you love_____

Vln. **28** Parlando Broadly con sord.

Vla. con sord. arco *pp*

Vc. con sord. arco *pp*

33 **35**

A. Sax. *p*

Pno. solo *p* *pp*

M. **35**
 dis - ap - peared.

Vln. arco *pp* *mp espress.*

Vla. *mp espress.*

Vc. *mp espress.*

39 **40** poco rall. . . .

D.S. *mp* *p* *pp* *pp*

Pno. *mf* *p*

40 poco rall. . . .

A. *p* *poco*
I - mag - gine

T. *mf*
I - mag - ine.

B. *mp*
I - mag - ine.

40 poco rall. . . .

Vln. *poco f*

Vla. *poco f* *mp*

Vc. *poco f* *mp*

44 **44** A tempo (♩ = c. 66)

D.S. *pp* < > *pp* > *pp* < >

Pno. *pp*

J *mp*

I - mag - ine how you would re - act — rev - o - lu - tion af - ter rev - o - lu - tion.

A *pp*

T *pp*

44 A tempo (♩ = c. 66)

Vla.

Vc.

49

D.S. *pp* *pp* *pp*

Pno. *poco* *pp*

J *mf*

how I re - act - ed when the doc - tor told me

S *pp*

rev - o - lu - tion af - ter rev - o - lu - tion

A *pp*

rev - o - lu - tion af - ter rev o - lu - tion rev o - lu - tion

T

lu - tion af - ter rev - o - lu - tion rev - o - lu - tion

B *pp*

rev o - lu - tion af - ter rev - o - lu - tion

53 **53** A bit faster still (♩ = c. 72)

D.S. *pp* *pp* *pp* *pp*

Pno. *poco* *pp*

53 A bit faster still (♩ = c. 72)

J

S *pp* *mp*
 rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o -

A *pp*
 rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o - lu - tion

T *pp* *mp*
 rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o - lu - tion rev

B *pp* *mp*
 rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion

57 **And faster still** (♩ = c. 76) **accel.**

D.S. 

Pno. 

And faster still (♩ = c. 76) **accel.**

S 

lu - tion rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion,

A 

rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o -

T 

rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o - lu - tion

B 

af - ter rev - o - lu - tion rev - o - lu - tion af - ter rev - o - lu - tion rev - o - lu - tion

60 **61** Cascading (♩ = c. 110) **molto rall.**

A. Sax. *mf* *ff*

Glock. *ff* <

Pno. *f* *ff* 8^{va}

J. **61** Cascading (♩ = c. 110) *ff* **molto rall.**
(Pos - - - i - tive.)

S. *f* *ff* *mf*
when the doc-tor told you... You Are [pa] (Pos-

A. *f* *ff* *mf*
lu-tion, doc-tor told you... You, You Are, You Are [pa] (Pos-

T. *f* *ff* *mf*
when the doc-tor told you... You Are_ You Are_ [pa] (Pos-

B. *f* *ff* *mf*
when the doc-tor told you... You_ Are [pa] (Pos-

Vln. **61** Cascading (♩ = c. 110) *mf* *ff* *pizz.* *arco* *ff* *mf*
mf *ff* *pizz.* *arco*

Vla. *mf* *ff* *ff* *mf*
mf *ff* *pizz.* *arco*

Vc. *mf* *ff* *ff* *mf*
mf *ff* *pizz.* *arco*

68

66 *Broadly* ($\text{♩} = \text{c. } 66$)

solo

A. Sax. *mp* *poco* *poco*

D.S. *p* *p* *p*

Pno. *pp* *poco* *mp*

68

Broadly ($\text{♩} = \text{c. } 66$)

S *p*
i - tive.)

A *p*
i - tive.)

T *p*
i - tive.)

B *p*
i - tive.)

68

Broadly ($\text{♩} = \text{c. } 66$)

Vln. *legato* *p*

Vla. *legato* *p*

Vc. *legato* *p*

72 73

A. Sax. *poco*

Pno. *p*

M *mp* (Then i - mag - ine) what it would

R *mp* (Then i - mag - ine) what it would



76 *rall.*

Pno. *p*

M *mp* *rall.* feel like to be the one still here Liv - ing on..

R feel like to be the one still here Liv - ing on..

J *mp* (Then i - mag - ine) one still here Liv - ing on..

81
 81 Forward moving (♩ = c. 112) *mp* *poco*

S
 You were sleep-y, fuz-zy, warm,

A
 (*p* *poco*)
 (fuz-zy, sleep-y, fuz-zy, warm, sleep-y,

T
 (*p* *poco*)
 (fuz-zy, sleep-y, fuz-zy, warm, sleep-y,

81
 81 Forward moving (♩ = c. 112)

Vln. *p* *poco*

Vla. *p* *poco*

Vc. *p* *poco*



87 *mp* *dolce* *mf* *mf*

S
 You were sleep-y, fuz-zy, sleep-y, warm, and

A
 (*p*)
 warm) (*p* *poco* *p*)
 (fuz-zy, sleep-y, fuz-zy, warm, fuz-zy, sleep-y, warm)

T
 (*p*)
 warm) (*p* *poco* *p*)
 (fuz-zy, sleep-y, fuz-zy, warm, fuz-zy, sleep-y, warm)

Vln. *p* *poco* *p*

Vla. *p* *poco* *p*

Vc. *p* *poco* *p*

92

95
Flowing (♩ = ♩; ♩ = c. 74)

Pno. *mf molto legato*

S
slept the whole night through

A
mp co - cooned, *mp* eyes shut by

T
mf and slept the whole night through, *mp* eyes shut by sleep,

B
mp co - cooned, *mp* eyes shut by

95
Flowing (♩ = ♩; ♩ = c. 74)

Vln. *poco p* *poco p* *poco*

Vla. *molto p* *poco p* *poco*

Vc. *molto p* *poco*

97

99 (♩ = ♩; ♩ = c. 112)

Pno. *mf* *p subito*

S *mp*
You

A *poco* *pp*
sleep, peace - - ful.

T *mp* *poco* *pp*
eyes shut by sleep, peace - - ful.

B *poco* *pp* *mp*
sleep, peace - - ful. You

99 (♩ = ♩; ♩ = c. 112)

Vln. *p* *p subito*

Vla. *p* *p subito* *p subito*

Vc. *p* *p subito*

102

S were sleep-y, fuz-zy, warm, and slept the whole night through

A (fuz-zy, sleep-y, fuz-zy, warm, sleep-y, warm) It was the first time in a

T (fuz-zy, sleep-y, fuz-zy, warm, sleep-y, warm) It was the first time in a

B were sleep-y, fuz-zy, warm, and slept the whole night through

Vln. *poco* *p*

Vla. *poco* *p*

Vc. *poco* *p*

107

S in a ver-y long time

A long time, a ver-y long time (the first

T long time, a ver-y long time (the first

B in a ver-y long time

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

112

poco

mp

time) since you were a lit - tle boy: _____ when

mp *dolce* *mf*

time) since you were a lit - tle boy: _____ when

mp

when

Vln. *p*

Vla. *p*

Vc. *p*

116

Flowing

mf

mf

Ped. sim.

116

Flowing

mf *poco* *mf* *molto*

your moth - er car - ried you, placed you soft, in - to bed,

mf *poco* *molto*

your moth - er car - ried you, placed you soft,

mf *poco* *molto*

your moth - er car - ried you, placed you soft,

mf *poco* *mf* *molto*

your moth - er car - ried you, placed you soft,

116

Flowing

mf *poco* *mf* *molto*

molto *mf* *poco* *mf* *molto*

molto *p* *poco* *p* *poco*

122

Aggressive (♩ = c. 110)

120

D.S.

Pno.

f *ff* *f*

mf *f subito* *sf*

122

Aggressive (♩ = c. 110)

S

mf *poco*

tucked you in so you were warm—

A

in - to bed,

T

in - to bed,

B

in - to bed,

122

Aggressive (♩ = c. 110)

Vln.

p *sfz* *f* *sfz*

Vla.

p *sfz* *f* *sfz*

Vc.

sfz *f* *pizz.* *arco* *sfz*

124

D.S. *ff* *mf* *ff*

Pno. *f* *sfz* *f* *sfz* *f*

Vln. *f* *sfz* *f*

Vla. *f* *sfz* *f*

Vc. pizz. arco *f* *sfz* *f*

127

D.S. *f* *f* *p*

Pno. *ff* *f*

Vln. *ff* *f* *f*

Vla. *ff* *f* *f*

Vc. *ff* *f* *f*

130
 Flowing (♩ = c. 74)
 130 l.v.

D.S. *f*

Pno. *f molto legato* *mf*
Ped. *Ped.* *Ped. sim.*

130
 Flowing (♩ = c. 74)

S *mf dolce* *poco* *molto*
 your moth - er car - ried you, placed you soft, in - to bed,

A *mf dolce* *poco* *mf* *molto*
 your moth - er car - ried you, placed you soft,

T *mf dolce* *mf*
 your moth - er car - ried you, placed you soft,

B *mf dolce* *mf*
 your moth - er car - ried you, placed you soft,

130
 Flowing (♩ = c. 74)

Vln. *mf dolce* *poco* *molto*

Vla. *mf dolce* *poco* *molto*

Vc. *ff* *mf dolce* *poco* *molto*

134

Pno. *poco* *mf* *poco, f*

S *mf* *molto* *p*
 o - pened the win - dow so you were cold _____ while you slept,

A *mf* *molto*
 in - to bed, o - pened the win - dow so you were cold _____ while you

T *mf* *molto*
 in - to bed, o - pened the win - dow so you were cold _____ while you

B *mf* *molto* *p*
 in - to bed, o - pened the win - dow so you were cold _____

Vln. *mf* *poco, f* *p*

Vla. *mf* *poco, f*

Vc. *poco, f*

138

Pno. *mp* *p* *mp* *p*
Ped. *Ped.* *Ped.* *Ped.* *Ped. sim.*

S *mp* *poco* *poco* *p*
 tucked you in so you were warm, then kissed you then

A *p* *mp* *poco*
 slept, then kissed

T *p* *mp* *poco*
 slept, then kissed you

B *mp* *poco* *mp* *poco*
 tucked you in so you were warm, then kissed

138

Vln. *mp* *poco* *mp*

Vla. *mp* *poco* *mp* *poco*

Vc. *mp* *poco* *mp* *poco*

142

Pno. *solo* *poco cresc.* *poco cresc.* *molto rall.* *pp*

S *poco* *molto rall.* *p*
 kissed you and said:

A *pp* *p* *poco* *p*
 you then kissed you and

T *p*
 and

B *pp*
 you

Vln. *molto rall.* *poco*

Vla.

Vc.

145 **Andante** (♩ = c. 108)

Vib. *pp* Ped.

Pno. *pp* Ped.

M **145** *freely, dolce p* **Andante** (♩ = c. 108) *p simple and sweet* *poco*
 I will pro- tect you. I will watch o-ver you while you

A said: _____

T said: _____



152

Vib. *pp*

Pno. *loco* *p* *mp* *Ped. sim.*

M *mp* *poco* *mf*
 sleep. I will watch you, will be here when you wake. A

158

Pno. *mf* *solo* *mf*

M. Moth - er Pro- tects Her Child (I will al - - - - ways pro-

Vln. *mf espress.* *pp*

Vla. *mf espress.* *pp*

Vc. *mf* pizz.



163

Pno. *poco f* *p*

M. tect, will al - - - - ways)

Vln. *mf* *poco f* *p*

Vla. *mf* *poco f* *p*

Vc. *poco f* *p*

168 With weight (♩ = c. 100-104)

168

Pno. *mf*
legato con Ped.

M *mf* Eyes like My Eyes _____ Hands like My Hands _____ Blood like *mf*

Vln. *mf* solo

Vla. *mf* arco *espress.*

Vc. *mf*

173

Pno. *mf* *rall.* *f*

M *poco f* *freely*
My Blood Blood that is _____ My Own

Vln. *mf* *rall.*

Vla. *mf*

Vc. *mf*

178
Andante

Vib. *pp* *Ped.*

Pno. *pp* *Ped.* *8va* *loco* *Ped. sim.*

M **178** Andante *p dolce* *poco*

(you run through me, I run through

Pno. *mp*

M *poco* *p* *mp*

you) I will al - ways be here, al - ways be here for

Vc. *pizz.* *p* *poco*

Vib. *p* *pp* *Ped.*

Pno. *pp*

M *rall.*

you.

Vc. *pp* *rall.*

196 Broadly (♩ = c. 66) Aggressive (♩ = c. 110) Broadly 201

A. Sax. *p legato* *mp* *mf* *p*

D.S. *p* *f* *p*

Pno. *p* *mp* *f* *p*

196 Broadly (♩ = c. 66) Aggressive (♩ = c. 110) Broadly 201

Vln. *pp* *poco* *p*

Vla. *pizz pp* *poco* *p*

Vc. *pp* *poco* *f* *ff* *p* arco

202

A. Sax. *mp* *p subito*

D.S. *poco* *p*

Pno. *mp* *pp*

T. *p* *poco*
 What... if while you were sleep-ing you feel... them all walk-ing a

B. *p*
 What... if while you were sleep-ing you

Vln. *mp* *p subito*

Vla. *mp poco cresc.* *pizz.*

Vc. *mp poco cresc.* *p*

207 210

D.S. *poco*

Pno.

S. *p* *poco* 210
 What_ if_ while you were sleep-ing you feel_ them all walk-ing a - way, leav - ing the

A. *p* *poco*
 What_ if_ while you were sleep-ing you feel_ them all_

T. *p*
 way, leav - ing the room, one - by-one-by - one, What_ if_ while you were

B. *poco* *p*
 feel_ them all_ walk-ing a - way, leav - ing the room, one - by-one-by-one,

Vc. 210
poco

211

D.S. *p* *poco*

Pno.

S *p*
 room, one - by-one-by- one, What_ if while you were sleep-ing you feel_____

A *p*
 _ walk-ing a- way, _ leav- ing the room, one - by-one-by-one, _ What_

T *poco* *p*
 sleep-ing you feel_____ them all walk-ing a- way, leav- ing the room, one - by-one-by-

B *p* *poco*
 _ What_ if while you were sleep-ing you feel_____ them all _ walk-ing a- way, _

Vc. *p* *poco*

215

D.S. *p*

Pno.

S *poco* *pp*
 — them all walk-ing a - way, leav - ing the room,

A *poco*
 if while you were sleep-ing you feel — them all — walk - ing a - way, leav-ing the—

T *pp* *p* *pp*
 one, What — if while you were sleep-ing

B *pp*
 — leav - ing the room, —

Vc. *p*

220

A little slower ($\text{♩} = \text{c. } 60$)

219

D.S. *pp*

Pno. *pp*

220

A little slower ($\text{♩} = \text{c. } 60$)

S *p* *pp*
 (you feel) their breath_ is light - er than air, get - ting light - er_

A *p* *pp*
 (you feel) their breath_ is light - er than air, get - ting light - er_

T *p* *pp*
 (you feel) their breath_ is light - er than air, get - ting light - er_

B *p* *pp*
 (you feel) their breath_ is light - er, get - ting light - er_

220

A little slower ($\text{♩} = \text{c. } 60$)

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*
 arco

223
 223 Andante (♩ = c. 108)
 Vib. *pp* *Ped. sim.*
 Pno. *pp*
223
 Andante (♩ = c. 108)
 M *p* simple and sweet *poco* 3 *mp*
 When you are all a - lone in the qui - et (dark) I will hold your



230
 229 **230**
 Vib. **230**
 Pno. **230**
 M *poco* 3
 hand, be the light (that you need) Hold your hand close as I can

235 Slower still ($\text{♩} = \text{c. } 56$) 239 Andante

Vib. *pp*

Pno. *pp*

M. *pp* *p*
I will al - ways be here

S. *p* *ppp*
light - er than air, al-read - y— Gone.

A. *p* *ppp*
light - er than air, al-read - y— Gone.

T. *p* *ppp*
light - er than air, al-read - y— Gone.

B. *p* *ppp*
light - er than air, al-read - y— Gone.

Slower still ($\text{♩} = \text{c. } 56$) 239 Andante

Vln. *p*

Vla. *p*

Vc. *p*

243

Vib. *Ped. sim.* *rall.* *ppp*

Pno. *ppp*

M (will al - - - ways...)

The image shows a page of a musical score for three parts: Violin (Vib.), Piano (Pno.), and Mezzo-soprano (M.). The score begins at measure 243. The Violin part has a complex rhythmic pattern with many beamed notes and rests, marked with a 'Ped. sim.' (pedal simulation) and a 'rall.' (rallentando) marking. The Piano part has a simple accompaniment with a 'ppp' (pianissimo) dynamic. The Mezzo-soprano part has lyrics '(will al - - - ways...)'. A 'rall.' marking is also present above the Mezzo-soprano staff.

Scene 1. Noise—I love the city

Relentless, unwavering ($\text{♩} = \text{c. } 144$)

Soprano Saxophone

Piano

Violin

Viola

Violoncello

10

S. Sax.

Pno.

Vln.

Vla.

Vc.

13

17 19

S. Sax. *mp*

Pno. *poco* *pp*

J 19 *mf* *mf*
I love _____ the ci-ty. I love _____

Vln. *poco* *p* *poco* *poco*

Vla. *poco* *p*

Vc. *poco* *pizz* *mp*

23 19 **A little slower**

S. Sax. *sf*

Pno. *sf*

J *poco f* **A little slower** *p sullen, sotto voce*
— the ci-ty. No, I hate the ci-ty.

Vln. *pizz.* **A little slower** *sf*

Vla. *poco* *sf*

Vc. *sf*

43

S. Sax. *poco*

Pno.

J. that's a lie. I can't stand it at all.

Vln. *mp*

Vla. *poco* *mp*

Vc. *mp* *mp*

50

52 A tempo (♩ = c. 144)

S. Sax. *sfz sudden jolt*

Pno. *sfz sudden jolt* *p* *poco*

J. *sudden f a jolt* *mp* collecting himself *mf*
 NOISE (I mean) I like the ci-ty. I'm in-to it. I

Vln. *p* *f sfz* *mp* *poco* *mp* *p* *poco*

Vla. *p* *f sfz* *mp* *poco* *mf legato* *poco*

Vc. *p* *f sfz* *mf legato* *poco*

58 64

Pno. *poco*

J *mf*
 am— I will be— to - mor - row. I like the ci - ty, -

Vln. *p* *poco* *p* *poco* *p*

Vla. *poco* *p* *p* *poco* *p*

Vc. *mf*



65 (♩ = ♩)

Pno.

J *(b)*
 — I'm in - to it, — I can be — I will be — To - day was just — To - day was just too —

Vln. *p* *poco* *p* *mp*

Vla. *p* *poco* *p* *poco* *mp*

Vc. *molto* *mp*

72 **A little slower**

S. Sax. *f*

D.S. *f p f p f p f p f p f p pp*
 snare rim cym. scrape l.v.

Pno. *f p*

J *ff* **A little slower** *p*
 NOISE! NOISE! NOISE! 1

Vln. *f* **A little slower**

Vla. *f*

Vc. *f*

84 **A tempo** (♩ = c. 144) 86

S. Sax. *f*

D.S. *f p f p f p f p pp* scrape l.v. *p*

Pno. *f p*

J. **A tempo** (♩ = c. 144) 86 *mf*
 And when I wake up, Ev - 'ry day's a

Vln. **A tempo** (♩ = c. 144) 86 *f p* arco

Vla. *p* arco

Vc. *f mp* arco

Detailed description of the musical score: The score is for measures 84 to 86. It features seven staves: S. Sax., D.S., Pno., J., Vln., Vla., and Vc. The tempo is 'A tempo' with a quarter note equal to approximately 144 beats per minute. Measure 84 is marked with a box containing the number 86. The S. Sax. part starts with a forte (f) dynamic. The D.S. part has a dynamic of f p f p f p f p, followed by a 'scrape' instruction and a fortissimo (pp) dynamic, and ends with a piano (p) dynamic. The Pno. part starts with a forte (f) dynamic and then a piano (p) dynamic. The J. part has a mezzo-forte (mf) dynamic and includes the lyrics 'And when I wake up, Ev - 'ry day's a'. The Vln. part starts with a forte (f) dynamic and then a piano (p) dynamic, with an 'arco' instruction. The Vla. part has a piano (p) dynamic and an 'arco' instruction. The Vc. part starts with a forte (f) dynamic and then a mezzo-piano (mp) dynamic, with an 'arco' instruction.

93

D.S. *poco f*

Pno. *poco f*

J. *f*

Vln. *p* *arco* *poco f*

Vla. *p* *arco* *poco f*

Vc. *mp* *poco f*

Ev - 'ry day's a traf fic jam, a fi - re en - gine, car crash, scream - ing horns and tax - is rac - ing,

97

D.S.

Pno.

J. *f*

Vln.

Vla.

Vc.

peo - ple push - ing, neigh - bours shout - ing, street - lights flash, bod - ies crash, sub - ways screech - ing

100

S. Sax. *ff* *f* *rall.*

D.S. *ff p ff p f p f p mf p mf p mf p mf p*

Pno. *ff* *mf* *rall.*

J. *by!* *rall.*

Vln. *ff* *mf* *rall.*

Vla. *ff* *mf*

Vc. *ff* *mf*

104

S. Sax. *mp* *p* *rall.* *scrape* *scrape*

D.S. *pp* *p* *pp* *poco*

Pno. *mp* *p* *pp* *rall.*

Vln. *mp* *pp* *rall.*

Vla. *mp* *pp*

Vc. *mp* *pp*

109 accel. Tempo I (♩ = c. 144)

109

S. Sax. *pp*

D.S. *pp*

Pno.

109 accel. Tempo I (♩ = c. 144)

Vln. *mp*

Vla. *pizz.* *p*

Vc. *pizz.* *mp*

113

S. Sax. *poco* *mf*

Pno.

quasi-compound meter
sloppy, imprecise
mp

in time

J
I tap my foot, I try to— I have the noise of the

Vln. *molto*

Vla. *arco* *p* *poco*

Vc.

119

S. Sax. *poco*

Pno. *p*

J. *sloppy, imprecise*

Vln. *p* *f* *p*

Vla. *f* *f* *f* *f* *f* *p*

Vc. *f* *f* *f* *f* *f* *p*

ci - ty, I have the noise but I can't.

124

S. Sax. *f* *gliss.*

Pno.

J. *sloppy, imprecise*

Vln. *mp* *poco* *p*

Vla. *mp* *poco* *mp* *poco* *p*

Vc. *f* *gliss. sul G pizz.*

125 *imprecise rhythmically, chase the polyphony, the solos, like you missed your cue*

find the beat. I need to find the beat I tap my foot, I tap—I tap— but I can't

129

S. Sax. *f* *più f*

Pno.

J
find the I tap— I tap— It hurts with-out the beat. It hurts with-out the beat. It

Vln. *mp* *poco* *mf*

Vla. *mp* *poco*

Vc. *sul C* *arco* *f* *p*

133

S. Sax. *ff*

Pno. *ff*

J
hurts! It hurts! It hurts! It hurts!

Vln. *poco* *ff*

Vla. *f* *f* *f* *ff*

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

rall.

rall.

rall.

138

Relaxed (♩ = c. 76)

Vib. *pp* *poco* *pp*

Pno. *pp* *p* *Ped. ad libitum*

138

Relaxed (♩ = c. 76)

p hushed, nostalgic

J I saw it in your smile, You

138

Relaxed (♩ = c. 76)

con sord., trem.

Vln. con sord., trem. *pp* *poco* *pp*

Vla. *p* *pp* *poco* *pp* con sord.

Vc. *p* *espress.*



144

Vib. *pp* *poco*

Pno. *pp* *poco*

J knew that I was lying, could-n't turn my eyes a - way,

Vln. *p* *pp* *p* *espress.* *poco* *pizz.*

Vla. *p* *espress.* *poco* *p* *pizz.*

Vc. *poco* *p* *poco* *senza sord.* *p*

149 *poco rall.* . . . **152** *A tempo*

Vib. *molto* *p* *pp*

Pno. *p*

J. *mp*
I saw it in your smile,

Vla. *poco rall.* . . . **152** *A tempo* *senza sord.* *arco* *p*

Vc. *p* *arco* *p espress.*



154 *p*

Pno. *p*

J. when I said I loved the ci-ty when I said I'm hap-py you did-n't say a thing,

Vln. *senza sord.* *p espress.* *poco*

Vla. *espress.* *poco*

Vc. *poco* *p* *poco* *mp*

160

Glock. *p* *mf*

Vib. *p* *mf*

Pno. *mf* *p subito*

J

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *molto* *mf*

rall. A tempo rall.

164

Glock. *p* 1.v.

Vib. *p*

Pno.

J *pp*
you reached out your hand, pulled me in - to you

Vln. *p subito* *p espress.* *poco*

Vla. *p subito*

Vc. *p subito* *attacca*

Scene 2. Sound & Light

Moderate groove (♩ = c. 126)

Drum Set *mf*

Piano *mf*

Violin *mf* (pizz.)

Viola *mf* (pizz.)

Violoncello *mf*



4

D.S. *mf*

Pno. *mf*

Vla. *mf*

Vc. *mf*

8

D.S.

Pno. *p*

T *mf*

Vla. *p*

Vc. *p*

You, you all a - lone, there in the cor - ner, not ev - en try - ing.



12

D.S.

Pno.

A *mf*

Vla.

Vc.

You, you all a - lone, there in the cor - ner, not ev - en try - ing.

16

D.S. ¹⁶

Pno.

16

mf

S
I, I say hel - lo. I ask your name and ask you to come dance with

A
I, I say hel - lo. I ask your name and ask you to come dance with

mf

T
I, I say hel - lo. I ask your name and ask you to come dance with

mf

B
I, I say hel - lo. I ask your name and ask you to come dance with

16

pizz.

mf

Vln.

mf

Vla.

mf

Vc.

mf

20

D.S. *p subito*

Pno. *p*

S *mf*
These are my friends.

A *mf*
me. They're yours now too.

T *mf*
me. These are my friends. These are my

B *mf*
me. They're yours now too.

Vln. *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

24

D.S. *mf*

Pno. *mf*

S *mf*
Come__ say hel - lo__ See where the peo-ple are,__ Your new friends__

A *mf*
Come__ say hel - lo__ See where the peo-ple are,__ Your new friends__

T *mf*
friends. See where the peo-ple are,__ Your new friends__

B *mf*
Come__ say hel - lo__ See where the peo-ple are,__ Your new friends__

24

Vln. *mf*

Vla. *mf*

Vc. *mf*

28

D.S.

Pno.

— Ped. sim. with harmonic changes

S

Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance__ *poco f* Sound__

A

Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance__

T

Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance__ *poco f* Sound__

B

Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance__

Vln.

mf

Vla.

mf

Vc.

mf

32

D.S. *poco f*

Pno. *poco f*

S
 — and Light Sound and Light Sound *f*

A
poco f
 Sound and Light Sound and Light

T
 — and Light Sound and Light Sound *f*

B
poco f
 Sound and Light Sound and Light

32

Vln. *poco f*

Vla. *poco f*

Vc. *poco f*

36

D.S.

Pno.

S
and Light Sound and Light

A
f
Sound and Light Sound and Light

T
and Light Sound and Light

B
f
Sound and Light Sound and Light

Vln.
f

Vla.
f

Vc.
f

40

D.S. *p*

Pno. *p*

40 *p*

S

A *mf*
 You, you all a - lone, there in the cor - ner, not ev - en try - ing.

T *p*

B *p*

40 *pizz.*

Vln. *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

44

D.S. *mf*

Pno. *mf*

S *mf*
I, I say hel - lo. I ask your name and ask you to come dance with

A *mf*
I, I say hel - lo. I ask your name and ask you to come dance with

T *mf*
I, I say hel - lo. I ask your name and ask you to come dance with

B *mf*
I, I say hel - lo. I ask your name and ask you to come dance with

Vln. *mf*

Vla. *mf*

Vc. *mf*

48

D.S. *p subito* *mf*

Pno. *p subito* *mf*

S *mf*
These are my friends.

A *mf*
me. These are my friends.

T *mf* *mf*
me. These are my friends. These are my

B *mf*
me. These are my friends.

48

Vln. *arco* *mf* *mf*

Vla. *arco* *mf* *mf*

Vc. *arco* *mf*

52

D.S. *p*

Pno. *p*

S *mf*
They're yours now too

A *mf*
They're yours now, — They're yours now

T *mf*
friends. They're yours now, — They're yours now, — They're yours now

B *mf*
They're yours now, — They're yours now

Vln. *mf*

Vla. *mf*

Vc. *mf*

56

D.S. *p subito*

Pno. *p subito*

Ped. sim. with harmonic changes

56

S *p dolce*
Come say hel - lo. See where the peo - ple are, Your new friends.

A *p dolce*
too. See where the peo - ple are, Your new friends.

T *p dolce*
Come say hel - lo. See where the peo - ple are, Your new friends.

B *p dolce*
too. See where the peo - ple are, Your new friends.

56

Vln. *p subito*

Vla. *p subito*

Vc. *p subito*

60

D.S.

Pno.

S

mp Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance.__ *poco f* Sound__

A

mp Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance.__

T

mp Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance.__ *poco f* Sound__

B

mp Come__ say hel - lo__ Don't stand there all a - lone,__ Come and dance.__

Vln.

mf

Vla.

mf

Vc.

mf

64

D.S. *poco f*

Pno. *poco f*

S
— and_ Light_____ Sound_____ and_ Light_____ Sound_____ *f*

A
poco f
Sound and_ Light_____ Sound and_ Light_____

T
— and_ Light_____ Sound_____ and_ Light_____ Sound_____ *f*

B
poco f
Sound and_ Light_____ Sound and_ Light_____

64

Vln. *poco f*

Vla. *poco f*

Vc. *poco f*

72

D.S. *mf*

Pno. *mf*

72 *poco f*

S
 — and_ Light_____ Sound_____ and_ Light_____ Sound_____

A
 — Sound and_ Light_____

T
 — and_ Light_____ Sound_____ and_ Light_____ Sound_____

B
 — Sound and_ Light_____

72 *mf* *poco f*

Vln. *mf* *poco f*

Vla. *mf* *poco f*

Vc. *mf* *poco f*

76

D.S.

Pno.

S
and Light

A
Sound and Light Sound and Light

T
and Light

B
Sound and Light Sound and Light

Vln.
f

Vla.
f

Vc.
f

80

80

D.S. *p subito*

Pno. *p subito*

80

p subito

S
O - K you're danc - ing now, You're feel-ing fine... A kind of ec - sta - sy A kind of en - er - gy

p subito

A
O - K you're danc - ing now, You're feel-ing fine... A kind of ec - sta - sy A kind of en - er - gy

p subito

T
O - K you're danc - ing now, You're feel-ing fine... A kind of ec - sta - sy A kind of en - er - gy

p subito

B
O - K you're danc - ing now, You're feel-ing fine... A kind of ec - sta - sy A kind of en - er - gy

80

Vln. *p subito*

Vla. *p subito*

Vc. *p subito*

84

D.S.

Pno.

S

A

T

B

Vln.

Vla.

Vc.

A kind of ec - sta - sy A kind of el - e - gy A kind of ec - sta - sy

A kind of ec - sta - sy A kind of el - e - gy A kind of ec - sta - sy

A kind of ec - sta - sy A kind of el - e - gy A kind of ec - sta - sy

A kind of ec - sta - sy A kind of el - e - gy A kind of ec - sta - sy

87 *rall.* *ff*

D.S.

Pno. *ff*

rall. *ff*

S
A kind of en - er - gy A kind of el - e - gy A kind of el - e - gy

A
A kind of en - er - gy A kind of el - e - gy A kind of el - e - gy

T
A kind of en - er - gy A kind of el - e - gy A kind of el - e - gy

B
A kind of en - er - gy A kind of el - e - gy A kind of el - e - gy

rall. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

90

A little slower, ethereal ($\text{♩} = \text{c. } 112$)

D.S. *p* high triangle

Pno. *pp*

The D.S. part consists of a single line with a treble clef, a key signature of one flat, and a 7/8 time signature. It features a series of notes with accents and a 'high triangle' marking. The Pno. part consists of two staves with a treble and bass clef, a key signature of one flat, and a 7/8 time signature. It features a series of notes with accents and a 'pp' marking.

90

A little slower, ethereal ($\text{♩} = \text{c. } 112$)

S

A

T

B

The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four staves with treble and bass clefs, a key signature of one flat, and a 7/8 time signature. All parts are currently silent, indicated by a series of horizontal lines.

90

A little slower, ethereal ($\text{♩} = \text{c. } 112$)

Vln. *ppp* tremolo, sul pont.

Vla. *ppp* tremolo, sul pont.

The violin and viola parts are represented by two staves with treble clefs, a key signature of one flat, and a 7/8 time signature. Both parts are playing a tremolo on the first string, marked with 'ppp' and 'tremolo, sul pont.'

96

D.S.

Pno.

S

pp *gentle*

A kind of el - e - gy _____ for who you used to be who you don't have to be

A

pp *gentle*

A kind of el - e - gy _____ for who you used to be who you don't have to be

T

pp *gentle*

A kind of el - e - gy _____ for who you used to be who you don't have to be

B

pp *gentle* *falsetto*

A kind _____ who _____ be you _____ be

Vln.

Vla.

102

(8)

Pno.

102

S *pp*
A kind of el - e - gy for who you

A *pp*
kind who

T *pp*
A kind of el - e - gy for who you

B *pp*
kind who



105

(8)

Pno.

S
used to be who you don't have to be an - y - more

A
you be more

T
used to be who you don't have to be an - y - more

B
you be more

109

(8) δ^{10}

109

Pno. *p solo*

Ped. sim.

109

S *p* Sound_ and_ Light_ Sound_

A *p* Sound_ and_ Light_ Sound_

T

B

115

D.S.

(8)

Pno.

mf

S

and_ Light_ Sound_ and_ Light_ Sound_ and_ Light_

A

and_ Light_ Sound_ and_ Light_ Sound_ and_ Light_

T

p

Sound_

B

Vln.

pizz.

p

Vla.

pizz.

p

Vc.

121
Tempo I (♩ = c. 126)

D.S. *p*

Pno. (8) *loco*

121
Tempo I (♩ = c. 126)

S *p*
We're danc-in' and dance__ in__

A *p*
We're danc-in' and dance__ in__ We're

T *mp*
__ and__ Light__ Sound__ and__ Light__ Sound__ and__ Light

B

121
Tempo I (♩ = c. 126)

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. pizz. *mp* *mf*

126

D.S.

129

mf

Pno.

mf

S

mf 129

We're danc-in' and dance in_ Sound_ and_ Light_ Sound_

A

mp *p*

danc-in' and dance in_ Danc-in' and dance in Sound_ and_ Light_ We're danc-in' and dance

T

mf

Sound_ and_ Light_ Sound_ and_ Light_ Sound_

B

p

We're danc-in' and dance

129

arco

mf

Vln.

arco

mf

Vla.

arco

mf

Vc.

mf

131

D.S. *poco f*

Pno. *poco f*

S. *poco f*
 — and Light Sound and Light Sound and Light

A.
 — in, Danc-in' and dance in — We're danc-in' and dance in — Danc-in' and dance in —

T. *poco f*
 — and Light Sound and Light Sound and Light

B.
 — in, Danc-in' and dance in — We're danc-in' and dance in — Danc-in' and dance in —

Vln. *poco f*

Vla. *poco f*

Vc. *poco f*

136

D.S.

Pno.

S

A

T

B

Vln.

Vla.

Vc.

f

f

f

f

Danc - in' and dance_ in Danc - in' and dance_ in

Danc - in' and dance_ in Sound_ and_ Light_ Danc - in' and dance_ in

Danc - in' and dance_ in danc - in' and dance_ in_

Danc - in' and dance_ in Sound_ and_ Light_ Danc - in' and dance_ in

139

D.S.

Pno.

S
Danc-in' and dance_ in Danc-in' and dance in_ Danc-in' and dance in_ Sound_ and_

A
Danc-in' and dance_ in Danc-in' and dance in Danc-in' and dance in_ Sound_ and_

T
Danc-in' and dance_ in Danc-in' and dance in_ Danc-in' and dance in_ Sound_ and_

B
Danc-in' and dance_ in Danc-in' and dance in Danc-in' and dance in_ Sound_ and_

Vln.
ff

Vla.
ff

Vc.
ff

143
 Half tempo (♩ = c. 63) poco accel. . . poco rall. . . . rall.

D.S. ¹⁴³ *p* *p* Glock.

Pno. *p*

143
 Half tempo (♩ = c. 63) poco accel. . . poco rall. . . . rall.

S *pp* *poco* *mf* *p*
 stagger breath as needed
 Come dance with the an-gels who in-vent-ed grief then de-stroyed it with beau-ty, with Sound, with Light.

A *pp* *poco* *mf* *p*
 stagger breath as needed
 Come dance with the an-gels who in-vent-ed grief then de-stroyed it with beau-ty, with Sound, with Light.

T *pp* *poco* *mf* *p*
 stagger breath as needed
 Come dance with the an-gels who in-vent-ed grief then de-stroyed it with beau-ty, with Sound, with Light.

B *pp* *poco* *mf* *p*
 stagger breath as needed
 Come dance with the an-gels who in-vent-ed grief then de-stroyed it with beau-ty, with Sound, with Light.

143
 Half tempo (♩ = c. 63) poco accel. . . poco rall. . . . rall.

Vln. *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

150

Parlando, recitative-like (♩ = c. 66-69)

Glock.

Pno.

150

Parlando, recitative-like (♩ = c. 66-69)

J.

you reached out your hand, pulled me in - to you,

150

Parlando, recitative-like (♩ = c. 66-69)

Vln.

Vla.

Vc.



Glock.

Pno.

J.

For the first time in my whole life I might be hap - py.

Scene 3a. I draw a map

A little drowsy (♩ = 56-58) 1.v.

Glockenspiel *p*

Piano *p*

Soprano (semi-chorus) *p intimately unis.* *poco*
 I wake_ be-fore the a - larm raise my right hand, start, the back of your neck_ go -

Alto *p* *pp* *p* *pp* *teasing*
 Bliss_ Bliss_ a tick - le tick - le a

Tenor *p* *pp* *p* *pp* *teasing*
 Bliss_ Bliss_ a tick - le tick - le a

Bass *p* *pp* *p* *pp* *teasing*
 Bliss_ Bliss_ a tick - le tick - le a

A little drowsy (♩ = 56-58)

Violin *pizz* *p* *teasing*

Viola *pizz* *p* *teasing*

Violoncello *pizz* *p* *teasing*

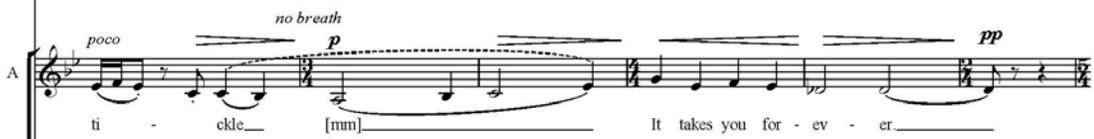
poco rall. A tempo (♩ = 56-58)

S



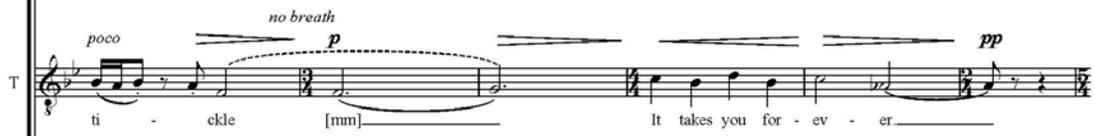
ing slow down your back, it takes me for - ev - - er, and once I'm

A



ti - ckle [mm] It takes you for - ev - er.

T



ti - ckle [mm] It takes you for - ev - er.

B



ti - ckle [mm] It takes you for - ev - er.

poco rall. A tempo (♩ = 56-58)

Vla.



Vc.



arco

arco

arco

poco

poco

poco

p

p

p

pp

pp

pp

11 More awake (♩ = c. 58-60)

Glock. *p* *mf* *poco f*

Pno. *p* *p*

S 1
there, I draw a map of the Ci - ty, a map of OUR

S 2 & 3
there, I draw a map of the Ci - ty, a map of OUR

A
Bliss. Bliss. [a]

T
Bliss. Bliss. [a]

B
Bliss. Bliss. [a]

11 More awake (♩ = c. 58-60)

Vla. pizz *p* arco *poco f* *pp*

Vc. pizz *p* arco *poco f* *pp*

15 *rall.* *lv.* 18 Moving forward ($\text{♩} = \text{c. } 60$)

Glock.

Pno.

p *rall.* 18 Moving forward ($\text{♩} = \text{c. } 60$)

S
p
 Ci - ty, draw - ing in - to your skin.
 unis.
p
 Ci - ty, draw - ing in - to your skin.

A
pp *p teasingly* *pp*
 [mm] Each tick - le (is) a street. Each

T
pp *p teasingly*
 [mm] Each tick - le (is) —

B
pp *p teasingly*
 [mm] Each tick - le (is) a street.



19 *p* *pp* *mp*

A
 tick - le (is) — Each tick - le (is) a ri - ver. — Each tick - le (is) — Each tick - le (is) — Each

T
mp with quiet excitement *mf*
 — Each tick - le (is) — Each tick - le (is) — Each tick - le (is) a build - ing, a door - way. —

B
p *p* *pp* *mp*
 — Each tick - le (is) a ri - ver. — Each tick - le (is) — Each tick - le (is) — Each tick - le (is) a

24

S 1 *mf* *poco* *p*
I draw_____

S 2 & 3 *mf* *poco* *p*
I draw out - lines.

A *with growing excitement* *poco f* *mf*
tick-le (is) a build - ing, a door - way. Ev - ry door deep in - to my

T *pp* *poco f* *mf*
Each tick-le (is) a win - dow. Ev - ry door deep in - to my

B *with growing excitement* *poco f* *mf*
build - ing, a door - way. Ev - ry door deep in - to my



S *mf* *poco* *poco* *p*
I draw_____ I draw_____

S *mf* *poco* *poco* *p*
I draw straight lines, draw curved lines,

A *poco* *mp* *poco*
flesh press - ing down hard, leav - ing a

T *poco* *mp* *poco*
flesh press - ing down hard, leav - ing a

B *poco* *mp* *poco*
flesh press - ing down hard, leav - ing a

31 S 1 *p* *mf* *p*
 I draw a ri - ver. in - to your

S 2 *p* *mf* *p*
 I draw, I draw a ri - ver. in - to your

S 3 *p* *mf* *p*
 I draw a ri - ver. in - to your

A *p* *mf*
 mark a ri - ver. deep in - to my

T *p* *mf* *poco*
 mark deep. in - to my

B *p* *mf* *poco*
 mark deep.



mf *poco f* *non dim.*
 fle— I draw a build - ing to the sky

S *mf* *poco f* *non dim.*
 I draw, I draw a build - ing to the sky

mf *poco f* *non dim.*
 I draw a build - ing to the sky

A *p* *poco f* *non dim.*
 flesh, a build - ing reach - ing to the sky

T *p* *mf* *poco f* *non dim.*
 flesh, reach - - - ing the sky

B *p* *mf* *poco f* *non dim.*
 flesh, reach - - - ing the sky

poco rall.

36 *Tempo I* (♩ = 56-58)

pp *pp* *p* *p*

uniss.

S this is how we make a mark this is what

A this is how we make a mark this is what

T this is how we make a mark *poco* this is what

B this is how we make a mark this is what



accel. **40** *Moving forward* (♩ = c. 60-64) *rall.*

f *f* *f* *f*

S we know now Love Love Love Love Love Love Love Love Love Love

A we know now Love Love Love Love Love Love Love Love Love Love

T we know now Love Love Love Love Love Love Love Love Love Love

B we know now Love Love Love Love Love Love Love Love Love Love

44

Tempo I (♩ = 56-58)

44 unis. *mf* *no breath* *p* *pp*

S what we did-n't know be - fore Love Love Love Love

A *mf* *no breath* *p* *pp*

A what we did-n't know be - fore Love Love Love Love Love Love Love Love

T *mf* *no breath* *p* *pp*

T what we did-n't know be - fore Love Love Love Love Love Love Love Love

B *mf* *no breath* *p* *pp*

B what we did-n't know be - fore Love Love Love Love Love Love Love Love

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time with a key signature of one sharp (F#). It begins at measure 44, marked '44' in a box. The tempo is 'Tempo I' with a quarter note equal to 56-58 beats per minute. The lyrics are: 'what we did-n't know be - fore Love Love Love Love'. The Soprano part has lyrics 'Love Love Love Love'. The Alto part has lyrics 'Love Love Love Love Love Love Love Love'. The Tenor part has lyrics 'Love Love Love Love Love Love Love Love'. The Bass part has lyrics 'Love Love Love Love Love Love Love Love'. Performance markings include 'unis.' (unison), 'mf' (mezzo-forte), 'no breath' (indicated by a dashed line), 'p' (piano), and 'pp' (pianissimo). The score is written on four staves, each with a clef (Soprano: treble clef, Alto: treble clef, Tenor: bass clef, Bass: bass clef).

51
A tempo (♩ = 56-58)

Glock. 1.v.

p *mf*

Pno. *p* *mp*

51
A tempo (♩ = 56-58)

S. *p a gentle nudge* *mp*

OUR Ci - ty, — can't tell

A. *p* *p* *mp*

Bliss. — Bliss. — Bliss. —

T. *p intimately* *poco* *mf*

I draw — a map of the Ci - ty — in - to your skin, — can't tell your — hands from my flesh.

B. *p* *p* *mp*

Bliss. — Bliss. — Bliss. —

51
A tempo (♩ = 56-58)

Vla. *pizz* *p*

Vc. *pizz* *p*

60

poco rall. . . A tempo (♩ = 56-58) rall.

56 l.v.

Glock.

Pno.

60

poco rall. . . A tempo (♩ = 56-58) rall.

S

poco *p* *pp*

my_ flesh from yours yes? yes?

A

p *p* *no breath* *pp* *poco* *pp*

[a] once the map has been drawn can it be_ for - ev - er?_

T

p *pp* *poco* *pp* *poco* *pp*

[a] [mm] can it be_ for - ev - er?_

B

p *pp* *poco* *pp* *poco* *pp*

[a] [mm] can it be for - ev - er?_

60

poco rall. . . A tempo (♩ = 56-58) rall.

arco

p *pp*

Vla.

arco

p *pp*

Vc.

arco

p *pp*

Scene 3b. We fall back to sleep

64
Slower, getting drowsy again (♩ = c. 52)

pp delicately *pp*

ppp

64
Slower, getting drowsy again (♩ = c. 52)

p

We _____ fall back to

ppp

ppp

ppp

64
Slower, getting drowsy again (♩ = c. 52)

solo, Sul G

p espress. *poco* *p*

Vla.

Vc.

69 *ppp* *pp* *poco* **71**

Pno.

poco **71**

J. sleep— Our ci - ty

con rubato *p* **71**

Vla. *pp*

Vc. *pp*



73 *ppp* *pp* *loco* *ppp* *p* *pp* *mp* *poco* **71**

Pno.

mp *poco*

J. shakes— just a lit-tle, just a trem-or

Vla. *pp* *pp* *p*

Vc. *pp* *pp* *p*

77 **77**

Pno. *ppp* *p* *pp*

J **77** *p* *hushed, freely* *pp*

We bare - ly feel it We tell our - selves

Vla. **77** *pp* *p*

Vc. *pp* *p*

80

Pno. *ppp* *pp*

J We'll sleep through it for now.

Vla. *pp*

Vc. *pp*

83 Slower still ($\text{♩} = \text{c. } 50$) *rall.*

Pno. *pp* *pp* *ppp*

83 Slower still ($\text{♩} = \text{c. } 50$) *rall.*

Sul G *con rubato* *pp* *poco*

Scene 4. Don't do that

Allegro agitato (♩ = c. 138)

Alto Saxophone

Drum Set
cym. l.v.
pp \leftarrow *f* *p*

Piano
mf *f* *mf* *f*

Allegro agitato (♩ = c. 138)

Soprano
fp \leftarrow *f*
Don't do that! Don't

Alto
fp \leftarrow *f*
Don't do that! Don't

Tenor
fp \leftarrow *f*
Don't do that! Don't

Bass
fp \leftarrow *f*
Don't do that! Don't

Allegro agitato (♩ = c. 138)

Violin

Viola

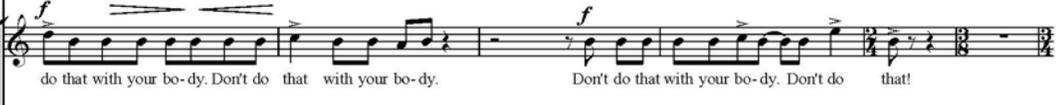
Violoncello

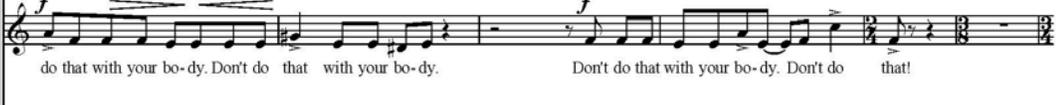
6 11

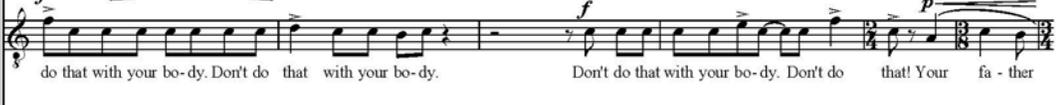
A. Sax. 

D.S. 

Pno. 

S 

A 

T 

B 

Vln. 

Vla. 

Vc. 

12

A. Sax. *f p f ff*

D.S. *p f p*

Pno. *f ff*

S. *p ff mf f*
 DON'T! Your sis - ter said Don't do that! Don't do that with your bo-dy. Don't

A. *p ff mf f*
 DON'T! Your sis - ter said Don't do that! Don't do that with your bo-dy. Don't

T. *ff f ff mf f*
 said DON'T! Don't do that! Don't do that with your bo-dy. Don't

B. *ff f ff mf f*
 said DON'T! Don't do that! Don't do that with your bo-dy. Don't

Vln. *f ff p f ff*

Vla. *f ff p f ff*

Vc. *f ff p f ff*

18 **19**

A. Sax. *p* *f* *p* *f* *p* *ff*

D.S. *f* *ff*

Pno. *f* *ff*

S *f* *p* *ff*
do that! DONT! DONT! Your teach - er said. Your doc - tor said

A *f* *p* *ff*
do that! DONT! Your rab - bi said DONT!

T *f* *p* *ff* *p* *ff*
do that! Your pas - tor said DONT! DONT! Your teach - er said. Your doc - tor said

B *f*
do that! DONT! DONT!

19

Vln. *p* *f* *ff* *p* *f* *ff* *p* *ff*

Vla. *p* *f* *ff* *p* *f* *ff* *p* *ff*

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

25

A. Sax. *p* *poco* *p*

D.S. *mf* > *p* *mf* > *p*

Pno. *mf*

S *p* God will judge you for your Sin. An earth-quake or a fire

A *p* God will judge you for your Sin. An earth-quake or a fire

T *p* God will judge you for your Sin. An earth-quake or a fire

B *mf* < *poco f* > Not in THIS house. *mf* < *poco f* > Not in MY house.

25

Vln. *pizz.* *p* *poco* *p*

Vla. *pizz.* *p* *poco* *p*

Vc. *pizz.* *p* *poco* *p*

32 33

A. Sax. *f*

D.S. *f* *mp* *f* *f* *mp* *f*

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

33

S. *mf* *f* *mf*
All the walls col - laps - ing All the

A. *mf* *f* *mf*
All the walls col - laps - ing All the

T. *mf* *f* *mf*
All the walls col - laps - ing All the

B. *mf* *f* *mf* *f*
You will not dis - grace this house. You will not dis - grace this house.

33

Vln. *f* *mf* *f* arco

Vla. *f* *mf* *f* arco

Vc. *f* *mf* *f*

40

D.S. *f* *mp* *f* *p*

Pno. *mf* *f* *p* *f*

S *f* *ff non dim.*
 branch - es break - ing You will not dis - grace this house!_____

A *f* *ff non dim.*
 branch - es break - ing You will not dis - grace this house!_____

T *f* *ff non dim.* *p motoric*
 branch - es break - ing You will not dis - grace this house!_____ Not on

B *ff non dim.*
 You will not dis - grace this house!_____

Vln. *mf* *f* *mf* *ff*

Vla. *mf* *f* *mf* *ff*

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

46

A. Sax. *p*

D.S. high triangle

Pno. *p*

46

S

A. *mp*
Not in the Streets.

T
Beach-es. Not in Parked Cars. Not at Mov-ies. Not at School. Not on

B. *p motoric*
Not on Beach-es. Not in Parked Cars. Not at Mov-ies. Not at School.

50

A. Sax. *poco* *p* *poco*

D.S. *mf* *p*

Pno. *mf*

S

A. *mp*
Not in the Woods.

T. *mf* *p subito*
Beach-es. Not in Parked Cars. Not at Mov-ies. Not at School. Your doc - tor said, Not on

B. *mf* *p subito*
Your fa - ther said, Not on Beach-es. Not in Parked Cars. Not at Mov-ies. Not at School.

54

A. Sax.

mp *poco*

D.S.

Pno.

loco

54

S

mf *p subito*

Your sis - ter said, Not on Beach-es. Not in Parked Cars. Not at Mov - ies. Not at

A

mp

Not walk - ing Home.

T

Beach - es. Not in Parked Cars. Not at Mov - ies. Not at School. *mf* Your

B

Not on Beach - es. Not in Parked Cars. Not at

57

A. Sax. *mp* *poco*

D.S. *mf* *p*

Pno. *mf* *f* *p*

S *mf* *p subito*
 School. Your teach - er said, Not on Beach-es. Not in Parked Cars. Not at

A *mp* *mf*
 Not in the House. Your

T *p subito*
 bro - ther said, Not on Beach-es. Not in Parked Cars. Not at Mov-ies. Not at School.

B *mf* *p subito*
 Mov-ies. Not at School. Your rab - bi said, Not on

60

A. Sax. *mf*

D.S.

Pno. *loco* *8va* *loco*

S
Mov - ies. Not at School. *mf* Your

A *p subito*
pas - tor said, Not on Beach - es. Not in Parked Cars. Not at

T *mf* *p subito*
Your moth - er said, Not on

B
Beach - es. Not in Parked Cars. Not at Mov - ies. Not at School.

62

A. Sax. *f*

D.S. *f*

Pno. *mf* *ff*

S
moth - er said, Not on Beach - es. Not in Parked Cars. Not at Mov - ies. Not at All!

A
Mov - ies. Not at School. Your moth - er said, Not at Mov - ies. Not at All!

T
Beach - es. Not in Parked Cars. Not at Mov - ies. Not in Parked Cars. Not at Mov - ies. Not at All!

B
mf *ff*
Your moth - er said, Not on Beach - es. Not at Mov - ies. Not at All!



65

(♩ = c. 69)

65

D.S. *p* quiet and mechanical

Pno.

71

D.S.

Pno.

p

Δ Ped. ad libitum

71

S

cold, judging, overly sweet, smarmy even
p legato *poco*

You will be judged.

A

T

B

71

Vln.

tremolo, sul pont.

pp glassy, cold *poco* *ppp* *pp* *poco*

Vla.

tremolo, sul pont.

pp glassy, cold *poco* *ppp* *pp* *poco*

Vc.

tremolo, sul pont.

pp glassy, cold *poco* *ppp* *pp* *poco*

79 81

A. Sax.

D.S.

Pno.

S. *pp* 81 *p* *poco* *pp*
 You will be judged for your Sin

A. *marcato pp* *pp*
 An earth-quake, A fire Your fil - thy, dis - gust - ing, dis -

T. *marcato pp* *pp*
 An earth-quake, A fire Your fil - thy, dis - gust - ing, dis -

B. *marcato pp* *pp*
 An earth-quake, A fire Your fil - thy, dis - gust - ing, dis -

81

Vln. *ppp* *pp* *poco* *ppp*

Vla. *ppp* *pp* *poco* *ppp*

Vc. *ppp* *pp* *poco* *ppp*

87 88

A. Sax. *mp espress.* *poco* *molto*

D.S. *p*

Pno. *p* *legato sim.*

S 88 *p*
 You will be judged. An earth-quake, A fire.

A *p legato*
 gust - ing Sin You will be judged. An earth-quake, A

T *p legato*
 gust - ing Sin You will be judged. An earth-quake, A fire.

B *p legato*
 gust - ing Sin You will be judged. An earth-quake, A

Vln. 88 ord. *mp espress.* *poco*

Vla. ord. *p* *f* *p* *f*

Vc. ord. *p* *f* *p* *f*

94 98

A. Sax. *mp espress.* *poco* *mf* *poco*

D.S.

Pno. *mp*

S. *p* *poco* *mf* *mf*
 — Judged for your Sin. All the walls col-laps-ing. An earth-quake, A

A. *p* *poco* *p subito*
 fire. Judged for your Sin. Your filth-y, dis-gust-ing,

T. *p* *poco* *p subito* *mf*
 Judged for your Sin. Your fil-thy, dis-gust-ing, All the win-dows

B. *p* *poco* *mf* *mf*
 fire. Judged for your Sin. All the walls col-laps-ing. An

98

Vln. *molto* *mf* *poco*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

101

104

A. Sax. *poco* *mf* *poco*

D.S.

Pno. *p*

S. *p subito* *mf*

fire. Your filth - y, dis - gust - ing. All the walls col - laps - ing.

A. *mf* *mf* *p subito*

All the win-dows break - ing. An earth - quake, A fire. Your filth - y, dis - gust - ing Sin -

T. *mf* *mf* *mf* *mf*

break - ing. An earth - quake, A fire. All the walls col - laps - ing. All the win-dows

B. *p subito*

earth - quake, A fire. Your filth - y, dis - gust - ing, dis - gust - ing. Your

104

Vln. *poco* *mf* *poco*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

107 *accel.*

A. Sax. *poco* *mp*

D.S. *mp* *mf*

Pno. *mp* *mf*

S *mf* *accel.*
 All the win-dows break-ing. Your filth - y, dis - gust-ing. Don't do that. Don't do that. Don't do that. Don't

A
 Your filth - y, dis - gust-ing, dis - gust-ing. Don't do that. Don't do that. Don't do that. Don't

T *mf*
 break-ing. An earth-quake, A fire. Your filth - y, dis - gust-ing. Don't do that. Don't do that. Don't

B
 filth - y, dis - gust - ing, dis - gust-ing, dis - gust-ing. Don't do that. Don't do that. Don't do that. Don't

Vln. *poco* *mp*

Vla. *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f*

114

114 Tempo I, allegro agitato (♩ = c. 138)

A. Sax. *ff*

D.S. *ff mf ff mf ff mf f*

Pno. *ff f f*

114

Tempo I, allegro agitato (♩ = c. 138)

S *ff*

A *ff*

T *ff*

B *ff*

do that with your bo - dy. Don't do that with your bo - dy. Don't! Don't! Don't!

114

Tempo I, allegro agitato (♩ = c. 138)

Vln. *ff p f p f*

Vla. *ff p f p f*

Vc. *ff p f p f*

118

D.S. *f* *ff*

Pno. *f* *ff*

S
Don't! Don't! Don't! Don't! Don't! Don't! Don't do that!

A
Don't! Don't! Don't! Don't! Don't! Don't! Don't do that!

T
Don't! Don't! Don't! Don't! Don't! Don't! Don't do that!

B
Don't! Don't! Don't! Don't! Don't! Don't! Don't do that!

Vln. *f*

Vla. *f*

Vc. *f*

121 **121** Andante (♩ = c. 108) *pp*

Pno. *pp*

J **121** Andante (♩ = c. 108) *mp* freely, recitative-like

I need to talk to you,

Vla. **121** Andante (♩ = c. 108) *pp*

Vc. *pp*

125 *A tempo* (♩ = c. 108)

Pno. *pp*

M. *A tempo* (♩ = c. 108) *mp freely, recitative-like*

J. *pp* *mp* *freely, recitative-like*

Vla. *A tempo* (♩ = c. 108) *pp* *pp*

Vc. *pp* *pp*

I'm here. I'm lis-ten-ing.

to tell you some-thing.



130 **131** *A tempo* (♩ = c. 108)

Pno. *pp* *loco* *p*

J. **131** *A tempo* (♩ = c. 108) *mp*

Vla. **131** *A tempo* (♩ = c. 108) *pp*

Vc. *pp* *pizz.* *p*

We thought it would

135

Pno.

M. *mp* I don't un - der - stand. *mp* growing anxious James you're sweat-ing _ You seem

J. *growing anxious* go a way. There was a trem - or, _ just a trem-or. _

Vc.



139

Pno. *pp legato*

M. *mf* ner - vous? _ Are you

J. *mf* He's _ not get - ting bet - ter. _ I don't like what I see.

Vln. *p legato*

Vla. *p legato*
arco

Vc. *p legato*

143

145 Più mosso (♩ = c. 112)

Pno. *pp* *mf*

M. *poco* *mf*

J. *mf* *poco f*

Vln. *mf*

Vla. *mf*

Vc. *mf*

sick? Get-ting sick - er? Your skir's so

There is sick - and there's sick - ness. Tell me you love me, Tell me it'll be o - kay.

148

145 Più mosso (♩ = c. 112)

Pno. *poco*

M. *poco f*

J. *poco f*

Vln. *poco*

Vla. *poco*

Vc. *poco*

pale, Your eyes so white. Leave all the sick - ness, Leave all the

Tell me you'll help us, Tell me you know what to do.

153 rall.

Pno.

M. *poco f* rall.
 sin. Come Home. I'll make you health - y, I'll take the sick - ness a - way. Come

J. *mf*
 I need you here. To hold my hand. rall.

Vln. *poco f* rall.

Vla. *poco f*

Vc. *poco f*

158 With weight (♩ = c. 100-104)

Pno. *mf*

M. *mf*
 Home.

J. *f strong*
 I won't leave him. He's my hand. You're my oth - er.

Vln. *mf* *solo* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

164

rall.

D.S. *pp* 1.v.

Pno. *f*

J. *rall.* *non dim.*
 You pro - mised "al - ways," Please hold my hand.

S. *p*
 Don't

A. *p*
 Don't

T. *p*
 Don't

B. *p*
 Don't

Vln. *rall.* *f*

Vla. *f*

Vc. *f*

168 Allegro agitato (♩ = c. 138)

168

D.S. *f p p f*

Pno. *f p f p f*

168 Allegro agitato (♩ = c. 138)

mf defiant

M
I won't be wit-ness to your sick-ness, the di - sease al read-y in you.

J

f p p f

S
do that with your bo - dy. Don't do that with your bo - dy. Don't do

f p p f

A
do that with your bo - dy. Don't do that with your bo - dy. Don't do

f p p f

T
do that with your bo - dy. Don't do that with your bo - dy. Don't do

f p p f

B
do that with your bo - dy. Don't do that with your bo - dy. Don't do

168 Allegro agitato (♩ = c. 138)

Vln. *f p*

Vla. *f p*

Vc. *f p*

172

D.S. *p* *mf p*

Pno. *p* *mf* *p*

172

M

J *mf pleading*

You've al - ways loved me. Why are you turn - ing?

S *p* *mf*
that! Don't do that with your bo - dy. Don't do that with your bo - dy.

A *p* *mf*
that! Don't do that with your bo - dy. Don't do that with your bo - dy.

T *p* *mf*
that! Don't do that with your bo - dy. Don't do that with your bo - dy.

B *p* *mf*
that! Don't do that with your bo - dy. Don't do that with your bo - dy.

172

Vln. *mf*

Vla. *mf*

Vc. *mf*

176

D.S. ¹⁷⁶

Pno. *mf*

176 *growing frustrated*

M
I raised a child, Made a home. I _____ taught you to be - lieve. _____

J
I need you with me, Pleasehold my hand. Why are you push - ing my

S

A

T

B

176

Vln. *p*

Vla. *p*

Vc. *p*

183

181

A. Sax.

D.S.

Pno.

M. *mf* **183** *ff* *non dim.*
 I can't be wit-ness to your sick-ness. I can - not watch!

J. *mf* *ff* *non dim.*
 hands a - way? Stay, stay - please? Please stay!

S. *p* *poco* *p*
 Don't do that with your bo-dy.

A. *p* *poco* *p*
 Don't do that with your bo-dy.

T. *p* *poco* *p*
 Don't do that with your bo-dy.

B. *p* *poco* *p* *mf* *<*
 Don't do that with your bo-dy. Not in

183

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

187 192

A. Sax. *mf* *f* *mf* *f*

D.S. *p* *mf* *p* *f*

Pno. *mf* *mf*

S *mf* *mf* 192
 You do not be - long here. You know God will judge you.

A *mf* *mf*
 You do not be - long here. You know God will judge you.

T *mf* *mf*
 You do not be - long here. You know God will judge you.

B *poco f* *mf* *poco f* *mf*
 THIS house. Not in MY house. You do

Vln. *mf* *f* *mf* *f* 192

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

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

A. Sax. *mf* *f* *mf*

D.S. *mp* *f* *p* *f*

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

S *mf* *f* *mf* *f*
 Filth-y and dis-gust-ing. You do not be-long here.

A *mf* *f* *mf* *f*
 Filth-y and dis-gust-ing. You do not be-long here.

T *mf* *f* *mf* *f*
 Filth-y and dis-gust-ing. You do not be-long here.

B *f* *mf* *f*
 not be-long here. You do not be-long here.

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

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

200 *rall.* **Forceful** (♩ = c. 110) **G.P.**

200

A. Sax. *f* *ff*

D.S. *f* *ff*

Pno. *mf* *f* *ff*

200 *rall.* **Forceful** (♩ = c. 110) **G.P.**

f *ff*

S *f* *ff*
You do not be - long here. You do not be - long here.

A *mf* *f* *ff*
You do not be - long here. You do not be - long here.

T *f* *ff*
You do not be - long here. You do not be - long here.

B *f* *ff*
You do not be - long here. You do not be - long here.

200 *rall.* **Forceful** (♩ = c. 110) **G.P.**

Vln. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

205 Slow and calm (♩ = c. 46) rall. A tempo (♩ = c. 46)

Vib. *p* *legato con Ped.*

Pno. *pp* *molto legato, gentle*

205 Slow and calm (♩ = c. 46) rall. A tempo (♩ = c. 46)

Vln. *solo* *p espress. molto rubato* *pp*



rall. A tempo (♩ = c. 46)

Vib. *poco cresc.* *mp* *legato con Ped.*

Pno. *pp* *legato Sim.*

rall. A tempo (♩ = c. 46)

Vln. *p rubato* *poco*

211 **211**

Vib. *poco* *p*

Pno.

J **211** *p*

I tum to you at mid - night_ We

Vln. **211** *poco* *pp*

213 **214**

Pno.

J **214**

look out of the win - dow_

Vln. **214** *mp*

215

Pno. *pp*

Vln. *poco*

217 218

Pno.

J

P

I tum to you at first light_ We

219

Pno.

J

look o - ver our Ci - ty_

221 Moving forward ($\text{♩} = c. 72$) rall. . .

Glock. *mp legato*

Pno. *mf*
△ legato con Ped.

221 Moving forward ($\text{♩} = c. 72$) rall. . .

J *mf emphatic* *growing declamatory*

They_ are not my ci - ty_ They_ are not my

225 **Slow and calm** ($\text{♩} = \text{c. } 46$) 1.v.

Glock. *poco f strong* *non dim.*

Pno. *poco f strong*

225 **Slow and calm** ($\text{♩} = \text{c. } 46$)

poco f

J home You are my

227

Pno.

J ci - ty You are

growing gentle

Vln. *mf* *poco f strong*

229

Pno. *pp*

J My Home

p

Vln. *p*

231

Pno.

Vln.

p

poco

233

Pno.

J.

Vln.

pp intimately, almost whispered

pp

Ped. each bar Sim.

I'm _____

Home _____

235

Pno.

J.

237

Pno.

rall.

ppp

Scene 5. [you put] a cool cloth on my forehead

A little groggy, a little worried ($\text{♩} = \text{c. } 58$)

Percussion Glock. l.v.

Piano *p* *mp* *pp*

Soprano *p* *poco*
 [you put] a cool cloth on my fore-head sit me on the side of_ the porc'-lain tub_____ A

Alto *p* *pp* *p* *pp*
 [u]_____ [u]_____

Tenor *p* *poco*
 [you put] a cool cloth on my fore head sit me on the side of_ the porc'-lain tub_____ A

Bass *p* *pp* *p* *pp*
 [u]_____ [u]_____

Violin *pizz* *p* *mp*

Viola *pizz* *p* *mp* *arco* *pp* *pp*

Violoncello *pizz* *p* *mp* *arco* *pp* *pp*

5 **5** Anxious (♩ = c. 116; ♩ = c. 58)

Pno. *f* *p* *f*

S trem-or An-oth-er trem-or— place_ your make

A *p short and detached* *f*
my fe-ver, un - brok-en my bo-dy boil-ing o-ver place_ your hand as if to make

T *p short and detached* *f*
trem-or my fe-ver, un - brok-en my bo-dy boil-ing o-ver place_ your hand as if to make

B *p short and detached* *f* *f*
my fe-ver, un - brok-en my bo-dy boil-ing o-ver place_ your make

5 Anxious (♩ = c. 116; ♩ = c. 58)

Vln. arco *f marcato* *p* *f*

Vla. *f marcato* *p* *f*

Vc. *f marcato* *p* *f*

9

A. Sax. 

Pno. 

S. 

A. 

T. 

B. 

Vln. 

Vla. 

Vc. 

13 Tempo I (♩ = c. 58)

Pno. *mp dolce, legato* *mp*

J *mf* *mf dolce*
It's saf-er to stay in. Sun-day morn-ing— and the

S go out in-to the ci-ty. *mp* It's fine... *mf* Sun-day

A *mp* *mf*
It's fine... Sun-day

T go out in-to the ci-ty. *mp* It's fine... *mf* Sun-day

B *p* *mp* *mf*
It's saf-er to stay in. It's fine... Sun-day

13 Tempo I (♩ = c. 58)

Vln. *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

17

Pno. *poco* *mf* *molto espress.*

legato con Ped.

J *poco* *mf*

streets are qui - et, I'll make you strong - er, Make you

S *poco* *p*

tom - ing and the streets are qui - et as can be.

A *poco* *p*

tom - ing and the streets are qui - et as can be.

T *poco* *p*

tom - ing and the streets are qui - et as can be.

B *poco* *p*

tom - ing and the streets are qui - et as can be.

Vln. *mp* *mf molto espress.*

Vla. *mp* *mf molto espress.*

Vc. *mp* *mf molto espress.*

19

21 *poco rall.* **24** A tempo (♩ = c. 58)

Pno. *p* *p*

J *poco rall.* **24** A tempo (♩ = c. 58)

bet - ter

S *poco f* *mp*

You've made me strong - er, Made me bet - ter

A *poco f* *mp*

You've made me strong - er, Made me bet - ter. Let's go out for a

T *poco f* *mp*

You've made me strong - er, Made me bet - ter

B *poco f* *mp*

You've made me strong - er, Made me bet - ter. Let's go out for a

Vln. *poco rall.* **24** A tempo (♩ = c. 58)

p *poco f* *mp*

Vla. *p* *poco f* *mp*

Vc. *p* *poco f* *mp*

25

Pno.

poco

leg. con Ped.

J

mf

I'll make you bet-ter, _____ Make_ you—

S

mp *poco*

3

Out _____ and_ see the sun

A

poco

walk.

T

mp *poco*

3

Out _____ and_ see the sun

B

poco

walk.

Vln.

mp

Vla.

mp

Vc.

mp

30

28 **Agitato** (♩ = c. 104-108) **Agitato** (♩ = c. 104-108)

A. Sax. *f sempre marcato*

Glock. *pp*

Vib. *pp*

D.S. Snare
p 3 3

Pno. *f* *pp* *f sempre staccato*

30

Agitato (♩ = c. 104-108) *p* freely, growing anxious **Agitato** (♩ = c. 104-108)

J. That was a trem-or_ just_ a trem-or_

S. *f marcato*
shak-ing shak-ing shak-ing shak-ing

A. *f marcato*
shak-ing shak-ing shak-ing shak-ing

T. *f marcato*
shak-ing shak ing shak ing shak ing

B. *f marcato*
shak-ing shak ing shak ing shak ing

30

Agitato (♩ = c. 104-108) **Agitato** (♩ = c. 104-108)

Vln. *f* *f sempre marcato*

Vla. *f* *f sempre marcato*

Vc. *f* *f sempre marcato*

Tempo I (♩ = c. 56)

31

A. Sax. *ff*

Glock. *pp* *lv.*

D.S. *ff*

Pno. *ff* *pp*

Tempo I (♩ = c. 56)

J. *mf* *pitchless* *p rubato* *3*
 shhhh, I'll put a cool cloth on your—

S. *ff*
 shak-ing shak-ing shak-ing An Earth-quake!

A. *ff*
 shak-ing shak-ing shak-ing An Earth-quake!

T. *ff*
 shak-ing shak-ing shak-ing shak-ing An Earth-quake!

B. *ff*
 shak-ing shak-ing shak-ing shak-ing An Earth-quake!

Tempo I (♩ = c. 56)

Vln. *ff*

Vla. *ff*

Vc. *ff*

34

34 Agitato (♩ = c. 104-108)

A. Sax. *f sempre marcato*

D.S. *p* 3 3

Pno. *f sempre staccato*

34

34 Agitato (♩ = c. 104-108)

S *f marcato*
shak - ing shak - ing

A *f marcato*
shak - ing shak - ing

T *f marcato*
shak - ing shak - ing

B *f marcato*
shak - ing shak - ing

34

34 Agitato (♩ = c. 104-108)

Vln. *f*

Vla. *f*

Vc. *f*

A. Sax. 

D.S. 

Pno. 

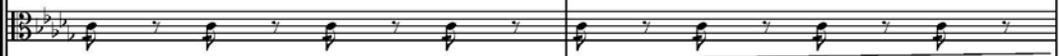
S 

A 

T 

B 

Vln. 

Vla. 

Vc. 

38 **38**

A. Sax. *più f*

D.S. *poco f*

Pno. *più f*

38

S *più f*
shak - ing shak - ing

A *più f*
shak - ing shak - ing

T *più f*
shak - ing shak - ing

B *più f*
shak - ing shak - ing

38

Vln. *più f*

Vla. *più f*

Vc. *più f*

Begin improvising adding toms and high-hat to the snare, getting more and more erratic and violent until m. 50.

40

A. Sax. *f*

D.S. *p*

Pno. *f*

S *f*
shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing

A *f*
shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing

T *f*
shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing

B *f*
shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing shak-ing

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This is a page of a musical score, page 40. It features ten staves. The top staff is for Alto Saxophone (A. Sax.) with a forte (f) dynamic. The second staff is for Double Bass (D.S.) with a piano (p) dynamic. The third staff is for Piano (Pno.) with a forte (f) dynamic. The next four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), all with a forte (f) dynamic. Each vocal staff has the lyrics 'shak-ing' repeated eight times. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all with a forte (f) dynamic. The music is in a key with three flats and a 4/4 time signature.

Begin to improve, getting more and more erratic and violent until m. 50.
The pitches and rhythms given are a possible guide to work from.

42 **42**

A. Sax. *mf* *f*

D.S.

Pno. *mp*

S *mp*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

A *mp*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

T *mp*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

B *mp*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

Vln. *mp*

Vla. *mp*

Vc. *mp*

44 add Growl

elise

A. Sax. *mf*

D.S. *poco f*

Pno. *poco f*

S *poco f*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

A *poco f*
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

T *poco f*
shak-ing brac - ing trem bling run-ning fall-ing crush-ing crash-ing screaming

B *poco f*
shak-ing brac - ing trem bling run-ning fall-ing crush-ing crash-ing screaming

Vln. *poco f*

Vla. *poco f*

Vc. *poco f*

46

Get violent, sloppy, and ugly with the sound.

46

A. Sax. *f subito*

D.S. *f subito*

Pno. *f subito*

S *f subito*
Wake Up Wake Up

A *f subito*
Wake Up Wake Up

T *f subito*
Wake Up Wake Up

B *f subito*
Wake Up Wake Up

Vln. *f subito*

Vla. *f subito*

Vc. *f subito*

50
high and loud, pitch doesn't matter

Faster, Anxious (♩ = c. 116)

quick gliss.

A. Sax. *fff* *f* *f*

D.S. *fff* *f*

Pno. *fff* *fp* *f* *ff* *fp*

50 **Faster, Anxious** (♩ = c. 116)

J. *f* *f*

All the doors are slam-ming. All the win-dows

S. *fff* *ff*
Wake Up Wake Up An Earth-quake! Wake Up!

A. *fff* *ff*
Wake Up Wake Up An Earth-quake! Wake Up!

T. *fff* *ff*
Wake Up Wake Up Wake Up An Earth-quake! Wake Up!

B. *fff* *ff*
Wake Up Wake Up Wake Up An Earth-quake! Wake Up!

50 **Faster, Anxious** (♩ = c. 116)

Vln. *fff*

Vla. *fff*

Vc. *fff*

53 *poco Growl*

A. Sax. *mf* *f*

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

J. *f* *ff*

Vln. *mf marcato*

Vla. *mf marcato* *mf*

Vc. *mf marcato* *mf*

break-ing The world flipped o - ver up - side - down The

56 *molto Growl*

A. Sax. *piu f* *ff*

Pno. *mf subito* *mf subito* *ff*

J. *ff*

Vln. *mf subito* *mf subito* *ff*

Vla. *mf subito* *mf subito* *ff*

Vc. *mf subito* *mf subito* *ff*

world un-cov-ered, world flipped o - ver, world col - lap - sing, world un - done!

60 **Meno mosso** (♩ = c. 100)

Vib. *p subito, legato con Ped.* **ff** *p subito*

Pno. **ff**

60 **Meno mosso** (♩ = c. 100)

S. *pp legato* *poco* *poco*
One bo - dy pulls an - oth - er One bo - dy spins an - oth - er round and

A. *pp legato* *poco* *poco*
One bo - dy pulls an - oth - er One bo - dy spins an -

T. **ff**
shak-ing

B. **ff**
shak-ing

66

Vib. **ff** *p sub.* **ff** *p sub.*

Pno. **ff**

S. *poco* *pp* *poco* *poco*
round and round and round One bo - dy pulls an - oth - er One bo - dy spins an - oth -

A. *poco* *pp* *poco* *poco*
oth - er round and round and round and round One bo - dy pulls an - oth - er One bo -

T. **ff**
shak-ing shak-ing

B. **ff**
shak-ing shak-ing

72 accel. . . .

Vi.

Pno.

S accel. . . .

er round_ and round_

A accel. . . .

dy spins an - oth - er round_ and round_

T *p short and detached*

I'll hold you stead-y We'll see the doc-tor I'll sooth your

B *p short and detached*

I'll hold you stead-y We'll see the doc-tor I'll sooth your

Vln. pizz. accel. . . .

Vla. pizz.

Vc. *p*

77
Anxious (♩ = c. 116)

Pno.

77
Anxious (♩ = c. 116)

S

Wipe the side_

A

Wipe the sick-ness from the side_ of your mouth

T

cracked lips

Wipe the sick-ness from the side_ of your mouth

B

cracked lips

Wipe_ the sick-ness from the side_ of your mouth

I'll change the sheets and

77
Anxious (♩ = c. 116)

Vln.

Vla.

Vc.

82

Pno.

85

85

S

mf

Ev' - ry-thing will be fine

A

f *mf*

I'll change_ the sheets and make the room_ clean a-gain Ev' - ry-thing will

T

f *mf*

I'll change_ the sheets and make the room_ clean a-gain Ev' -

B

mf

make the room_ clean a - gain Ev' - ry-thing will be fine

Vln.

mp *f* *mp* *f*

85

Vla.

mp *f* *mp* *f*

Vc.

mp *f* *mp* *f*

86

Pno. *p* *pp*

J *mp*
Will ev'-ry-thing be fine? —

S *mf* *mp*
Ev' - ry-thing will be fine Ev' - ry-thing will be fine

A *mp* *p*
be fine Ev' - ry-thing will be fine Ev' - ry-thing will

T *mp* *p*
- ry-thing will be fine Ev' - ry-thing will be fine Ev'

B *mf*
Ev' - ry-thing will be fine

Vln. *p*

Vla. *p*

Vc. *p*

90 *rall.* **93** *Calmly* (♩ = c. 63) 1.v.

Glock.

Pno.

J *mp* *rall.* **93** *Calmly* (♩ = c. 63)

Will ev' - ry-thing be fine?

S *p*

Ev' - ry-thing will be—

A

be fine

T

- ry-thing will be—

B

93 *rall.* *Calmly* (♩ = c. 63)

Vln. *p espress.*

Vla. *p espress.*

Vc. *p molto legato*

95

Glock. *p* 1.v.

Pno. *molto* *p* *molto*

S. *p*
Love. Love is strong-er than

A. *p*
Love.

T. *p*
Love. Love is strong-er than sick-ness.

B. *p*
Love. sick-ness.

Vln. *molto* *p* *molto*

Vla. *molto* *p* *molto*

Vc. *molto* *molto*

101

Agitato (♩ = c. 104-108)

101 Snare

D.S. *f* *p* *mf* *p*

Pno. *f sempre staccato* *p* *mf* *p*

101

Agitato (♩ = c. 104-108)

S *p* *f* *p*

hurt— Spit Blood Piss Shit Con-

A *p* *f* *p*

hurt— Spit Blood Piss Shit Con-

T *f* *p* *mf* *p*

Vom-it Spit Blood Piss Shit Con-

B *f* *p* *mf* *p*

Vom-it Spit Blood Piss Shit Con-

101

Agitato (♩ = c. 104-108)

Vln. *f* *p* *mf* *f* *mf*

Vla. *f* *p* *mf* *f* *mf*

Vc. *f* *p* *mf* *p*

pizz. arco pizz. arco pizz.

105

105

A. Sax. *f sempre marcato* *mf* *p*

D.S. *f* *p*

Pno. *f* *p*

105 *staying hopeful, encouraging* *mf* *poco* *mf*

J. You'll live a long life — Go

S. *f* *p*
vul - - - sions Cry - ing Ach - ing Scream - ing

A. *f* *p*
vul - - - sions Ach - ing Scream - ing Sweat - ing

T. *f* *p*
vul - - - sions Scream - ing Sweat - ing

B. *f* *p*
vul - - - sions Cry - ing Ach - ing Scream - ing

105 arco *f* *p*

Vln. arco *f* *p*

Vla. arco *f* *p*

Vc. arco *f* *p*

A. Sax. *mf* *p* *mp*

D.S.

Pno. *mp* *poco f*

J
 — to bed each night Wake up ev'-ry mom - ing

S *mp*
 Sweat - ing Cry ing Shaking Sweat - ing Ach - ing

A *mp*
 Ach - ing Cry ing Shaking Sweat - ing Ach - ing

T *mp*
 Ach - ing Scream-ing Cry ing Shaking Sweat - ing Ach - ing

B *mp*
 Sweat - ing Cry ing Shaking Sweat - ing Ach - ing

Vln. *mp*

Vla. *mp*

Vc. *mp*

113

Meno mosso (♩ = c. 100)

A. Sax. *mf* *p*

Vib. *p legato con Ped.*

Pno. *f* *pp*

113

Meno mosso (♩ = c. 100)

J. *mf* *poco*

Lungs _____ full of air Heart _____ full of

S. *f* *p*

Cry-ing Scream-ing Sweat-ing

A. *f* *p*

Cry-ing Scream-ing Sweat-ing

T. *f* *p*

Cry-ing Scream-ing Sweat-ing

B. *f* *p*

Cry-ing Scream-ing Sweat-ing Cry-ing

113

Meno mosso (♩ = c. 100)

Vln. *f* *pp* *pizz.* *p*

Vla. *f* *pp* *pizz.* *p*

Vc. *f* *pp* *pizz.* *p*

A. Sax. *pp*

Vib. *pp*

J. *pp*
life

S. *pp legato* *poco* *pp* *poco*
I'll bring you your pills A qui - et lit - tle re - mind - er

A. *pp legato* *poco* *pp* *poco*
I'll bring you your pills A qui - et lit - tle re - mind - er

T. *pp legato* *poco*
I'll bring you your pills

B. *pp legato*
I'll bring you your

Vln.

Vla.

Vc.

121

solo

A. Sax. *p* *poco* *p* *p* *poco*

Vib.

Pno. *p* *poco*

S *pp* *poco*
 Your__ Pills My__ Pills A Glass of Wat - er__

A *pp* *poco*
 Your__ Pills My__ Pills A Glass of Wat - er__

T *pp* *poco* *pp*
 A qui - et lit-tle re-mind-er Swal - low. Done_ On with my

B *poco* *pp* *poco*
 pills A qui - et lit-tle re-mind-er

129

127

A. Sax. *pp*

Vib. *pp* *p* *pp*

Pno. *p* *poco* *pp*

129

J. *p parlando*

T. *poco* *ppp*

B. *pp* *poco* *ppp*

This is-n't the hard__ part The
day.
Swal - low. Done__ On with my day__



134

Vib. *p* *pp* *p* *pp*

Pno. *pp*

J. *p*

qui-et sick-ness is. When I don't know if you're in pain When you tell me_ Let's

139 **140**

Glock. *p*

Vib. *p*

Pno. *p* *pp* *p* *pp*

J *growing insistent* **140**

talk a-bout some-thing else: What books are you read-ing now 'Til the

S *pp*

Vom - it Spit Blood Shit

A *pp*

Vom - it Spit Blood Shit

T *pp*

Vom - it Spit Blood Shit

B *pp*

Vom - it Spit Blood Shit

140

Vln. *p* *p*

Vla. *p*

Vc. *p*

146 Improvise as before: violent, sloppy, and ugly

A. Sax. *ff*

D.S.

Pno.

S
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

A
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

T
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

B
shak-ing brac-ing trem-bling run-ning fall-ing crush-ing crash-ing scream-ing

Vln.

Vla.

Vc.

153 Calmly (♩ = c. 63)

Vib. *p*

153 Calmly (♩ = c. 63)

S *pp* *p dolce*
 Love Love Love Love is strong - er

A *pp* *p* *pp*
 Love Love Love Love Love Love Love Love strong Love Love Love

T *p*
 Love strong



158

Glock. *mp*

Vib. *p* *mp*

S *pp* *p dolce* *p*
 Love Love Love Love is strong - er Love strong

A *p* *mp dolce*
 Love Love Love Love Love strong Love is strong - er

T *p*
 Love strong Love strong

B *p*
 Love strong

163 *Parlando* (♩ = c. 76)

Glock. *mf*

Vib. *mf*

Pno. *pp*

163 *Parlando* (♩ = c. 76)

J
I touch the lines on your bo-dy, mem-o-rize, in-ter-nal-ize

S
mf *poco* *ppp*
Love must be strong-er than death [nm]

A
mp *poco* *ppp*
Love must be strong-er than death [nm]

T
mf *poco* *ppp*
Love must be strong-er than death

B
mp *poco*
Love strong

163 *Parlando* (♩ = c. 76)

Vla. *pp*

Vc. *pp*

170
 170 Calmly (♩ = c. 63)

Glock. *p* *mp* *poco f*

Vib. *p* *mp* *poco f*

Pno. *poco f* *mp*

170
 Calmly (♩ = c. 63)

S *pp* *mp dolce* *poco f*
 Love strong Love must be strong - er__ Love must be strong - er__ than

A *pp dolce* *poco* *p* *poco f*
 Love must be strong - er__ Love strong Love must be strong - er__ than

T *pp* *p* *poco f*
 Love strong Love strong Love must be strong - er__ than

B *p* *poco f*
 Love strong Love strong than

170
 Calmly (♩ = c. 63)

Vla.

Vc.

176 Parlando (♩ = c. 76)

Vib. ¹⁷⁶

Pno. *pp*

176 Parlando (♩ = c. 76)

p parlando

J The ci - ty will rip - ple a - cross your back, the streets will move the map will

S *pp*

A *pp*

T *pp*

B *pp*

176 Parlando (♩ = c. 76)

Vla. *pp*

Vc. *pp*

180

181 Calmly Parlando (♩ = c. 76) rall.

Vib. *pp* *poco*

Pno.

J. *trying to reassure p*

move, I'm be - side you. Al - ways be -

181 Calmly Parlando (♩ = c. 76) rall.

Vln. solo *mp espress.* *pp*

Vla. *pp*

Vc. *pp*

185

186 Calmly, poco rall.

Vib. *pp* *poco*

Pno. *pppp*

J. side you.

186 Calmly, poco rall.

Vln. *mp* *pp*

Scene 6. You will not bury your dead here

Decisive (♩ = c. 138)

Alto Saxophone

Drum Set

Piano

Violin

Viola

Violoncello

as from a distance, at first

pp *pp* *p* *poco cresc.* *p* *pp* *p* *poco cresc.*

p marcato

p marcato

p marcato

8

A. Sax.

D.S.

Pno.

Vln.

Vla.

Vc.

p

pp poco cresc. *mp* *p* *poco cresc.* *pp* *p* *poco cresc.*

p

p

p

13 17

A. Sax. *p*

D.S. *p*

Pno. *p*

S. *mp* emotionless *< >*
 You will not bu-ry your dead here.

A. *mp* emotionless *< >*
 You will not bu-ry your dead here.

T. *mp* emotionless *< >*
 You will not bu-ry your dead here.

B. *mp* emotionless *< >*
 You will not bu-ry your dead here.

Vln. *p* 17

Vla. *p*

Vc. *p*

20

D.S. *pp* \leftarrow *p*

Pno.

S *mp* *growing impassioned*
 You will not bu-ry your dead here. You will not bu-ry your dead, your dead.

A *mp* *growing impassioned*
 You will not bu-ry your dead here. You will not bu-ry your dead, your dead.

T *mp* *growing impassioned*
 You will not bu-ry your dead here. You will not bu-ry your dead, your dead.

B *mp* *growing impassioned*
 You will not bu-ry your dead here. You will not bu-ry your dead, your dead.

Vln.

Vla.

Vc.

26 27 31

D.S. *poco f* *p* *poco f* *p* *f*

Pno. *poco f*

J 27 *f* *più f* 31

He ___ needs to rest ___ They ___ need to rest—

S *poco f* *f with force*
here! You will not

A *poco f* *f with force*
here! You will not

T *poco f* *f with force*
here! You will not

B *poco f* *f with force*
here! You will not

Vln. 27 *f* *p* *f* *p* *poco f* *p* *mf* 31

Vla. *f* *p* *f* *p* *poco f* *p* *mf*

Vc. *f* *p* *f* *p* *f* *p* *mf*

32

D.S. *più f* *mf* \leftarrow *p subito*

Pno. *mf* \leftarrow *f*

J *f defiant* *più f*
 They need to rest I

S *più f*
 bu - ry your, You will not bu - ry your, you will not bu - ry your dead here!

A *più f*
 bu - ry your, You will not bu - ry your, you will not bu - ry your dead here!

T *più f*
 bu - ry your, You will not bu - ry your, you will not bu - ry your dead here!

B *più f*
 bu - ry your, You will not bu - ry your, you will not bu - ry your dead here!

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

38
Gentle rocking (♩ = c. 69; ♩ = c. 138)

A. Sax. *mp* gently rocking *p*

D.S. high triangle *mf* *p*

Pno. *p* gentle

38
Gentle rocking (♩ = c. 69; ♩ = c. 138)

J. *growing gentle* *p* *mp dolce*
_____ have to _____ I must make a

S. _____

A. _____

T. _____

B. _____

38
Gentle rocking (♩ = c. 69; ♩ = c. 138)

Vln. *p* sub., gently *dolce*

Vla. *p* sub., gently

Vc. *p* sub., gently rocking

50
Decisive (♩ = c. 138)

46

A. Sax.

D.S.

Pno.

50
Decisive (♩ = c. 138)

J.

S.

A.

T.

B.

50
Decisive (♩ = c. 138)

Vln.

Vla.

Vc.

52 Gentle rocking (♩ = c. 69; ♪ = c. 138)

A. Sax. *p* *poco*

D.S.

Pno. *mp*

J. *mp* *no breath* *mf*

I car - ry him. Car - ry them all, Car - ry their sa - cred

S. land

A. land

T. land

B. land

Vln. *p*

Vla. *poco* *p*

Vc. *poco* *p*

58 **58**

A. Sax. *poco*

D.S. *p*

Pno.

J **58**

bo - dies. I car - ry their sa - cred

S *p* *poco* 3

They will not stain our ground They will not ru - in this land

A *p* *poco* 3

They will not stain our ground They will not ru - in this land

T *p* *poco* 3

They will not stain our ground They will not ru - in this land

B *p* *poco* 3

They will not stain our ground They will not ru - in this land

Vln. **58** *poco*

Vla.

Vc.

62 67
f (♩ = ♩)

A. Sax.

D.S. *f with force* *mf* *poco*

Pno. *f* *p*

62 67
f (♩ = ♩)

J
 bo - dies. —

S *f with force* *più f* *p*
 You will not bu-ry your, You will not bu-ry your, you will not bu-ry your dead here! Look at your

A *f with force* *più f* *p*
 You will not bu-ry your, You will not bu-ry your, you will not bu-ry your dead here! Look at your

T *f with force* *più f* *p*
 You will not bu-ry your, You will not bu-ry your, you will not bu-ry your dead here! Look at your

B *f with force* *più f* *mf* *poco f*
 You will not bu-ry your, You will not bu-ry your, you will not bu-ry your dead They won't ru-in this land,

62 67
f (♩ = ♩)

Vln. *f*

Vla. *mf*

Vc. *f*

69

A. Sax. *p* *f* *p*

D.S. *mf*

Pno.

S. *p*
bo - dies How you've de-stroyed your bo - dies

A. *p*
bo - dies How you've de-stroyed your bo - dies

T. *p*
bo - dies How you've de-stroyed your bo - dies

B. *mf* *poco f*
Our sa - cred land.

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

74 75

A. Sax. *f*

D.S. *f* *mp* *f*

Pno. *mf* *f*

75

S. *mf* *f*
Filth - y and dis - gust - ing

A. *mf* *f*
Filth - y and dis - gust - ing

T. *mf* *f*
Filth - y and dis - gust - ing

B. *mf* *f*
They do not be - long here!

75

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

79

D.S. *f* *mp* *f*

Pno. *mf* *f*

S *mf* *f*
They do not be - long here!

A *mf* *f*
Pun - ish - ment for your sins!

T *mf* *f*
They do not be - long here!

B *mf* *f*
They do not be - long here!

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

83 *rall.* *Forceful* (♩ = c. 110)

D.S. *f* *ff*

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

S *mf* *f* *ff*
 They do not be - long here! They do not be - long here!

A *mf* *f* *ff*
 They do not be - long here! They do not be - long here!

T *mf* *f* *ff*
 They do not be - long here! They do not be - long here!

B *mf* *f* *ff*
 They do not be - long here! They do not be - long here!

Vln. *mf* *f* *f* *ff*

Vla. *mf* *f* *f* *ff*

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

88

Somber and stark (♩ = c. 72)

Perc.: Steady pulse to the end of the movement, independent from the soloist and ensemble.

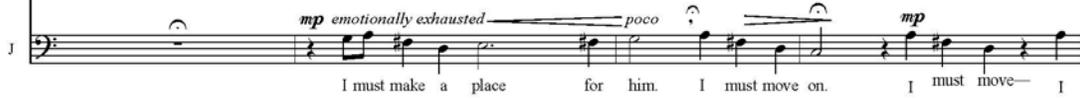
con sord., low tom

D.S. 

88

Somber and stark (♩ = c. 72)

James: At a slower tempo, independent of the ensemble. Allow the drums to beat their two-bar pattern a couple times before entering.

J 

I must make a place for him. I must move on. I must move— I



98

Sax: Independent of James and the percussion, but roughly together with the ensemble. Some sense of misalignment is wanted overall.

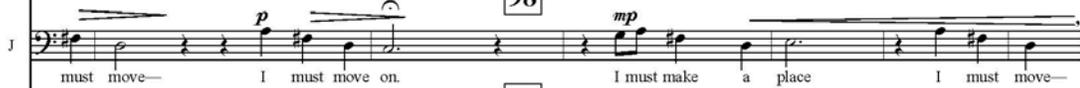
A. Sax. 

D.S. 

Piano: Together with strings, but independent of James and the percussion. Some sense of misalignment is wanted overall.

Pno. 

98

J 

must move— I must move on. I must make a place I must move—

98

Strings: Together with piano, but independent of James and the percussion. Some sense of misalignment is wanted overall.

Vla. 

Vc. 

101

A. Sax. 

D.S. 

Pno. 

J. *mf*  I must move— I must move— I must—

Vla. 

Vc. 

106

A. Sax.  **110**

D.S. 

Pno. 

Vla.  **110**
solo, out of time with the ensemble

Vc. 

10

Poco più mosso (♩ = c. 100)

1.v.

Glock. *mp*

Vib. *sfz* *mp legato con Ped.*

Pno. *p*
8^{va}

10

Poco più mosso (♩ = c. 100)

mf

J *mf*
I'll ask if I can have the spade in her

S *p* *poco*
A spade in hand, She digs the earth.

A *p* *poco*
A spade in hand, She digs the earth.

T *p* *poco*
A spade in hand, She digs the earth.

B
works. She works.

10

Poco più mosso (♩ = c. 100)

Vln.

Vla.

Vc.

16

Tempo I (♩ = c. 92)

Poco più mosso (♩ = c. 100)

l.v.

Glock. *mp*

Vib. *sfz* *mp*

Pno. *sfz* *mp*

16

Tempo I (♩ = c. 92)

Poco più mosso (♩ = c. 100)

mf

J *poco* hands. *mf* I'll ask if

S *p* *mf* The land___ is deep be - neath___ her nails.

A *p* *mf* The land___ is deep be - neath___ her nails.

T *p* *mf* The land___ is deep be - neath___ her nails.

B She___ works. She___ works._____

19

Vib. *f* **23** *rall.*

Pno. *mf* *f*

J *poco f* **23** *rall.*

I can work the land be-neath her hands.

S *poco* *f*

Her hands_ the col-or of the earth_ the col-or of the earth. She_ works. She_

A *f*

Her hands_ the col-or of the earth_ She_ works. She_

T *f*

Her hands_ the col-or col-or of the earth. She_ works. She_

B *f*

She_ works. She_

25

28
Tempo I (♩ = c. 92)

Pno.

28
Tempo I (♩ = c. 92)

S
works. Ruth works with

A
works. Ruth works with

T
works. Ruth works with

B
works. Ruth works with

31

Vib. *mp* *p* l.v.

S *poco* *pp* *poco*
kind - ness. She makes a rest - ing place.

A *poco* *pp* *poco*
kind - ness. She makes a rest - ing place.

T *poco*
kind - ness.

B *poco*
kind - ness.

Scene 7b. I will give him rest

1 Peaceful, sustained (♩ = c. 66) **6**

A. Sax. *mp* calmly *poco* *molto* *p*

Pno. *p* calmly *pp*

R. **1** Peaceful, sustained (♩ = c. 66) *peaceful and inviting mp* *short* **6**

I will give him rest, If you leave him here—

S. *ppp*

A. *ppp*

Vla. **1** Peaceful, sustained (♩ = c. 66) **6** *pizz.* *p* *arp. sim.*

Vc. *pizz.* *p* *arp. sim.*

8 *poco rall.* **10** A tempo (♩ = c. 66)

A. Sax. *poco* *pp*

Pno. *p*

R. *poco rall.* **10** A tempo (♩ = c. 66)
with me. He will be pro - tect - ed, He will know

Vln. *poco rall.* **10** A tempo (♩ = c. 66)
arco p molto legato

Vla. *p molto legato*

Vc. *p*

13 *poco accel.* *rall.*

A. Sax. *mp* *poco*

Pno. *legato con Ped.*

R. *poco accel.* *rall.*
com - fort from now on, Qui - et now, No more suf - fer - ing.

Vln. *poco* *mp*

Vla. *poco* *mp*

Vc. *arco*

17 Twice as fast, worried and urgent ($\text{♩} = \text{c. } 132$)

A. Sax. *mf*

Dr. *p* *poco*

Pno. *mf* Δ Ped. each bar sim.

R. *mf with urgency*
I see your Hurt - ing_ I see your

Vln. *mf*

Vla. *mf*

Vc. *mf* pizz.

23

Dr. *poco*

Pno.

R. *poco* *mf*
Fear_ Your Long - ing_ Long - ing_ to Find a_ Home_

Vc.

29 **30**

Dr. *poco*

Pno.

R. **30** *mp*
Sick - ness _____ be - hind your Sick - ness _____

Vc. **30**



34 *rall.*

Dr. *rall.*

Pno. *rall.*

R. *mf* *rall.*
Sick - ness _____ with you _____

Vc. *rall.*

39 Peaceful again (♩ = c. 66) poco rall. . . .

A. Sax. *p*

Pno. *pp*

R. *p* Your bur - den, let it be un - bur

Vla. *pizz.* *p* *arp. sim.*

Vc. *p* *arp. sim.*

43 A tempo (♩ = c. 66) accel. rall. . . .

A. Sax. *pp* *mp* *poco*

Pno. *p* *legato con Ped.*

R. *p* - denied A new day, new pro - mise. Life and Life, Life and Life and Love a -

Vln. *p molto legato* *arco* *poco* *mp*

Vla. *p molto legato* *arco* *poco* *mp* *pizz.*

Vc. *p* *arco*

49

Agitated (♩ = c. 144)

A. Sax. *poco f* *mp* *poco* *mf*

Pno. *mf* *poco* *p*

49

Agitated (♩ = c. 144)

R. *head.*

J. *Hardened by rejection and loss*
poco f *(b)*

Can I have your spade? I will put him in the ground. Can I have your spade?

49

Agitated (♩ = c. 144)

Vln. *mf* *p* *sfz* *p*

Vla. *mf* *poco* *p*

Vc. *sfz* *sfz*

54

A. Sax. *molto*

Pno.

R *mf kind but insistent*

J I will take the dead from you. I know you're

I will put them in the ground. Can I have your spade?

Vln. *sfz p*

Vla. *p sfz p*

Vc. *sfz sfz*

58

A. Sax. *mp poco*

Pno.

R An-gry, know you're Lost. Let me take this weight from you.

J *emphatic, marcato*

I work a - lone. I walk a -

Vln. *p sfz*

Vla. *p sfz p*

Vc. *arco p*

63

A. Sax. *sfz*

Dr. *f*

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

R. *f* *f* *f* *freely*

J. *f*

Vln. *f* *sfz* *f* *sfz* *pizz.* *f*

Vla. *f* *sfz* *f* *sfz* *pizz.* *f*

Vc. *f* *sfz* *f* *sfz* *pizz.* *f*

Is that _____ what you be -

lone.

67

Dr. *mf*

Pno. *mp* *mf*

R. *freely* *emphatic*

lieve? What you were taught to be - lieve?

Vln. *mf*

Vla. *mf*

Vc. *mf*

rall. *rall.*

69 **69** poco accel. Melancholy (♩ = c. 92)
 solo
 A. Sax. *mp espress.* *molto*

Pno. *p molto legato*

Vln. arco, trem. *pp* *pp*

Vla. *pp* *pp*

Vc. arco, trem. *pp* *pp*

73 poco rall. **76** A little faster, earnest (♩ = c. 100-104)
 A. Sax. *mf*

Pno. *p* *p*

R. poco rall. **76** A little faster, earnest (♩ = c. 100-104)
mf sincere and loving
 Where you go *mp hesitant, skeptical*

J. Where I

Vln. poco rall. **76** A little faster, earnest (♩ = c. 100-104) *pp*

Vla. *pp*

Vc. *pp*

78

Glock.

Pno.

R. *mf*
I will go. And where you stay. I will stay.

J. *mf*
go. you will go? And where I stay. you will

Vc. ord.

84

Glock. *mf* *poco*

Pno. *mf*

R. *mf*
Your peo - ple. will be my peo - ple,

J. *mf*
stay? My peo - ple. will be your.

Vln. ord. *mp* molto legato *mf* *mp*

Vla. ord. *mp* molto legato *mf* *mp*

Vc. *mf* molto legato *poco* *mp*

85 rall.

Glock.

Pno. *poco f* *p*

R. rall.
And when you're bur - dened. I will be there, al - ways be

J.
— peo - ple, And when I'm

Vln. *mf* *p* *poco* rall.

Vla. *mf* *p* *poco*

Vc. *mf* *p* *poco*

93 poco rall.

Tempo I (♩ = c. 66)

A. Sax. *p peaceful* *n*

Pno. *pp peaceful* *molto*

R. poco rall. *pp* *p*
there. Take my

Vla. poco rall. *pp*

Vc. *pp*

97 **A tempo** ($\text{♩} = \text{c. } 66$)

A. Sax. *p* *poco* *pp*

Pno. *pp* *p*

R. **A tempo** ($\text{♩} = \text{c. } 66$) *poco* *mf*

hands, feel the cal - lus - es — They know the earth. They make rest, Rest for oth - ers, —

Vln. **A tempo** ($\text{♩} = \text{c. } 66$) *p molto legato*

Vla. *pizz.* *arp. sim.* *arco* *p molto legato*

Vc. *pizz.* *arp. sim.* *arco* *p*

103

103

A. Sax. *poco*

Pno. *poco*

legato con Ped.

103

R. *103*
So you can walk, So WE can walk,

Vln. *poco*

Vla. *poco*

Vc. *poco* *molto*

107

A. Sax. *p* *poco* *molto*

Pno. *p*

R. *mp gently* *rall.* *freely* *p*
So we can walk, walk on.

Vln. *p* *poco* *molto* *pizz.* *p*

Vla. *p* *poco* *molto* *pizz.* *p*

Vc. *pizz.* *p* *molto* *attacca*

Epilogue: Can you forgive?

Allegro (♩ = c. 84)

Alto Saxophone
p *sfz* *p* *sfz* *mf*

Drum Set
p *sfz* *p* *sfz* *mf*

Piano
sfz *sfz* *mp*

Allegro (♩ = c. 84)

Mother

Ruth

James

Soprano

Alto

Tenor

Bass

Allegro (♩ = c. 84)

Violin
p *sfz* *p* *sfz*

Viola
p *sfz* *p* *sfz*

Violoncello
p *sfz* *p* *mf*

The musical score is for a piece titled "Epilogue: Can you forgive?". It is in 3/2 time and marked "Allegro" with a tempo of approximately 84 beats per minute. The score is divided into three systems. The first system includes parts for Alto Saxophone, Drum Set, and Piano. The Alto Saxophone and Drum Set parts feature dynamic markings of *p*, *sfz*, and *mf*. The Piano part features *sfz* and *mp*. The second system includes parts for Mother, Ruth, James, Soprano, Alto, Tenor, and Bass, all of which are currently silent. The third system includes parts for Violin, Viola, and Violoncello. The Violin and Viola parts feature dynamic markings of *p* and *sfz*. The Violoncello part features *p* and *mf*. The score is written in a key signature of two flats and a 3/2 time signature.

7

A. Sax. *poco* *mf* *poco* *f*

D.S. *f*

Pno. *mf* *f*

S

A

T

B

Vln. *mf* *poco* *f*

Vla. *mf* *poco* *f*

Vc. *poco* *mf* *poco* *f*

13

A. Sax. *mp subito* *p*

D.S. *mp* *p*

Pno. *mp*

S *mf molto legato* *poco* *mf*
 Can you for-give sick-ness? Can

A *p*
 Can you for-give?

T *mf molto legato* *poco* *mf*
 Can you for-give sick-ness? Can

B *p*
 Can you for-give?

13

Vln. *p*

Vla. *p*

Vc. *mp subito* *p*

21

19

A. Sax. 

D.S. 

Pno. 

21

S. *poco*
 you for - give dis - ease?

A. *mf molto molto*
 Can you for - give the

T. *poco*
 you for - give dis - ease?

B. *mf molto molto*
 Can you for - give the

21

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p subito*

24 28

A. Sax. *poco* *f*

D.S. *poco* *f* *p* *pp* *f*

Pno. *f* *p* *f* *p*

S. 28 *mp* *gentle*
Can you re -

A. bo - dy _____ for giv - ing up be - fore its time?

T. _____

B. bo - dy _____ for giv - ing up be - fore its time?

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *poco* *f*

30

Pno.

S
mem - ber love? Love _____ with - out _____ for - get -

A
mp gentle
Can you re - mem - ber love? _____ Love and

T
mp gentle
Can you re - mem - ber love? _____ Love _____ with - out _____

B
mp gentle
Can you re - mem - ber love?

Vln.
mf

Vla.
mf

Vc.
mf

36

37

Pno.

37

S

ting when you fell in love? And when you

A

not for - get? — When you fell in love?

T

— for - get - ting when you fell in love? And

B

Love and not for - get? — When you fell in

37

Vln.

Vla.

Vc.

poco

p

mp

poco

mp

poco

mp

mf

mf

mf

mf

mf

mf

42

Pno.

poco *mf*

S
held his hand? And when you saw his

A
mp *poco* *mf*
And when you held his hand? And when you

T
poco *mf*
when you held his hand? And when you saw his

B
poco *mp* *poco* *mf*
love? And when you held his hand? When you

Vln.

Vla.

Vc. *f*

47

Pno. *f*

S *f*
smile?_____

A *f*
saw his smile?_____

T *f*
smile?_____

B *f*
saw his smile?_____

Vln. *f*

Vla. *f*

Vc. *f*

51 Freely (♩ = c. 72) Broadly (♩ = c. 80)

51 *Senza misura*

D.S. *f*

Pno. *ff*

51 Freely (♩ = c. 72) Broadly (♩ = c. 80)

51 *Senza misura*

S *pp* *poco*
Can you re - mem - ber?

A *pp* *poco*
Can you re - mem - ber?

T *pp* *poco*
Can you re - mem - ber?

B *pp* *poco*
Can you re - mem - ber?

Vln. *mf* *solo*

54 Freely (♩ = c. 72) Broadly *poco rall.* . . .

54 *Senza misura*

A. Sax. *p*

D.S. *p*

54 Freely (♩ = c. 72) Broadly *poco rall.* . . .

54 *Senza misura*

S *pp* *poco*
Can you for - give?

A *pp* *poco*
Can you for - give?

58 **58** Slow and calm ($\text{♩} = \text{c. } 46$)

Vib. p Ped. $poco$ p mp
 \wedge legato con Ped.

Vln. solo p *espress.* *molto rubato* p *in time*

Vla. pp *molto legato*

Vc. p *molto legato*



62 **64**

Vib.

M. mp *espress.*
 Can_ you_ for_

R. mp *espress.*
 Can_ you_ for_

J. mp *espress.*
 I look in the mir_ ror_

Vln. $poco$ p *molto legato*

Vla. pp pp

Vc. p p

65 *poco cresc.*

M
give those who have hurt you? —

R
give those who have hurt you? —

J
See my face — Look in the

Vln. *pp*

Vla. *pp*

Vc. *p*



68 *mp*

M
Can you for -

J
poco
mir - ror — I — still — look the same

Vln. *pp*

Vla. *pp*

Vc. *p*

70

Pno. *pp*

M. give those who turned you a - way?

J. *mp* I see in the

Vln. *pp*

Vla. *pp*

Vc. *p*

72 *pp* *mp* *legato con Ped.*

Pno.

72 *mp espress.*

M Can_ you_ for - give_ those_ who have

R Can_ you_ for - give_ those_ who have

J *poco*

J mir - ror_ my face_ marked by love

S *mp espress.*

S Can_ you_ for - give_ those_ who have

A *mp espress.*

A Can_ you_ for - give_ those_ who have

T *mp espress.*

T Can_ you_ for - give_ those_ who have

B *mp espress.*

B Can_ you_ for - give_ those_ who have

72 *pp* *p* *mp*

Vln.

Vla.

Vc.

75

Pno. *p*

M hurt you? Those_ who turned you a - way? *più*

R hurt you? Those_ who turned you a - way? *più*

J *mp* My face_ marred by loss *più* Can_ I_ find be - *mf*

S *poco* hurt you? Those_ who turned you a - way? *più*

A *poco* hurt you? Those_ who turned you a - way? *più*

T *poco* hurt you? Those_ who turned you a - way? *più*

B *poco* hurt you? Those_ who turned you a - way? *più*

Vln. *poco* *mp* *mf*

Vla. *poco* *mp* *mf*

Vc. *poco* *mp* *mf*

78 80

Pno.

M *mp* *poco cresc.* 80
 Can you for-give Those who left when you need-ed them

R *mp* *poco cresc.*
 Can you for-give Those who left when you need-ed them

J *poco*
 long - ing? Can I find for - giv - ing?

S *mp* *poco cresc.*
 Can you for-give Those who left when you need-ed them

A *mp* *poco cresc.*
 Can you for-give Those who left when you need-ed them

T *mp* *poco cresc.*
 Can you for-give Those who left when you need-ed them

B *mp* *poco cresc.*
 Can you for-give Those who left when you need-ed them

80

Vln. *mf*

Vla. *mf*

Vc. *mf*

81

Pno. *poco f* *rall.* *p* (*p*)

M *poco f* *rall.* *freely mp* *poco*
 most? Can you for-give me?

R *poco f*
 most?

J *poco f* *f*
 In the past in - side the fu - ture.

S *poco f*
 most?

A *poco f*
 most?

T *poco f*
 most?

B *poco f*
 most?

Vln. *poco f* *rall.* *mf* *pizz.* *p*

Vla. *poco f* *mf* *pizz.* *p*

Vc. *poco f* *mf* *p*

85
 Quietly still (♩ = c. 60) Getting quicker (♩ = c. 72)

Vib. *pp* *ped*

Pno.

85
 Quietly still (♩ = c. 60) Getting quicker (♩ = c. 72)

M

S *pp* *poco*
 Can you love them?

T *pp* *poco*
 Can you love them?

91 **Tempo I** (♩ = c. 84) **A tempo** (♩ = c. 84)

A. Sax. *pp* *poco* *p* *mf*

Pno. *p* *mf*

S. **Tempo I** (♩ = c. 84) *p* *molto* **A tempo** (♩ = c. 84)
Can you dare to love them?

A. *p* *molto* *mp*
Can you dare to love them? Can you show them

T. *p* *molto*
Can you dare to love them?

B. *p* *molto* *mp*
Can you dare to love them? Can you show them

Vln. **Tempo I** (♩ = c. 84) *arco* *pp* *poco* **A tempo** (♩ = c. 84) *p* *mf*

Vla. *arco* *pp* *poco* *p* *mf*

Vc. *arco* *pp* *poco* *p* *mf*

98

A. Sax. *p* *f*

D.S. *poco f*

Pno. *f*

S *mp* *f*
 Can you show them Love is great - - - er

A *poco*
 Love is great - er. is great - - - er

T *mp* *f*
 Can you show them Love is great - - - er

B *poco*
 Love is great - er. is great - - - er

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

103 rall.

A. Sax.

D.S.

Pno.

S rall.
 than what they have done

A
 than what they have done

T
 than what they have done

B
 than what they have done

Vln. rall.
f *p*

Vla.
f *p*

Vc. *poco*

108 Calmly ($\text{♩} = \text{c. } 63$)

108

A. Sax. *p*

S *p dolce*
 Let them know lov-ing each oth - er, Lov-ing each oth - er, Love Love Love

A *p dolce*
 Let them know lov-ing each oth - er lov-ing each oth - er Love Love Love Love Love Love Love

T *p dolce* *poco* *pp* *poco*
 Let them know Love lov-ing each oth - er

B *p dolce* *poco* *pp* *poco*
 Let them know Love lov-ing each oth - er

Vc. *p*

114

Vib. *p* *mp dolce* *p*
ped. *legato con Ped.* *ped.*

Pno. *p*

S *mp* *pp* *p* *pp* *mp*
 Lov-ing each oth - er Love Love Love Love [mm] Is the on - ly

A *p* *pp* *mp* *p*
 Love Love Love Love Love Love Love Is the great-est thing, Love

T *p* *pp* *p*
 Love Love [mm] Love

121

Glock. *poco f* **126**

Vib. *mp dolce*
△ legato con Ped. *poco f* *p*

Pno. *poco f* *mp* *p*

J **126** *mp*
 When our ci-ty_ was de - stroyed

S *mp* *poco f*
 thing. The on-ly thing we can all_ do.

A *pp* *mp* *poco f*
 [mm]_ The on-ly thing we can all_ do.

T *pp* *mp* *poco f*
 [mm]_ The on-ly thing we can all_ do.

B *pp* *poco f*
 [mm]_ We can all do.

Vla. **126** *p*

Vc. *p*

128

Pno. *mp* *p* *pp*

J
I looked out and then I thought That's _____ a part of me Who I am_ ev' ry day_

Vla. *mf* *mp*

Vc. *mf* *mp*



132
Pushing forward ($\text{♩} = \text{c. } 80$), poco a poco accel.

Pno. *p*

132
Pushing forward ($\text{♩} = \text{c. } 80$), poco a poco accel. *mp*

R
We

J

136

Quicker, not too brisk (♩ = c. 112)

Pno.

136

Quicker, not too brisk (♩ = c. 112)

R
S
A
T
B

will re - build it_

We will re - build it_ You don't walk a -

You don't walk a - lone

We will re - build it_ You don't walk a -

You don't walk a - lone

136

Quicker, not too brisk (♩ = c. 112)

Vln.
Vla.
Vc.

pizz.
p

pizz.
p

pizz.
mp

144
Moderate groove (♩ = c. 126)

142 *solo*
A. Sax. *mf* *f*

D.S. *p*

Pno. *mf*

144
Moderate groove (♩ = c. 126)

R. *mf* *poco* *mf* *molto*
You DO be - long You don't walk a -

S. *poco* *mf* *poco*
lone We will re - build it

A. *mf* *poco*
You DO be - long

T. *poco* *mf* *poco*
lone We will re - build it

B. *mf* *poco*
You DO be - long

144
Moderate groove (♩ = c. 126)

Vln. *mf*

Vla. *mf*

Vc. *mf*

148 152

A. Sax. *mp* *poco f*

D.S. *mf*

Pno. *mf*

R. lone.

S.

A.

T.

B.

152

Vln. *poco f* arco *f espress.*

Vla. *f espress.*

Vc. *poco f*

154

A. Sax. *poco* *poco f* *poco f* *più f*

D.S. *poco f*

Pno. *poco f*

Vln. *f subito*

Vla. *poco f* *poco* *più f*

Vc. *f espress.* *più f*

160

A. Sax. *mf* *f*

D.S. *f*

Pno.

Vln. *mf marcato* *f*

Vla. *mf marcato* *f*

Vc. *mf* *marcato* *f*

166
 166 Half tempo (♩ = c. 63)

Glock. *mp*

D.S. *p*

Pno. *p*

166
 Half tempo (♩ = c. 63)

J. *p dolce*
 I'll re-mem-ber when I first saw your

S. *pp* *poco* *mf*
 How do you build a ci - ty? You start with a map.

A. *pp* *poco* *mf*
 How do you build a ci - ty? You start with a map.

T. *pp* *poco* *mf*
 How do you build a ci - ty? You start with a map.

B. *pp* *poco* *mf*
 How do you build a ci - ty? You start with a map.

166
 Half tempo (♩ = c. 63)

Vln. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mf* *mp* *p*

This page is
intentionally
left blank.

Bibliography

- Daly, Michael. "AIDS Anxiety." *New York Magazine*, June 20, 1983, 24-29.
- The Holy Bible, New International Version*. Grand Rapids: Zondervan House, 1984.
- Britten, Benjamin. *Curlew River*, Op. 71. London: Faber Music, 1964.
- Kendi, Ibram X. "The Day 'Shithole' Entered the Presidential Lexicon." *The Atlantic*, Jan. 13, 2019. <https://www.theatlantic.com/politics/archive/2019/01/shithole-countries/580054>.
- Kline, Zac. *These wings are meant to fly*. 2016.
- Koon, David. "Ruth Coker Burks, the Cemetery Angel." *The Arkansas Times* (Little Rock, AR), January 8, 2015. <https://www.arktimes.com/arkansas/ruth-coker-burks-the-cemetery-angel/Content?oid=3602959>.
- Shear, Michael D. and Julie Hirschfeld Davis. "Stoking Fears, Trump Defies Bureaucracy to Advance Immigration Agenda." *The New York Times*, Dec. 23, 2017. <https://nyti.ms/2DCJqPP>.
- Steinberg, Michael. "Henryk Górecki." *The Symphony: A Listener's Guide*. New York: Oxford University Press, 1998.
- Stack, Liam, "Mike Pence and 'Conversion Therapy': A History." *The New York Times*, Nov. 30, 2016. <https://nyti.ms/2gldp5s>.
- Tippett, Michael. "BBC Proms 2016, *A Child of Our Time*." BBC4, London: July 24, 2016.