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Ross Thomason

Illinois State University, rpthom1@ilstu.edu

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I AM MY OWN ESCAPE

Ross Thomason

172 Pages

I Am My Own Escape is a one-act chamber opera with three characters, scored for soprano, tenor, and baritone voices respectively. The orchestra consists of flute, B flat clarinet, piano, violin, and violoncello, commonly known as the Pierrot ensemble. This work was written for fellow colleagues and students from Illinois State University, premiered on May 5, 2017.

Leitmotifs are employed in this work – the characters each have unique vocal melodies, orchestral gestures, pitch collections, and/or rhythmic motives assigned to them (see figures below for examples). Contemporary or extended techniques such as scratch tones in the strings and harmonics in the flute are used periodically in the orchestra throughout the work at particularly emotional moments (see Performance Instructions, p. 2).

Fig. 1, “guilt” motive

Fig. 2, “ghost” motive

Fig. 3, "Hector" motive

The libretto of the work, written by the composer, conveys themes that are dramatic, psychological, and, at times, darkly comic. Characters are driven by passions that often lead to extreme acts of violence. Many operatic character tropes common flourish throughout the work. The three characters, Sarah, Daniel, and Hector, were modeled after famous characters in darker operas and similar dramatic musical works.

Sarah, the soprano character, is a widowed woman who expresses guilt and sadness at her husband's passing, but simultaneously expresses violent or possibly psychopathic tendencies. Throughout the work, she struggles with whether or not to move on from her departed husband, Daniel. This psychological imbalance is drawn from famous and eponymous opera characters such as Richard Strauss' *Salome* and Alban Berg's *Wozzeck* and *Lulu*, and Canio in Ruggerio Leoncavallo's *I Pagliacci*. Daniel, the lovelorn tenor, is the ghost of Sarah's deceased husband who watches over her. He attempts to break through the metaphysical barrier to let his wife know he still loves her, but is unable to do so. Cio-Cio-san of Puccini's *Madama Butterfly*, Armide of Jean-Baptiste Lully's *Armide*, and, though less operatic, the Phantom in Andrew Lloyd Weber's *Phantom of the Opera* were used as models when creating the character. Hector, the baritone, is a new man who meets Sarah for a date. He is very smooth-talking and a bit of a womanizer. Characters such as Don Giovanni in Mozart's opera of the same name, the Duke of Mantua in Verdi's *Rigoletto*, and Musetta of Puccini's *La bohème* served as the basis of Hector's character.

The plot of *I Am My Own Escape* is dark and dramatic in nature. Inspired by the “short and shocking” stories popular in verismo-style operas, this work lasts around thirty minutes and involves violence or crimes of passion such as murder. The work is divided into three short scenes. In scene one, Sarah displays the psychological trouble she faces. Daniel unsuccessfully attempts to reach out to Sarah. Hector arrives and is attracted to Sarah. In scene two, Sarah and Hector have become slightly drunk and are forming a romantic relationship. Daniel watches with displeasure, and tries to remember the cause of his death. In the third and final scene, Sarah’s violent intentions become clear and Daniel recalls the cause of his death. A full synopsis of the work can be found in the score (see p. 4).

KEYWORDS: Illinois State University, Chamber opera, Pierrot ensemble, I Am My Own Escape, Opera, Psychological drama

I AM MY OWN ESCAPE

ROSS THOMASON

A Thesis submitted in Partial
Fulfillment of the Requirements
for the degree of

MASTER OF MUSIC

School of Music

ILLINOIS STATE UNIVERSITY

2017

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I AM MY OWN ESCAPE

ROSS THOMASON

COMMITTEE MEMBERS:

Martha Horst, Chair

Roy Magnuson

Justin Vickers

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Of course, my thanks would not be complete if I did not offer special gratitude to my wife, Hannah. Her patience, love and support through this project have kept me afloat and reminded me of the joy of music. I would also like to thank our cats, Nocturne and Staccato, for being excellent snuggle buddies during the many hours spent writing, orchestrating, and formatting this work.

R.T.

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PREFACE

The score for *I Am My Own Escape* contains supplementary information for its performers, including a title page for the score, performing forces, and a full synopsis of the work. This information is included in the score to ensure that performers have enough detailed information to craft a production true to the composer's vision. Some performers or opera companies may discover *I Am My Own Escape* independently of this thesis writing, either by contacting the composer directly or meeting performers who have previously taken part in this work. For this reason, the score seen here includes this information. This way, the reader can see everything a performer would see when producing this opera, which allows the reader to consider the work on a deeper level.

Ross Thomason

I AM MY OWN ESCAPE

An opera in one act

Libretto and music by the composer

FULL SCORE - TRANSPOSED

Written 2016-2017

PERFORMANCE INSTRUCTIONS

- Accidentals carry through the measure.
- Rolled chords in the piano should be rolled slowly.
- “Scratch tones” are played in the violin and cello by deadening the strings with the left hand, and dragging the bow across the strings in standard playing position. Notated with “x” noteheads – see figure below.

Fig. 4, “Scratch tone” notation

CAST OF CHARACTERS

Sarah ... A widowed woman, troubled and seeking new passions.

Daniel ... The ghost of Sarah's husband, who watches over her.

Hector ... A new man Sarah met online. He comes to her house for a date.

SETTING AND TIME

Interior of Sarah's house - set in modern day.

-Kitchen (w/ knife block, knick-knacks, chairs)

-Bedroom (w/ bed, chair)

-Sides for front door and offstage restroom

ORCHESTRATION

Flute

Clarinet in B $\flat$

Piano

Violin

Cello

DURATION

Approximately 30 minutes.

SYNOPSIS

Scene 1 - In Sarah's living room. Sarah reveals she is struggling with her feelings, and wondering whether or not to "do it again." Daniel reveals that in the three years since his passing, he has watched over Sarah, though she cannot see or hear him. Sarah decides she is ready to move on, and she prepares for a first date with a man she met online. The man, Hector, arrives. He is nervous at first, but is clearly attracted to Sarah. They discuss going out to the bar, but decide to stay in as "the booze is cheaper."

Scene 2 - After the two have had some drinks, Hector urges Sarah to tell him what is troubling her. She hints at her sadness of Daniel's passing, but seems insincere. Hector decides to drop the subject. Daniel is watching all of this occur, and he is unhappy. He tries to remember how he died. Sarah steps out for a moment and tells Daniel she wants to move on, unaware that he has been watching over her. Daniel does not want Sarah to move on, and questions who Hector is. Daniel says he "can't watch her date him" and turns away to reveal several stabwounds in his back. Hector, who is tipsy, knocks over a glass. Sarah is startled by the noise and goes to investigate. As Hector continues picking up the pieces, he cuts his hand. Sarah bandages his wound, but is intrigued by the blood.

Scene 3 - Sarah catches herself, and quickly shifts the mood. Hector reveals how attracted he is to Sarah, and Daniel echoes his sentiment. Sarah feigns shyness and tells Hector "it's been so long" since she was in a relationship. Daniel expresses his unhappiness at watching over Sarah, unable to communicate with her. Hector seems ready to leave, but Sarah convinces him to stay. He steps out. Sarah asks Daniel one final time if he will "allow her to step away." Daniel finally remembers the cause of his death. Sarah reveals she "wanted control" over Daniel, and now she has it. Hector returns to find Sarah waiting for him - with a knife.

Libretto

I Am My Own Escape – 2017

***SCENE I:** Sarah and Daniel's house. A kitchen/dining room with a door to the outside and bedroom are shown.*

SARAH

(As the music begins, Sarah is already in the living room, holding and gazing at an old couple's photo)

(sarcastically) I'm so riddled with guilt.

How long has it been, Daniel?

I've spent so many nights thinking about what I did,

Wondering what it would be like if I did it again.

Would I get the same feeling?

(She tosses the photo.)

DANIEL

(makes his way on stage)

It's been three years, three years, three years, my love.

Three years since I left you.

But I've been watching over you, my Sarah,

I'm so riddled with love.

SARAH

(Hears nothing)

I've got so many regrets.

My head is full, Daniel.

I think it's time to move on.

The new man will be here soon.

I need...a release.

DANIEL

Wait, darling!

I am here.

I've watched over you for so long,

Please don't go.

SARAH

I need to clear my mind.

DANIEL

Come back soon, my love.

I wish I could remember why I left you....

(A hesitant knock at the door.)

SARAH

(Sarah becomes wide-eyed.)

Could it be him?

The man from the dating site?

(She answers the door.)

Hello, sir! How are you this evening?

HECTOR

Hello! I am...

(A pause as he admires her.)

...Well. And yourself?

Sarah, right?

You're much more beautiful

In person.

SARAH

Ah, yes, thank you! I am just reminiscing.

Lots of...sad memories.

(A pause; Sarah becomes suddenly upbeat.)

But, I guess life must go on.

HECTOR

I see. I won't pry.

But, I know the perfect place

To help you forget the past,

If you'd like to go out.

SARAH

I'm...charmed, truly,

But I've got a lot on my mind.

...Is it a bar?

HECTOR

...Yes, it's a bar.

SARAH

Maybe we can stay here instead?

You look trustworthy.

You know, the lights are better and the booze is cheaper.

HECTOR

Ha, fair enough.

I want you to be comfortable.

Maybe you can tell me what's wrong

After a few drinks.

SARAH

Yes...Hector, right?

HECTOR

Yes...Hector. I, too, am charmed.

(A fade to black.)

SCENE II: The living room.

(A few empty glasses are along the table.)

HECTOR

Sarah, what an evening.

Laughing, talking, drinking...

But I still don't know what's troubling you.

SARAH

Ah, sir. Three years...

I...miss him so much.

Or maybe that feeling.

(She retrieves the couple's picture from the floor, and places it on the counter.)

HECTOR

Three years, you say? Since...?

(He notices the picture.)

I see.

He left you?

SARAH

He left the world.

DANIEL

But I am here. I am here.

HECTOR

(Cannot hear Daniel.)

I understand. Can I ask how?

Does talking about it help?

SARAH

Unfortunate circumstance.

I don't want to talk about it,

I might break down.

HECTOR

I understand. I won't pry.

DANIEL

My love,
I am here.
How did I leave you?

SARAH

(To Hector)
Thank you though, Hector,
I...need the company
In times like this.
(She places a hand on his shoulder.)

HECTOR

I'm glad to help.
Glad to be a friend.

SARAH

(Sarah seems entranced by Hector.)
Hector, I might need more than a friend.
There's something about you...
Something about you makes me impulsive.

HECTOR

(Hector is a little stunned by this sentence.)
...I see.

SARAH

...Excuse me a moment.
(Hector's gaze shifts, admiring knick-knacks around the dining area. As his attention is diverted, Sarah grabs a knife from the kitchen and makes her way to the bedroom.)
Daniel, I'm so riddled with guilt.
I think I need this. It's been three years...
Will you allow me to have that feeling again?
(She gazes longingly at the knife in her hand.)

DANIEL

I've watched over you for so long.
I've waited three years.
I don't understand what you are doing!
Who is this new man?
I can't watch you date him!
(He removes his jacket to hide his face. Several bloodstains and knife wounds are revealed on his back.)

SARAH

(Cannot hear his response.)

(Sarah waltzes with the knife as the music continues.)

(A loud noise; glass breaking from the other room. She drops the knife onto the bed in surprise.)

...I have to go, Daniel.

(She returns to the living room to find Hector cleaning a broken glass.)

HECTOR

Maybe I've had too much to drink.

SARAH

You're talking just fine, though.

HECTOR

Ha! You're pretty sharp -

SARAH

Ha, sharp as the glass. Watch your hand.

HECTOR

(He cuts his hand on the glass.)

Ah! Sharp – no kidding.

SARAH

I'll get you healed up. You need rest.

DANIEL

I need rest.

HECTOR

Yes...rest. Blood makes me a little uneasy.

(Sarah runs offstage. She returns with gauze and bandages his arm. As she finishes wrapping his arm, the two share a look. Sarah kisses the bandage. Hector winces and looks away. As he does so, Sarah seizes the moment and licks the same spot before Hector can return his attention.)

SCENE III: Attacca, still on the couch.

(A beat; Sarah struggles to shift the mood.)

SARAH

Tonight is going by so quickly.

HECTOR

You're right.
Laughing, talking, drinking...
You're so fascinating.

SARAH

Oh...
...Fascinating?

HECTOR

Yes...fascinating.
What's on your mind?

SARAH

It's just new.
It's been so long since I've...
...Loved...felt the rush.

DANIEL

Too long...
I've suffered for too long,
Waiting for you, my love.

HECTOR

I understand.
Please think about it.
Remember, you are your own escape.

SARAH

Yes...I am my own escape.
Could you stay a little longer?
It would make my next decision easier.
I'm so riddled with these feelings.
(She winks and casts a glance towards the bedroom.)

HECTOR

...Of course. I just need to check on this wound.
(He heads off stage left to an implied restroom.)

SARAH

Daniel, I must step away.
Hector is my next -

DANIEL

Please don't do this.
I am here.

How did I leave you?
I can almost remember...

SARAH

I step away as I did three years ago.
I'm so...riddled with guilt.

(Sarah gives a sinister smirk.)

(A scene/mood change. A pantomime scene ensues – Sarah is revealed to be Daniel's killer. He is in the bedroom, preparing for an evening out. She caresses his hair and watches him getting ready. Her expression changes. She retrieves the knife from the bed where it was dropped earlier, and delivers several fatal blows to his back.)

Daniel, I wanted control over you.
And now, I have it.

(A beat. Sarah returns to the living room, holding the knife. Hector returns from offstage, and the two lock eyes. Sarah goes into a fit of laughter as the lights black out.)

I AM MY OWN ESCAPE

Scene 1 - Sarah's living room.

Sarah is already
in her living room,
gazing at an old
photo of herself
and Daniel.

Ross Thomason

Somber ♩ = 84

sarcastic
mp

Sarah

Daniel

Hector

Flute

Clarinet in B♭

Piano

pp

Red.

Somber ♩ = 84

Violin I

pp

Violoncello

I'm so rid-dled with

*suddenly
thinking*

10

ff *mf*

Sarah
been, Dan-iel? I've spent so man-y

Daniel

Hector

Fl.
ff *mp* *mf*

Cl.
ff *mp* *mf*

Pno.
ff *mp* *mf*

Vln. I
ff *mp* *mf*

Vc.

rit. **Coldly, ♩ = 72**
f

13

Sarah

nights— think-ing a - bout— what I

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

rit. **Coldly, ♩ = 72**
pizz.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

16

mp *f*

3 3

Sarah

did, Won-der-ing what it would be like if I

Daniel

Hector

Fl.

Cl.

(rehearsal only)

Pno.

sub. pp *f*

Vln. I

arco pp *f*

Vc.

arco pp *f*

20

22

ff

Sarah

did it a - - - gain.

Daniel

Hector

Fl.

Cl.

sfzp *pp*

sfzp *pp*

resume

Pno.

sub. mp

p

f *pp*

22

Vln. I

sfzp *pp*

Vc.

arco

mf *f*

The musical score is for a scene with seven characters. Sarah's vocal line begins at measure 20 with the lyrics "did it a - - - gain." and reaches a fortissimo (ff) dynamic. Daniel, Hector, and the woodwinds (Flute and Clarinet) are silent until measure 22, where they enter with a sforzando piano (sfzp) dynamic, which then fades to pianissimo (pp). The Piano part features a "resume" section starting at measure 22, with a mezzo-piano (mp) dynamic in the left hand and a piano (p) dynamic in the right hand. The Violin I and Violoncello parts also enter at measure 22 with a sforzando piano (sfzp) dynamic, which then fades to pianissimo (pp). The Violoncello part is marked "arco" and has a mezzo-forte (mf) dynamic in the left hand and a forte (f) dynamic in the right hand.

24 *mf* *ff*

Sarah

Would I get the same feel - - - ing?

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mp *f* *pp*

mp *f* *pp*

mf *mp* *n*

Detailed description: This is a page of a musical score, measures 24 through 29. The key signature has one sharp (F#) and the time signature is 3/4. Sarah's vocal line starts at measure 24 with a mezzo-forte (*mf*) dynamic, marked with a slur and crescendo hairpins leading to fortissimo (*ff*). Her lyrics are "Would I get the same feel - - - ing?". Daniel, Hector, and the Piano (Vln. I) have whole rests throughout these measures. The Flute (Fl.) and Clarinet (Cl.) enter at measure 26 with a mezzo-piano (*mp*) dynamic, marked with crescendo hairpins leading to forte (*f*) and then decrescendo hairpins leading to pianissimo (*pp*). The Piano (Pno.) has a bass line starting at measure 24, consisting of eighth and quarter notes. The Viola (Vc.) has a melodic line starting at measure 24, marked with a mezzo-forte (*mf*) dynamic, marked with a crescendo hairpin leading to mezzo-piano (*mp*) and then a decrescendo hairpin leading to piano (*n*).

30 **A tempo** Sarah casually tosses the photo.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

p

f

mp

p

p

pp

f

mp

pp < *p*

Daniel makes his way onto his on-stage platform.

Red.

The musical score for measures 30-34 is written for a full orchestra and vocal soloists. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'A tempo'. The vocal parts for Sarah and Daniel have lyrics. The instrumental parts include a piano accompaniment with a bass line and a violin I part. The piano part features a complex bass line with many accidentals. The violin I part has a melodic line with dynamics. The clarinet part has a melodic line with dynamics. The flute part has a melodic line with dynamics. The viola part has a melodic line with dynamics. The overall texture is dense with many notes and accidentals.

35 poco rit. .

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

40 Longing,
♩ = 84

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

f

pp

mp

f

p

mf

pizz.

It's been three years, three years, three

Detailed description: This page contains the musical score for measures 40 through 43 of a piece titled 'Longing'. The tempo is marked as quarter note = 84. The score is for a vocal ensemble (Sarah, Daniel, Hector) and a chamber orchestra. Daniel has the vocal line, with lyrics 'It's been three years, three years, three'. The music is in a key with two flats (B-flat major or D minor). The vocal parts are in treble and bass clefs. The instrumental parts include Flute, Clarinet, Piano, Violin I, and Viola. Dynamics range from piano (p) to fortissimo (f). The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The violin and viola parts have melodic lines with some pizzicato in the viola.

44

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

years, my love. Three years since I

p

n

p

pp

p

n

48 50

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

left you. But I've been watch - ing o - ver

mp *f*

f

f

arco *f*

Detailed description: This is a page of a musical score, likely for a play or film. It covers measures 48 to 50. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes parts for Sarah (soprano), Daniel (tenor), Hector (bass), Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). Daniel has vocal lines with lyrics: 'left you. But I've been watch - ing o - ver'. The Piano part has a dynamic marking of *mp* (mezzo-piano) and *f* (forte). The Violin I part has a dynamic marking of *f*. The Viola part has an *arco* marking. Measure 50 is highlighted with a box.

51

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

you, My Sa - - rah,

f

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

[illegible]

58 *strict time*
mf

Sarah

I've got so ma-ny re-grets, My head is full, Dan-iel.

Daniel

f *n*
love.

Hector

Fl.

Cl.

mp *p*

Pno.

f *p*
Ped.

58 *ord.*
mp

Vln. I

Vc.

mp

The musical score is for measures 58-60. It features several parts: Sarah (soprano), Daniel (tenor), Hector (bass), Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). Sarah's part has lyrics: "I've got so ma-ny re-grets, My head is full, Dan-iel." Daniel's part has lyrics: "love." The piano part includes a pedal point (Ped.) and dynamic markings of *f* and *p*. The violin and viola parts have dynamic markings of *mp* and articulation markings of *ord.* and *mp*. The score is in 2/4 time and includes a key signature of one flat.

61 **A tempo**

Sarah

I think it's time to move on. _____ The new man will be here soon.

Daniel

Hector

Fl.

sfzp pp

Cl.

sfzp pp

Pno.

f

A tempo

Vln. I

sfzp> pp

Vc.

f

66 *mp* *pp* **A tempo** *f* **molto rall.**

Sarah *mp* *pp* *f* **molto rall.**

I need a re - lease. _____

Daniel

Hector

Fl.

Cl.

Pno. *p* *f* *pp*

A tempo **molto rall.**

Vln. I *pp*

Vc. *mf*

A tempo ♩ = 80

70

←[♩ = ♩]→

(2+2+3 sempre)

Sarah

Daniel

(2+2+3 sempre)

f Wait, dar- ling! *p* I am

Hector

(2+2+3 sempre)

Fl.

(2+2+3 sempre)

Cl.

(2+2+3 sempre)

Pno.

(2+2+3 sempre)

sub. mf

senza Ped. *Ped.*

A tempo ♩ = 80

70

←[♩ = ♩]→

(2+2+3 sempre)

Vln. I

pizz. *p*

Vc.

(2+2+3 sempre)

pp

74

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

here.____

I've watched o - ver you for so

f

senza Ped.

*Ped.*____

pizz.

arco

mf

f

Detailed description of the musical score: The score is for measures 74 to 78. Sarah has a whole rest in all measures. Daniel's vocal line starts in measure 74 with a half note G4 (labeled '8' below), followed by a half rest. In measure 75, there is a whole rest. In measure 76, there is a half note G4, followed by a half note A4, and then a half note B4. In measure 77, there is a half note C5, followed by a half note B4, and then a half note A4. In measure 78, there is a whole note G4. The lyrics are 'here.____' under measure 74, and 'I've watched o - ver you for so' under measures 76-78. Hector has whole rests in all measures. Flute and Clarinet have whole rests in all measures. The Piano part has a complex accompaniment. In measure 74, the right hand has a half note G4, and the left hand has a half note G2. In measure 75, the right hand has a half note A4, and the left hand has a half note A2. In measure 76, the right hand has a half note B4, and the left hand has a half note B2. In measure 77, the right hand has a half note C5, and the left hand has a half note C2. In measure 78, the right hand has a whole note G4, and the left hand has a whole note G2. The Piano part is marked 'senza Ped.' for measures 74-77 and 'Ped.' for measure 78. Violin I has whole rests in all measures. Viola has a half note G2 in measure 74, followed by a half note A2, and then a half note B2. In measure 75, there is a half note C3, followed by a half note B2, and then a half note A2. In measure 76, there is a half note G2, followed by a half note F2, and then a half note E2. In measure 77, there is a half note D2, followed by a half note C2, and then a half note B1. In measure 78, there is a whole note G1. The Viola part is marked 'pizz.' for measures 74-77 and 'arco' for measure 78. Dynamics include *mf* for the Viola in measure 74, *f* for the Piano in measure 78, and a crescendo for the Viola in measure 78.

79 82

Sarah

f
I need__

Daniel

pp long,__ *p* Please don't go.__

Hector

Fl.

tr
pp

Cl.

f

Pno.

mf
Ped.

Vln. I

arco
mp

Vc.

p 82 *mf*

83

Sarah

_____ to clear my mind. _____ I need

Daniel

n _____ *mf* Please don't go. _____

Hector

Fl.

(tr) _____

Cl.

mf *p*

Pno.

ped. *ped.*

Vln. I

Vc.

pizz.

86

Sarah

_____ to clear my mind. _____

Daniel

Please don't _____ go. _____ I wish _____ I could re-

Hector

Fl.

tr

pp *mf*

Cl.

n *pp* *n*

Pno.

Vln. I

Vc.

A hesitant knock
at the door. Sarah
becomes wide-
eyed.

90

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mp

mem - ber _____ Why I left you... _____

pp

mf

p

pp

arco

sul pont

(Knock under keyboard)

Red.

Red.

95 *ad libitum* **A tempo** Sarah moves to answer the door.

p 3

Sarah

Could it be him? The man from the da-ting site?

Daniel

Hector

Fl.

Cl.

Pno.

8va

p

Ped.

A tempo

Vln. I

Vc.

100

99

She answers
the door. *mf*

f

Sarah Hel-lo, sir! How are you this eve - ning?—

Daniel

Hector

Fl. *mf*

Cl. *mf*

Pno. *f* *mf*

100

Vln. I *f* *mf* ord.

Vc. *mf*

This musical score page features seven staves. The vocal staves (Sarah, Daniel, Hector) are at the top, followed by woodwinds (Flute, Clarinet), piano, strings (Violin I, Viola), and a double bass. Sarah's part includes lyrics and dynamic markings. The piano part has a forte section followed by a section marked with a wavy line. The string parts include a section marked with a wavy line and a section marked 'ord.'.

103 A pause as Hector admires Sarah.

Sarah *p*

Daniel

Hector *nervous mf*
 Hel - lo! I am... ...Well. And your

Fl. *pp* *p* *tr.*

Cl. *pp*

Pno. *pp* *sub. f*
 Ped.

Vln. I *pp*

Vc. *pp*

Detailed description of the musical score: The score is for measures 103 to 106. Sarah has a single note in measure 103. Daniel is silent. Hector has vocal lines: 'Hel - lo!' in measure 103, 'I am...' in measure 104, and '...Well. And your' in measure 105. The flute plays a melody in measures 103-104, then a trill in measure 105. The clarinet plays a melody in measures 103-104. The piano has a complex accompaniment in measures 103-104, then a 'sub. f' section in measure 105. The violin I and viola play a melody in measures 103-104. The score is in 4/4 time, with a key signature of one sharp (F#).

107

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

self? Sa-rah, right? You're much more beau - ti-ful in

mf

mf

mf

mf

mf

mf

Detailed description of the musical score: The score is for measures 107 through 110. Measures 107 and 108 are in 2/4 time, while measures 109 and 110 are in 4/4 time. Sarah and Daniel have whole rests in all measures. Hector's vocal line begins in measure 107 with a half note G4 (b), followed by a quarter rest. In measure 108, he has a half note A4 (b) and a quarter note G4 (b). In measure 109, there is a quarter rest followed by a quarter note F4 (b), then a half note E4 (b). In measure 110, he has a half note D4 (b) and a quarter note C4 (b). The Flute and Clarinet enter in measure 109 with a half note G4 (b) and a quarter note F4 (b), continuing into measure 110. The Piano part features a complex texture with chords and moving lines in both staves. The Violin I and Viola parts have whole rests in measures 107 and 108, and enter in measure 109 with a half note G4 (b) and a quarter note F4 (b), continuing into measure 110. The Viola part has a half note G4 (b) and a quarter note F4 (b) in measure 109, and a half note E4 (b) and a quarter note D4 (b) in measure 110.

113

111

Sarah

Ah, yes, thank you!_____

Daniel

Hector

per - son._____

Fl.

per - son._____

Cl.

per - son._____

Pno.

Red.

per - son._____

Vln. I

per - son._____

Vc.

per - son._____

115 *p* *gentle* *emotionally detached* *mp*

Sarah

I am just re - mi - nisc-ing. Lots of... sad mem - o - ries.____

Daniel

Hector

Fl.

Cl.

Pno.

sub.
f

Ped._____

Vln. I

f

Vc.

f

118

*suddenly
upbeat*
f

Sarah

But, I guess life must go__

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

n

n

accel.

Hector and Sarah
lock eyes. Their gaze to
one another is intense.

122

Sarah

on. _____

Daniel

Hector

Fl.

pp

Cl.

pp

Pno.

pp

122

accel.

Vln. I

pp

Vc.

molto rall. _ _ _

125

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

molto rall.

Daniel becomes visibly uncomfortable.

ff

mf

sub. mf

128 129 Hesitant ♩ = 80

Sarah

Daniel

Hector

mp
I see, I won't pry.

Fl.

fff *p* *f*

Cl.

fff *p* *f* *mp*

Pno.

fff *f* *mp*
Ped.

129 Hesitant ♩ = 80

Vln. I

fff *p* *f* *mp* *f*

Vc.

fff *p* *f* *p* *sub.*

132

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

But, I know the per - fect place to help you for - get the

mp *f* *mp* *f* *mp* *f*

Ped. *Ped.* *Ped.*

135

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ff *mp*

past, — if you'd like to go out. —

f

ff *f*

sub. *p* *tr* 5

Ped. — Ped. —

ff *p* *pp*

138

mf

Sarah

I'm...— charmed,— tru - ly,

Daniel

Hector

Fl.

p *f* *ff*

Cl.

p 3 5 *f* *ff*

Pno.

fff

Vln. I

Vc.

f

Sarah glances
towards the
tossed photo.

141

Sarah

But, I've got... a lot on

Daniel

Hector

Fl.

pp

3

5

tr

Cl.

pp

Pno.

pp

tr

Red.

Vln. I

pp

Vc.

pp

Sarah struggles
to change subjects.

146

144

Sarah

my mind. _____ Is it a bar?

Daniel

Hector

...Yes, it's a

Fl.

Cl.

Pno.

Vln. I

Vc.

146

fff

fff

f

f

Sarah gets
an idea.

148

mp *mf*

Sarah

May-be we can stay

Daniel

Hector

bar.

Fl.

Cl.

p *mp* *mf*

Pno.

Vln. I

Vc.

Detailed description of the musical score: The score is for measures 148 to 153. Sarah's vocal line begins in measure 148 with the lyrics 'May-be we can stay'. The music is in 4/4 time, which changes to 3/4 for measures 149 and 150, and returns to 4/4 for measures 151 and 152. The key signature has one flat. The Clarinet part has a melodic line that starts in measure 148 and continues through measure 153, with dynamics *p*, *mp*, and *mf* indicated. The Piano, Violin I, and Viola parts are silent throughout the measures.

153

f

Sarah *mf*

here in- stead? You look trust - wor- thy. You

Daniel

Hector

Fl. *p*

Cl. *p*

Pno. *mp*

Vln. I *f* *mf*

Vc. *f*

pizz.

The musical score for measures 153-155 features a vocal line by Sarah and instrumental accompaniment. Sarah's melody starts with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. The instrumental parts include a flute and clarinet playing a melodic line with piano (p) dynamics, a piano providing a rhythmic accompaniment with mezzo-piano (mp) dynamics, and strings (Violin I and Viola) playing pizzicato with forte (f) and mezzo-forte (mf) dynamics. The key signature has one flat (B-flat) and the time signature is 4/4.

156

Sarah

know, the lights are bet-ter and the booze_____ is chea-per. *ff*

Daniel

Hector

Fl. *mf*

Cl. *mf*

Pno. *mf* *mp* *f*

Vln. I *ppp*

Vc. ord. *mf*

161

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Ha, fair e-nough. I want you to be com - for-ta ble.____

mp

f

p

f

mf

f

Ped.____

Detailed description of the musical score: The score is for measures 161-164. Sarah and Daniel have whole rests. Hector's vocal line starts in 2/4 time and moves to 4/4 time. The lyrics are "Ha, fair e-nough. I want you to be com - for-ta ble." The flute and clarinet enter in measure 164. The piano part features a complex texture with chords and a pedal point. The violin and viola also enter in measure 164.

165 166

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

May-be you can tell me

(w/ Hector)

mp

p

166

169

173

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

173

174 Sarah pretends to be entranced by Hector.

mf

Sarah Yes... Hec- tor, right?

Daniel

Hector

Hector is truly entranced by Sarah.

Fl. *f* *pp*

Cl. *f* *sub. p* *pp*

Pno.

Vln. I *f* *p*

Vc.

179 **rit.**

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

p

f

p

f

p

mf

n

pp

p

Yes... Hec - tor. I, too, am

(rehearsal only)

Detailed description of the musical score: The score is for measures 179-182. It features a vocal line for Hector with lyrics 'Yes... Hec - tor. I, too, am'. The instrumental parts include Flute and Clarinet playing a melodic line with dynamics *p* and *f*. The Piano part has a complex accompaniment with a rehearsal mark in measure 182. The Violin I and Viola parts provide harmonic support. The tempo is marked 'rit.' (ritardando) at the beginning of the section.

Blackout.
End of Scene 1.

183

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

charmed.____

f

n

f

n

f

Scene II.

Later that night.
Empty drink glasses line the table.

187 Slightly faster ♩ = 92

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mp

Sa-rah, what an eve-ning, Laugh-ing,

pp *mf*

pp *mf*

p

p

tr

tr

p

p

Red.

187 Slightly faster ♩ = 92

sul pont

193

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

talk - ing, drink - ing._____ But, I still don't

f *pp* *mp*

p *f* *p* *f*

p *f* *p* *f*

(tr)

(tr)

sul pont

pp *f*

Detailed description: This is a page of a musical score, page 60, showing measures 193 through 197. The score is for a vocal ensemble and a chamber orchestra. The vocal parts are for Sarah, Daniel, and Hector. The instrumental parts are for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). Hector has lyrics: 'talk - ing, drink - ing._____ But, I still don't'. The music features various dynamics: piano (p), forte (f), pianissimo (pp), and mezzo-piano (mp). There are also trills marked with (tr). The Piano and Violin I parts have a 'sul pont' (sul ponticello) instruction. The Viola part has a 'pp' (pianissimo) instruction. The Flute and Clarinet parts have dynamics of p, f, p, and f. The Piano part has a dynamic of f. The Violin I part has a dynamic of f. The Viola part has dynamics of pp and f. The score is written in common time (4/4). The key signature has one sharp (F#). The vocal parts are in treble clef. The instrumental parts are in their respective clefs: Flute and Clarinet in treble, Piano in grand, Violin I in treble, and Viola in bass. The score is for measures 193 through 197. The page number 193 is at the top left. The page number 60 is at the bottom center.

198

Sarah

Ah, sir.

Daniel

Hector

know what's troubl-ing you. _____

Fl.

Cl.

Pno.

Vln. I

Vc.

f

p *f*

mf

ord.

mp *f*

Detailed description of the musical score: The score is for measures 198 to 201. Sarah's part begins in measure 201 with a forte (f) note on 'Ah, sir.'. Daniel's part is silent. Hector's part has a triplet of eighth notes in measure 199, followed by a half note in measure 200, and then rests. The Flute and Clarinet parts enter in measure 199 with a piano (p) dynamic, playing a melodic line that rises and then falls, reaching a forte (f) dynamic in measure 201. The Piano part features a triplet of eighth notes in measure 199, followed by a half note in measure 200, and then rests. The Violin I part enters in measure 199 with a mezzo-forte (mf) dynamic, playing a melodic line that rises and then falls, reaching a forte (f) dynamic in measure 201. The Viola part enters in measure 199 with a mezzo-piano (mp) dynamic, playing a melodic line that rises and then falls, reaching a forte (f) dynamic in measure 201. The score includes various musical notations such as treble and bass clefs, time signatures (4/4), notes, rests, triplets, and dynamic markings.

202

mp *f* *pp*

Sarah

Three years...

as a ghostly echo
p *mf* *pp*

Daniel

Three years...

Hector

Fl.

p

Cl.

p

Pno.

mp

8^{va}

202

Vln. I

Vc.

A tempo ♩ = 92

206

emotionally detached

p

sinister

mf

Sarah

I miss him so much... Or

Daniel

f

pp

Hector

Three years?

Fl.

Cl.

Pno.

mf

mp

p

(rehearsal only)

pp

Red.

f

n

pp

f

mf

n

Vln. I

Vc.

mf

n

sul pont *tr*

A tempo ♩ = 92

212

Sarah *f*
may-be that feel - - ing.

Daniel

Hector

Fl. *tr*
mf *f* *p*

Cl. *pp* *p*

Pno. *pp* *mf* *pp*
pp *tr*

Red.

Vln. I *(tr)* *n* *pp* *tr*

Vc. *p*

Sarah goes to where the couple's picture fell. She picks it up and stares at it.

217

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

mp

pp

f

ff

n

Three years, you say? Since...? I see.

He notices the picture.

(tr)

Ped.

223

Sarah

He left _____ the

Daniel

Hector

He left you?

Fl.

mf *pp*

Cl.

Pno.

mf *p*

Vln. I

Vc.

228 229

Sarah world._____

Daniel *mf* *f*
But I am here. I am

Hector

Fl. *p* *n* *mf*

Cl. *p* *n* *mf*

Pno. *pp* *mf*
Ped. senza Ped.

229

Vln. I *p* *n*

Vc. *p* *n* *mp*

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

here...

ff *mp*

I un - der - stand. Can I ask how?_____

p *pizz.* *mp*

237

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Time seems to freeze. Daniel is visibly uncomfortable.

Does talk-ing a-bout it help?_____

pp

pp

f

3

3

3

tr

tr

tr

8

8

Red.

Red.

to mute

241 244 *emotionally detached*
mf 3

Sarah

Un-*fort*-u-nate

Daniel

Hector

Fl.

Cl.

Pno.

ff *n* *ff* *n* *ff* *p*

Ped.

Vln. I 244

Vc.

246

Sarah

cir - cum stance.____ I don't want to talk a-bout it.____ I

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

f

p

simile

con sord

sul tasto

251

mp

Sarah

might break down._____

Daniel

Hector

f

I

Fl.

Cl.

Pno.

pp

Ped._____

Vln. I

pp

Vc.

257

Sarah

Daniel

Hector

un - der stand. I won't pry.

Fl.

pp

tr

Cl.

pp

Pno.

mp

p

Ped.

Vln. I

mf

mp

ord.

Vc.

mf

pp

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

My love, I am here.

f *p*

mf *mf* *mf* *p* *f* *p*

Ped.

Sarah stands
and moves behind
Hector as she sings.

267

mf

Sarah

Thank you, Hector.

pp

Daniel

How did I leave you?

Hector

Fl.

Cl.

pp

n

Pno.

p

Red.

Vln. I

f

ppp

Vc.

f

pp

sub.

f

ppp

Sarah places
a hand on
Hector's shoulder.

272 *p* *f* *rit.* *mp*

Sarah *p* *f* *rit.* *mp*
I need the com - pa - ny in times like this.

Daniel

Hector

Fl. *p* *f* *p*

Cl.

Pno. *f* *rit.* *mf*
Ped.

Vln. I *mf* *rit.*

Vc. *f* *p* *mf*

279

278 A tempo ♩ = 76

Sarah

Daniel

Hector

I'm glad to help.

Glad to be a....

Fl.

Cl.

Pno.

A tempo ♩ = 76

279

Vln. I

to ord.

Vc.

284 Sarah suddenly seems entranced by Hector.

mp

Sarah: Hec- tor, I might need more than_____

Daniel: _____

Hector: _____ friend.____ more than_

Fl.: *p* *mf*

Cl.: *pp*

Pno.: *ppp* *f*

Red.:

Vln. I: ord. *pp*

Vc.: ord. *mp*

290

Sarah is suddenly wide-eyed. *ad libitum*

ff *mp* **f**

Sarah
a friend. There's some-thing a - bout you...

Daniel

Hector
a friend...

Fl.
f **ff** *n*

Cl.
f **ff** *n*

Pno.
ff

Vln. I
ff *n*

Vc.
f *n*

295

p *f*

Sarah

Some-thing a-bout you makes me... im - puls-ive.

Daniel

Hector

Fl.

Cl.

pp *f* *n*

pp *f* *n*

(reh. only)

Pno.

Vln. I

Vc.

f *f*

Hector is stunned by this sentence.

Sarah makes her way towards the bedroom,
stopping at the knife-block.

299

Sarah

mp Ex- cuse _____ me _____ a mo - ment... *f*

Daniel

8

Hector

...I see.

Fl.

p *f*

Cl.

p *f*

Pno.

pp *f*

Vln. I

pp

Vc.

pp

303

Sarah

Daniel

Hector

Hector admires the knick-knacks around the kitchen.

Fl.

pp

p

Cl.

pp

mp

Pno.

mp

p

Ped.

Vln. I

mp

f

sfz

pp

Vc.

mp

f

sfz

pp

Sarah grabs a
knife when
Hector's gaze
is diverted.

307

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

p

f

p

f

p

310

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

p

ppp

f

ppp

f

f

ff

Detailed description of the musical score for measures 310-311:

- Sarah:** Treble clef, whole rests in measures 310 and 311.
- Daniel:** Treble clef, whole rests in measures 310 and 311.
- Hector:** Bass clef, whole rests in measures 310 and 311.
- Flute (Fl.):** Treble clef. Measure 310: eighth-note ascending scale (D4-F#4), dynamics *p*. Measure 311: eighth-note ascending scale (G4-B4), dynamics *ppp*. Measure 312: quarter rest, then a half note G#5, dynamics *f*.
- Clarinet (Cl.):** Treble clef. Measure 310: eighth-note ascending scale (D4-F#4), dynamics *ppp*. Measure 311: eighth-note ascending scale (G4-B4), dynamics *ppp*. Measure 312: quarter rest, then a half note G#5, dynamics *f*.
- Piano (Pno.):** Grand staff. Measure 310: Left hand has a chord of D4-F#4-A4; right hand has a chord of D4-F#4-A4. Measure 311: Left hand has a chord of D4-F#4-A4; right hand has a chord of D4-F#4-A4. Measure 312: Left hand has a chord of D4-F#4-A4; right hand has a chord of D4-F#4-A4. Dynamics *f* and *ff* are indicated.
- Violin I (Vln. I):** Treble clef. Measure 310: whole rest. Measure 311: quarter notes G4 and A4, dynamics *f*. Measure 312: quarter note B4, dynamics *ff*.
- Viola (Vc.):** Bass clef. Measure 310: whole rest. Measure 311: quarter notes G3 and A3, dynamics *ff*. Measure 312: quarter note B3, dynamics *ff*.

REPEAT 4X

312

Sarah heads into
the bedroom.

Sarah

Daniel

Hector

Fl.

Cl.

REPEAT 4X

Pno.

Vln. I

Vc.

314

mocking

f

Sarah

Dan - iel, I'm so rid - dled with guilt.

Daniel

Hector

Fl.

f

Cl.

f

Pno.

314

Vln. I

Vc.

316

Sarah

I think I need this. _____

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

318

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

It's been

The musical score for measures 318 and 319 is presented in a standard orchestral layout. The top staff is for Sarah, with lyrics 'It's' and 'been' under the notes. The second staff is for Daniel, the third for Hector, the fourth for Flute, and the fifth for Clarinet. The sixth staff is for Piano, and the seventh for Violin I. The eighth staff is for Viola. The music is in 3/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamics.

320

Sarah

three years... Will you al - low me to

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

p

ppp

pp

mp

pp

6 5 3

3

324 Sarah gazes longingly at
the knife; her back to Daniel.

Sarah

have that feel-ing a - gain?_____

Daniel

f
I've watched o - ver you for

Hector

Fl.

p *mf*

Cl.

p *mf*

Pno.

p

Vln. I

pp

Vc.

p

329

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

so long. I've wait - ed three years,

ff *pp* *f* *pp* *ff* *mp*

Detailed description of the musical score: The score is for measures 329-332. Sarah has whole rests. Daniel's vocal line starts in 4/4 time with a half note 'so', a quarter note 'long.', a half rest, and then continues in 3/4 time with a half note 'I've', a quarter note 'wait - ed', a half note 'three', and a quarter note 'years,' followed by a half rest. Hector has whole rests. The Flute and Clarinet parts have a *ff* dynamic in measure 329, change to *pp* in measure 330, and then *f* and *pp* in measure 331. The Piano part has a *ff* dynamic in measure 329, changes to *mp* in measure 330, and continues with chords in measure 331. The Violin I and Viola parts have eighth-note patterns in measure 329, change to a half note in measure 330, and then eighth-note patterns in measure 331.

333

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

f *p* *ff* *p*

three years, three years.

f *pp* *ff* *mp* *ppp*

f *pp* *ff* *mp* *ppp*

338

poco rit. . . .

Anguished, ♩ = 72

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

I don't un - der - stand _____ what you are do -

ff

mp *f*

mp *f*

ff

338

poco rit. . . .

Anguished, ♩ = 72

Vln. I

Vc.

mp *f*

342

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ing! Who is this new man? I can't watch

f

mp *ppp*

mp *pp* *ppp*

p

Detailed description of the musical score for measures 342-346:

- Measure 342:** Sarah is silent. Daniel sings "ing!" on a half note. Hector is silent. Flute and Clarinet play a half note. Piano plays a half note. Violin I and Viola play a half note.
- Measure 343:** Sarah is silent. Daniel sings "Who is" on a half note. Hector is silent. Flute and Clarinet play a half note. Piano plays a half note. Violin I and Viola play a half note.
- Measure 344:** Sarah is silent. Daniel sings "this" on a half note. Hector is silent. Flute and Clarinet play a half note. Piano plays a half note. Violin I and Viola play a half note.
- Measure 345:** Sarah is silent. Daniel sings "new man?" on a half note. Hector is silent. Flute and Clarinet play a half note. Piano plays a half note. Violin I and Viola play a half note.
- Measure 346:** Sarah is silent. Daniel sings "I can't watch" on a half note. Hector is silent. Flute and Clarinet play a half note. Piano plays a half note. Violin I and Viola play a half note.

347 349

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

— you date him! —

Daniel turns away, and removes his jacket to hide his face. Several knife wounds and bloodstains are revealed on his back.

tr

ff *sempre*

ff *mf*

p *ff* *sempre*

p *ff* *sempre*

349

351

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

tr

tr

ff *mf* *ff*

3

3

354

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Daniel keeps his face hidden,
away from the audience.

mf

ff

tr

The musical score for measures 354-356 features several instruments. Sarah, Daniel, and Hector have whole rests in measures 354 and 355, followed by a half rest in measure 356. The Flute part begins in measure 354 with a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. In measure 356, it plays a trill on G4. The Clarinet part starts in measure 354 with a half note G4, followed by a quarter note F#4, and a quarter note E4. In measure 356, it plays a half note G4. The Piano part has a half note G4 in measure 354, followed by a quarter note F#4, and a quarter note E4. In measure 356, it plays a half note G4. The Violin I part has a half note G4 in measure 354, followed by a quarter note F#4, and a quarter note E4. In measure 356, it plays a half note G4. The Viola part has a half note G4 in measure 354, followed by a quarter note F#4, and a quarter note E4. In measure 356, it plays a half note G4.

356

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

ff

mp

ppp

pp

tr

3

Ped.

361

360

A tempo, ♩ = 76

Sarah begins to waltz
with the knife.

Score for measures 360-361, A tempo, ♩ = 76. Sarah begins to waltz with the knife.

Measures 360-361:

- Sarah:** Treble clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, whole rest.
- Daniel:** Treble clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, whole rest.
- Hector:** Bass clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, whole rest.
- Fl.:** Treble clef, 2/4 time signature. Measure 360: half note G#4, half note A4. Measure 361: 3/4 time signature, half note G#4, quarter note A4. Dynamics: *ppp* (360), *mp* (361).
- Cl.:** Treble clef, 2/4 time signature. Measure 360: half note G#4, half note A4. Measure 361: 3/4 time signature, half note G#4, quarter note A4. Dynamics: *ppp* (360), *p* (361).
- Pno.:** Grand staff, 2/4 time signature. Measure 360: half note G#4, half note A4. Measure 361: 3/4 time signature, half note G#4, quarter note A4. Dynamics: *mp* (360), *mf* (361).
- Red.:** Bass clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, whole rest.
- Vln. I:** Treble clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, half note G#4, quarter note A4. Dynamics: *mf* (361).
- Vc.:** Bass clef, 2/4 time signature. Measure 360: whole rest. Measure 361: 3/4 time signature, half note G#4, quarter note A4. Dynamics: *mp* (361).

361

A tempo, ♩ = 76

365 Sarah hears the glass shatter.
She drops the knife in surprise.

mf

Sarah I have to

Daniel

Hector Hector knocks over a glass.

Fl.

Cl.

Pno. *f*

Vln. I *f* *p*

Vc.

369 370 Sarah begins to make her way back to the kitchen, without the knife in hand.

Sarah go, Dan-iel.

Daniel Daniel lifts his head, but does not turn to look at Sarah.

Hector Hector gets down on the floor and begins to pick up pieces of the glass.

Fl. *ppp*

Cl. *ppp*

Pno. *Red.*

370 Vln. I *ppp*

Vc. *ppp* *mf* pizz.

374

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 374-378 features several instruments. Sarah, Daniel, Hector, Flute, and Clarinet are all silent, indicated by whole rests on their respective staves. The Piano (Pno.) and Violoncello (Vc.) parts are active. The Piano part consists of a continuous eighth-note melody in the right hand, with a slur over measures 374-378. The Violoncello part plays a steady eighth-note accompaniment in the left hand, also with a slur over measures 374-378. The key signature has one flat (B-flat), and the time signature is 4/4.

379

383

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Hector looks up
at Sarah. He pauses,
and resumes picking up
the pieces of glass.

mf 3

May-be I've had too much to— drink.

sul pont

p *f* *pp*

ord.

mp

arco

mp

385

mf

Sarah

You're talk-ing just fine, though. _____ Ha!

Daniel

Hector

Ha! You're pret ty sharp, pret ty

Fl.

mf

Cl.

mf

Pno.

Vln. I

Vc.

388

Sarah

Sharp as the glass. Watch your hand. Watch your hand._____

Daniel

Hector

sharp, pret - ty... pret-ty sharp.

Fl.

Cl.

n

Pno.

mf

Vln. I

pp *mp*

Vc.

n

391

Sarah

Watch your hand._

Daniel sinks to his knees,
still facing away from the
audience.

Daniel

Hector cuts his hand
on a piece of glass.

Hector

Pret-ty sharp -

Ah!

Fl.

Cl.

Pno.

Vln. I

Vc.

396

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Sarah looks back
towards the bedroom,
then back at Hector.

Hector covers his hand,
trying to stop bleeding.

Sharp, no kid ding.---

p

p

p

p

p

p

p

Ped.

Ped.

403

Sarah

I'll get you healed up.

Daniel

Hector

Fl.

ppp

Cl.

pp

Pno.

Ped.

403

Vln. I

ppp

sul tasto

mp

Vc.

ppp

p

sul tasto

407

Sarah

You need rest._____ You need rest._____

Daniel

(away from audience)

mf

I need

Hector

mf

Yes, rest.

Fl.

Cl.

mp

Pno.

Vln. I

mf *f*

Vc.

412

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

rest.

Blood makes me

n

tr

Ped.

ord.
tr

sul pont

3 3 3

414 Sarah gets a chill
at the word "blood."

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ff

pp

pp

tr

tr

5 6

Detailed description: This is a page of a musical score, page 111, showing measures 414 and 415. The music is in 4/4 time. The score includes parts for Sarah, Daniel, Hector, Flute, Clarinet, Piano, Violin I, and Viola. Sarah has a whole rest in measure 414. Daniel sings 'I need' in measure 414, with a half note 'I' and a half note 'need' tied to measure 415. Hector sings 'a lit - tle' in measure 414, with a quarter note 'a', an eighth note 'lit', and a quarter note 'tle'. The Flute plays a triplet of eighth notes in measure 414, starting on G4 and ascending to A4, B4, and C5. The Piano, Violin I, and Viola have trills. The Viola part includes measure numbers 5 and 6.

415

Sarah

Daniel

Hector

un - - eas - - - - -

Fl.

3 3 3 3

Cl.

p

Pno.

tr

(tr)

(#)

Vln. I

sul pont

tr

mp

Vc.

(tr)

(#)

mp

416 Sarah rushes to the bedroom.
She picks up the knife and gazes at it longingly.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

f rest.

p y.

f *ppp*

f *ppp*

f *pp*

f *ppp*

f *pp*

f *pp* *ord.* *mf*

Detailed description of the musical score: The score is for measures 416 and 417. Sarah has a whole rest in both measures. Daniel plays a half note G4 with a fermata in measure 416, followed by a quarter rest in measure 417. Hector plays a half note F#3 with a fermata in measure 416, followed by a quarter rest in measure 417. The Flute plays a rhythmic pattern of eighth notes in groups of three, starting with a fortissimo (f) dynamic and ending with a pianissimo (ppp) dynamic. The Clarinet plays a similar rhythmic pattern, also starting with f and ending with ppp. The Piano has a tremolo in the right hand and a half note in the left hand, both with a fermata, starting with f and ending with pp. Violin I has a tremolo in the right hand and a half note in the left hand, both with a fermata, starting with f and ending with ppp. Viola has a half note G3 with a fermata in measure 416, followed by a quarter rest in measure 417, then an octave down (ord.) and a half note F#2 with a fermata, starting with mf.

418

Sarah decides to wait, and
instead grabs some gauze from the nightstand.
She throws the knife back onto the bed.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Hector holds his
hand, wincing periodically
as Sarah rushes offstage.

pp

mf

pp

mf

pp

Ped.

418

ord.

mf

pp

pp

423

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 423-427 is as follows:

- Measures 423-424 (3/8 time):**
 - Sarah, Daniel, Hector:** Rests.
 - Flute:** *f* (measures 423-424), *pp* (measures 425-427).
 - Clarinet:** *mf* (measures 423-424), *pp* (measures 425-426), *mf* (measure 427).
 - Piano:** *f* (measures 423-424), *p* (measures 425-427).
 - Violin I:** *mf* (measures 423-424), *pp* (measures 425-426), *mf* (measure 427).
 - Viola:** *mf* (measures 423-424), *pp* (measures 425-427).
- Measures 425-427 (3/4 time):**
 - Sarah, Daniel, Hector:** Rests.
 - Flute:** *pp* (measures 425-427).
 - Clarinet:** *pp* (measures 425-426), *mf* (measure 427).
 - Piano:** *p* (measures 425-427).
 - Violin I:** *pp* (measures 425-426), *mf* (measure 427).
 - Viola:** *pp* (measures 425-427).

428 wrapping Hector's wound.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Hector cooperates as Sarah bandages him.

433 437

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

f

pp

pp

f

pp

p

pp

ff

ppp

p

437

Detailed description of the musical score: The score is for measures 433 through 437. Measures 433-436 are in 4/4 time, and measure 437 is in 4/4 time. The parts are: Sarah (soprano), Daniel (alto), Hector (bass), Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). In measure 433, the Flute and Piano play a melody starting on G4, moving to A4, Bb4, and C5. The Flute has a forte (f) dynamic, and the Piano has a forte (f) dynamic. In measure 434, the Flute and Piano continue the melody. In measure 435, the Flute and Piano play a melody starting on G4, moving to A4, Bb4, and C5. The Flute has a pianissimo (pp) dynamic, and the Piano has a pianissimo (pp) dynamic. In measure 436, the Flute and Piano play a melody starting on G4, moving to A4, Bb4, and C5. The Flute has a pianissimo (pp) dynamic, and the Piano has a pianissimo (pp) dynamic. In measure 437, the Flute and Piano play a melody starting on G4, moving to A4, Bb4, and C5. The Flute has a pianissimo (pp) dynamic, and the Piano has a pianissimo (pp) dynamic. The Viola part starts in measure 433 with a forte (ff) dynamic and continues through measure 437. The Violin I part starts in measure 433 with a pianissimo (pp) dynamic and continues through measure 437. The score shows various musical notations including rests, notes, and slurs.

438

Once Sarah has completed bandaging Hector's wound, she tenderly kisses the bandaged spot.

Sarah

Daniel

Hector

Fl. (enh.)

Cl.

Pno.

Red.

Vln. I

Vc.

mf *pp* *f* *pp*

f *mp* *pp*

p *mf* *f* *mp*

p *mf* *f* *mp*

Hector winces slightly as Sarah kisses his bandage.

445 Hector and Sarah continue to stare at each other.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

f *pp*

f *mp* *pp*

f *pp* *mp*

Red.

451 Sarah becomes wide-eyed and begins to grip the spot of Hector's wound tightly.

Sarah

Daniel

Hector

Hector grimaces and pulls away as Sarah grips his hand.

Fl.

Cl.

Pno.

Vln. I

Vc.

pp

The musical score for measures 451-455 is written for an orchestra and vocal soloists. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal soloists (Sarah, Daniel, and Hector) and the woodwinds (Flute and Clarinet) have whole rests throughout this passage. The Piano part is more active, featuring a series of chords and moving lines in both the treble and bass staves. The Violin I part has whole rests, while the Viola part begins with a half note and then ties into the next measure. The dynamic marking *pp* (pianissimo) is indicated at the bottom of the page.

Scene III.

Attacca.

456 Sarah struggles to shift the mood.

f

Sarah To - night is go - ing by so

Daniel

Hector

Fl. *p* *f* *p* 3 3 3 3

Cl. *p* *f*

Pno. *mp* *f* *mp*

Ped.

456

Vln. I *f* 3

Vc. *mp*

460

Sarah

quick - ly.

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

3 3 3 3 3 3 3 3

f *p*

ff *p*

462

Sarah becomes wide-eyed.

Sarah

Daniel

Hector

mp *ff*

You're right. Laugh-ing,

Fl.

f *pp* *n*

Cl.

f *pp* *n*

Pno.

f *pp* *p* *tr* *mf*

Vln. I

Vc.

p *tr*

466

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

talk- ing, drink- ing... You're so Fasc-i-nat ing.

p *ff* *ff* *pp*

(tr)

(h)

Detailed description of the musical score: The score is for measures 466 through 469. Sarah and Daniel have whole rests in all four measures. Hector's vocal line begins in measure 466 with a half note G4 (b), followed by a half note A4 (b) in measure 467, and then a quarter note G4 (b) in measure 468, leading into a melodic phrase in measure 469. The Flute and Clarinet parts have whole rests. The Piano part features trills in measures 466 and 467, followed by a forte (ff) chord in measure 468 and a piano (pp) chord in measure 469. The Violin I part has a half note G4 (b) in measure 466, followed by a half note A4 (b) in measure 467, and then a quarter note G4 (b) in measure 468, leading into a melodic phrase in measure 469. The Viola part has a trill in measure 466, followed by a half note G4 (b) in measure 467, and then a quarter note G4 (b) in measure 468, leading into a melodic phrase in measure 469.

470

Sarah *f* Oh... fasc-i-nat ing?—

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc. *pp*

The musical score for measures 470 and 471 features a vocal line for Sarah and a piano accompaniment. Sarah's part begins with a whole rest in measure 470, followed by a half note 'Oh...' and a quarter note 'fasc-i-nat ing?' in measure 471, marked with a forte (f) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, spanning both measures. The Violoncello (Vc.) part is marked with a pianissimo (pp) dynamic. The other instruments (Daniel, Hector, Flute, Clarinet, and Violin I) have whole rests throughout the measures.

472

Sarah

Fasc-i-nat ing?

Daniel

Daniel finally turns to look at Sarah and Hector.

f

Fasc - i -

Hector

f

Yes, fasc-i-nat ing.

Fl.

Cl.

Pno.

mf

Vln. I

mf

Vc.

mf

474

Sarah

Fasc - i - nat - -

Daniel

nat - ing. Fasc - -

Hector

Fasc-i-nat ing. Fasc-i-nat-ing.

Fl.

Cl.

Pno.

ff

Vln. I

ff

Vc.

ff

476

Sarah

ing? _____

Daniel

8 - i - nat - - - ing. _____

Hector

Fasc-i-nat-ing. Fasc-i-nat-ing.

Fl.

Cl.

Pno.

mp

Vln. I

mf *p*

Vc.

mp

478 Sarah looks puzzled,
like she is deep in thought. Sarah feigns shyness.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

pp

ppp

pp

Red.

What's on your

Detailed description of the musical score: The score is for measures 478-481. It features eight staves. Sarah's part is in treble clef, 3/4 time, with lyrics 'Sarah looks puzzled, like she is deep in thought.' and 'Sarah feigns shyness.' Daniel's part is in treble clef, 3/4 time, with a fermata. Hector's part is in bass clef, 3/4 time, with lyrics 'What's on your' and a dynamic marking of *mf*. The Flute and Clarinet parts are in treble clef, 3/4 time, and are mostly rests. The Piano part is in grand staff, 3/4 time, with a dynamic marking of *pp* and a 'Red.' marking with a bracket. The Violin I part is in treble clef, 3/4 time, with a dynamic marking of *ppp*. The Viola part is in bass clef, 3/4 time, with a dynamic marking of *pp*. The time signature changes from 3/4 to 4/4 in measure 480 and back to 3/4 in measure 481.

483

Sarah *mp*
It's just...

Daniel

Hector
mind?_____

Fl. *mf*

Cl. *p* *ppp*

Pno. *f* *mp*
Ped. _____

Vln. I *p* *ppp*

Vc. *f* *mp*

487

f *ff*

Sarah new. It's been so long since I've loved.

Daniel

Hector

Fl. *mf*

Cl. *p*

Pno.

Ped. *f*

Vln. I *p* sul pont

Vc. *ppp*

132

498

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mp

f

ff

Too long... I've suf- fered, I've suf fered for

pp

pp

mp

mp

pp

ppp

mp

502

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

too long.

The musical score for measures 502-504 features the following parts:

- Sarah:** Three measures of whole rests.
- Daniel:** Vocal line. Measure 502: whole rest, then a half note G4 with the lyric 'too'. Measure 503: a half note G4 tied to the previous measure, then a half note A4 with the lyric 'long.'. Measure 504: a half note G4 tied to the previous measure, then a half note F#4.
- Hector:** Three measures of whole rests.
- Flute:** Three measures of whole rests.
- Clarinet:** Measure 502: eighth notes G4, A4, B4, A4, G4. Measure 503: eighth notes G4, A4, B4, A4, G4. Measure 504: eighth notes G4, A4, B4, A4, G4.
- Piano:** Measure 502: whole rest. Measure 503: a half note G4 tied to the previous measure, then a half note A4. Measure 504: a half note G4 tied to the previous measure, then a half note F#4.
- Violin I:** Three measures of whole rests.
- Viola:** Measure 502: eighth notes G4, A4, B4, A4, G4. Measure 503: eighth notes G4, A4, B4, A4, G4. Measure 504: eighth notes G4, A4, B4, A4, G4.

505

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Wait-ing for, wait-ing for

ff

mf

f

pp

mp

ff

f

p

Detailed description of the musical score: The score is for measures 505, 506, and 507. Sarah has whole rests in all three measures. Daniel has whole rests in measures 505 and 506, and a half note in measure 507 with the lyrics 'Wait-ing for, wait-ing for'. Hector has whole rests in all three measures. The Flute part has a whole rest in measure 505, a half note in measure 506, and a half note in measure 507, with a *mf* dynamic. The Clarinet part has a whole rest in measure 505, a half note in measure 506, and a whole note in measure 507, with a *ff* dynamic. The Piano part has a half note in measure 505, a half note in measure 506, and a half note in measure 507, with dynamics *f*, *pp*, and *mp*. The Violin I part has a whole rest in measure 505, a whole rest in measure 506, and a half note in measure 507, with a *mf* dynamic. The Viola part has a half note in measure 505, a half note in measure 506, and a whole note in measure 507, with dynamics *ff*, *f*, and *p*.

508

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

It's

you, my love. Wait - ing for

f

ff

p

Ped.

510

Sarah

been so long since I've

Daniel

you, my love! My love!

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

pizz.

ff

pizz.

ff

simile

simile

512

Sarah

loved. _____ It's

Daniel

8 Wai - - ting for you, _____

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score is written for measures 512 and 513. The vocal parts for Sarah and Daniel are in treble clef. Sarah's part begins with a whole note 'loved.' followed by a half note 'It's'. Daniel's part begins with a half note 'Wai' followed by a half note 'ting' and a half note 'for you,'. The instrumental parts include Hector (bass clef, whole notes), Flute (treble clef, eighth notes), Clarinet (treble clef, eighth notes), Piano (bass clef, eighth notes), Violin I (treble clef, eighth notes), and Viola (bass clef, eighth notes). The piano part includes a key signature change from one flat to one sharp between measures 512 and 513.

514

Sarah

been so long since I've

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

516

Sarah

loved! _____

Daniel

Wai - ting for you! _____

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 516-518 is as follows:

- Sarah:** Treble clef, key signature of one flat. Measure 516: whole note G4 (b). Measure 517: whole note G4 (b). Measure 518: whole rest.
- Daniel:** Treble clef, key signature of one flat. Measure 516: quarter rest, quarter note F4 (b), quarter note G4 (b), quarter note A4 (b). Measure 517: whole note G4 (b). Measure 518: quarter note F4 (b), quarter note G4 (b), quarter note A4 (b), quarter note B4 (b).
- Hector:** Bass clef. Measures 516-518: whole rests.
- Fl.:** Treble clef, key signature of one flat. Measure 516: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 517: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 518: whole note G4 (b), whole note F4 (b), whole note E4 (b), whole note D4 (b), whole note C4 (b), whole note B3 (b), whole note A3 (b), whole note G3 (b). Dynamics: *f* (forte).
- Cl.:** Treble clef, key signature of one flat. Measure 516: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 517: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 518: whole note G4 (b), whole note F4 (b), whole note E4 (b), whole note D4 (b), whole note C4 (b), whole note B3 (b), whole note A3 (b), whole note G3 (b). Dynamics: *f* (forte).
- Pno.:** Grand staff (treble and bass clefs). Measure 516: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 517: eighth note G4 (b), eighth note F4 (b), eighth note E4 (b), eighth note D4 (b), eighth note C4 (b), eighth note B3 (b), eighth note A3 (b), eighth note G3 (b). Measure 518: whole note G4 (b), whole note F4 (b), whole note E4 (b), whole note D4 (b), whole note C4 (b), whole note B3 (b), whole note A3 (b), whole note G3 (b).
- Vln. I:** Treble clef, key signature of one flat. Measure 516: quarter rest, quarter note G4 (b), quarter note F4 (b), quarter note E4 (b), quarter note D4 (b). Measure 517: quarter rest, quarter note G4 (b), quarter note F4 (b), quarter note E4 (b), quarter note D4 (b). Measure 518: whole rest.
- Vc.:** Bass clef, key signature of one flat. Measure 516: quarter rest, quarter note G4 (b), quarter note F4 (b), quarter note E4 (b), quarter note D4 (b). Measure 517: quarter rest, quarter note G4 (b), quarter note F4 (b), quarter note E4 (b), quarter note D4 (b). Measure 518: whole rest.

519

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

I un-der-stand. Please think a -

p *ff* *pp* *ppp* *in time*

p *ff* *pp* *ppp* *in time*

ff *pp* *ppp*

ord. *p*

ord. *p* *in time*

522

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

bout it. Re mem - ber, You are your own esc -

ppp

p

ppp

p

527 **A tempo**

Sarah
Yes, I am my own esc - ape. _____

Daniel

Hector
ape. _____

Fl.
p *n*

Cl.
p *n*

Pno.
mp

Red. _____

A tempo

Vln. I
ppp

Vc.
ppp

533

Sarah

Could you stay a lit-tle long-er?

Daniel

Hector

Fl.

Cl.

Pno.

Ped.

Vln. I

Vc.

537

Sarah

It would make my next de cis - ion eas - i - er.

Daniel

Hector

Fl.

Cl.

Pno.

Ped.

Vln. I

Vc.

541

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

I'm so

p

mf

Ped.

Detailed description of the musical score: The score is for measures 541, 542, and 543. Sarah's vocal line begins in measure 541 with a half note G4 (b), followed by a quarter note A4, a quarter rest, and a quarter note G4. In measure 542, she has a whole rest. In measure 543, she sings a half note F#4 and a half note E4, with the lyrics 'I'm' and 'so' respectively. Daniel and Hector have whole rests in all three measures. The Flute and Clarinet parts have whole rests in measures 541 and 542. In measure 543, the Clarinet plays a half note G3 (b) and a half note F#3, marked *p*. The Piano part features a complex right-hand melody starting in measure 542, marked *p*, and a left-hand accompaniment of sustained chords with a pedal point, marked *Ped.*. The Violin I and Viola parts have whole rests in measures 541 and 542. In measure 543, the Viola plays a half note G2 (b) and a half note F#2, marked *mf*.

544

Sarah

rid - - dled with these

Daniel

Hector

Fl.

p 3 3 3 3 3 3 3

Cl.

Pno.

Vln. I

p

Vc.

546

Sarah

feel - - - - - ings.

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 546 and 547 features the following parts:

- Sarah:** Vocal line in treble clef. Measure 546: A half note on G4 (flat) with the lyrics "feel". Measure 547: A half note on G4 (flat) with the lyrics "ings.".
- Daniel:** Vocal line in treble clef. Measures 546 and 547: Whole rests.
- Hector:** Vocal line in bass clef. Measures 546 and 547: Whole rests.
- Fl. (Flute):** Treble clef. Measures 546 and 547: Triplet eighth notes. Measure 546: G4 (flat), A4 (flat), B4 (flat), C5, B4 (flat), A4 (flat), G4 (flat). Measure 547: G4 (flat), A4 (flat), B4 (flat), C5, B4 (flat), A4 (flat), G4 (flat).
- Cl. (Clarinet):** Treble clef. Measures 546 and 547: Quarter notes. Measure 546: G4 (flat), A4 (flat), B4 (flat), C5. Measure 547: G4 (flat), A4 (flat), B4 (flat), C5.
- Pno. (Piano):** Grand staff. Measures 546 and 547: Triplet eighth notes in the right hand. Measure 546: G4 (flat), A4 (flat), B4 (flat), C5, B4 (flat), A4 (flat), G4 (flat). Measure 547: G4 (flat), A4 (flat), B4 (flat), C5, B4 (flat), A4 (flat), G4 (flat). The left hand has whole notes: G3 (flat) in measure 546 and F3 (flat) in measure 547.
- Vln. I (Violin I):** Treble clef. Measures 546 and 547: Whole notes. Measure 546: G4 (flat). Measure 547: G4 (flat).
- Vc. (Viola):** Bass clef. Measures 546 and 547: Whole notes. Measure 546: G3 (flat). Measure 547: F3 (flat).

548

Sarah winks and glances toward the bedroom.

Sarah

Daniel

Hector pauses, and realizes Sarah's implication.

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

549

550

551

Act 1, Scene 1

20

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

Hector extends his bandaged hand towards Sarah.

I see... I just need to check on this wound.

mp

p

mp

p

Leg.

555 Sarah turns around.

Sarah

Daniel

Hector exits.

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mf *ppp*

mf *ppp*

ppp

559

Sarah *f* Dan-iel, I must step *ff* a - way. *p*

Daniel

Hector

Fl. *mp*

Cl. *p* *mp* *f* *pp*

Pno. *ff* *sub. pp* *sfzp* *sfzp* *sfzp* *sfzp*

Ped.

559

Vln. I

Vc. *ff* *p* *sfzp* *sfzp* *sfzp* *simile*

563

Sarah *f* Hec - tor is my next *pp*

Daniel *ff* Please don't do this.

Hector

Fl. *f*

Cl. *n* *pp* *f* *pp* *f*

Pno. *simile* *pp* *pp*

Vln. I *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f*

566

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

I am here.

ff *pp* *f* *ppp*

pp *f* *pp* *f* *ppp*

pp *ff* *p*

pp *f* *pp* *f* *pp*

f *ppp*

Ped.

570 572

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ff 3 *mf*

How did I leave you? I can al - most re -

mp

p sul tasto *p* sul tasto

Detailed description of the musical score: The score is for measures 570 and 572. The key signature has one sharp (F#) and the time signature is 3/4. Sarah's staff is empty. Daniel's staff has vocal lines starting in measure 571 with the lyrics 'How did I leave you? I can al - most re -'. The dynamics *ff* and *mf* are marked above the vocal line. Hector's staff is empty. The Flute and Clarinet staves are empty, with a *mp* dynamic marking appearing in measure 572. The Piano part is complex, with multiple voices in both hands. The Violin I and Viola parts enter in measure 572 with a *p* dynamic and 'sul tasto' marking.

Sarah makes her way
to the bedroom as
she sings.

574

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

mem - ber...

f *pp*

f *ppp*

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

ord.

ord.

579

ad libitum
p ***f***

Sarah

I step a-way as I did three years a-go.

Daniel

Daniel moves from his platform to the chair in the bedroom.

Hector

Fl.

ad libitum

Cl.

ppp *ad libitum*

Pno.

ad libitum

Vln. I

ppp *ad libitum* ***f***

Vc.

ppp *ad libitum*

586 *mp* 589 *ff* Sombre ♩ = 84 *mp*

Sarah

I'm so rid-dled with guilt.

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ppp

p *mf* *p* *mf*

591

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 591-593 is as follows:

- Measure 591:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a half note G4 (flute) and G4 (clarinet) with a *ff* dynamic. The Piano plays a complex chordal texture in both hands, with a *ff* dynamic. Violin I and Viola have whole rests.
- Measure 592:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a half note G4 (flute) and G4 (clarinet) with a *pp* dynamic. The Piano continues its complex chordal texture, with a *mp* dynamic. Violin I and Viola have whole rests.
- Measure 593:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a half note G4 (flute) and G4 (clarinet) with a *p* dynamic. The Piano continues its complex chordal texture, with a *mf* dynamic. Violin I and Viola play a half note G4 (violin) and G4 (viola) with a *mf* dynamic.

594 Sarah strokes Daniel's hair.

Daniel is seated in the chair.
He is straightening his clothes
and inspecting himself, as though
leaving for a night out.

Hector

Fl. *mf* *ff* *pp*

Cl. *mf* *ff* *pp*

Pno. *pp*

Vln. I *pp* *mf* *pp* *f*

Vc. *pp* *f*

She picks up the knife while
Daniel's back is turned.
She stares at it.

598

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 598-601 is as follows:

- Measures 598-600:** 3/4 time. Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a rhythmic pattern of eighth notes with a grace note, starting on G4 and moving up to A4. The Piano plays a complex chordal texture in the right hand and a rhythmic pattern of eighth notes in the left hand. The Violin I and Viola play a melodic line starting on G4, moving up to A4.
- Measure 601:** 3/4 time. The Flute and Clarinet continue their pattern. The Piano plays a complex chordal texture in the right hand and a rhythmic pattern of eighth notes in the left hand. The Violin I and Viola play a melodic line starting on G4, moving up to A4.

Dynamics: *pp* (Piano), *mf* (mezzo-forte), *f* (forte), *p* (piano).

602 accel.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

ppp

pp

pp

pp

Detailed description of the musical score: The score is for measures 602 through 606. Measures 602 and 603 are in 2/4 time, while measures 604, 605, and 606 are in 3/4 time. The tempo is marked 'accel.' starting at measure 604. The instruments and their parts are: Sarah (soprano), Daniel (soprano), Hector (bass), Flute (treble clef), Clarinet (treble clef), Piano (grand staff), Violin I (treble clef), and Viola (bass clef). In measures 602-603, the Flute and Clarinet play a melodic line marked *ppp*. The Piano plays a complex accompaniment with chords and a steady eighth-note bass line, marked *pp*. The Violin I and Viola also play accompaniment, with the Viola marked *pp*. In measures 604-606, the Flute and Clarinet are silent. The Piano continues its accompaniment. The Violin I and Viola play a new melodic line marked *pp*. The tempo 'accel.' continues through measure 606.

With ferocity, ♩ = 100

608 - - - - - **609** Sarah begins to violently stab Daniel in the back multiple times.

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

p

ff

fff

senza Ped.

With ferocity, ♩ = 100

609

Vln. I

Vc.

fff

f

fff

f

611

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

The musical score for measures 611-614 is as follows:

- Measure 611 (7/8):** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a melodic phrase: G4 (accented), A4 (sharp), B4 (sharp), A4 (sharp), G4 (sharp), F#4 (sharp), E4 (sharp), D4 (sharp). The Piano plays a chord of G#4, A#4, B#4 in the right hand and a bass line of G#2, A#2, B#2 in the left hand. Violin I and Viola play G4 and A4 respectively.
- Measure 612 (4/4):** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a triplet of eighth notes: G4 (sharp), A4 (sharp), B4 (sharp), followed by a quarter rest. The Piano plays a chord of G#4, A#4, B#4 in the right hand and a bass line of G#2, A#2, B#2 in the left hand. Violin I and Viola play G4 and A4 respectively.
- Measure 613 (7/8):** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a melodic phrase: G4 (accented), A4 (sharp), B4 (sharp), A4 (sharp), G4 (sharp), F#4 (sharp), E4 (sharp), D4 (sharp). The Piano plays a chord of G#4, A#4, B#4 in the right hand and a bass line of G#2, A#2, B#2 in the left hand. Violin I and Viola play G4 and A4 respectively.
- Measure 614 (4/4):** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a quarter rest. The Piano plays a chord of G#4, A#4, B#4 in the right hand and a bass line of G#2, A#2, B#2 in the left hand. Violin I and Viola play G4 and A4 respectively.

614

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

scratch tone

ord.

scratch tone

615

616

617

Sarah

Daniel

Hector

Fl.

Cl.

Pno.

Vln. I

Vc.

cluster

slightly higher

ord.

The musical score for measures 617-620 is as follows:

- Measures 617-619:** 7/8 time signature. Key signature: one sharp (F#).
- Measure 620:** 4/4 time signature. Key signature: two sharps (F# and C#).
- Sarah, Daniel, Hector:** Rests in measures 617-619. In measure 620, they play a half note followed by a quarter note.
- Flute (Fl.):** Rests in measures 617-619. In measure 620, it plays a half note followed by a quarter note.
- Clarinet (Cl.):** Rests in measures 617-619. In measure 620, it plays a half note followed by a quarter note.
- Piano (Pno.):**
 - Measure 617: "cluster" - a cluster of notes in the right hand and a half note in the left hand.
 - Measure 618: A half note in the right hand and a half note in the left hand.
 - Measure 619: "slightly higher" - a half note in the right hand and a half note in the left hand.
 - Measure 620: A half note in the right hand and a half note in the left hand.
- Violin I (Vln. I):**
 - Measure 617: "ord." - a half note.
 - Measure 618: A half note.
 - Measure 619: A half note.
 - Measure 620: A half note.
- Viola (Vc.):**
 - Measure 617: "V" - a half note.
 - Measure 618: A half note.
 - Measure 619: A half note.
 - Measure 620: A half note.

620

Sarah

f

622

Dan iel, _ I _ want-ed con - trol o-ver

Daniel crumples to the ground, dead.

Daniel

Hector

Fl.

ppp

Cl.

ppp

Pno.

Red.

622

Vln. I

scratch tone

ppp

Vc.

scratch tone

ppp

Sarah takes the knife into the living room, waiting for Hector as she sings.

624

Sarah

you. and now I have it.

Daniel

Hector

Fl.

Cl.

Pno.

mp

p

f

8va

ord.

pp

f

ord.

mp

f

p

Ped.

628

Sarah

Daniel

Hector

Hector re-enters.

Fl.

Cl.

f *p* *ppp*

Pno.

5 6 *tr*

Ped.

Vln. I

p *ppp*

Vc.

ppp

632 Sarah begins to laugh maniacally.

Sarah

Daniel

Hector

Hector sees the knife in Sarah's hand. His face turns to horror.

Fl.

Cl.

Pno.

Vln. I

Vc.

p

pp

The musical score for measures 632-635 is as follows:

- Measure 632:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet have whole rests. The Piano has a tremolo in the right hand and a melodic line in the left hand. Violin I and Viola have whole rests.
- Measure 633:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet have whole rests. The Piano has a tremolo in the right hand and a melodic line in the left hand. Violin I and Viola have whole rests.
- Measure 634:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet have whole rests. The Piano has a tremolo in the right hand and a melodic line in the left hand. Violin I and Viola have whole rests.
- Measure 635:** Sarah, Daniel, and Hector have whole rests. The Flute and Clarinet play a melody with triplets. The Piano has a tremolo in the right hand and a melodic line in the left hand. Violin I and Viola have whole rests, with a tremolo in the Viola.

636

Sarah
 Daniel
 Hector
 Fl.
 Cl.
 Pno.
 Vln. I
 Vc.