

LEAR ON THE 2ND FLOOR

MUSIC BY ANTHONY DAVIS

LIBRETTO BY ALLAN HAVIS

Dedicated to Dr. Sheldon Hendler

EPISTEME MUSIC

Score

Lear on the 2nd Floor

Scene 1

(Prelude)

Anthony Davis, Music
Allan Havis, Libretto

♩ = 72

Piano

p *cresc.*

mf

N.

A ca na ry in a coal mine is no bird of

pp *cresc. a poco*

N.

pa ra dise. A pair of dice, is it a die?

mp *mf*

N. 8

Must I die? In times of trouble _____ a wa ger _____ dou bles.

8

5 5 6 5 5 6 5

p

3 3 3 3

N. 10

When me mo ry lies, when lo vers _____ cry, _____ when a leaf, when a thief, when

10

mf mp f mp

8^{vb} 5 8^{vb} 5

3 3 3 3 3 3

♩ = 94

N. 13

grief mine fails. _____ My mind _____ falls scales.

13

f p mp p

3 5 5 5 5

N. H. (vocalise) (multiphonic)

16 *p* *mf* *p* *mp*

N.

N. H.

18 *mf* *mp* *p*

N. H. (Improvise multiphonic Upward gliss.)

20 *pp*

(Dr. Everest introduces Dr. Nora Lear.)

(Improvise, whimpers, small glisses, feedback sounds, glassy harmonics)

A B (continue)

25 (continue) (continue, sporadically in spaces after Nora)

N. H.

N.

La dies and Gen tle men, Good Eve ning. Please take your seats. The

mp *p* *pp*

30

N. H.

N.

hall is ve ry crow ded in the back. Let's pro ceed with my notes. I've pre pared > a

mf *p* *mf*

34

N. H.

N.

po wer point. I'll take ques tions af ter the pre sen ta tion.

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

N. H.

N.

37

Me ta-cog ni tive the o ry on de men ti a has changed.

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

N. H.

N.

40

With pro per as sess ment, do we re cog nize our weak ness? Few neu ro lo gi cal

mf *p* *mp* *mf* *p* *mp*

N. H.

N.

43

de fi cits are as in tri guing or per plex ing as a no so gno sia.

mf *pp* *mp* *p* *mf*

N. H.

N. See two clear i ma ges of a fa mi liar face, left and right.

N. H.

N. That's Pre si dent Ro nald Rea gan. Jenna! Your dad dy's not

J. Yes, Dad dy.

(more active!)

54

N. H.

N.

54 (The site asks for a credit card number.)

here. I don't have a credit card, right now.

mf *f* *pp*

57

N. H.

N.

57 (She attempts to resume the talk.)

Why do I have to pay to talk to you? While ma ni fes ta tions

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

60 (Stop!) (resume!)

N. H.

N.

60 of a no so gno si a No, Pat ti Da vis did not have de men ti a she just had

p *mf* *p* *mp* *p*

63 (Stop!)

N. H.

N. (She attempts to resume the talk.)

poor judge ment. She em bar rased her en ti re fam' ly. While ma ni fes ta tions

mf p mf p mp p

66

N.

of a no so gno sia such as An ton's syn drome, An

mf p f p mf mp

69

N.

ton's Syn drome, An ton's Syn drome and he mi spa tial ne glect, as well as

f mf mp f

N. 72

Wer nic ke's a pha sia are most ly rare. Dis or dered a ware ness

p *mf* *p* *mp* *pp* *mp*

N. H. 75 (resume and build!) *cresc.*

(Nora rips off her pearl necklace, takes off her shoes and finally hrows them in the direction of Dr. Everest.)

N. 75 is a dis cer ni ble symp tom of, symp tom of, is a dis cer ni ble symp tom of,

mf *p* *mf*

N. H. 78

N. 78 is a dis cer ni ble symp tom of, is a dis cer ni ble symp tom. —

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

82 (Scream!) (Stop!) *f*

N. H.

N.

86 $\text{♩} = 96$ Scene 1

N. Why?

Doc No ra, look at me.

f *mf* *f* *ff*

90 $\text{♩} = 76$

N. You're my hus band.

Doc I'm your doc tor. You're hus band

mp *mf* *p*

♩ = 84

94

N. 

Doc 



♩ = 102

98

N. 

Doc 



101

N. 

Doc 



104

Doc

8

— Please o pen your eyes. Look at the dip, — the i ma ging, — the M R

mf

p cresc.

106

N.

Did you

106

Doc

8

— I. — Look, No ra, — brain a tro phy, — de men ti a. —

mf

f

109

N.

check the pro — teins? Fron to tempo ral — de men ti a —

109

Doc

8

Fron to tem poral — de men ti a! —

mp

f

mf

mp

mf

f

112

N. could be a pos si bi li ty. — Are there e mo tio

Doc — could be a pos si bi li ty. — Are there e mo tio

mp *f* *mp*

115

N. chan chan — ges? Are there e mo tio nal chan ges? Are there e mo tio nal chan ges?

Doc nal chan — ges? Are there e mo tio nal chan ges? Are there e mo tio nal chan ges?

mf *mp* *f* *mf*

119

N. Or se xu al — pro mis cu — i ty. pro mis cu i ty,

Doc Or se xu al se xu al — pro mis cu — i ty. pro mis cu i ty,

ff *mp* *f* *pp*

8vb

N. 124
 pro mis cu___ i ty. You say my hus band

Doc 124
 pro mis cu___ i ty. Where, oh where are your pearls?

124 *ff* *p* *pp* *p* cresc. a poco

N. 128
 died. He died_____ to cause me pain. He died to va nish. ___

Doc 128
 Yes. No._____ He_____ died. ___ You're all a lone

128 *mf* *p* cresc. a poco

N. 132
 To va nish, ___ you see, _____ to dis ap pear _____ in to thin air, _____ to flee the

Doc 132
 ___ a gain ex cept for your daugh ters. ___

132 *mf* *mp* cresc.

N. 136

earth, to steal from an im pov' rished God. My dar ling Mor ti mer, his bags were packed.

mf

N. 139

His pass port stamped. Al ways rea dy to run a way like a tru ant boy em bar rased by the bul ly of

p cresc. a poco *mp*

$\text{♩} = 102$

N. 142

love. But Mor ti mer knew there fore he

p mp mf f

N. 145
 flew with wings that sting. _____ He fol ded my mind in

N. 148
 two halves, left side smart, right side tart.

N. 152
 Did _____ I? _____ Were you there?

Doc 152
 You spoke to day at the in sti tute. A lec ture.

N. 156
 — Good.

Doc 156
 8 No, but you stunned your au di ence. It was taped,

156
mp *p* *mf*

Doc 160
 8 No ra. You dis owned

160
f *mp* *mf* *mp* *p*

Doc 166
 8 — your re search o ver two ar du ous de cades. You said, "Al zhei mer's can not be

166
mp *p*

Doc

170

8 en gi neered. — You re pea — ted and re pri man ded, You yelled — at the

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

Doc

174

8 pa nel, you tore up do cu ments. — You re viled a gainst ev' ry phar ma ceu ti

mp *mf* *mp* *mf*

Doc

177

8 cal, at ten ding hos pi tal or in su rance group. You re viled — a gainst ev' — ry go vern

f *mp* *f*

Doc

181

ment a gent, ev' ry go___ vern ment a gent, go vern ment a gent! And then___ you ripped ___

mf *f* *ff*

Doc

185

___ your fresh wa ter pearl neck lace, re moved___ your high___ heels___ and

f *p* *mp* *mf*

N.

189

Jo

Doc

189

threw each shoe___ at your men tor, Doc tor Jo shu a E___ ve rest.

p *mf* *f* *mp*

♩ = 84

N. 193 *shu a E ve rest!*

Doc 193 *I've called _____ for an am bu lance, No ra.*

N. 197 *Just now.*

Doc 197 *Mi nutes a go. You can't live a lone.*

N. 201 *In my hands. _____ In my coo ler. _____ In my womb. _____ In my desk,*

N. 205

In my purse, my car _____ my loc ker. In my in my, _____ In my.... _____

3 3 3 3 3 3 3 3 3 3 3 3

N. H. 208

N. 208

_____ Sing me, _____ Hold me, _____ Free me _____ be fore gray. _____

mp *p* dim. a poco

3 3 3 3 3 3 3 3 3 3 3 3

(Descend, use short glisses multiphonics, to whimpers and breathing)

N. H. 212

(Improvise within the tonality build!)

pp _____ *mf*

N. 212

212

pp *p* *pp* *mp*

3 3 3 3 3 3 3 3 3 3 3 3

N. H.

215 (whimpers and breathing) (Stop!)

pp
rit. ♩ = 120

pp *mf*

Detailed description of the musical score: The score is for a character named N. H. and begins at measure 215. It consists of three staves. The top staff is the vocal line, which contains rests for the first two measures, followed by a note with a fermata in the fourth measure. The middle staff is the piano's right hand, starting with a melodic line in the first measure, followed by a triplet of eighth notes in the second measure, and then a series of triplets of eighth notes in the third and fourth measures. The bottom staff is the piano's left hand, which plays a continuous pattern of triplets of eighth notes throughout the first two measures. Dynamic markings include *pp* (pianissimo) at the beginning, *pp rit.* (pianissimo with a ritardando) for the first two measures, and *pp* and *mf* (mezzo-forte) for the final measure. A tempo marking of ♩ = 120 is located in the upper right. The key signature has one flat, and the time signature is 4/4.

Scene 2

♩ = 120

Piano accompaniment for measures 1-4. The score is in 6/4 time, with a key signature of one flat (B-flat). The right hand features a series of chords, starting with a *mf* dynamic and transitioning to *p* for measures 2 and 3, then back to *mf* in measure 4. The left hand plays a steady eighth-note accompaniment.

Piano accompaniment for measures 5-8. The right hand has a melodic line starting in measure 5 with a *f* dynamic, then moving to *p* for measures 6-8. The left hand continues with eighth-note accompaniment. Measure 5 is in 6/4 time, while measures 6-8 are in 4/4 time.

Vocal and piano accompaniment for measures 9-12. The vocal parts for L. (Lionel) and N. (Nancy) are shown as whole rests. The piano accompaniment starts in measure 9 with a *mf* dynamic, then changes to *pp* in measure 10. The right hand has a melodic line, and the left hand has a steady accompaniment. Measure 12 includes the lyrics "Mom, _____ it's". The time signature changes from 4/4 to 3/4 in measure 10 and back to 4/4 in measure 12.

13

L. *go ing to rain. Ma ma, it's Ly la.*

N. *Sit. Sit here ___ with*

p

17

L. *Where are _____ your shoes?*

N. *me and your fa ther. _____ The*

mp *mf* *p*

21

N. *man who shot _____ J F K was no man at all. And Dal las _____ was cursed,*

< pp *mp*

N. 25 Ly la, well be fore the Pre si dent's vi sit. I was a lit tle girl then.

L. 29 No, ma ma.

N. 29 Do you re mem ber? And I was thin ner than you, a vir tu al tooth pick, ne

L. 33 My car is

N. 33 ver wea ring shoes, Sa rah Vaughn sin ging the Blues.

L. *mf* *mp* *mf*

37 at the back gate of the ce me te ry. You have ___ to ___ go back. I hope you can come home soon.

L. —

N. *mp*

41 When? ___ I won't ___ go back to that cot ton wall jail. ___ I

N. *rit.* *pp*

45 (As she is being led away, she stops) $\text{♩} = 90$

won't go back ___ to the se cond floor. The park is so se rene. The wind

49 N. *tamed the mea dow green. See for your self my daugh ter, I can live here a mong the rust*

49 *mp* *p* *mp* *p*

53 N. *ling leaves. The men on the se cond floor leer at me and they whis per.*

53 *mp* *mf* *pp*

$\text{♩} = 112$

56 L. *The se cond floor is a hol ding pen, a pad ded wing with out*

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

56 N. *But the park is home.*

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

56 *8vb* *8vb*

59
L. doors.

59
N. The wind chills the meadow friendless. No thing stares at me

59
p

59
8^{vb}

62
L. My sisters want you locked away!

62
N. here. What sisters? —

62
mp *f*

62
8^{vb} 8^{vb}

♩ = 90

66
L. I'm not the only child. Look, there's Tara and Jenna.

66
N. But you are.

66
mf *mp* *p* *pp*

66
8^{vb}

(She shows Nora the photos)

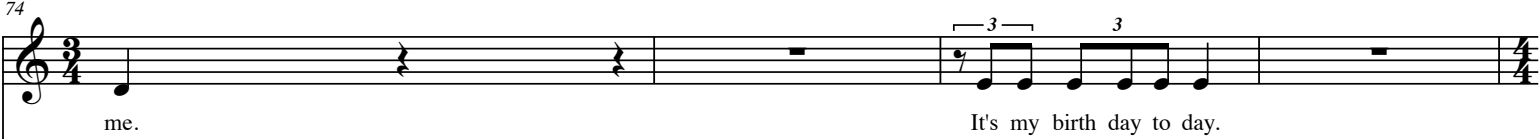
70


L. 

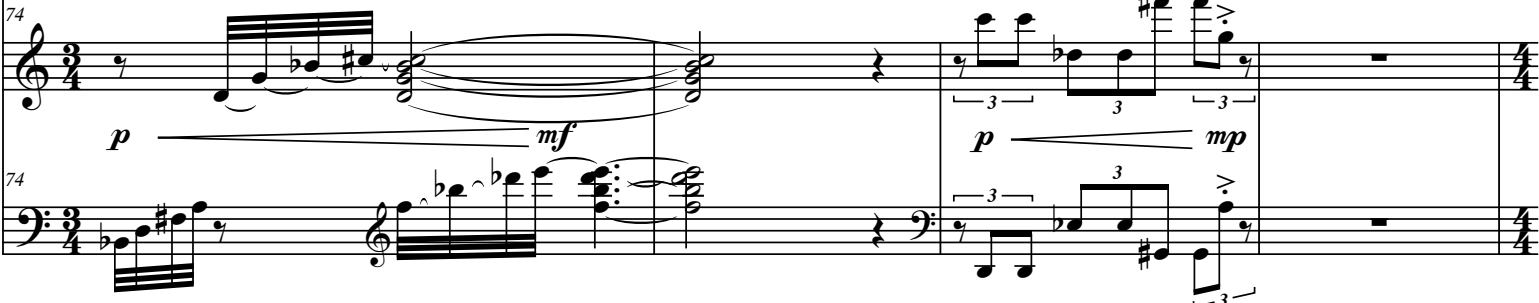
N. 



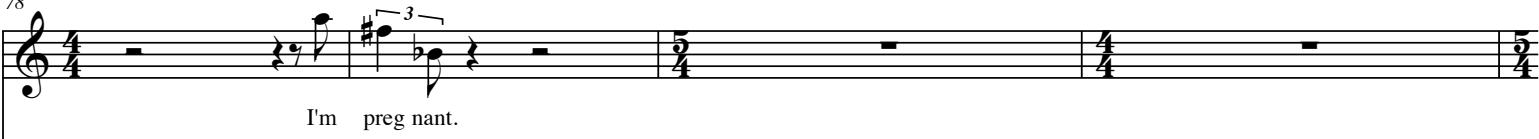
74


L. 


N. 



78

L. 

N. 



82

L. I have no hus band. The men in my life wan der like lost moths

N. wan ted?

p *pp* *mf*

85

L. — at trac ted to flame. Mom! By the

N. O K, what's his blood type? How old did you say you were?

pp *p* *pp* *p*

89

L. way, I'm thir ty. No you're six ty one. O ver

N. I'm nine ty. I'm six ty.

mp *p* *cresc. a poco*

♩ = 110

93

L. *six ty. I'm thir ty. What's the cost?*

N. *You're thir ty. There's so much time that is lost.*

mf f

98

L. *Three, six, nine__ months left.*

N. *Thir ty, six__ ty, nine__ ty, ma gi cal num__ bers. Three, six, nine__ months left.*

mp mf mp p mf

103

L. *They go on__ for e__ ver. O Ne ga tive.*

N. *I won der. The fa ther's A,__ B. A B The*

mp f p cresc. a poco

108

L. *B Po si tive.*

N. mo ther's O__ B A B But some times cou__ ple's blood__ types don't seem to

112

L. *What's the catch. Thir ty, six__ ty, nine__ ty, ma gi cal num__ bers.*

N. match. Thir ty, six__ ty, nine__ ty, ma gi cal num__ bers.

117

L. *Three, six, nine__ months left for me__ to pon__ der.*

N. *Three, six, nine__ months left.*

N. 122

Mor ti mer, _____ my blood runs cold from a ri ver night _____ twis ting so tight.

p *mp* *p* *mf*

N. 126

Mor ti mer, _____ you chea ted life and you left me a lone. _____ I'm

p *mp*

L. 130

No, six ty one. _____ I think you just spot ting. You're

N. 130

six ty, Ly la. I'm clot ting.

p *cresc. a poco*

134

L. me no pau sal. That's the cause of all pain.

N. That's the cause of all pain. Drives you in sane.

mf *f*

138

L. Thir ty, six ty, nine ty, ma gi cal num bers. Three times six times nine.

N. Thir ty, six ty, nine ty, ma gi cal num bers. Three times six times nine

mp *mf* *mp* *p* *mf*

143

L. One hund red six ty two.

N. e quals one hund red six ty two. E quals

mp *p* *mf* *mp*

147

L. _____ nine _____ months _____ nine _____ months

N. nine _____ months _____ nine _____ months

p *mp* *mf* *f*

152

L. _____ of pain. _____

N. _____ of pain. _____

mf *p*

8^{vb}

157

L. I have your me di ca tion. _____ Please, _____ ma ma. _____ You're a doc tor.

N. No. _____ It's poi son.

mp

L.

162

You know me di cine. — This is not to xic. Please, Ma ma, don't be this way. Peo ple —

162

mf

L.

166

— are wat ching. I'll call an am bu lance — if you don't lis ten.

166

p

N.

170

How can I — lis ten. My shoes — walked a way from me. —

170

pp

N. 174

Musical score for voice and piano, measures 174-177. The voice part (N.) is a single line with rests. The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes with chords. The left hand has a melodic line with eighth notes. The tempo is marked as quarter note = 116. The time signature changes from 5/4 to 4/4.

178

Musical score for piano, measures 178-181. The right hand continues the rhythmic pattern from the previous system. The left hand has a melodic line. Dynamic markings are *pp*, *mp*, and *mf*. The time signature changes from 4/4 to 2/4.

Scene 3

♩ = 116

Piano accompaniment for measures 1-4. The score is in 4/4 time and features a complex harmonic structure with frequent changes in meter (4/4, 3/4, 4/4, 3/4). The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics range from *mf* to *f*.

Piano accompaniment for measures 5-8. The right hand continues with intricate melodic and harmonic patterns. The left hand maintains a consistent rhythmic accompaniment. Dynamics include *mf*, *mp*, and *f*.


Piano accompaniment for measures 9-12. The harmonic texture remains dense and rhythmic. Dynamics fluctuate between *mp*, *f*, and *mf*.

N. *I know your dead. I know your o ver dressed. I know*

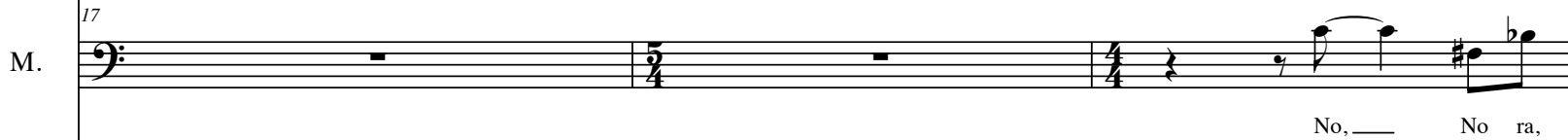
M. *I'm not.*

Piano accompaniment for measures 13-16. The piece concludes with a final chordal texture. Dynamics include *ff* and *mp*.

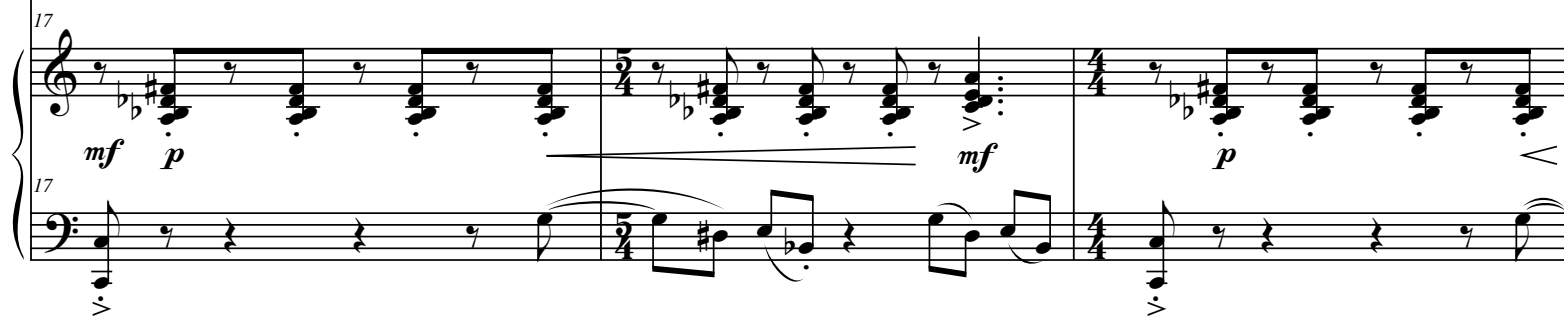
N. 17
 — your're fa mished. I know your're ti red. Am I to blame.



M. 17
 No, — No ra,



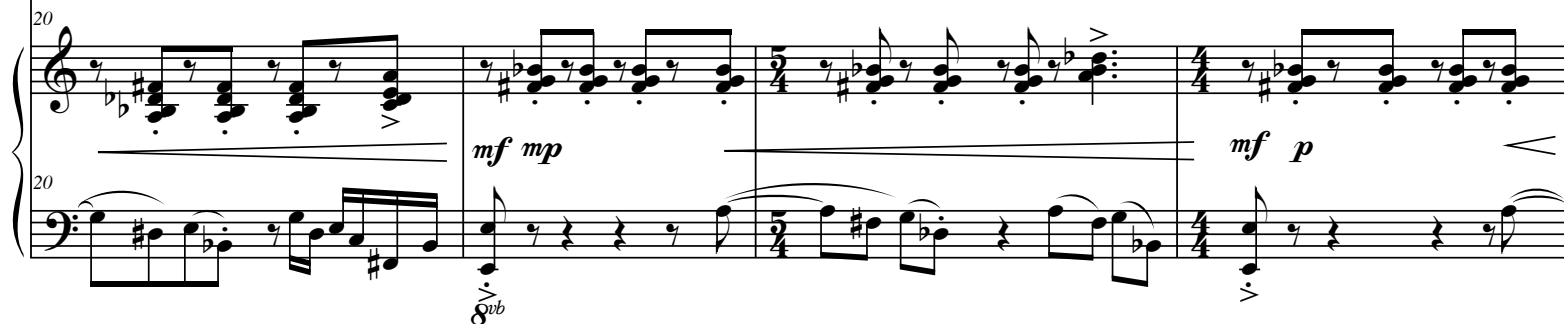
17
mf p *mf* *p*




M. 20
 the world spins. — like a bas ket ball — on Ko be Bry ant's fin ger,



20
mf mp *mf p*



M. 24
 — an o range blur — spin ning on its a xis. — Nora, — the



24
mf p *mp* *p*



♩ = 112

M. 28

world spins. — I was sup posed to give you — a

mf *pp* *p*

M. 32

se cond ho ney moon a round — the globe, — just the two of us, — the whole —

pp *cresc. a poco*

M. 36

— sum mer. — And what the hell — hap pened — What went wrong? —

M. 39

Your bags were packed. — We e ven found a house sit ter.

mf mp p mp p L.H.

M. 41

What did you do to your head? — Your eyes are black — and crossed.

mp p L.H. mf L.H. p

M. 43

Am I your mir ror? — The world — spins, No ra. — I

$\text{♩} = 116$

f p mp

M. 46

would have changed the dial but you said ___ no thing. Our friends judged me.

mf mp f mp

M. 49

— You know they did. I had no ___ thing on the side. Ne ___ ver chased ___

mf p


M. 52

— the se cre ta ry. Could n't flirt to save my life. The ru mors were cruel.

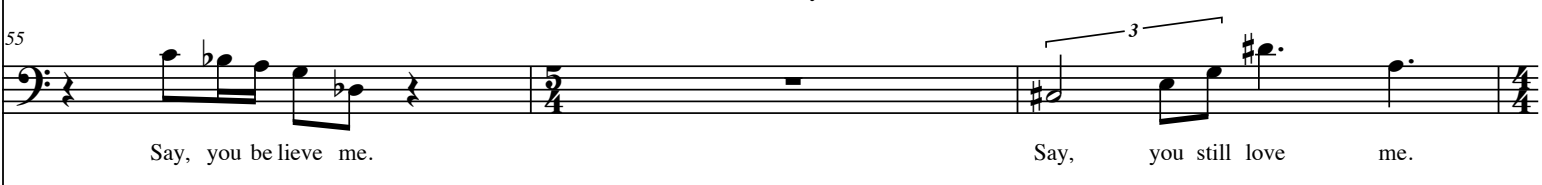
mf mp mf mp

ob

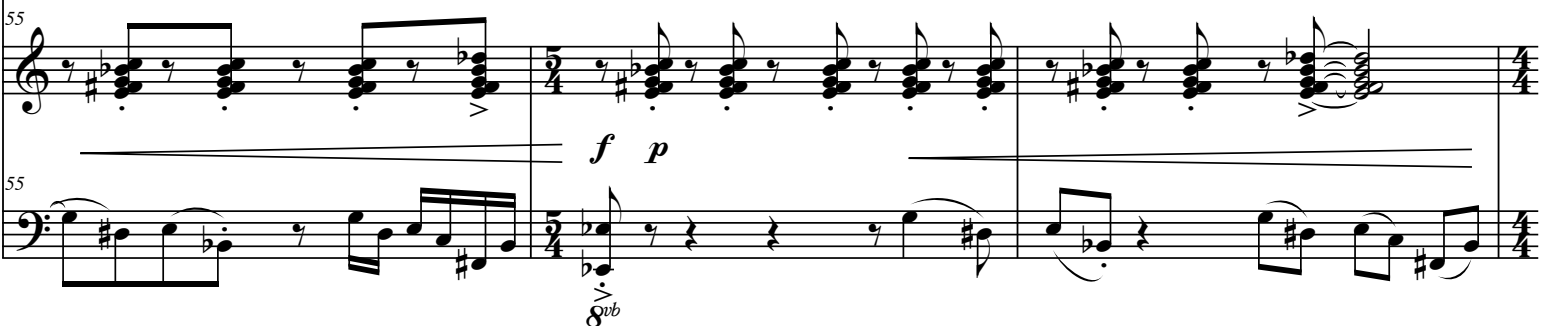
55

N. 


I be lieve you.

M. 

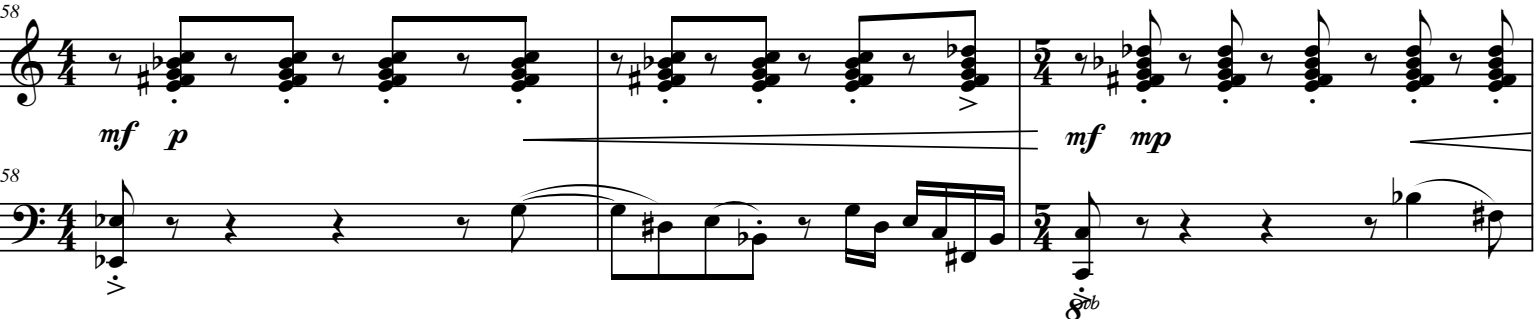
Say, you believe me. Say, you still love me.



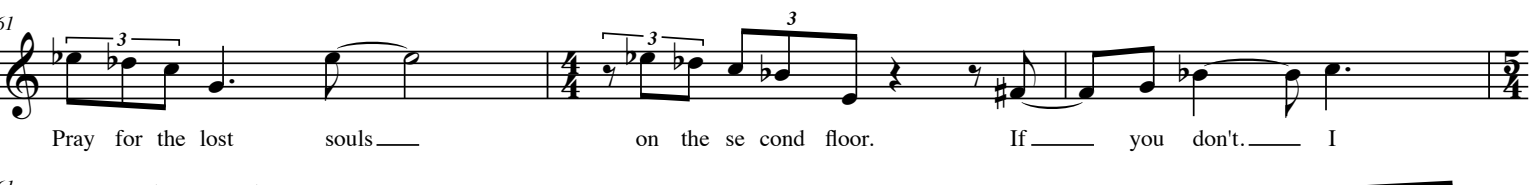
58

N. 

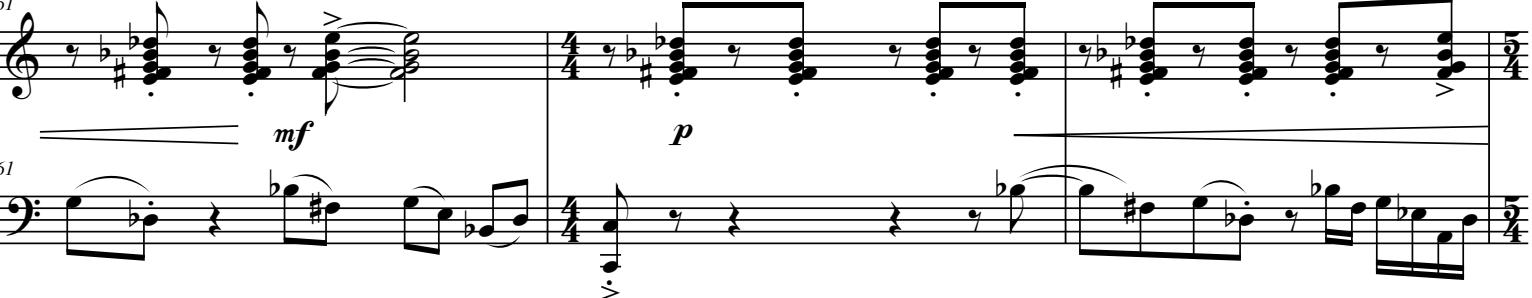
Up stairs, where I re side we suf fer de men tia.



61

N. 

Pray for the lost souls on the se cond floor. If you don't. I



64

N. will. _____ How can I love _____ a corpse?

M. 64 _____ *mf* _____ *f* _____
 Damn it! Say, that you love me.

f mp mf f

♩ = 112

68

M. _____ The world spins. _____ Sil ly things _____ we are, _____

68 *p pp mp*

♩ = 112

73

M. _____ a kit ten's purr. _____ Let me jump on your lap. Let me stay a while. _____

73 *pp mp pp*

♩ = 112

♩ = 105

M. 77

Our daughters are fighting for the wealth that

mp *mf* *mp* *mf*

M. 81

can't be carved up! Ly la, Ta ra, Jen na, is any one really in need? I

f *p* *mf* *mp*

M. 85

think it's just me. Yes, I created bad debts, — Hedgefunds from Hell.

rit. *pp* *p* *mp < mf* *p* *pp*

♩ = 72

M. 90

You are des tined for the se cond floor ____ While I ____

mp *p* *mf* *p* *mf*

M. 93

____ oc cu py the mor tu a ry. ____ I am not dead. I am not de ceased. ____ I am Mor ti mer ____ and on ly

p *mf*

M. 96

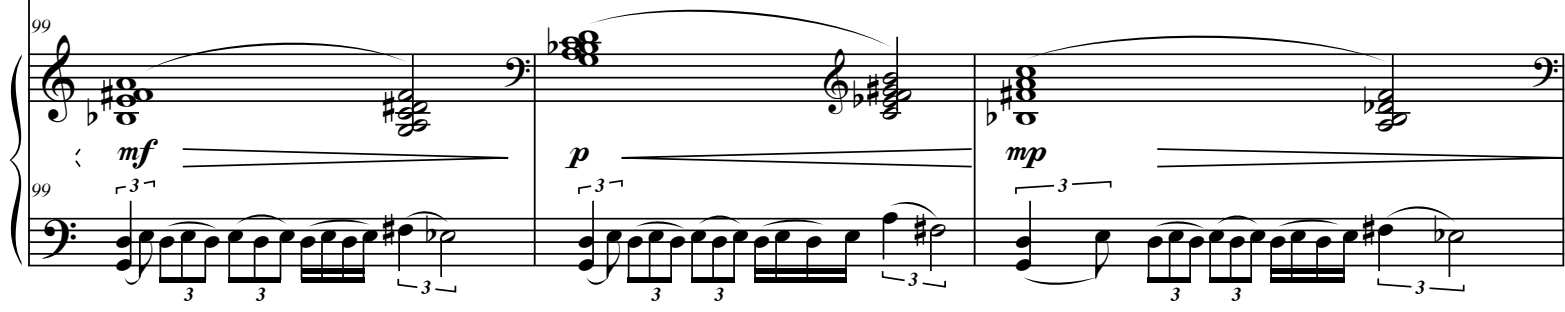
you can see me, a clown with a red nose. I am Mor ti mer ____ and on ly

mp *p*

M. 99

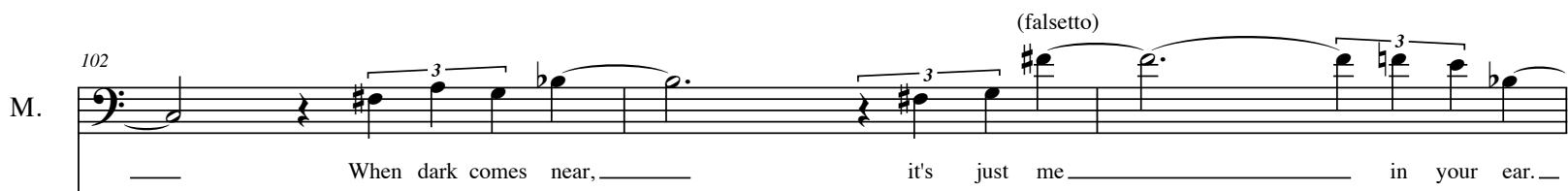


you can hear .me. I am not dead. No ra, you seem diz zy. Call the clown and I'll ease your fears.



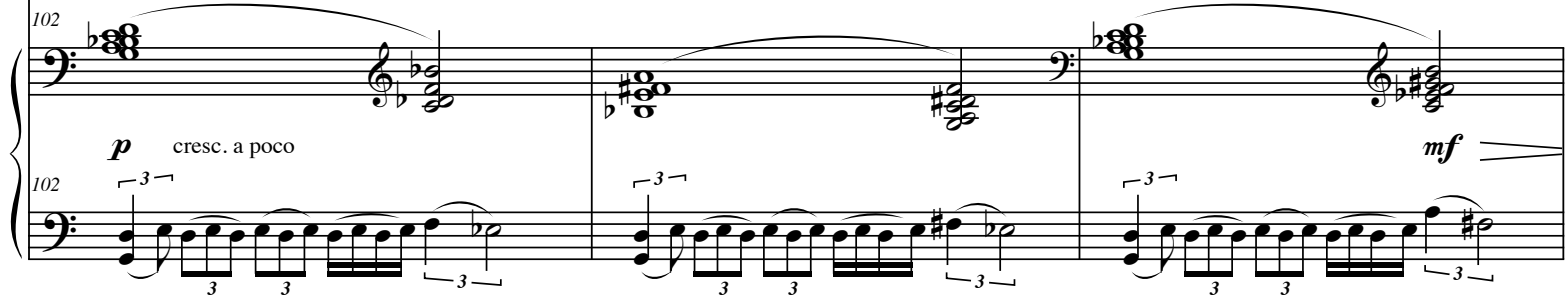
mf *p* *mp*

M. 102



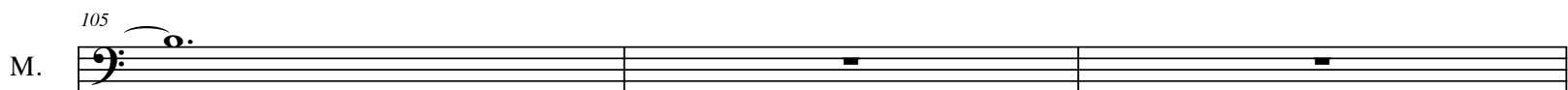
When dark comes near, it's just me in your ear.

(falsetto)



p *cresc. a poco* *mf*

M. 105



mp *dim. a poco*

N. 108

My beau ti ful daugh ters _____ come wor ship at my

pp *p*

♩ = 74

N. 111

feet..

L. 111

Mo ther, dar __ ling, rise __ with in the ho ur

J. 111

Mo ther, dar __ ling, I love you as the sands of time ____ rise __ with in the ho ur

T. 111

Mo ther, dar __ ling, rise __ with in the ho ur

111

mp *p*

115
L. glass. Gra vi ty is sin as we float a bove the clouds.
J. glass. Gra vi ty is sin as we float a bove the clouds.
T. glass. a bove the clouds.

mf f mf

119
L. Dear est mo ther,
J. Dear est mo ther,
T. Dear est mo ther, in my hand is a loc ket

p mp mf mp

122

L. All our dreams with you

J. All our dreams with you

T. you gave me — when I was a child. All our dreams with you are vouch saved by my

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

Tempo: ♩ = 94

126

L. love for you. — Ma ma please, — stay in side

J. love for you. — Ma ma please, —

T. love for you. — Ma ma please, —

mf *p* *cresc.*

129

L. — my heart. How can I de clare all my love for you —

J. How can I de clare — all my love for you —

T. How — can I de clare — all my love for you —

mf *p*

133

N. M. when the haze — has com pro mised you. —

L. when the haze — has com pro mised you. —

J. when the haze — has com pro mised you. — The Blues — is not a sto — ry —

T. when the haze — has com pro mised you. —

mp *p*

mp *f* *pp* *mp*

137

N. M.

L.

J.

T.

137

in and out of me mo ry. — The

that slides in and out of me mo ry. —

that slides in and out of me mo ry. —

137

p *mf*

137

N. M.

L.

J.

T.

140

Blues is the man who leaves. — On the fringes of your

On the fringes of your

Is when a man can't breathe — On the fringes of your

140

f *mf*

140

140

N. M. 144 *p* *mp*

L. 144 dream. When the man you love

J. 144 dream. The Blues is not the guilt you feel When the man you love

T. 144 dream. When the man you love

144 *p*

N. M. 147 *mf*

L. 147 — whis pers from a bove.

J. 147 — whis pers from a bove. That keeps you fee lings out.

T. 147 — whis pers from a bove. The Blues is not a lone ly house

147 *mf* *f* *mp*

N. M. *mp* *p* *mp*

L. *mp*

J. *mp*

T. *mp*

When a mo ther's love, —

When a mo ther's love — is not what it

When a mo ther's love, —

N. M. *p* *mf* *mp* *p*

L. *p* *mf* *mp* *p*

J. *p* *mf* *mp* *p*

T. *p* *mf* *mp* *p*

seems. Mom ma please, stay in side —

Mom ma please, stay in side —

Mom ma please, stay in side —

p *mf* *p* cresc.

N. M. 157 *mp* *mf*

L. 157 — my heart. How can I de clare all my love for you —

J. 157 — my heart. How can I de clare all my love for you —

T. 157 — my heart. How can I de clare all my love for you —

157 *mf* *p*

N. M. 161 *mp* *f* *p* = 74

L. 161 when the haze has com pro mised you. Mo ther, dar ling.

J. 161 when the haze has com pro mised you.

T. 161 when the haze has com pro mised you.

161 *mp* *f* *pp* *p* *mp*

165

J. _____

165

T. Dear est Mo ther.

165

165

165

168

168

p

mp

pp

Scene 4

(Knocking) $\text{♩} = 106$

Nurse

Doc tor Lear?

(Drums!)

mp mf

N.

Where did my vi si tors go?

Nu.

Girl, you have n't had ___ one in weeks. But,

f

Nu.

I am here ___ for you in u ni form bleached ___ and starched.

p

Nu. 14

I am here ___ for you to see you through ___ the chil ling dark.

14

14

mp

mf

Nu. 18

Du ring your re hab, I'll watch you from dusk to dawn.

18

18

p

mp

p

Nu. 22

I will help you with the lon li ness 'till the sad ness is al most gone. ___

22

22

Nu. 26

I am here ___ for you It's that or some thing much worse. Let me draw a bath

26

26

mp *p*

Nu. 31

___ for you ___ so the bed sores don't get you first. ___ I had a man ___ in re hab. He drove a

31

31

mf *mp* *p*

Nu. 36

cab from Brook ___ lyn to the Great White Way. ___ Said ___ his name was A ___ hab. He wore a smile

36

36

mp *p*

Nu. 40

at night and a scowl all day. One day, he was driving

40 *mp* *p* *mp* *mf* *mp*

Nu. 44

in to the belly of the beast on the lower East Side. The beast she sent plumes of smoke

44 *f* *mp*

Nu. 47

rising, pushing steam and dirt up in the sky. She threw the manhole cover like a

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

51

Nu. *discussing* A hab fly ing in the air. Poor A hab tore both his me

51 *f* *mf* *mp*

55

Nu. nis cus and his A C L and lan ded him in my care. Let me draw your

55 *mf* *p*

59

N. bath oil with rose pe tals. We make the splash. You do the math. Two

59 Nu. bath,

59 *mf* *mp*

♩ = 80

N.

 64

 — is more fun than the lonely one. —

Nu.

 64

 Let me

64

 64

mf *mp* *pp*

Nu.

 68

 sing to you a lullaby. ————— "Me lo dy

68

 68

p *mf* *p*

Nu.

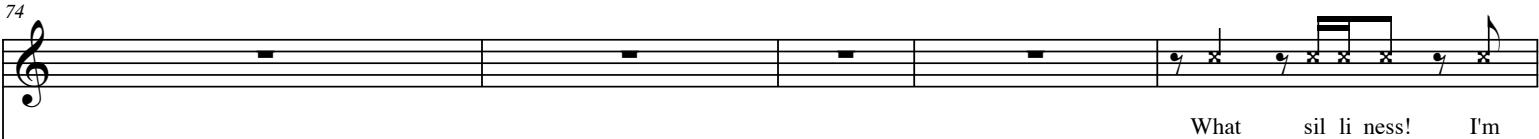
 71


 mat ters," ————— the doc tor said. Quick ly — be fore the storm.

71

 71

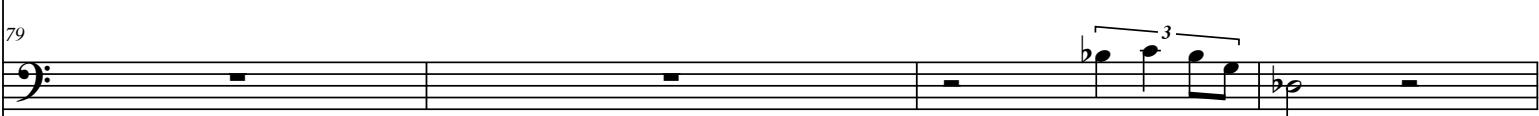
mp *p*

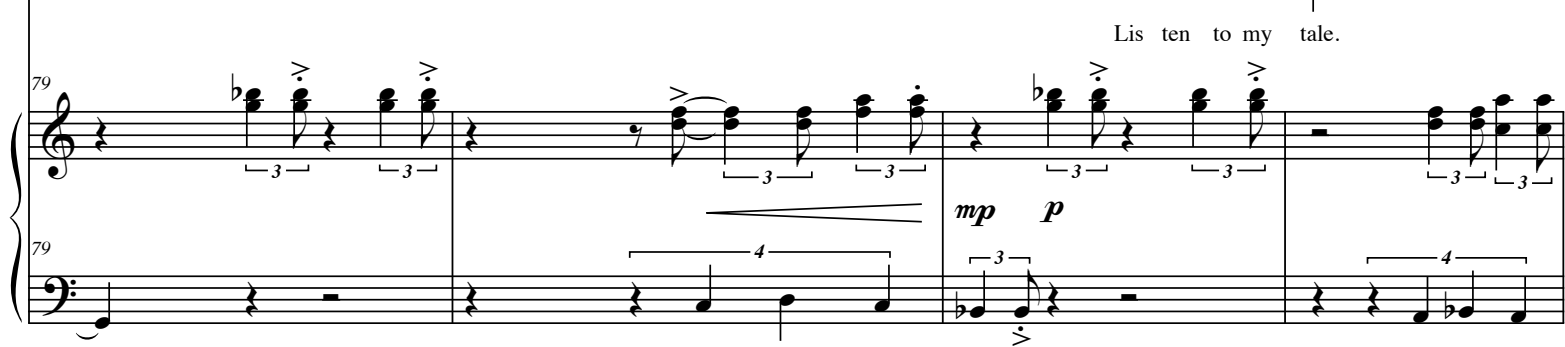
N.  What sil li ness! I'm

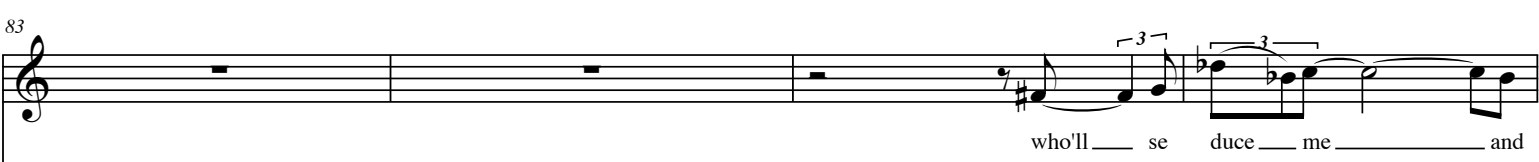
Nu. 

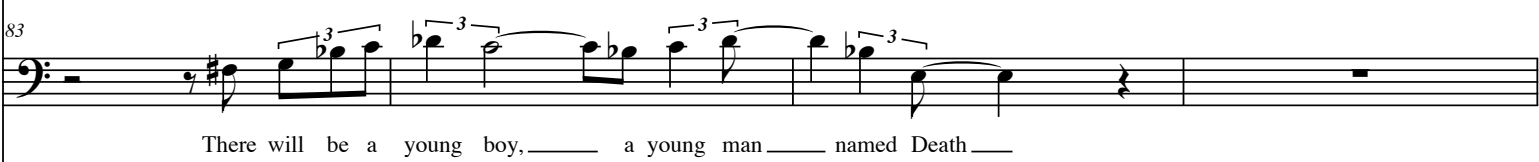


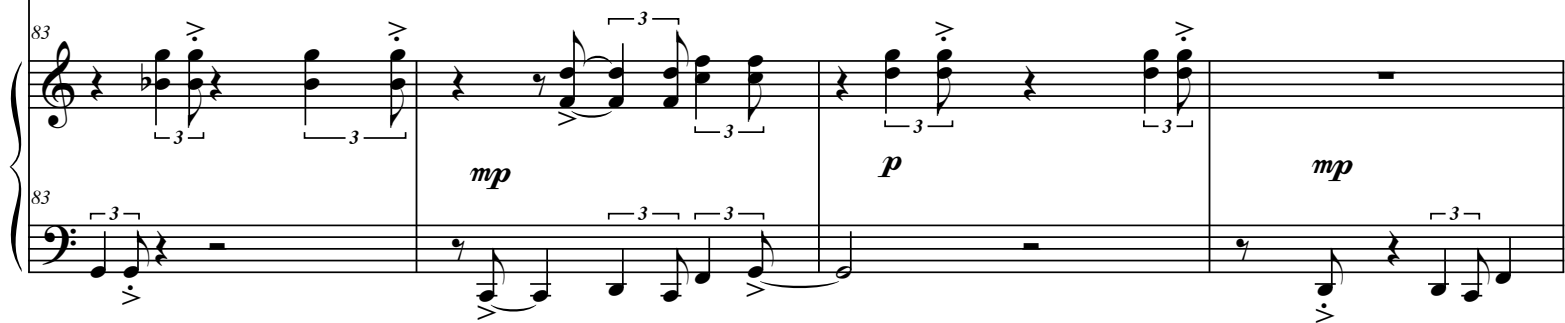
N.  not a child. I don't need a lul la by.

Nu. 

 Lis ten to my tale.

N.  who'll se duce me and

Nu.  There will be a young boy, a young man named Death



N. 87 *p* catch my last breath. — This boy His cold lips will kiss my

Nu. 87 This boy — will be your first kiss and your last.

N. 91 sweet o pen mouth —

Nu. 91 And you'll fall for — him — fas ter — than a stone in an o pen well.

N. 94 His cold hands will move — my de sire — south — un der my skirt on my thigh as my

Nu. 94

N. 98
breasts be gin to swell _____ like o cean tide. _____

Nu. 98
The first kiss, _____ the

This system contains the first vocal line (N.) and piano accompaniment (Nu.). The vocal line starts at measure 98 with a treble clef and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The piano accompaniment consists of two staves: the right hand has a triplet of eighth notes in the first measure, and the left hand has a triplet of eighth notes. Dynamic markings include *mp*, *mf*, and *p*. There are also hairpins and accents throughout the piece.

Nu. 103
last kiss, _____ the las ting wish. _____

This system contains the second vocal line (Nu.) and piano accompaniment. The vocal line starts at measure 103 with a bass clef and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The piano accompaniment consists of two staves: the right hand has a triplet of eighth notes in the first measure, and the left hand has a triplet of eighth notes. Dynamic markings include *mp*, *mf*, and *pp*. There are also hairpins and accents throughout the piece.

$\text{♩} = 80$

N. 107
Call me Doc tor No _____ ra. Don't stare at me. _____

This system contains the third vocal line (N.) and piano accompaniment. The tempo is marked as $\text{♩} = 80$. The vocal line starts at measure 107 with a treble clef and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The piano accompaniment consists of two staves: the right hand has a triplet of eighth notes in the first measure, and the left hand has a triplet of eighth notes. Dynamic markings include *mf*. There are also hairpins and accents throughout the piece.

N. 110

I'm on the se cond floor and the world don't give a

110 *p* *mf* *mp*

N. 113

damn. I close my eyes and wave my arms. Lean

113 *f* *p* *pp* *p*

N. 116

o ver the roof tile. Don't dare stare.

116 *mf* *mp* *pp*

Nu.

120 *p* *mp* *p*

The win dows won't o pen. There are safe ty bars. You can't run a way. You

Nu.

123 *mp* *p* *mp* *mf* *mp*

can't get far. I'm the man who can not stare. No ra, come in to the

Nu.

127 *mf* *p* *mp* *p* *mp*

bath.

132 *pp* *p* *mp* *pp* *mp*

Scene 5

Anthony Davis, Music
Allan Havis, Libretto

This musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The music is written in 3/4 time and features a variety of dynamic markings and articulations. The first system (measures 1-4) starts with a mezzo-forte (*mf*) dynamic, followed by mezzo-piano (*mp*) and then forte (*f*). The second system (measures 5-8) begins with mezzo-piano (*mp*). The third system (measures 9-12) starts with forte (*f*) and then mezzo-forte (*mf*). The fourth system (measures 13-17) includes fortissimo (*ff*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The fifth system (measures 18-20) features forte (*f*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The score includes numerous accents, slurs, and dynamic hairpins. A *8vb* marking is present in the bass staff of the first two systems. Measure numbers 5, 9, 13, and 18 are indicated at the beginning of their respective systems.

T. 22

I've ___ found Mis ter

f *mf* *ff*

T. 25

Right! I'm mar ried a gain. He's ___ a law yer, Mom,

mp *p* *pp*

T. 29

___ a real ___ white knight, Bert, I call him Bob by. We filed in court,

p *mp* *fmf* *p*

T. 33

a long de po si tion To show Cause. You need a guar di an, you

mp

T. 36

$\text{♩} = 82$

need a guar di an or you will face ru in. Mom, you have cre di tors from Dad's failed

mf mp *f* *p* *mf*

T. 40

$\text{♩} = 102$

busi ness. We need to sell the house so we have funds at hand.

pp *mp* *p* *mp* *mf* *p*

T. 44 I will help you since Jen na and Ly la are ne ver a round. I'm on ly a mile a

mp *p* *mf*

T. 47 way, ten short mi nutes. I can fly here like a bird. You

p *mf* *mp*

T. 50 need a law yer. Bob by will go with you to Su pe ri or Court. The

p *mf*

53

N. 


T. 

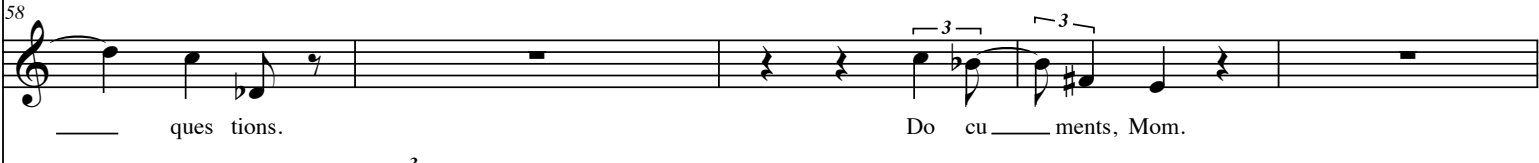
53 *p* 

53 *mp*

Per so

58

N. 

T. 

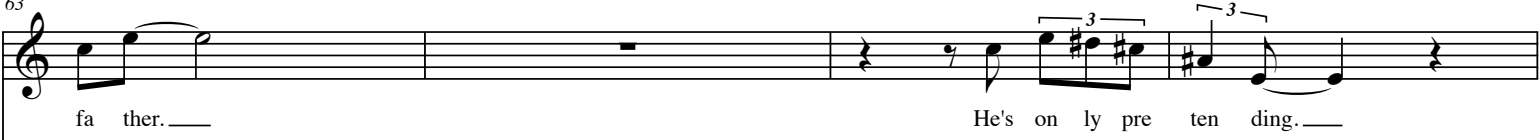
58 *mf* *f* *mp* *p* 

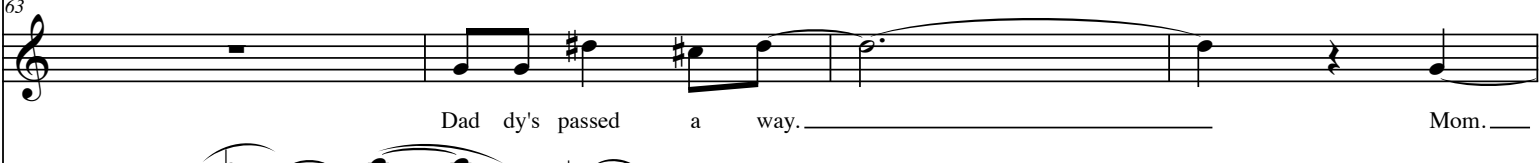
58 *mf* *f* *mp* *p*


nal? What the Hell is this? Show them to your

ques tions. Do cu ments, Mom.

63

N. 

T. 

63 *mp* *mf* *p* *mp* *mf* *p* 

63 *mp* *mf* *p* *mp* *mf* *p*

fa ther. He's on ly pre ten ding.

Dad dy's passed a way. Mom.

N. 67 I don't sign pa pers a ny more. I don't re mem ber a ny more. I —

T. 67 — But Mom! But Mom.

N. 72 — don't care! I don't know you. Who —

N. 75 — are you? Jen na, Ly la, I have three war ring daugh ters.

T. 75 — Well, Jen na's ma king a

N. 78 Who are you to say this a bout your sis ter!

T. 78 dult films. Did you know that? I'm gon na tell the

78 *mf mp*

N. 80 You don't like Jen na. She's pret ti er than you

T. 80 court. You're right! I'm

80 *mf*

N. 83 You don't like Ly la. She's smar ter than

T. 83 brin ging a neu ro lo gist. He'll do a few tests.

83 *f p mf pp*

8th = 8th note triplet

85

N.
 you.

T.
 Truth is, Mo ther. I'm more ho nest than ei

mp p pp

Detailed description: This system contains the vocal and piano parts for measures 85-87. The Soprano part (N.) has a whole rest. The Tenor part (T.) begins with a whole rest, followed by a melodic line with lyrics: "Truth is, Mo ther. I'm more ho nest than ei". The piano accompaniment features a rhythmic pattern of eighth notes with triplets, moving from 4/4 to 3/4 and back to 4/4. Dynamics include *mp*, *p*, and *pp*.

88

T.
 — ther sis ter, — more ca ring than a — ny fool. — In your heart

mp p pp

Detailed description: This system contains the vocal and piano parts for measures 88-90. The Tenor part (T.) continues the melodic line with lyrics: "— ther sis ter, — more ca ring than a — ny fool. — In your heart". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mp*, *p*, and *pp*.

91

T.
 — you know this. Truth is, mo ther. I'm your an — gel, your guar

mp p pp

Detailed description: This system contains the vocal and piano parts for measures 91-93. The Tenor part (T.) continues the melodic line with lyrics: "— you know this. Truth is, mo ther. I'm your an — gel, your guar". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mp*, *p*, and *pp*.

95

T. di an un til Hea ven's Gate. Let me take what's un bear a ble

p *mp*

98

T. to ma nage. I'm rea dy to make your life hap pi er and

p *pp* *cresc. a poco*

101

N. Are you my youn gest?

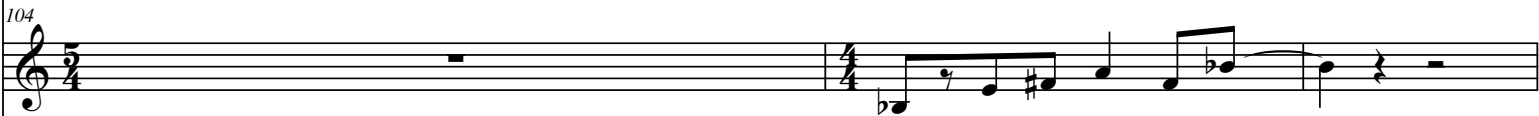
T. trou ble free.


♩ = 90

mf *f* *p*

104

N.  Ta ra, —

T.  No, I'm the mid dle child. —



107

N.  — the day is long — My


T.  Yes. What do you mean?



110

N.  hea ring aids, — my ho sie ry. If I go to court — will I meet Judge Ju dy.

T.  Yes. Yes.



N. 114 *mp* *p* *mf* *p*

Wil there be T V came ras? I have

T. 114 No. No, no, no.

N. 118 *mp* *mf* *mp* *mf*

no mo ney, dar ling. You know that. I have no je wel ry,

N. 121 *p* *mf* *mp*

no gold. There's one dia mond on my ring and a pearl

124

N. *— be low my neck. What do you need. —*

T. *I need*

f mp p

127

N. *You have my love,*

T. *no thing but your con sent.*

130

N. *pump kin.*

Law. *That's a love ly thing to say, No ra. — I'm*

mf p

8^{vb}

Law. *133*

— so hap py to be your son in Law — and your ace at tor ney. —

mp *mf* *p*

T. *136*

We need your — con sent! — The judge will ask this —

Law. *136*

We need your — con sent! — The judge.

mf

T. *140*

— of you. Love is for ev' ry one. — Your

Law. *140*

That's true. is for ev' ry one. —

p *mp* *f* *mf*

T. 143 *mo dest es tate is for none.*

Law. 143 *mo dest es tate*

The musical score consists of three staves. The top staff is for Tenor (T.), the middle for Law, and the bottom for Piano. The key signature has one flat (B-flat) and the time signature is 4/4. The Tenor part starts at measure 143 with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F) and a half note (E). The Law part starts at measure 143 with a quarter rest, followed by a quarter note (B-flat), an eighth note (A), and a quarter note (G). The Piano part has a right-hand staff with a triplet of eighth notes (B-flat, A, G) and a left-hand staff with a quarter note (B-flat), an eighth note (A), and a quarter note (G). Dynamic markings include *f*, *mp*, and *ff*.

Scene 6

Nora's Mind

♩ = 66

mp

gliss.

pp

p

mf p

pp

N.M.

(improvise, maintain rhythmic momentum)

♩ = 86

p

mf

p

cresc.

(Bass improv.)

N.M.

p

mf

p

N.M.

16 (Start!)
f *mp* *p*
f *p*
 (Start!)

(improvise soft sounds, lyrical with space, with whimpers and stutters)

N.M.

21
 (Bass improv. with sub-harmonics)

N.M.

22 Stop! $\text{♩} = 57$
ppp *pp* *p* *mp* Stop!
mf
 Led. *

N. 27 Not if you wear a broken watch.

J. 27 Mom, it's the mid dle of the night.

*

N. 31 Please, let me stay a while, a day, not long a mile. I promise

N. 34 not to pry.

J. 34 I can't, no fuc king way, It

J. 37
won't be just one night. _____ You know my _____ life! My

mf f p

J. 40
sis ters ri di cule me. They say, I like act _____ ing with out clothes from _____

mf p mf

J. 43
_____ my tits _____ to _____ my toes. They des pise me _____ so.

f mp mf

46

N. 

J. 




49

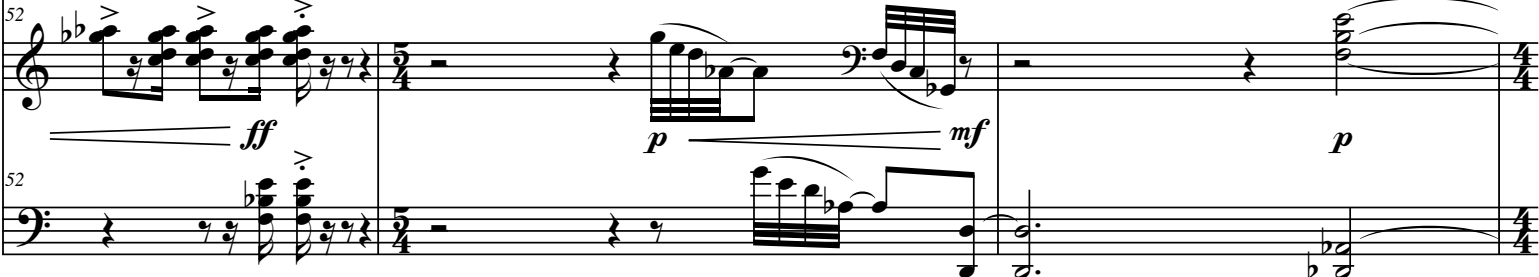
J. 



$\text{♩} = 74$

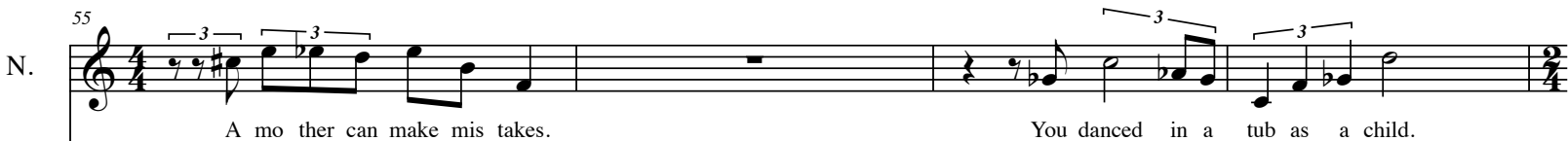
52

J. 



rit.

N. *55*
 A mo ther can make mis takes. You danced in a tub as a child.



J. *55*
 Do you re mem ber?



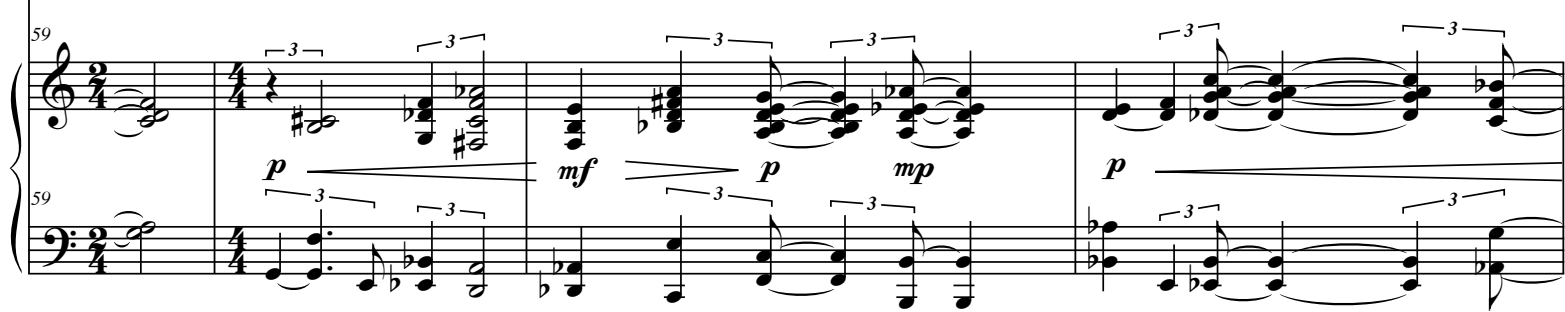
55
mp *p* *pp*




J. *59* *♩ = 57*
 I au di tioned for a Rus sian play. — The pro du cer lied — that was just his way,



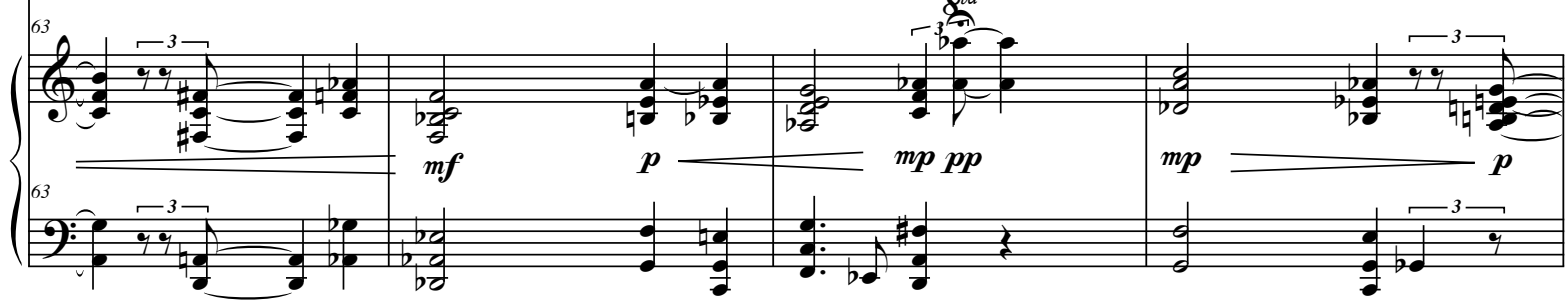
59
p *mf* *p* *mp* *p*



J. *63*
 — of course. — It was just a film not sad or grim. As long as love did not get in the way.



63
mf *p* *mp* *pp* *mp* *p*



67 (Double Time)

J.

J.

J.

82 $\text{♩} = 71$

J. _____ left the room as the ja ni tor dropped his broom _____ So I en tered the

82 *p* *mp* *pp* *p*

87 scene _____ my bo dy like an oil ed ma chine. I lif ted my leg on

87 *mp* *p* *mf* *mp*

$\text{♩} = 114$

91 to a chair. My plea ted skirt bil lowed in the air. _____

91 *mf* *mp* *p*

J. 95 (Two Feel)

"Try the scene with an ac cent," that's what the di rec tor said.

mf mp mf p mp

J. 99

He stopped us. With out fuss, he fi red my screen part ner named Russ.

p mf p

J. 103

He said I had to trust the su blime. And your self res pect should climb.

mf f mp

J. 107

His real job was tri ple X and he brought in a cow boy named

J. 111

Tex. My Yor kie is a fine pet even when it's time to see the vet.

J. 115

Dogs are there when you're a lone. They keep mad ness a way from heart

J. 132

fend for my self. Can you? I'll call Ly la. She must be wor ried.

p *pp* *p*

J. 137

Mom?

mf *p* *mp*

Scene 7

The Storm

Piano

Lap top / Storm, Wind, Rain, stochastic sounds, reverb & harmonics

The piano introduction consists of two staves in 4/4 time. Both the treble and bass clefs contain a single whole note chord with a fermata, positioned centrally on the page.

$\text{♩} = 80$

Measures 2-5 of the piano part. Measure 2: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *p*. Measure 3: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *pp*. Measure 4: Treble clef has a whole rest, bass clef has a bass solo line starting with a half note. Dynamics: *p*. Measure 5: Treble clef has a half note chord, bass clef has a bass solo line with a glissando and a triplet. Dynamics: *mf* to *mp*.

Measures 6-6 of the piano part. Both staves contain whole notes with fermatas. Text: (Bass solo, lyrical and mournful with double stops with laptop process)

7

(High Anxiety! Improvise with drums, percussive effects with points and leaps)

$\text{♩} = 112$

Measures 7-10 of the piano part. Measure 7: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *mf* to *mp*. Measure 8: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *f* to *p*. Measure 9: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *mf*. Measure 10: Treble clef has a half note chord, bass clef has a half note chord. Dynamics: *mp*.

N. M.

N. M.

11

11

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

6 6 6 3

Detailed description: This system covers measures 11 to 13. It features a vocal line (N. M.) and a piano accompaniment. The piano part has a treble and bass clef. The treble clef part contains sixteenth-note runs with accents and dynamic markings. The bass clef part contains eighth-note runs with accents. Measure numbers 11, 12, and 13 are indicated at the start of their respective measures. Fingerings of 6 and 3 are shown for the piano part.

N. M.

14

14

pp *mf p*

6 6 6

Detailed description: This system covers measures 14 to 16. It features a vocal line (N. M.) and a piano accompaniment. The piano part has a treble and bass clef. The treble clef part contains sixteenth-note runs with accents and dynamic markings. The bass clef part contains eighth-note runs with accents. Measure numbers 14, 15, and 16 are indicated at the start of their respective measures. Fingerings of 6 are shown for the piano part.

N. M.

17

17

f mp *mf* *ff*

6 6 3

Detailed description: This system covers measures 17 to 19. It features a vocal line (N. M.) and a piano accompaniment. The piano part has a treble and bass clef. The treble clef part contains sixteenth-note runs with accents and dynamic markings. The bass clef part contains eighth-note runs with accents. Measure numbers 17, 18, and 19 are indicated at the start of their respective measures. Fingerings of 6 and 3 are shown for the piano part.

N. 36 with the others. I think that's

mp *pp* *mp* *f* *p* *mfpp*

N. 39 true. We were on a field trip to the art museum or the

mp *pp* *p* *ppp* *mp* *pp* *mf*

N. 42 shop ping mall. I'm wan de ring, wan de ring in a par king lot.

p *ff*

N. 45

Is this mor ning — or twi light, dusk or dawn? — Did

mf pp p mp pp p

N. 48

I eat break — fast? Am I lo sing weight? Should I call

pp mf pp mp

N. 51

the po lice? Do I own a cell phone? — Where — is the

f mp p mp f

♩ = 80

N. 55

cab? I real ly need a cab _____ or a Mer lot. I'm get ting cold.____ I

mp *f* *p* *pp*

♩ = 92

N. 59

can't feel my fin gers._____ My hands are numb. I have duck's_____ feet.

mp *pp* *mf* *p* *mf*

N. 64

Look, how I wad dle. Should I say wad dle. Is that a word?____ Should I say

pp *mp* *f*

N. 68

sad die? Su pine, U shaped. I'll call — Ly la. Where's my

N. 73

cell phone? —

Gliss.

♩ = 74

N. 76

Ly la, she's such a good

N. 78

girl She bit so gently when I nursed her.

cresc. mp

5 3 3 3 5 6 5 6 5 6

5* *ped.* 5* *ped.*

N. 80

The other girls were were wolves,

mf pp

5 5 6 5 3 3 3 5

mf 3

N. 81

their teeth like

mp

5 5 6 5 3 3 5

5* *ped.* 3 3

N. 82

nails.

82

p

N. 83

Blow, _____ winds, _____ and crack your cheeks!

83

mf *p*

Leo.

N. 84

_____ Rage! _____ Blow!

84

mp *f*

N. 85

Wind can shat ter bones. Cursed,

p *pp*

N. 86

we are dust. The blight sur rounds us

p *pp*

N. 87

in mi nia ture and e le phan tine

p *mp*

N. 88

Dy ing on an a rid land scape,

mf

N. 89

parched like a vul ture's tongue

p

N. 90

in Death's val ley. Who are you?

M. 90

Look at me, No ra.

mp

rit.

pp

Ad.

93

N.

M.

I'm your cab dri___ ver to day. My car's a round the cor ner. ___

mp *f* *p* *mp*

L.H.

Detailed description: This system covers measures 93 to 95. The soprano part (N.) has a whole rest. The alto part (M.) begins with a whole rest, then enters in measure 94 with the lyrics "I'm your cab driver to day. My car's a round the corner." The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes in measure 93, followed by a half note in measure 94, and a triplet of eighth notes in measure 95. The left hand (L.H.) has a triplet of eighth notes in measure 93, followed by a half note in measure 94, and a triplet of eighth notes in measure 95. Dynamic markings are *mp* in measure 93, *f* in measure 94, and *p* in measure 95.

96

M.

It was once ___ mus tard yel low. ___ curved ___ like a

mf *f*

Detailed description: This system covers measures 96 to 99. The alto part (M.) begins with a whole rest, then enters in measure 97 with the lyrics "It was once ___ mustard yellow. ___ curved ___ like a". The piano accompaniment consists of two staves. The right hand has a quartet of eighth notes in measure 96, followed by a half note in measure 97, and a half note in measure 98. The left hand has a triplet of eighth notes in measure 96, followed by a half note in measure 97, and a triplet of eighth notes in measure 98. Dynamic markings are *mf* in measure 96 and *f* in measure 97.

100

N.

M.

I looked in the chrome mir ror ___

cel lo. ___ You must get out of the cold.

p *pp* *p*

Detailed description: This system covers measures 100 to 102. The soprano part (N.) has a whole rest, then enters in measure 101 with the lyrics "I looked in the chrome mirror ___". The alto part (M.) begins with a whole rest, then enters in measure 101 with the lyrics "cello. ___ You must get out of the cold." The piano accompaniment consists of two staves. The right hand has a half note in measure 100, followed by a half note in measure 101, and a half note in measure 102. The left hand has a half note in measure 100, followed by a half note in measure 101, and a triplet of eighth notes in measure 102. Dynamic markings are *p* in measure 100, *pp* in measure 101, and *p* in measure 102.

N. 104

and I saw _____ the face of fai lure. At my com mand is a torn book

pp *p* *mf*

N. 108

_____ of words, let ters that form _____ a fish er man's net.

p *rit.*

N. 111

The cross ropes catch a no tion fal ling thir ty two feet per se cond.

mf *p* *mp* *mf* *p*

N. 114

Gra vi ty took my — breasts and pso ri a sis took the rest.

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

N. 117

Stan ding per fect ly still.

M. 117

I'm just a fool on the hill.

mp *p* *pp* *mf*

M. 121

Would you dance with me? Take — my

$\text{♩} = 106$

p *pp* *p*

N. I do. _____

M. hand. _____ Do you feel youn ger? _____

mf p *mp p* *mp p*

N. Say that _____ you're Mor ti mer. _____

M. I know your life _____ was hi de ous _____ on the _____

mf *f* *mp* *mf*

N. I'm frail no more. _____ The mood _____ was un cer tain tor ture _____ though the _____

M. se cond floor. _____ The mood. _____

pp *p*

N. 140
locked — mez za nine — had an end less red car pet. —

M. 140
had an end less red car pet. —

pp *ppp* *p*

N. 144
Sta tic e lec tri ci ty — on ev' ry door knob. Ma ny of us feared — shock treat ment. We had

M. 144
What rea son?

mp *p* *mf p*

N. 148
rea son for our fears. — The nur ses would prick our fin gers. — The me tal de tec tor set on

M. 148
What rea son?

mp *p* *mf*

152

N. *high.* _____

M. _____

A me tal de tec tor at your

f *pp* *p*

156

N. _____

On the se cond floor. _____

M. _____

re si dence? _____ Let's dance un til the sun comes

mf *p*

160

M. _____

up.

$\text{♩} = 72$

pp *p* *mp*

ped.

162

mf f

5 5 6 5 6

6 6 6 3

Detailed description: This system covers measures 162 and 163. The right hand features a complex melodic line with slurs and fingering (5, 6, 5, 6). The left hand provides a harmonic accompaniment with slurs and fingering (6, 3, 6, 3). Dynamics range from mezzo-forte (mf) to forte (f).

164

p mp

5 6 3

Detailed description: This system covers measures 164 and 165. The right hand continues the melodic line with slurs and fingering (5, 6). The left hand has a more active accompaniment with slurs and fingering (6, 3). Dynamics range from piano (p) to mezzo-piano (mp). A 6/4 time signature change is indicated at the end of the system.

165

mf f

5 5 6 3 5

3 3

Detailed description: This system covers measures 165 and 166. The right hand has a melodic line with slurs and fingering (5, 5, 6, 3, 5). The left hand has a bass line with slurs and fingering (3, 3). Dynamics range from mezzo-forte (mf) to forte (f).

166

5 5 6 3 5

3 3

Detailed description: This system covers measures 166 and 167. The right hand continues the melodic line with slurs and fingering (5, 5, 6, 3, 5). The left hand has a bass line with slurs and fingering (3, 3).

167

mp

5 5 6 3 5

Detailed description: This system covers measure 167. The right hand continues the melodic line with slurs and fingering (5, 5, 6, 3, 5). The left hand has a bass line with slurs and fingering (5). The dynamic is mezzo-piano (mp).

168 *mf*

169

L. 170

Ma ma, I was

N. M. 172

L. 172

loo king ev' ry where.

mf

N. M.

174

Gliss.

(sob)

mf *p* *pp*

L.

174

5 5 6 5 6 rit. 5

p *mp*

N. M.

176

L.

176

♩ = 84

If you don't come, — I'll have to call an am bu lance!

pp *p* *mf*

176

SCENE 8

♩ = 84

mp mf p f mf

4 ff mp p mf

7 mp ff p mf

11 mp f ff mp

(Stride)

14 f mf f mp ff

Detailed description: This is a piano score for a piece titled 'SCENE 8'. The music is in 4/4 time with a tempo of 84 beats per minute. It consists of five systems of two staves each (treble and bass clef). The first system (measures 1-3) starts with a mezzo-piano (mp) dynamic, moves to mezzo-forte (mf), then piano (p), forte (f), and mezzo-forte (mf). The second system (measures 4-6) begins with fortissimo (ff), then mezzo-piano (mp), piano (p), and mezzo-forte (mf). The third system (measures 7-9) starts with mezzo-piano (mp), fortissimo (ff), piano (p), and mezzo-forte (mf). The fourth system (measures 10-13) begins with mezzo-piano (mp), forte (f), fortissimo (ff), and mezzo-piano (mp). The fifth system (measures 14-16) is marked '(Stride)' and features dynamics of forte (f), mezzo-forte (mf), forte (f), mezzo-piano (mp), and fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

(Improv!, Trades, Angular! with cl., marimba, bass and drums)

N. M.

18

18

(Improv!, Angular! with cl., marimba, bass, drums and voice!)

18

N. M.

19 (continue) Stop!

T.

19

♩ = 96

She's

19

T.

22

rallentando

get ting much worse, ev' ry day She bare ly re cog ni zes me.

Dr.

22

8

22

T.

Dr.
 8 know, it's al ways hard on fami lies.

Law.
 Ta ra, it's time. You must

a tempo

Law.
 have her po wer of at tor ney. You can pay her

Law.
 bills and make de ci sions. Your two sis ters de

Law. 36

fine dys func tion. If she does not a gree, _____ the court wll rule

mp *f* *mp* *p*

Law. 40

_____ in our fa vor. Please, don't dis turb her, _____

f *pp* *p*

♩ = 82

Law. 44

don't re act. You'll just set her off.

mf *mp*

47

T. All this _____ can move quick ly Doc tor. With _____

Dr. 8 I _____ a gree.

p *mp* *p*

49

T. _____ less stress on her health. _____ Doc tor.

Dr. 8

Law. Her _____ health, Doc tor.

mp

51

Dr. 8 This will

mf *ff*

53

T. Thank you. I could kill my

Dr. be less pain ful in the end. She's in the next room. I'll get her.

p *pp* *mp*

57

T. sis ters for ma king this twice as hard. $\text{♩} = 108$

mf *mp* *p* *mp*

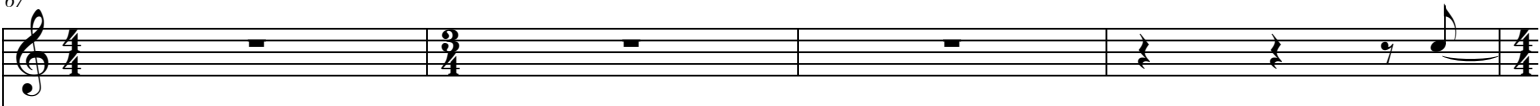
62


N. I had a bad dream.

Dr. How are you to day, No ra?

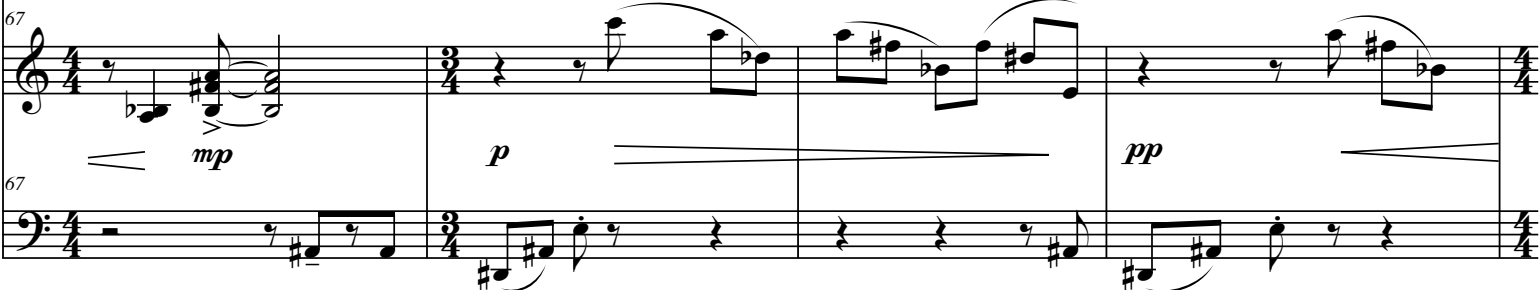
mf *p*

67

N. 

Dr. 

8 I'm ___ so sor ry. Dreams ___ can wound us e ___ ven when they're hap py.



67 *mp* *p* *pp*

71

N. 

Dr. 

8 ___ were in my dream.

I ___ was in your dream, what an ho nor. Your son in law Bob ___ by



71 *p* *mf* *p*

75

Dr. 

8 is here. ___ He's your law yer, No ra. ___ Do you re cog nize ___ him? ___

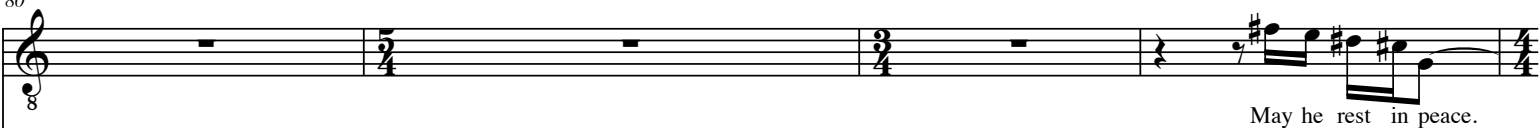
75 


75 *mp* *p* *mp*


Law. 

75 Hel lo, No ra. I was

80

Dr.  May he rest in peace.

Law.  Mor ty's law ___ yer too, Mor ti mer, ___ your hus band. May he rest ___ in peace.

 *pp* *cresc. a poco*

84

N.  Mor ty,

T.  I know you miss him.

Dr.  I know you miss him.

Law.  I know you miss him. He loved you so much.

 *mp* *f* *mf*

89

N. I ne ver called him Mor ty! Did you? Did you? Did you steal

Law. Did I? Did I? Did

89

f *mf* *ff* *p*

♩ = 82

93

N. — from him! Did you fuck him!

Law. I? No ra, I was his law yer! I mar ried his

93

ff *f* *p* *mf*

97

Law. daugh ter. I pre pared his will — and — I'll do the same —

97

mp *p*

♩ = 100

101

Law. — for you. Your me mo ry _____ is fai ling. — This _____ I see clear ly.

mf *mp* *mf* *mp*

105

T. Oh, so clear ly. We can pro tect you and re lieve _____ all wor ry.

Law. — We can pro tect you and re lieve _____ all wor ry.

105

f *p* *mp*

109

T. Or else you will wi ther a way _____ in a

Law. wi ther a way like a white _____ dan de li on.

109

mf *mp* *mf* *p*

T. 113 *3*
 sum mer wind. _____

Law. 113 *3*
 Think of the choi ces.

113 *3* *f*

T. 117 *3*
 You cap ti vi ty. _____ Your va can cy.

Law. 117 *3*
 Your free dom. _____ You me mo ry.

117 *mp* *f* *mp*

T. 120 *3*
 Your en nui. _____ What is it you want?

Law. 120 *3*
 Your pas sion. _____ What is it you want?

120 *f* *p* *f*

124

N. I want you to go. _____

124

T. What is it you want?

124

Dr. No ra,

124

Law. What is it you want?

124

ff *pp*

128

N. I want him to go. _____

128

Dr. this is vi tal. _____ This man is part of your fa mi ly. _____

128

p *mf* *f*

Detailed description: This page of a musical score for Scene 8, page 121, contains vocal and piano parts. The vocal parts are for Soprano (N.), Tenor (T.), Drummer (Dr.), and Lawyer (Law.). The piano accompaniment is for the piano. The score is in 3/4 and 4/4 time signatures. The lyrics are: N. I want you to go. T. What is it you want? Dr. No ra, Law. What is it you want? N. I want him to go. Dr. this is vi tal. This man is part of your fa mi ly. The piano part features dynamics of *ff*, *pp*, *p*, *mf*, and *f*. There are triplets and slurs in the vocal and piano parts.

132

N. Look ___ how he's dressed. Look at his shoes.

132

Law. How ___ am I dressed? What's wrong with my

132

mp *mf*

136

N. The man's a pimp! The man's a cheat, the man's a liar! Why _____ do I

136

T. No ra!

136

Dr. No ra, No ra, No ra!

136

Law. shoes? No ra, No ra, No ra!

136

mp *f* *mf*

140

N. need this man? (Spoken)

Dr. 140 You have a lot of mo ney, No ra.

Law. 140 Your es tate must be pro tec ted. — You must give

p *mf* *mp* *p*

$\text{♩} = 82$

144

Dr. 144 E ven with your me mo ry loss, I can cer ti fy — that your are of

Law. 144 Ta ra po wer of at tor ney.

pp *p mp*

$\text{♩} = 82$

148

N. *And bo dy.*

Dr. *sound mind.*

Law. *(Aside to the Doctor)*
What does the chart say?

mf p pp mf

$\text{♩} = 108$

153

Dr. *The chart speaks vol-umes. There are sig-ni-fi-cant cog-ni-tive chal-len*

p mp p mp

157

Dr. *ges. The fron-tal lobe seen in the M R I scan has been re*

mf p

Dr. 161
duced in mass. — That — may mean — no thing or that's the chief e le ment —

161 *mp* *p* *mp* *p*

Detailed description: This system contains the first musical system for Dr. The vocal line (top) starts at measure 161 with a treble clef and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 161 and a 3/4 time signature change in measure 165. The piano accompaniment (middle and bottom staves) includes chords and bass lines with dynamic markings *mp*, *p*, *mp*, and *p*. A triplet of eighth notes is also present in the piano part at measure 161.

Dr. 165
in the un ma — king of her mind. She walks in to walls and doors. —

165 *mf mp* *p* *mp*

Detailed description: This system contains the second musical system for Dr. The vocal line (top) starts at measure 165 with a treble clef and a 4/4 time signature. It features a melodic line with a 3/4 time signature change in measure 165 and a 4/4 time signature change in measure 168. The piano accompaniment (middle and bottom staves) includes chords and bass lines with dynamic markings *mf mp*, *p*, and *mp*.

Dr. 169
She has in som ni a. Her ba lance is ter — ri ble. This is n't a bout

169 *mf* *p* *mp* *p*

Detailed description: This system contains the third musical system for Dr. The vocal line (top) starts at measure 169 with a treble clef and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 169 and a 3/4 time signature change in measure 171. The piano accompaniment (middle and bottom staves) includes chords and bass lines with dynamic markings *mf*, *p*, *mp*, and *p*. A triplet of eighth notes is also present in the piano part at measure 169.

Dr. ¹⁷³
8 — Alz hei mer's in and of it self. You're fight ing for your life

mf mp p mp p

Dr. ¹⁷⁷
8 — in side a mys ter i ous black hole. As phy si cists

mp p mp p

Dr. ¹⁸¹
8 say, "This is your e vent ho ri zon."

mf

185

N. I heard you.

Dr. Do you hear me? —

Law. I doubt it.

p *f* *mp*

Detailed description: This block contains the musical score for measures 185-190. It features four staves: Soprano (N.), Drums (Dr.), Lawyer (Law.), and Piano. The Soprano part has a rest followed by the lyrics 'I heard you.' The Drums part has a triplet of eighth notes followed by a rest and the lyrics 'Do you hear me? —'. The Lawyer part has a rest followed by the lyrics 'I doubt it.' The Piano part consists of two staves with complex chordal and melodic accompaniment, including dynamics *p*, *f*, and *mp*, and triplet markings.

190

N. My mind will heal it self.

T. I need — your co o pe

p *mp* *mf*

$\text{♩} = 82$

Detailed description: This block contains the musical score for measures 190-195. It features four staves: Soprano (N.), Tenor (T.), and Piano. The Soprano part has the lyrics 'My mind will heal it self.' The Tenor part has a rest followed by the lyrics 'I need — your co o pe'. The Piano part consists of two staves with accompaniment, including dynamics *p*, *mp*, and *mf*, and a tempo marking of quarter note = 82.

♩ = 108

T. *194* *3* *3* *3* *3*
 ra tion, Mo ther. I _____ can pro tect you! _____

Law. *194* *3* *3* *3* *3*
 And in reas' na ble sound mind You grant Ta ra po wer of at

194 *pp* *mp < mf* *pp* *mf* *3* *3*

194 *3* *3* *3* *3*

N. *198*
 No. No.

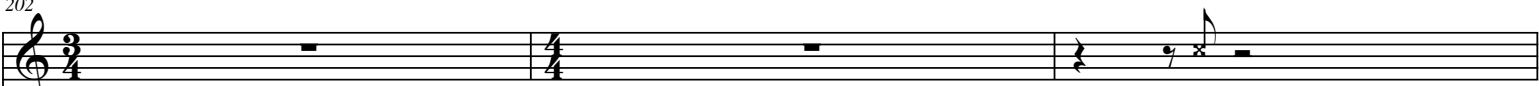
Dr. *198* *3* *3* *3* *3*
 Do you un der stand _____ our re com men da tion?

Law. *198* *3*
 tor ney.


198 *3* *3* *3* *3* *f* *mf* *f* *3*

198 *3* *3* *3* *3*


202

N. 

202

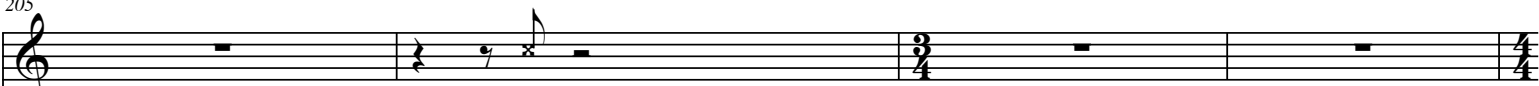
Law. 

And in reas' na ble sound mind You grant Ta ra po wer of at tor ney.

202 

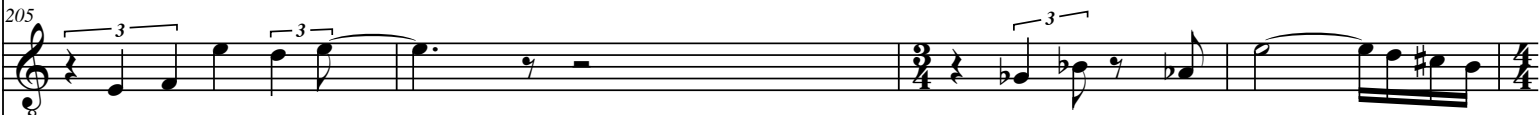
mf *ff*

205

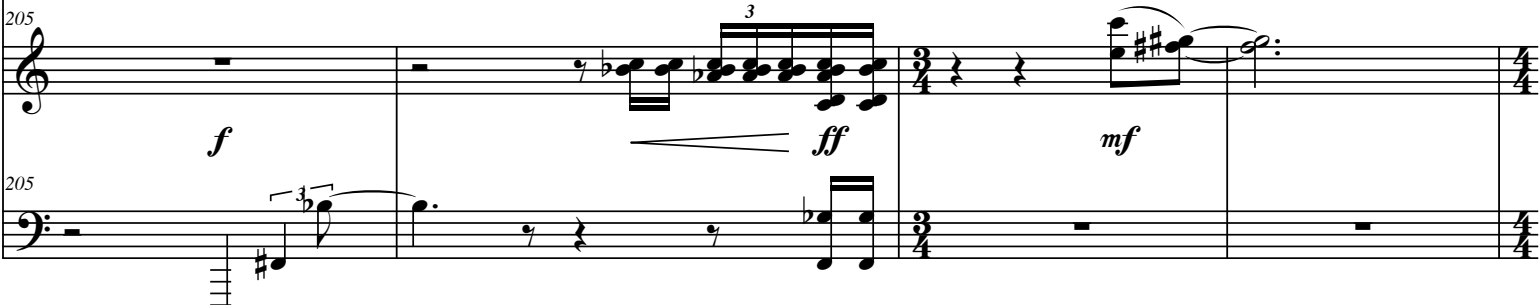
N. 

No.

205


Dr. 

Do you un der stand _____ No ra, you need _____ to be se

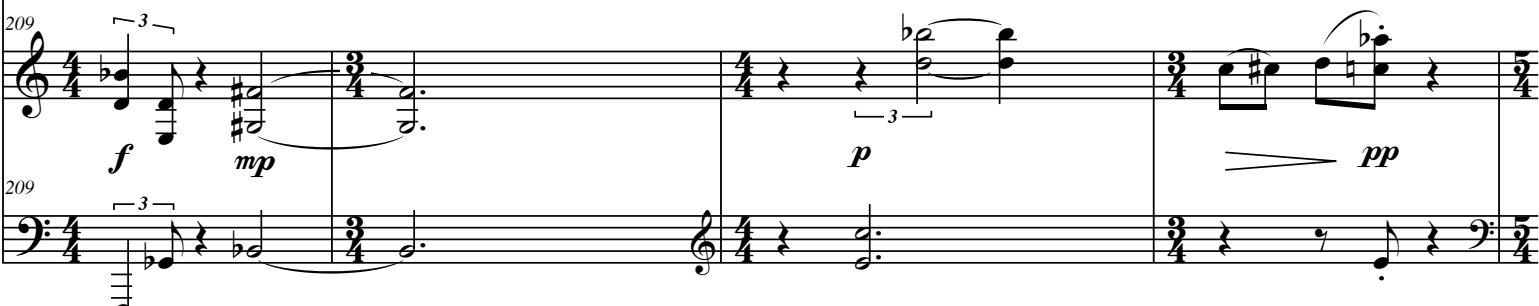
205 

f *ff* *mf*

209

Dr. 

da ted. Gran ting the po wer of at tor ney, gives you some in de pen dence.

209 

f *mp* *p* *pp*

$\text{♩} = 82$

(Injects her with a needle)

Dr. 213 $\text{♩} = 96$

Law. 213

213 $\text{♩} = 108$

Law. 217

Law. 220

220

220

mp f p pp

mp p mf

mp f p

You need to be se da ted, No ra.

Yes, the pre scrip tions. E nough to be calm.


This is your last chance. And in reas' na ble sound mind you grant

Ta ra po wer of at tor ney. Or face — the em


223

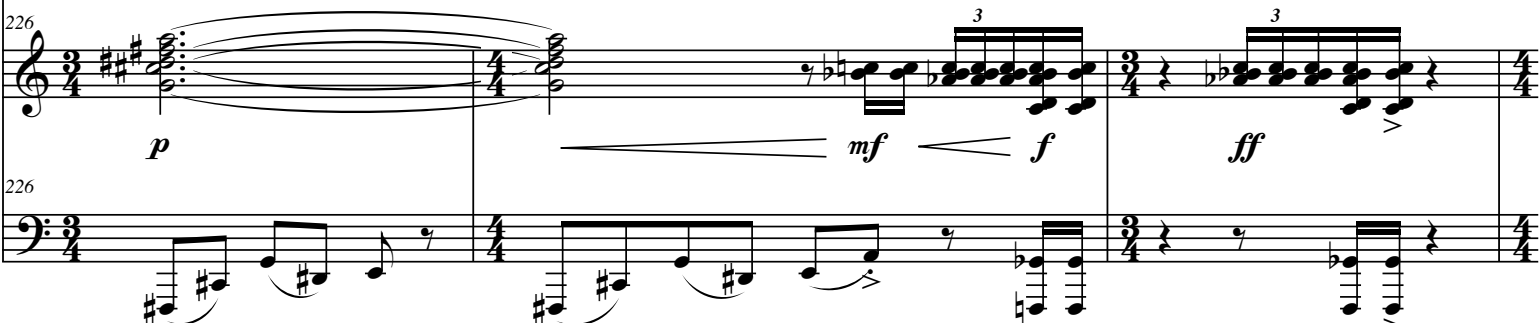
Dr.  Do you un der stand?

Law.  bar rass ment _____ of court. She does.


mp mf mp mf

226

Dr.  How do you know?


p mf f ff

229

N.  Ma gi cal thin king is worse than a se wer

Law.  Look at her be a ti fic smile.


mp p mp

Scene 9

COURT

(Duet with Drums!)

Nora's Mind

♩ = 120

A

ff

(Drum and Voice Duet!)

3x

B

f *mp* *cresc.*

C

f *ff*

(Uptempo - Vb, Bs. & Drums)

(Bass walks in triplet relation to tempo)

tr

mf *ff* *p*

(Cl. & Bs. duet)

D (Swing)

16 *pp* *p* *cresc.*

22 *ff* *f* *p*

E (Accelerate to 2x as fast!)

29 *cresc.*

F Tempo Primo

37 *f*

40 *ff* *fff* *f* tempo primo (Rim Shot)

G

2x

44 *mp* *cresc.*

47 *f* *cresc.* *ff*

Law

51 *mp* *p* *pp* *p*

Jen na ___ will bring her own at tor ney. ___ Ly la ___ will sum mon the cus to ma ry tears.

$\text{♩} = 53$

T.

55 That's for sure.

55 *mf* *f* *mp* *mf* *p*

No ra dear, Court is like a school play. ___

$\text{♩} = 120$

Law

61

Cos tune up, Hair in place, No de lay, ne ver stray. En ter on cue

mf mp p mp p mf

Law

65

and flash that smile some where six or eight on your

p mf p mp

Law

69

per so nal dial. With a daz z ling grin and a bot tle of booze

p mf p mp

73

N.

Law

78

N.

T.

Law

82

N. I _____ was on O prah?

T. O prah. You talked a bout _____

Law O prah.

mf *p* *mp*

♩ = 100

86

T. mo thers and daugh ters. You brought tears to O prah's face!

Law Mo _____thers and daugh ters! _____ You brought tears to O prah's face! Re mem ber,

mf *f* *p*

90

T. If you show moods — or odd turns — of phrase.

90

Law if you act out in front of the judge... — If you

90

mf p mf

93

T. If you dis robe — and if you foam and if you aim

93

Law leave be fore the judge ad jurns... at the an kles. at the mouth.

93

p pp p mp

96

T. north in stead of south. You know. —

Law north in stead of south. You know. —

96

96

96

ff p

99

T. —

Law —

99

Jge. — You may be sea ted.

99

B. All rise, for the Hon' ra ble Judge Ha mil ton Brown.

99

mp *f*

♩ = 96

103

Jge.

I've read the do cu ments — with care.

p *mp* *p* cresc.

107

Jge.

— This case is Doc tor Lear's life, — her life and long ca reer.

mf *pp*

rit.

111

N.

(suggestively)

Hel lo.

♩ = 72

Jge.

Hel lo Doc tor Lear, — I ad mire your a chieve ments. ♩ = 116 Can you hear —

p *mp* *p*

116

N.

Jge.

me? — I have a mi cro phone. — It can be lou der — if

mp

120

N.

Were we once lo vers? — I don't re mem ber.

120

Jge.

I don't whis per. — I don't ei ther.

pp *mp*

124 N. Why am I here? _____

124 Jge. But it would n't be the first _____ time. _____ Your

124 *p* cresc. *mp*

128 Jge. daugh ters. Three daugh ters it seems. They quarrel and more. _____ They sit not to ge ther.

128 *mf* *mp*

132 Jge. _____ The third girl in tears. They're ve ry ve _____ ry _____ ve ry at trac tive wo men.

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

N. 136
My daugh — ters bra zen. My daugh ters three. — One

Ige.

mp *p* *f* *mp*
L.Hb.

N. 140
sit ting o ver there. She's — the po ta to. The mid dle girl, — all

mf *p* *mp*

N. 143
red, a fat to ma to. And stand ing in — the back, her hat

mf *p* *f* *p* cresc.

N. 146

in hand, her orange dress, a human car rot. I want no rivals.

f *mp* *mf*

N. 151

These three princesses won't accept an empty kiss. A son would respect me,

f *mf* *p* *pp*

♩ = 60

155

N. not in spect me. —

155

L. We're

155

J. We're

155

T. We're

155

Jge. We should hear _____ from your child ren.

$\text{♩} = 116$

p

mp

Detailed description: This is a page of a musical score for five vocal parts and piano accompaniment. The vocal parts are labeled N. (Soprano), L. (Alto), J. (Tenor 1), T. (Tenor 2), and Jge. (Bass). The piano part is at the bottom. The score begins at measure 155. The vocal parts have lyrics: N. "not in spect me. —", L. "We're", J. "We're", T. "We're", and Jge. "We should hear _____ from your child ren." The piano part includes dynamic markings *p* and *mp*, and a tempo marking $\text{♩} = 116$. The music features various time signatures (7/4, 3/4, 4/4) and includes triplets and slurs.

160

N. I was on O prah.

160

L. daugh ters bra zen. We're daugh ters, three. She wants _____ no ri vals.

160

J. daugh ters bra zen. We're daugh ters, three. She wants _____ no ri vals.

160

T. daugh ters bra zen. We're daugh ters, three. She wants _____ no ri vals.

160

mf *p*


164


N. All of A me ri ca cried. _____ Tis sues and han kies, a foun tain of tears.

164

mp *mf* *p* *pp*

168

N.  They hung on e v'ry word. —

Jge.  Do you still pos sess

p *mp* *f* *p*

171

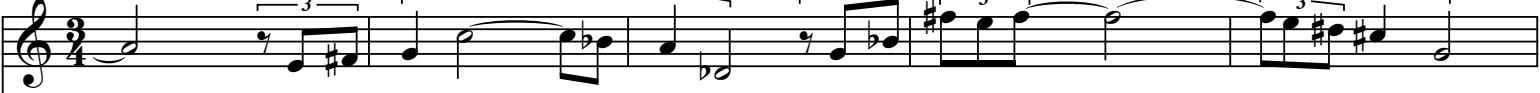
N.  My mind comes and goes —


Jge.  — your sound mind. —

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

♩ = 80

175

N.  — like a wood elf — in twi light, like a le pre chaun — at a lawn sale,

Jge.  — like a wood elf — in twi light, like a le pre chaun — at a lawn sale,

pp *cresc.* *mp*

N. 180 *rit.*
like tin ker bell _____ in ju ve nile court.

Jge. 180 Will

180 *pp* *ppp*

J. 184 Thank you, your ho nor.

T. 184 She

Jge. 184 Jen na Lear _____ please come to the po di um. _____

184 *p* ♩ = 116

188

T. *mp* *mf* *p*

does n't al ways dress this way. This must be the first _____ time I've seen her in a bus 'ness suit.

192

J. Zip it! Ta ra.

T.

Jge. There'll be none of this _____ in my court. Do I make my self clear! _____

192 *mp* *mf*

There'll be none of this _____ in my court. Do I make my self clear! _____

195

L. Yes.

J. Yes. I'm her daugh ter and I

T. Yes.

Jge. How are you re la ted to Doc tor Lear.

< mp p

200

L. She's a porn star! —

J. love her be yond com pa ri son to a ny one here. I'm a

T. She's a porn star! —

mf mp mf p

204

L.

204

J.

mo del.

204

T.

204

Jge.

Qui et in the court! This is your se cond war ning. — What do you wish to tell the court. —

204

204

♩ = 72

208

J.

When our fa ther died — a few years a go, and I

208

Jge.

♩ = 72

208

208

J. 212

knew we were a bout to see more lies and de ceit. When my Ma ma's mem 'ry was slip ping a way,

mf

J. 216

$\text{♩} = 108$

Ta ra stole my mo ther from me. Ta ra's trick e ry cut me

$\text{♩} = 108$

mp mf f mp

J. 220 *mf* *p* *mf* *p*
out of her estate In the last four years, my

T. 220
The bitch is lying.

Law 220
You're vying for contempt (Bangs with a gavel)

Jge. 220
Hear, hear! —

J. 224 *mp* *p* *mf*
mother misled her money. She leaves cash around the house in kitchen jars and boxes.

J. 227 *p* *mp* *mf*
This is _____ a form of mad _____ ness. _____

Jge. 227
What would you want _____ for your mo _____ ther?

J. 231 $\text{♩} = 102$
I want her to be cared _____ for. _____ I want her _____ to for give me.

Jge. 231 *p*
For give you _____ for what?

J. 236 *mp*
And for me to for give her. _____ For em

Jge. 236
For give you _____ for what?

J. 240

bar ras sing her. I want my name _____ in _____ the will. I want my pho _____ to back

240 *mf mp*

J. 244

in the fam 'ly al bum. I want my foot _____ print in the sand _____ be cause I know

244 *p cresc.*

J. 247

the tide _____ will come. A for tune tel ler looked at my hand and

247 *mp cresc.*

J. 251 *mf* *f* *p*

saw no child. — And if I have a child, — I will name — her No ra.

Detailed description: This system contains the first vocal line and piano accompaniment for measures 251-254. The vocal line (J.) features a treble clef and a key signature of one flat. It includes three triplet markings over the first, second, and fourth measures. The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings of mezzo-forte (mf), forte (f), and piano (p). The time signature changes from 4/4 to 3/4 at the end of measure 254.

J. 255 *mp* *pp*

For I love my mo ther — more — than my self. (To the Lawyer)

T. 255 (Fake Applause) *pp*

She's such a bad — ac tress.

Law 255

Detailed description: This system contains the second vocal line and piano accompaniment for measures 255-258. The vocal line (J.) continues with triplet markings. The tenor line (T.) has a rest for the first three measures, followed by a triplet of notes in measure 257, with the instruction "(Fake Applause)". The bass line (Law) has rests for all four measures. The piano accompaniment (two staves) features dynamic markings of mezzo-piano (mp) and pianissimo (pp). The time signature changes from 4/4 to 3/4 at the end of measure 258.

260

T. 

Law 
 She can't help her self.

Jge. 
 I'll get to the mat ter of the will _____ la ter. Let's pro ceed. _____



264

T. 
 Ta ra Lear. Uh, Ta ra

Jge. 
 — What is your name? _____



268

T. Lan der stone. Yes.

Jge. Are you the mid dle child? — Do you wish to add some thing.

268

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

272

T. I'm the clo sest to our mo ther. — She knows this as do my

272

$\text{♩} = 84$ *mp* *p*

277

L. *gliss.*
5 5
No! _____

J. *gliss.*
5 5
No! _____

T. *3*
sis ters. I love my mo ther _____ in ways _____ they'll ne ver know. _____

pp

281

L. *6*

J. *6*

T. *3*
My sis ter Jen na _____ spoke _____ a bout blame. _____ I

mp p pp

285

T.

get a lot of blame — too. ————— But I don't make porn

290

L.

Mo ra li

J.

Mo ra li

T.

films like my se xy sis ter. who is a vic tim of her own mo ral — de cay. —————

295

L. 

ty, from an ac coun tant.

J. 

ty, from an ac coun tant.

T. 

And I can't $\text{♩} = 102$ get preg nant like my la zy sis



mp p

8vb

299

L. 

You're just jea lous!

J. 

You're just jea lous!

T. 

ter who can not take care of her self let a lone a child. I



mp mf

8vb

303

L. You put her there.

J. You put her there.

T. slaved a way when our mother was in rehab. What

mp *mf*

306

L. You want to put her a way!

J. You want to put her a way!

T. Jen na wants is a win dow o ver loo king cha os!

mp *p*

309

T. *What Ly la wants — is a re turn — of the days*

309 *f p mp*

313

L. *You want to put her a way! Put her a*

313 *J. You want to put her a way! Put her a*

313 T. *of old — when Dad dy was a live.*

313 *mf f*

317

L. way!

317

J. way!

317

T. Well, Dad dy is dead and Ly la's still a child — who can bare ly make her bed.

317

p *mp*

321

T. Can the Court be lieve — Ly la can care — for our mo ther?

321

mf *f*

325

L. 

She wants to put her a way!

J. 

She wants to put her a way!

T. 

Mo ther should live _____



p *mf*

328

L. 

No!

J. 

No!

T. 

In safe ty and com fort in an in sti tu tion.

$\text{♩} = 84$



ff *p* *mf* *f* *pp*

332

L. No!

J. No!

T. With pro ceeds from the house, I can pro

335

T. vide the twen ty four hour care my mo ther re qui res.

Jge. What if the Court pro

335 *p*

338

T.

338

Jge.

scribes a con stel la tion of sup port from each daugh ter.

338

338

pp

342

T.

$\text{♩} = 102$

The Court would be wrong! I need the court

342

mf *f* *ff* *mp*

342

346

L. We — see you.

346

J. We — see you.

346

T. — to see past sur fa ces $\text{♩} = 84$ My sis ters are so sel fish.

346 *mf* *f* *mf*

346

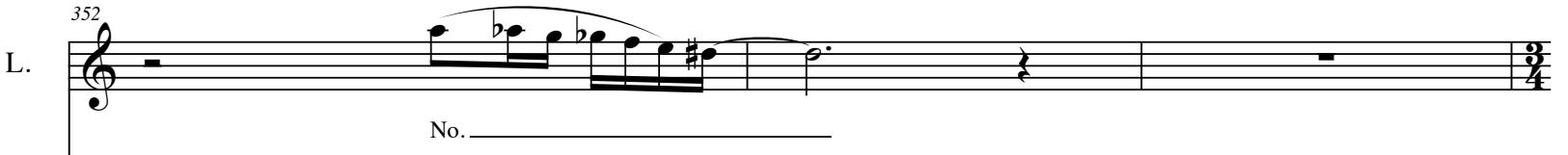
349

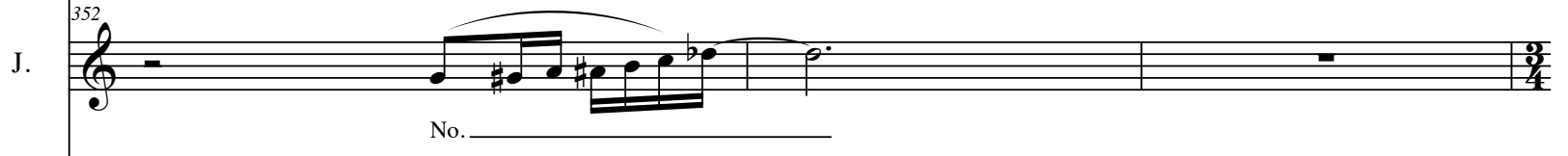
T. One would like _____ to re write the past. The o ther one _____ would like to $\text{♩} = 60$

349 *p*

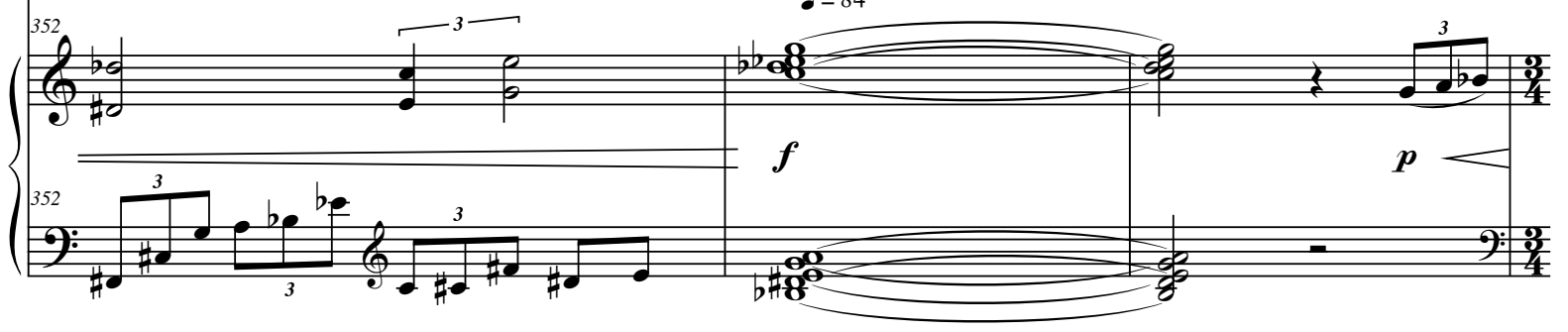
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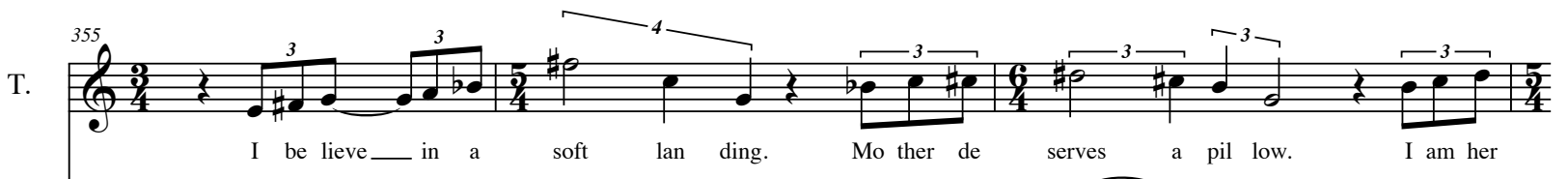
♩ = 84

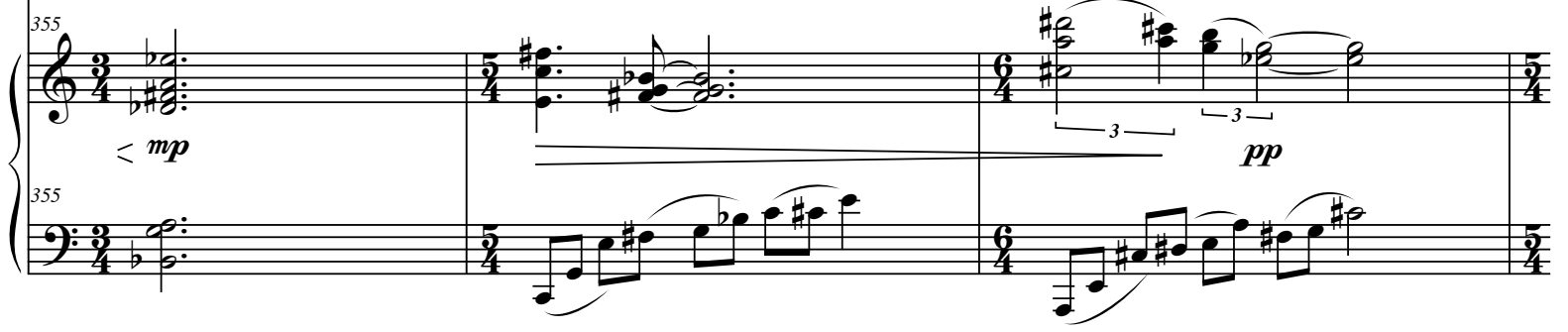
L. 352 

J. 352 

T. 352 



T. 355 



rit.

358

T.

cu shion, your ho nor.

358

Jge.

You may sit _____ down. _____

rit.

$\text{♩} = 116$

358

mp

pp

p

358

L.

I am Ly

362

Jge.

Will Ly la Lear _____ come _____ to the po di um. _____

362

mp

p

362

L. 366 *3* *3*
la Lear, — your ho — nor. — I am her

Jge. 366
What is your — re la tion ship — with Doc tor Lear?

mp *p*
366

L. 370 *3* *3* *3*
daugh ter. I am a tea cher, e le men — ta ry school. — I sub sti tute.

Jge. 370 *3* *3*
What is your — pro fes sion?

pp
370

374

L.

374

J.

I guess fat cat — hus bands

374

T.

She does n't have a real job. —

374

Jge.

How do you wish to re spond

374

374

The musical score is written for five parts: Soprano (L.), Alto (J.), Tenor (T.), Bass (Jge.), and Piano. The Alto part has lyrics "I guess fat cat — hus bands". The Tenor part has lyrics "She does n't have a real job. —". The Bass part has lyrics "How do you wish to re spond". The piano accompaniment features triplets and a dynamic marking "p".

377

L. My sis ters mean well.

J. help.

T.

Jge. to your sis ters to day? _____

mp *f* *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The Soprano (L.) staff begins with a rest, followed by a 2/4 measure rest, and then a 4/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The Alto (J.) staff has a rest in the first two measures and a 4/4 measure rest. The Tenor (T.) staff has a rest in all three measures. The Bass (Jge.) staff has a triplet of eighth notes (G3, A3, B3) and a quarter note (C4) in the first measure, followed by a 2/4 measure rest and a 4/4 measure rest. The piano accompaniment consists of two staves. The right hand starts with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5) in the first measure, then continues with a 2/4 measure rest and a 4/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The left hand has a triplet of eighth notes (G3, A3, B3) and a quarter note (C4) in the first measure, followed by a 2/4 measure rest and a 4/4 measure with a triplet of eighth notes (G3, A3, B3) and a quarter note (C4). Dynamics include *mp*, *f*, and *p*.

380

L. They love our mo ther in their own way. But I too love my

cresc.

Detailed description: This system contains one vocal staff and a piano accompaniment. The Soprano (L.) staff begins with a rest, followed by a 3/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), then a 2/4 measure rest, a 3/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), a 2/4 measure rest, a 4/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), and finally a 4/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5) in the first measure, followed by a 3/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), a 2/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), and a 4/4 measure with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The left hand has a triplet of eighth notes (G3, A3, B3) and a quarter note (C4) in the first measure, followed by a 3/4 measure with a triplet of eighth notes (G3, A3, B3) and a quarter note (C4), a 2/4 measure with a triplet of eighth notes (G3, A3, B3) and a quarter note (C4), and a 4/4 measure with a triplet of eighth notes (G3, A3, B3) and a quarter note (C4). Dynamics include *cresc.*

L. 384

mo ther be yond words _____ can mea sure. Our mo ther needs to _____ be watched. She's a

mf *mp*

♩ = 120

L. 388

dan ger to _____ her self. She wan ders off _____ a lone,

mf *mp* *p*

L. 391

lost in her own _____ world. I fear _____ she _____ might fall and hurt her self. She en

pp *p*

L. 395

courage me _____ to be a teacher. She expected me _____ to live poorly.

mp *p* *mp*

L. 398

I don't work ev 'ry day, _____ your ho nor. "Mo ney," she says, "is prin _____ ted

mf *p* *mp* *mf*

L. 402

_____ in hell. _____ And I be lieved _____ her, _____ oh so well.

mp *p*

L. 406

— We choose — to serve o thers. If we were to live life —

mp *pp*

L. 410

— so self ab sorbed, we would weigh — in me_lan cho ly — so black the sky would

>p *mp* *p*

L. 414

— col lapse. My mar riage has failed. —

mf ♩ = 116

L. 418

I'm pregnant. I had to move back to our fam'ly home. Our

p *mp*

L. 422

home is like a ca the dral of me mo ry. Would n't my mo ther be

p *mp* *p*

L. 425

bet ter served in the san cti ty of me mo ry ra ther than be

mf *p*

L. 428

shel _____ tered _____ in _____ for get ful ness. _____

f p *mf* *f p*

L. 431

T. 431

You are sin gle with out sa vings. You can bare ly _____ take care of your self.

mp pp

434

L. I can cook. May be with the ba by co ming

J. Tra der Joe's/ —

T. Tra der Joe's. —

mf *p* *mp*

439

L. — three sis ters can u nite. I pro pose — sha ring du ties.

J. Not a chance! Not

T. Not a chance! Not

mf *p*

443

L.

My sis ters can take turns _____ sleep _____ ing o ver. _____ That's

J.

_____ a chance!

T.

_____ a chance!

446

L.

_____ a start. Is it not? _____

J.

You're jo king. _____

T.

You're jo king. _____

♩ = 94

450

My hands are tremb ling. —

Thank you, your ho nor.

450

You can sit down. —

♩ = 94

450

ff

mp

p

454

I am Doc —

♩ = 90

454

Can I ask — the fam' ly — phy si cian to come for ward and give — your name.


♩ = 90


454

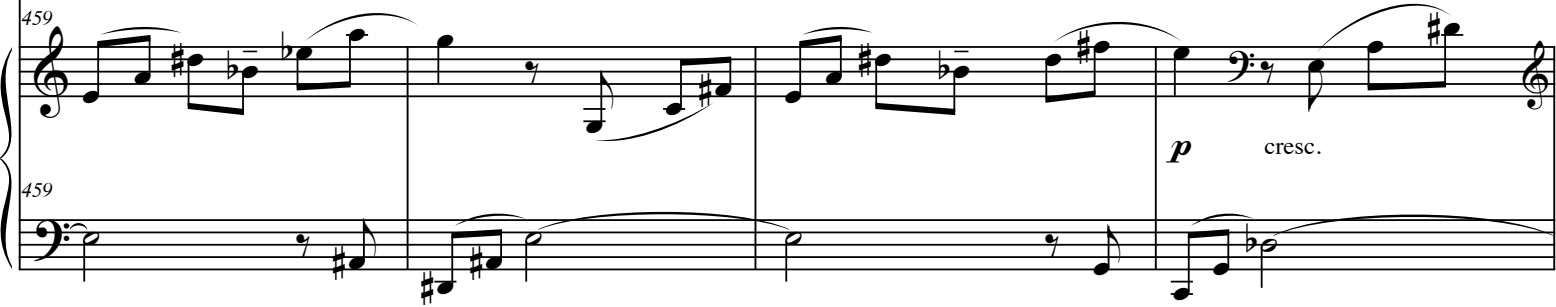
cresc.

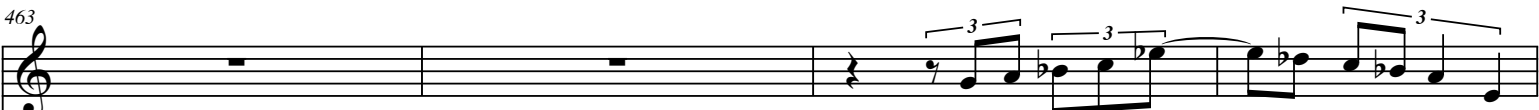
mp


dim.

459
 Dr. 
 — tor Wil liam Hen der son. Doc tor Lear's per — so nal phy si cian.

459
 Jge. 
 What in your view,

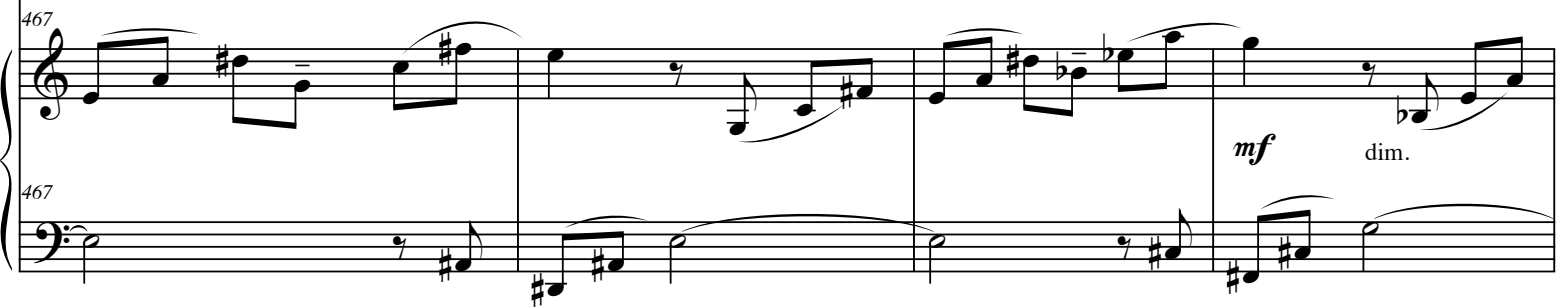
459 
p cresc.

463
 Dr. 
 She re qui res con — stant su per vi sion.

463
 Jge. 
 — would serve Doc tor Lear's needs — at — this time?

463 
mf cresc.

467
 Dr. 
 A re turn to her large — house would on — ly con fuse — her. —

467 
mf dim.

471
8 Home — would be a con stant re min der — of what she has lost.

mp

475
8 She needs to be com — for ta ble and safe — with no stress — or an xi e ty.

p

♩ = 86

479
8 As Ta ra sug gests: she needs the rou tine and se cu ri ty of a locked fa

mf *p*

483 $\text{♩} = 116$

Dr. *8* *3*
ci li ty. —

Jge. *8*
Please step down. I do want ——— to con fer — with all the law yers, — so

483 $\text{♩} = 116$

mp *mf* *mp*

Jge. *8*
at this time — we must ad journ. It's time for lunch and I need — to de li be rate.

487 *mf* *mp*

Jge. *8*
We are ad journed.

491 *mf* *f* *mp*

495

495

f *mp* *f* *mf*

This system contains measures 495 through 498. The music is written for piano in two staves. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 5/4. Dynamics include *f*, *mp*, *f*, and *mf*. There are various articulations such as accents and slurs.

499

499

f *mf* *p*

This system contains measures 499 through 502. The time signature continues to change, including 5/4, 4/4, 3/4, and 4/4. Dynamics include *f*, *mf*, and *p*. The music features complex rhythmic patterns and chordal textures.

503

503

f *ff* *mp* *mf*

This system contains measures 503 through 506. The time signature changes to 3/4, 4/4, 3/4, and 5/4. Dynamics include *f*, *ff*, *mp*, and *mf*. The piano part has a prominent bass line.

507

507

f *ff*

This system contains measures 507 through 509. The time signature changes to 4/4, 5/4, and 4/4. Dynamics include *f* and *ff*. The music is characterized by strong rhythmic accents.

B.

510

All rise, for the hon' ra ble Judge Ha mil ton Brown.

510

mf *f* *ff*

This system contains measure 510 and includes vocal lyrics. The lyrics are: "All rise, for the hon' ra ble Judge Ha mil ton Brown." The music is written for piano in two staves. The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *mf*, *f*, and *ff*. There is a triplet of eighth notes in the vocal line.

514 $\text{♩} = 94$

Jge. Time has pleats and wrinkles like a worn Cath' lic shirt.

514 *f* *mp* *mf*

517

Jge. Our fortune feel large as fates make us thin. Perception lies between —

517 *f* *mf* *p*

520

Jge. — things dirty and things clean. Doctor No ra Lear,

520 *pp* *p*

♩ = 108

Jge. 523 *mp* *mf* *f* *mf*

please _____ come for ward. _____ You daugh ter Ta

Jge. 526 *mp* *mf* *f* *mf*

_____ ra con vin ces us be yond _____ a sha dow of a doubt that she would be

Jge. 529 *mp* *mf* *f* *mp* *mf*

con stant and com pas sio nate. _____ an an chor in an un cer tain fu ture.

532

Jge.

Al low Ta ra to steer. Split— ting a guar di an ship— three ways would be so

532

p *mp* *mf* *p*

$\text{♩} = 100$

535

Jge.

cruel. $\text{♩} = 100$ I cast no as

535

mf *f* *mf*

537

Jge.

per sions on your two love— ly daugh ters. Ta ra will post a

537

p *mp* *p* *mp*

539

Jge.

bond to en sure a safe es tate.

539

pp *mf* *mp*

Detailed description: This system contains the vocal line for Jge. (539-540) and the piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics 'bond to en sure a safe es tate.' It features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Dynamics include *pp*, *mf*, and *mp*.

541

Jge.

This is my fi nal de

541

mf *p*

Detailed description: This system contains the vocal line for Jge. (541-542) and the piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics 'This is my fi nal de'. It features a triplet of eighth notes in the second measure. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Dynamics include *mf* and *p*.

543

L.

No, No

543

J.

No,

543

Jge.

cree.

543

mf *f* *p* cresc.

Detailed description: This system contains the vocal lines for L., J., and Jge. (543-544) and the piano accompaniment. The vocal lines are in treble clef, 2/4 time, with lyrics 'No, No' for L., 'No,' for J., and 'cree.' for Jge. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Dynamics include *mf*, *f*, and *p* cresc.

546

L. No, No No! No

J. No, No! No

546

546

546

f

Detailed description: This block contains the musical score for measures 546 and 547. It is divided into four staves. The top staff is for the vocal line 'L.' with lyrics 'No, No No! No'. The second staff is for the vocal line 'J.' with lyrics 'No, No! No'. The third and fourth staves are for the piano accompaniment, with the right hand on top and the left hand on the bottom. The piano part includes a dynamic marking 'f' in the right hand.

548

L. No.

J. No

548

548

mp

ff

Detailed description: This block contains the musical score for measures 548 and 549. It is divided into four staves. The top staff is for the vocal line 'L.' with lyrics 'No.'. The second staff is for the vocal line 'J.' with lyrics 'No'. The third and fourth staves are for the piano accompaniment, with the right hand on top and the left hand on the bottom. The piano part includes dynamic markings 'mp' and 'ff'.

Scene 10

$\text{♩} = 72$
Freely

p cresc. a poco

(The Nurse slowly brushes Nora's hair)

6

mf *mp*

12

p *mp* *pp*

No. 18

Thir ty se ven. Three times ten

18

p *mp*

No. 23 plus se ven, a prime num ber. _____

Nu. 23 It was thir ty eight _____ if you count _____

No. 27 Thir ty se ven days _____ un til I _____

Nu. 27 _____ yes ter day. _____

No.
 — can es cape — this — Hell. —

Nu.
 Who's lea vin'? — What's — your hur ry, —

mf mp

No.
 My bi - po lar plane — will hit the sta tion. The bul let train — is

Nu.
 — dar lin'?

p mp mf p

No.
 tanked to go. — Thir ty se ven days — un til ma tu ra — tion. My por sche cranked — so low —

pp p mp

No. 43

for sub or bi tal flight. Thir ty se ven, thir ty se ven

No. 47

is less than thir ty eight. But death is

No. 51

ne ver late.

56

(37 Days Later) Scene 10
♩ = 106
(Reggae Feel)

61

pp

mp
(Drums)

(Mortimer enters in a pilot's uniform)

66

mf mp

p

M.

71

Don't judge — the day so short, No ra.

mp

p

mp

p

No. 76 You're sport ing with me!

Nu. 76 He wil se duce — you — and catch you last breath. —

M. 76 No, dar lin'. — It's time to drive you

76

76

76

76

mp

Nu. 80 This boy He has

M. 80 — from here. This car has lea ther up hol ste ry. — I have all of Bob Mar ley's C —

80

80

80

p *mf* *mp* *p* *mp*

84

M. *D's. I've got tin ted win dows, so no one can see you in side. Would n't that be*

84 *mf* *mp*

87

No. *You'll let me pi lot it?*

87

M. *fun? You can have the wheel. It's a sports car,*

87 *f* *mp*

90

No. *It looks like a Lear jet with wing lets.*

90

M. *a Por sche. Well then, I can put the top*

90 *f* *mp*

M. 94

— down and let your wind — swept hair — lift the sha dow — from — your

f *mf* *mp*

M. 97

smile. And the ra di o will blast me mo ries — of loves lost — a cross —

f

No. 100

I don't have — a li cense to fly.

M. 100

the dial. — I don't

(Shuffle rhythm)

mf *mp* *p*

103

No. 

Are you—

Nu. 

The first kiss, _____ the last kiss. _____

M. 

(Laughing)

have in su rance. so there!



106

No. 

the blas ted fool? _____

Nu. 

M. 



M. 110

I am sad der than a frown _____ but with you _____ I'm hap pi er than a clown.

M. 113

_____ Is the brain _____ pi lot of the soul. Does the heart not

M. 117

mat ter? Is a stroke vic tim _____ su pe ri or _____ to the prin cess _____ of am ne sia? _____

M. 120

I am the dunce with empty pockets. The idiot who pretends

120

mp *p*

M. 123

— gladness, the antidote to sadness.

123

mp *p*

M. 127

Come, it's time to fly.

127

mf *mp* *p*

133

pp *ppp* *mp*

133