

Lorenzo's Ashes

Chamber Opera in One Act

Music by

BRUCE TRINKLEY

Words by

JASON CHARNESKY

CAST

Dorothy Brett, *soprano or mezzo-soprano*
Mabel Dodge Sterne Luhan, *mezzo-soprano or soprano*
Frieda Lawrence, *contralto or mezzo-soprano*
Angelo Ravagli, *high baritone or tenor*

NOTES

Lorenzo's Ashes is a memory play in which three women relive their passionate involvement with the writer D. H. Lawrence. Set outside Taos, New Mexico, on Lawrence's Kiowa Ranch, the opera tells the true and amazing story of how that spot came to be Lawrence's final resting place. Frieda, Lawrence's widow, wishes his ashes to be entombed in a memorial on the ranch. She sends her Italian lover Angelo to France to retrieve Lawrence's ashes. Two other women, however, oppose this plan. Mabel Dodge Luhan, an American heiress, and Lady Dorothy Brett, a British painter, both former intimates of Lawrence, wish to release the ashes into the New Mexican wilderness. While fighting over the fate of Lorenzo's ashes, all four characters confess startling secrets and reveal how the force of Lawrence's art shaped their lives – and afterlives – forever.

The opera may be performed with piano or with chamber orchestra. Minimal sets and costumes are required. Duration: approximately 40 minutes.

The composition of the opera was made possible by a deeply appreciated composer residency at the Helene Wurlitzer Foundation in Taos, New Mexico, in January, February, March and April, 2012.

Lorenzo's Ashes is dedicated to the memory of Helene Wurlitzer (1874-1963) and Henry Sauerwein, founding director of the Wurlitzer Foundation.

Lorenzo's Ashes

1

Dedicated to the Memory of Helene Wurlitzer (1874-1963) and Henry Sauerwein

Andante pensoso $\text{♩} = 80$

Piano

f

simile

molto rit.

mf

p

Andante con moto $\text{♩} = 100$

Angie

mp

mf

No one reads an - y - more long books full of sex.

mp

cresc.

You have us - es for your texts more im - me - di - ate. There are urg - es of the flesh that no

mp

Angie

24 *ten.* *mf* *mp* *poco rit.*

tweet can ex-press, that to mas - ter - ful prose grow o - be - di - ent.

24 *ten.* *mf* *mp* *poco rit.*

Angie

29 **Valse triste** ♩ = 100 *p* *mp*

We are ghosts of the past _____ caught in pas - sions that last _____

29 *p*

Angie

35 *cresc.* *mf*

long as me - sa and riv - er en - dure.

35 *mp* *cresc.* *mf*

Angie

41 *mp* *poco rit.* *p*

— We re - peat like a sen - tence of cy - clic re - pen - tance a

41 *mp* *poco rit.*

Angie

46 *a tempo* *pp*

long - ing to do it once more, a long - ing to

46 *a tempo* *p* *pp*

Angie

51 *mp poco rit.*

do it once more. Our tale be - gins thus:

51 *poco rit.* *mp*

Brett

56 **Allegro marcato** ♩ = 120 *mf*

Lo - ren - zo!

Mabel

mf

Lo - ren - zo!

Frieda

mf

Lo - ren - zo!

Angie

f *mp*

D. H. Lawrence, The

56 *f* *mf*

Angie

60 *mf*

writ - er whose theme was pas - sion, The writ - er whose pas - sion was

60 *mp* *mf*

Brett

63 *f*

Lo - ren - zo!

Mabel

f

Lo - ren - zo!

Frieda

f

Lo - ren - zo!

Angie

8 life.

63 *f* *mf*

Angie

66 *mp* *mf*

Au - thor of that ob - scene nov - el La - dy Chat - ter - ley's

66 *p* *mf*

69

Brett

Mabel

Frieda

Angie

f *Oooo!* *f* *Oooo!* *f* *Oooo!* *mf cresc.* Hoi - 'ya ta ho! Hoi - ya ta

mp Lov - er, Hus - band to Frie - da, the Ger - man,

69

mp *mf cresc.*

73

Mabel

Frieda

Angie

ff He's mine! _____

f ho! *mf* Be - lov - ed of Ma - bel, the A - mer - i-can.

73

f *mp cresc.* *ff*

Angie

77 *p* *cresc.*

Soul mate to Brett, shy La - dy Brett, the Brit.

77 *pp* *cresc.*

Brett

81 *ff* *molto rit.*

I am yours!

Angie

f *mf* *mp ten.*

D. H. Lawrence was

81 *ff* *mf* *mp* *molto rit.*

Angie

85 **Mesto** ♩ = 100

dead.

85 *mp* *p*

Brett

Oh woe! Oh woe! Oh woe!

Mabel

Oh woe! Oh woe! Oh woe!

Frieda

Oh woe! Oh woe! Oh woe! Oh woe!

[89]

Brett

Our Pan is dead!

Mabel

Our Pan is dead!

Frieda

Our Pan is dead!

[95]

Mabel

Up - on the me - sa a plume of smoke, pale and blue,

[101]

[101]

mp

mf

mp

mf

p

poco rit.

p

p

p

dim.

a tempo

cresc.

pp

cresc.

Mabel

107 *mp* *cresc.*

ris - es, wa - vers on the des - ert air like a ser - pent in sor - row,

107 *mp* *sub. p* *cresc.*

Mabel

113 *mf* *f*

like a fin - ger of bone point - ing, point - ing

113 *mf* *f* *dim. poco a poco*

Brett

119 *p* *espressivo*

to the Old World where our young man died. _____

Mabel

p *espressivo*

to the Old World where our young man died. _____

Frieda

p *espressivo*

to the Old World where our young man died. _____

119 *p* *cresc.*

Brett

125 *p*

The full moon ris - es si - lent - ly

mp dim. *pp* *simile*

con pedale

Brett

130

o - ver the si - lent can - yon.

130 *p*

Brett

135 *mp*

In a ki - va in a cav - ern that hides be - hind

135

Brett

141 *cresc.* *f* *mf*

snow a small flame flick - ers, flick - ers

141 *cresc.* *mf dim.*

Brett

146 *p* *espressivo*

and fails like the Old World where our young man died. _____

Mabel

146 *p* *espressivo*

and fails like the Old World where our young man died. _____

Frieda

146 *p* *espressivo*

and fails like the Old World where our young man died. _____

146 *p*

Frieda

152 *poco rit.* *mp* *a tempo* *sempre legato, religioso*

The moun - tain is col - ored _____ like the

152 *poco rit.* *a tempo*

cresc. *mp* *sempre legato, religioso*

Frieda

157 blood of Christ, _____ but it holds to old - er

Frieda

162 gods re - joic - ing in life re - gard - ing our death _____

Frieda

167 _____ with the cold eye _____ of the stars _____ with the

mf *dim.* *mp*

Frieda

172 steel gaze _____ of an ea - gle that soars _____

mf *f* *dim.*

177 *mp* *poco rit.* *a tempo p espressivo*

Brett
ig - nor - ing the Old World where our young man died.____

Mabel
ig - nor - ing the Old World where our young man died.____

Frieda
____ ig - nor - ing the Old World where our young man died.____

177 *mp* *poco rit.* *a tempo pp*

183 *mf* *f*

Brett
Oh woe!____ Oh Lo - ren - zo,____

Mabel
Oh woe! Oh woe! Oh Lo - ren - zo,____

Frieda
Oh woe! Oh woe! Oh Lo - ren - zo,____

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

189

dim. *poco rit.* *p* *a tempo* *cresc. poco a poco*

Brett

are you there! When you reach Pa-los Ver-des take care to pro-

dim. *p* *cresc. poco a poco*

Mabel

are you there! When you reach Pa-los Ver-des take care to pro-

dim. *p* *cresc. poco a poco*

Frieda

are you there! When you reach Pa-los Ver-des take care to pro-

189

dim. *poco rit.* *a tempo* *cresc. poco a poco*

dim. *p*

194

mf cresc. *molto allarg.* *f*

Brett

claim that the Great God Pan is dead.

mf cresc. *f*

Mabel

claim that the Great God Pan is dead.

mf cresc. *f*

Frieda

claim that the Great God Pan is dead.

194

mf cresc. *molto allarg.* *f* *sonore*

Quasi recitativo $\text{♩} = 108$ *mp molto espressivo*

Frieda 200

Right up to the last he was a - live like a man. He faced the end so splen-did-ly,

Piano 200

mp

Mabel 205

She

Frieda

so like a man.

Angie 205

They had a sim-ple cheap fu-ne-ral in France be - neath the Alps.

Piano 205

p *ten.*

Brett 210

He would have liked it cheap.

Mabel

would have made it cheap. How would you know what a

Piano 210

mf *p* *mp*

(Brett is baffled, but suspicious. She has known Mabel for a very long time.)

Piu mosso ♩ = 126

poco accel. f

Brett

What's that? What's that? You

Mabel

man would like? The av - erage nun has known more men than you.

Brett

know I can't hear. You need to speak in-to To - by.

Mabel

He

Mabel

(speaking directly into Brett's ear trumpet) *mp* (back out to audience)

nev - er liked his wom - en cheap. Why would he like such a fu - ne - ral!

mf

sub.p

Mabel 226

mf

I could have made it won - der-ful. I am rich e-nough to give a man what -

mp *mf*

Brett 230 *mf*

Ex-cept mo-nog - a - my.

Mabel

ev - er he wants.

Frieda *mf* (annoyed with both of them)

And a mo-ment's peace and

230 *mp*

Frieda 234

qui - et. I made him the art - ist he was born to

234 *poco marcato*

238 *mf*

Brett You made him a harp - ist?

Frieda *f* be. _____

238 *f* *mp*

241 *f* *(getting angry)* *mf* *p*

Brett An art - ist! And if it re-quired_ you to a -

Frieda *f* I made him an art - ist!

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

244 *cresc. poco a poco*

Brett ban - don in Eng - land your hus - band and all your chil - dren, So

244 *cresc. poco a poco*

Brett 247 *f* *ff*

what? All for art. _____

Mabel *mp* *styly*

Spok - en like the vir - gin that you

Brett 247 *f* *ff* *p*

Mabel 250 *mf*

are. _____ Hus - bands ought to be changed as of - ten as the heart grows

Brett 254 *mf* *p* *ritenuto*

Or as of - ten as the old bed needs to be made, which - ev - er comes first. _____

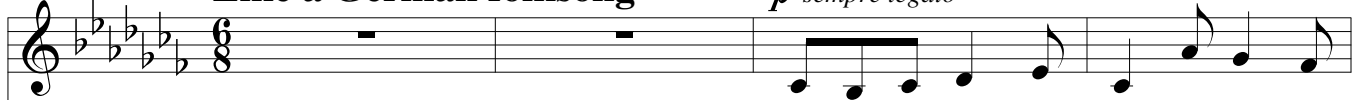
Mabel 254 *p* *ritenuto*

cold. _____

Like a German folksong $\text{♩} = 44$ *p sempre legato*

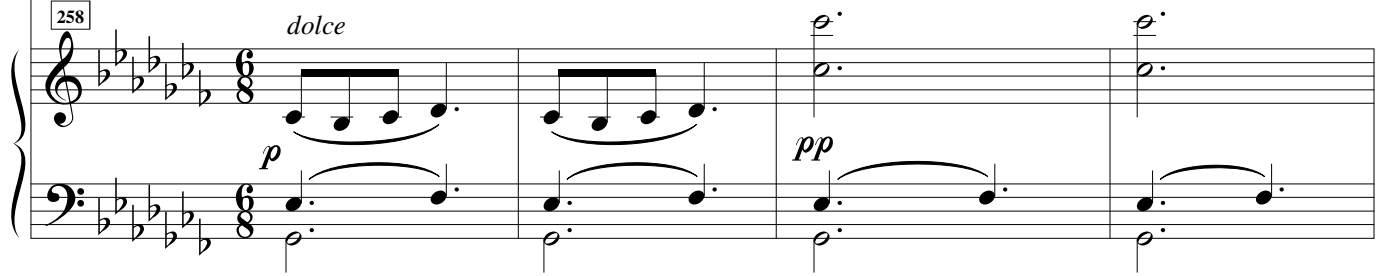
Frieda

258



Some find the one that fits their soul in

258



Frieda

262



child-hood or in youth and mar-ry for the years to come, the

262



Frieda

266



for-ty, fif-ty, years to come in com-fort-a-ble com-pan-ion-ship.

266



Moderato $\text{♩} = 112$

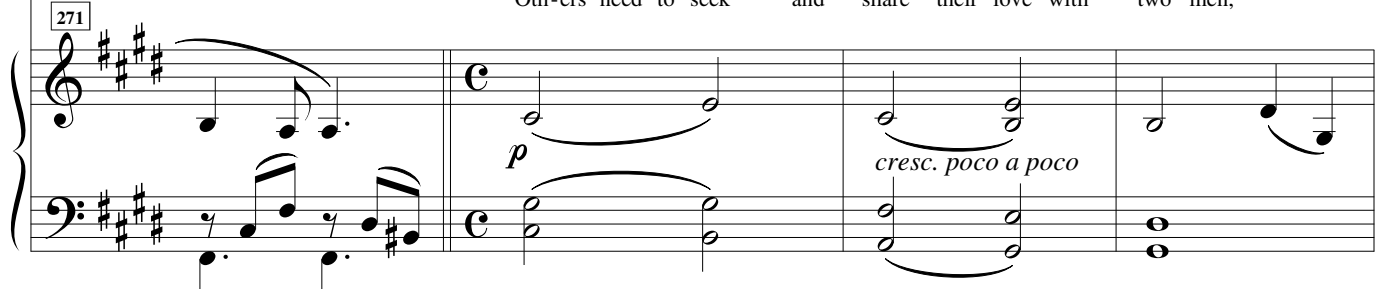
Mabel

271



Oth-ers need to seek and share their love with two men,

271



Brett 275 *mf* (She can be catty, too.)

Mabel four men! *mp* (ignoring the interruptions) *cresc.* *mf* *dim.*

Frieda *f* (She can trump them both.)

be - fore they find a mate that fits their o - ver -

sev - en!

275 *mf* *mp* *mf* *dim.*

Brett 279 *Poco piu mosso* $\text{♩} = 120$ *mp* *f*

And still not mo-nog - a-mous!

Mabel *mp*

soul _____ and makes them whole. _____

279 *mp*

Frieda 283 *p* quietly

So I have re-turned, a wid - ow.

Angie *mp*

With a

283 *p* *simile*

286 *mp drily*

Mabel It's good to have a friend.

Frieda *p*

(Brightly. He pops up whenever he is needed and rather likes the attention.) I shall live with my friend in my

Angie friend.

286 *mp* *p*

Brett *p* *poco rit.*

I shall sit qui-et-ly near-by and paint.

Frieda cab-in.

290 *non cresc.* *cantabile* *poco rit.*

Pesante ♩ = 108

293 *mp* *mf* *cresc. poco a poco* *con forza*

Mabel I can not sit qui-et-ly. To be still is to be dead. To be a-

293 *mp* *mf cresc. poco a poco*

Brett *f* moving ahead

Mabel *ff* And you cer-tain-ly cause a good deal of

live is to strive.

Brett *f* moving ahead *mf*

Brett *Moderato* ♩ = 116

Brett strife.

Frieda *sub. p*

I shall wake and ride my horse A - zul a - cross the me - sa. The

simile

Frieda *molto espressivo* *cresc. poco a poco* *mf* *sub. p*

moun-tains and the riv - er are di - min - ished be - cause he is not here. Lo -

sub. p *cresc. poco a poco* *mf*

311 *with great yearning* *poco rit.* *pp* 23

Frieda

ren - zo! Come home to me to the on - ly home you ev - er owned. Come

311 *poco rit.*

315 **Adagio con moto** ♩ = 88 *pp*

Brett

Come home. Come home. Lo -

Mabel

pp

Come home, Lo -

Frieda

with great intensity and intimacy *pp*

home, come home to Ki - o - wa Ranch. Lo -

315

318 **L'istesso tempo** ♩ = 80 *p*

Brett

ren - zo come home. Come home to Ki - o - wa Ranch.

Mabel

p

ren - zo come home. Come home to Ki - o - wa Ranch.

Frieda

p

ren - zo come home. Come home to Ki - o - wa Ranch.

318

(Angie moves stage right, pantomiming his journey to France. But he stops up short with offended pride when he is compared to a dog.)

Brett *mp* *mf*

She sends her friend. She sends her friend who is her lov-er to

Mabel *mp* *mf*

She sends her lov-er. She sends her friend who is her lov-er to

Brett *f* *mf*

France to ex-hume her hus-band's grave like a dog digs up an old

Mabel *f* *mf*

France to ex-hume her hus-band's grave like a dog digs up an old

Brett *mf*

bone. He

Mabel *mf*

bone. He

Angie *mf* proudly *sub. p*

I am an I-tal-ian cap-tain. I don't get my hands dirt-y.

Brett *mf*

Mabel *mf*

Angie *sub. p*

Brett 336

hired a crew of French - men who dug up Lo - ren - zo's bod - y.

Mabel

hired a crew of French - men who dug up Lo - ren - zo's bod - y.

336 *mp*

Mabel 340 *mp cresc. poco a poco* *f*

Then off by train to Mar - seilles _____ to have the bones cre - mat - ed.

Angie *f*

340 *cresc. poco a poco* *f*

Brett 344 *mf cresc.*

Ex - cept for a

Angie *mp*

made it! Me and the ash - es read - y to cruise to New York.

344 *mp*

26
Brett

348 *f* bit of cler-i - cal work.

Angie

mp (He picks up a pile of forms from the table.) *f* indignantly
Forms to fill and charg-es to pay. I am an I -

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

Frieda

353 *mp* molto espressivo ma imperativo
(Angie nonchalantly rips the forms in half and tucks them in at the bottom of a pile of papers on the table. So much for paperwork!) Bring Lo-ren-zo's ash-es home.

Angie

mp *rit.*
tal - ian cap-tain. I don't u-su'lly work this way.

353 *mp* *p*

(Angie slowly exits as the women sing.)

359 **Andante espressivo** ♩ = 88 *cresc. e accel poco a poco*

Brett

p Come home. Come home. Lo - ren - zo come home. Come home to

Mabel

p Come home. Come home. Lo - ren - zo come home. Come home to

Frieda

p Come home. Come home. Lo - ren - zo come home. Come home to

359 *cresc. e accel poco a poco*

Brett *with abandon*
Piu mosso ♩ = 104
dim. poco a poco

365 *f* *with abandon*
 Ki - o - wa Ranch. Come home. Come home. Lo - ren - zo come

Mabel *f* *with abandon*
 Ki - o - wa ed. Come home. Come home. Lo - ren - zo come *dim. poco a poco*

Frieda *f* *with abandon*
 Ki - o - wa Ranch. Come home. Come home. Lo - ren - zo come *dim. poco a poco*

mf cresc. *f* *dim. poco a poco*
con pedale

Brett *rit.* *mp*
 home. Come home to Ki - o - wa Ranch.

Mabel *mp*
 home. Come home to Ki - o - wa

Frieda *mp*
 home. Come home to Ki - o - wa Ranch.

371 *rit.* *mp*

Frieda 377 **Con moto** $\text{♩} = 66$ *mp*

I will build you a me-

p

Mabel 381 *mp snidely*

It used to be mine.

Frieda *mf*

mo - ri - al here on my ranch.

mp *p*

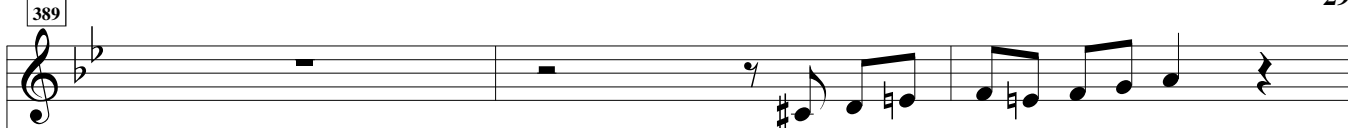
Brett 385 *p innocently, meekly*

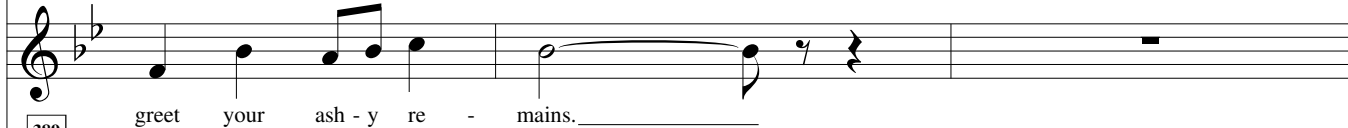
I have been liv-ing here most of the time.

Frieda *mf insisently* *mp*

Here on my ranch an al-tar will

pp *mf* *mp*

Mabel 389  Do you have an - y - thing to eat?

Frieda  greet your ash - y re - mains.

Mabel 392  The trip here was fam-ish-ing. *allarg. ten.* I need my strength.

Mabel 395 **Tempo de pueblo** $\text{♩} = 92$ *mp*  I in - tend to psy-chic-al - ly tra - verse the length of A -

Mabel 399  mer - i - ca, the At - lan - tic, and most of France *mf* *p* with

(Mabel prepares herself for her psychic exertions with comic pseudo-spiritualist gestures. Then she strikes a pose most medium-like.)

Mabel

402 mag-ic I learned at an In-di - an dance.

mp *mf*

Mabel

406 *mp cresc. poco a poco* Come Law - rence! Come Law - rence! Come Law - rence, come!

mp cresc. poco a poco *f*

Mabel

410 *mf cresc. poco a poco* Come back to Ta - os, to Ta - os come. Come!

mf cresc. poco a poco *f cresc.* *ff*

Mabel

414 *sub. mp* This is not a prayer, but my mag - ic com-mand! My will is far stronger than you un-der-stand.

sub. p

Sprightly $\text{♩} = 84$

Brett

418 *mp* Oh dear God, she's off a - gain to her voo - doo cuc - koo land: _____

418 *mf*

Brett

422 *mp* cha - kras, man - tras, yo - gis, fa - kirs dumb - er than she un - der - stands. _____

422 *mf*

Frieda

426 *mf cresc.* *f* *mp cresc.* Crap and fol - ly! Too much mon - ey cur - dles the brain and kills the bod - y. One part Shi - va,

426 *mp cresc.*

Frieda

431 *mf* *poco rit.* three parts Ka - li, she thinks she's the Gand - hi of Ta - os Val - ley.

431 *mf* *dim.* *p* *poco rit.*

(Brett and Frieda take center stage to perform the Mabel Town number)

Jaunty ♩ = 104

Brett

435 *mp* Art - ists who have not yet found

Frieda

438 great ac - claim or world re - nown get the cance to par - ty down

441 Here in Ma - bel Town.

441 Here in Ma - bel, Here in Ma - bel Town.

mf *p* *mf* *dim.* *mf* *dim.*

Frieda 444 *mp*

Starv - ing art - ists, learn the drill. Let her shape you to her will. *mf* (growl!)

Piano 444 *p*

Brett 446 *cresc.*

Join the stray cats on her sill. Here _____ in Ma - bel *mf*

Frieda 446 *mf*

Here _____ in Ma - bel,

Piano 446 *mp cresc.*

mf

Brett 448 *dim.*

Town. _____ *mp*

Sun - ning with an o - pen view

Frieda 448 *dim.*

Here in Ma - bel Town. _____

Piano 448 *dim.*

p

Brett 450 *cresc.*
from her bed - room porch with you. Of - ten thought - less,

Frieda *f*
Top - less too!

cresc. *mf*

Brett 453 *f* *dim.*
Here _____ in Ma - ble Town. _____

Frieda *dim.*
Here _____ in Ma - bel, Here in Ma - bel Town. _____

f *dim.* *mp*

Brett 456 *p*
Snug-gle till your juic - es cook.

Frieda *p* *mf*
Meet her in some se - cret nook. She'll tell it all in

pp *mp*

Brett 459 *f* Here _____ in Ma - bel Town! Here _____ in Ma - bel Town!

Frieda *f* her next book! Here _____ in Ma - bel Town! Here _____ in Ma - bel Town!

459 *mf* *f*

Brett 462 *sub. p* Here _____ in Ma - bel *ff* Town! _____ *spoken* Her town!

Frieda *sub. p* Here _____ in Ma - bel *ff* Town! _____ *spoken* Her town!

462 *subp* *ff*

Mabel 465 *mp* "Sternely" $\text{♩} = 69$ *mf* (to Brett) Hav-en't you some-thing bet - ter to do? You, go paint a win - dow.

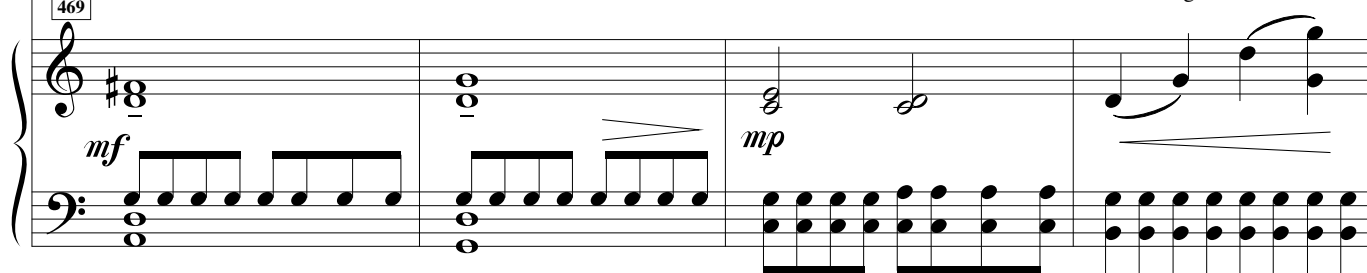
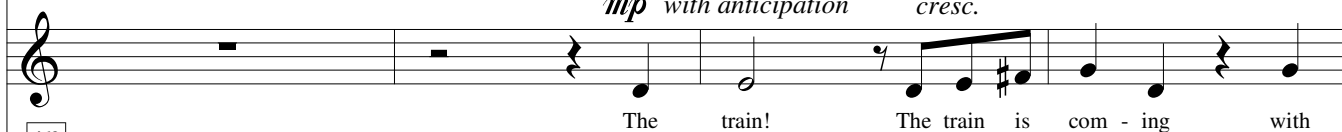
465 *p* *mp*

469 *f* (to Frieda)

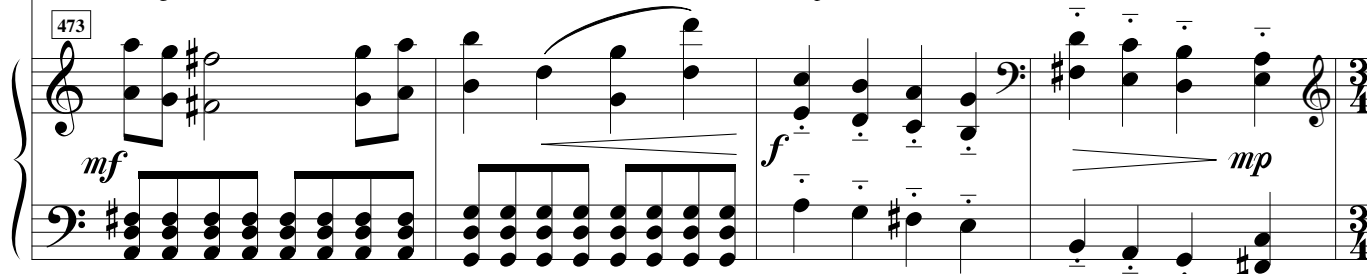
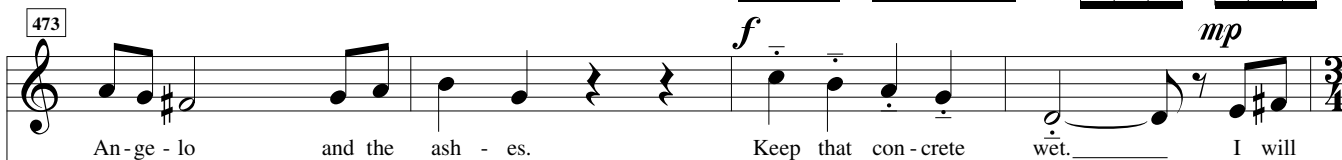
Mabel



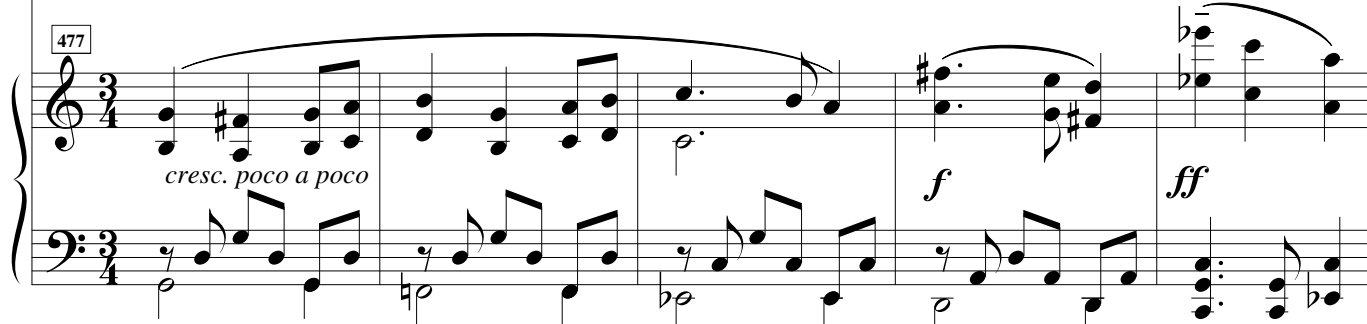
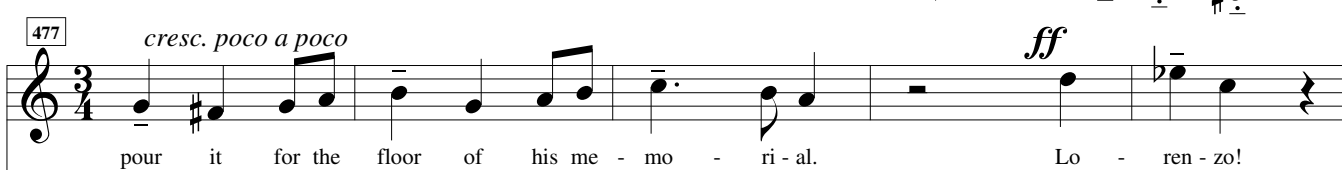
Frieda



Frieda

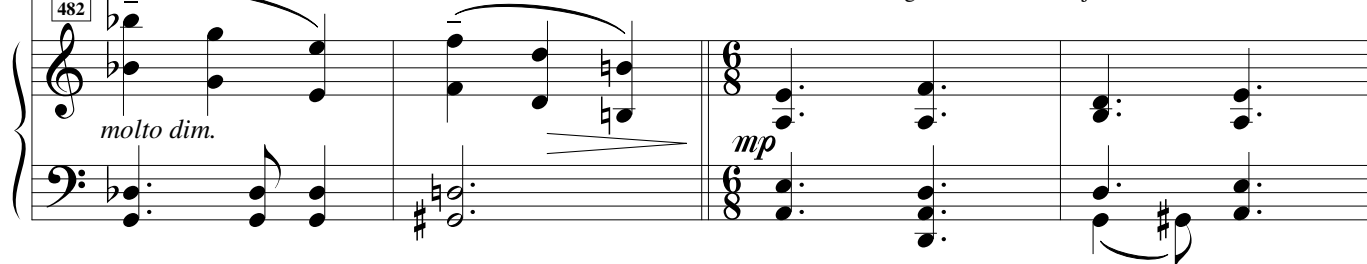
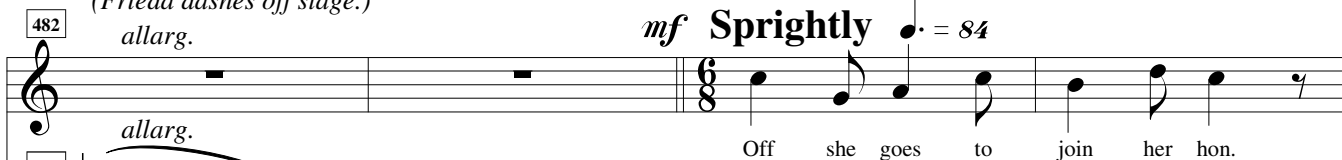


Frieda



(Frieda dashes off stage.)

Mabel



Brett 486 *mp* Why does Frie - da get all the fun? Sor - ry. I was

Mabel *mf* How's that?

Brett 490 *mp dreamily* speak - ing to To - by. I won - der what her lov - er is like.

Mabel 494 *mf* *ten. // a tempo* An I - tal - ian. Like pas - ta, he's thin, and gets sauced.

Mabel 494 *ten. a tempo* *colla voce*

Mabel 498 *mp* **Tempo de Pueblo** ♩ = 104 *p* I pre - fer an In - di - an spouse. He's sel-dom a - round the house and when he

Piu mosso ♩ = 120

Mabel

502 is he is as qui-et as a ghost. You should try it.

pp *mf cresc.* *f*

Mabel

507 *mp cresc.* *mf*, *mp* *cresc. poco a poco* *f*

Old maid art is what it is. But it lacks that cer - tain fizz that

sub. p cresc. *mf* *mp cresc. poco a poco*

Mabel

511 *dim.*

male en - er - gy can give it. But to paint it you must

f *dim.*

Brett

514 **Con moto** ♩ = 92 *mp* *cresc.*

Am I to take in - struc-tion from a pa-tro-ness of de -

Mabel

live it.

mp *cresc.*

Brett

519 *mf* *mp* *cresc. poco a poco* *f*

struc-tion? You went through your men like Klee-nex. Now you think to work on me next?

519 *mf* *mp* *cresc. poco a poco* *f*

Mabel

Adagio $\text{♩} = 60$

524 *mp* *cresc.* *mf*

I ad-mit I don't know paint. But I un-der-stand what makes men faint. I re-

524 *p* *cresc.*

Mabel

528 *mp* *mf*

mem-ber meet-ing Lo-ren-zo. A broth of a boy with a sau-er-kraut___ of a

528 *mf* *p* *mp*

Mabel

532 *mp* *gossipy* *cresc.*

wife.____ Co-zy in her hap-py flesh. Loud and brash, Com-pre-hend-ing on-ly

532 *p* *cresc.*

Mabel 536 *mf* *f* *sub. mp quasi tango*

sex, _____ Frie-da, the moth-er of or - gas-m. _____ The mo-ment I met Lo -

Brett 540 *mp*

Do I really need to know this?

Mabel 540 *mf* *mp*

ren - zo my womb was roused to reach out and take him. I

Mabel 545 *cresc.* *f*

know you felt it in him, too. Lo - ren - zo, the grop-ing, suf-fer-ing, trag - ic

Mabel 549 *ten.* *p* *mp*

man. His spir - it sought for the sex be - hind mere sex, that force that mar - ries

Piano 549 *ten.* *mf* *pp* *mp*

Mabel

553 *f* moun-tain to the sea, *mf* me - sa to the stars. *mp* *molto ritardando* This is what he want - ed.

Brett

556 *mf* *a tempo* But she had him.

Mabel

556 *p* *espressivo* This I could have shown him. *mf* *a tempo* But we knew him.

Mabel

560 *mp* Now she struts a - round like a gay wid - ow.

Brett

563 *mp* *cresc.* *mf* She is the wid - ow on - ly of his flesh. She was

p *cresc. poco a poco*

mf

Brett

566 *f* *freely* *dim.*

mar - ried on - ly to his meat and bones. Let me tell you what Lo - ren - zo and I on - ly

566 *f* *colla voce* *dim.*

Brett

570 *Andante espressivo* $\text{♩} = 84$ *p* *sempre legato*

knew: _____ I was the wife of his spir - it. The mate to his deep - est

570 *p*

Brett

574 *cresc.* *mf*

sym - pa - thies. In the womb of my spir - it I bore him a thous-and

574 *cresc.* *mf*

Brett 578 *a tempo* ***mf***
 chil - dren. *faster* ***mp*** (*drolly*) Our chil - dren are my

Mabel
 You don't be-lieve in fam-'ly plan-ning?

Piano 578 *p* *a tempo* ***mf***

(Mabel examines Brett's window again.)

Brett 582 ***f*** **Larghetto** $\text{♩} = 60$
 paint - ings, my art.

Mabel ***mp***
 De -

Piano 582 ***mp***

Mabel 585 ***mf***
 spite his charm, his e - lec - tric - i - ty, I won-der did he ev - er know that he had a vul - gar

Piano 585 ***mf***

Mabel 589 *mp cresc. poco a poco*

nose? _____ Now he will re - pose in this shack of a tem - ple?

dim. *mp cresc. poco a poco*

Mabel 592 *mf* *mp cresc. poco a poco* *marcato*

Would-n't he pre - fer some-thing more sim - ple? Trapped in - side this con - crete shrine. Lo-

cresc. *mf* *mp cresc. poco a poco*

Brett 596 *f* *ff*

Mine! _____ Mine!! _____

Mabel 596 *f* *ff*

ren - zo, you are mine! _____ Mine!! _____

marcato *f* *ff*

(Frieda and Angie enter a bit tipsy. Angie carries a bottle.)

599 Topsy allegro $\text{♩} = 80$

pp cresc. poco a poco da lontano

603

607

611

Brett

f

Wel - come home! Wel - come home!

Mabel

f

Wel - come home! Wel - come home!

Frieda

f

Hoi - ya ta ho!

Angie

f

Pron - ti! Chi -

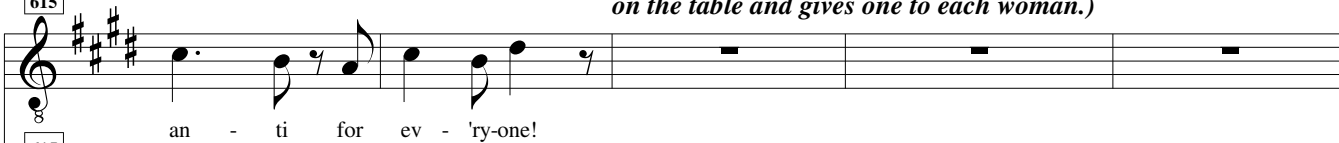
611

The musical score is for a piece titled 'Topsy' in 6/8 time, marked 'allegro' with a tempo of 80 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into several systems. The first system (measures 599-602) features a piano introduction with a crescendo and a distant feel. The second system (measures 603-606) continues the piano accompaniment. The third system (measures 607-610) shows the piano accompaniment becoming more rhythmic. The fourth system (measures 611-614) introduces vocal entries for Brett, Mabel, Frieda, and Angie, all marked 'f' (forte). Brett and Mabel sing 'Wel - come home!'. Frieda sings 'Hoi - ya ta ho!'. Angie sings 'Pron - ti!'. The piano accompaniment continues throughout the vocal entries.

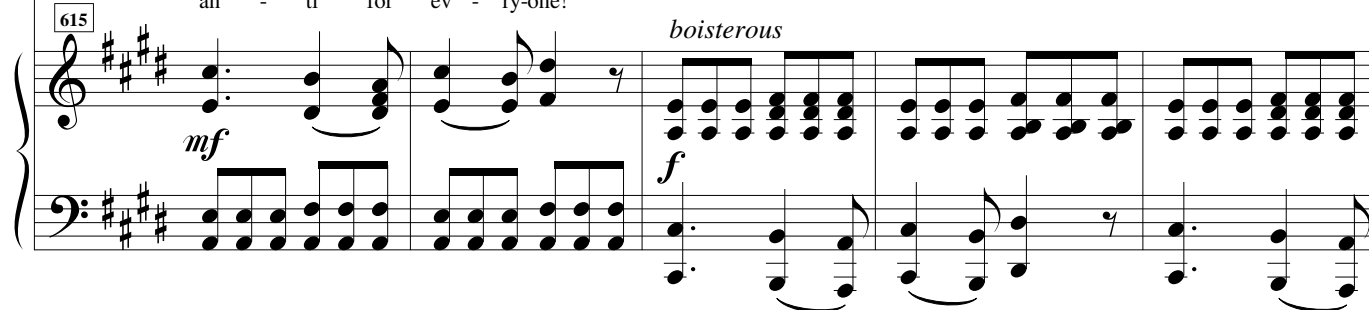
(Angie pours a slurp of chianti into four glasses
on the table and gives one to each woman.)

Angie

615



an - ti for ev - 'ry-one!



boisterous

Brett

620



Hur - ray!

Mabel



Hur - ray!

Frieda



Hur - ray!

Angie



Hur - ray!

Chi - an - ti for ev - 'ry-one! Hur - ray!



Brett

625

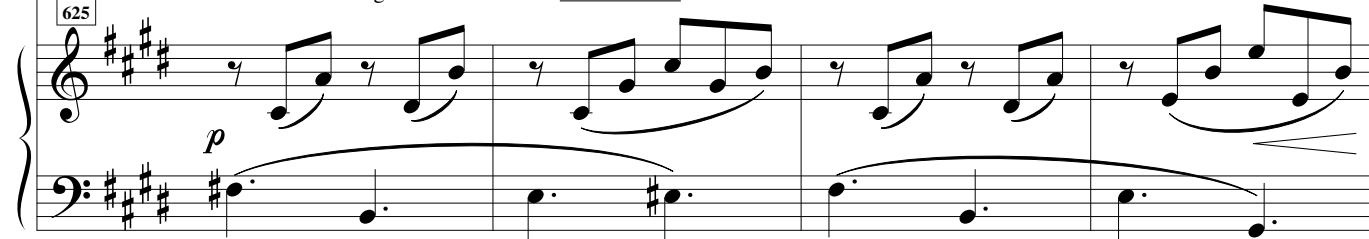
mp (raising their glasses to make a toast)

You've brought back _____ Lo - ren - zo's ash - es!

Mabel



You've brought back _____ Lo - ren - zo's ash - es!



629 *mf* *sub. p*

Frieda Yes! The ash - es! The sa - cred ash - es!

629 *mf* *p*

633 *mf* *poco rit.* *a tempo* *mp*

Frieda Give them the ash-es, An-ge-lo, dear.

Angie *mp*

I gave them to you when I got off the train.

633 *poco rit.* *a tempo*

mp *mf* *mp*

638 *mf*

Frieda Then I gave them back a - gain. I thought you had them.

Angie *mp*

I thought you had them.

638

644 *mf* *f*

Brett What fool-ish-ness! D. H. Law - rence

Mabel *mf* *f* And at what cost! D. H. Law - rence

Angie *f* (in his most endearing cute little boy manner) Whoops!

644 *f* *mf* *f*

Detailed description: This block contains the musical score for measures 644 to 649. It features four staves: three for vocalists (Brett, Mabel, and Angie) and one for piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 644 starts with a box containing the number 644. Brett's line begins with a half rest, followed by a quarter note G#4, a quarter note F#4, and a quarter note E4. Mabel's line has a half rest in measure 644, then a quarter note G#4, a quarter note F#4, and a quarter note E4. Angie's line has a half rest in measure 644, then a quarter note G#4, a quarter note F#4, and a quarter note E4. The piano accompaniment starts with a half rest in measure 644, then a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also crescendo and decrescendo hairpins. The lyrics are: Brett: "What fool-ish-ness! D. H. Law - rence"; Mabel: "And at what cost! D. H. Law - rence"; Angie: "(in his most endearing cute little boy manner) Whoops!".

650

Brett has been lost!_____

Mabel has been lost!_____

Frieda *mp* Let's re - trace our steps._____

Angie *mp* Let's rethink our drinks._____

650 *mp*

Detailed description: This block contains the musical score for measures 650 to 655. It features five staves: four for vocalists (Brett, Mabel, Frieda, and Angie) and one for piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 650 starts with a box containing the number 650. Brett's line begins with a half rest, followed by a quarter note G#4, a quarter note F#4, and a quarter note E4. Mabel's line has a half rest in measure 650, then a quarter note G#4, a quarter note F#4, and a quarter note E4. Frieda's line has a half rest in measure 650, then a quarter note G#4, a quarter note F#4, and a quarter note E4. Angie's line has a half rest in measure 650, then a quarter note G#4, a quarter note F#4, and a quarter note E4. The piano accompaniment starts with a half rest in measure 650, then a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamic markings include *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The lyrics are: Brett: "has been lost!"; Mabel: "has been lost!"; Frieda: "Let's re - trace our steps."; Angie: "Let's rethink our drinks.". Measure 655 starts with a box containing the number 650.

656 *(thinking)*

Frieda We had a cock - tail. With

Angie *(correcting her)*

We had two.

656

660 *mf*

Frieda Wit - ter Byn - ner.

Angie *mf*

Then shared a brew with your

660 *mf*

664 *mp*

Frieda Tink - a Fech - in.

Angie *(silly singsong)*

lit - tle friend. We had a lit - tle

664 *mp*

669 *mp*

Mabel This stor-y be-gins to stink - a.

Angie drink - a with Tink - a. We must re - trace our

669

674 *mf* *cresc.* *f* *mf*

Mabel I'm call - ing my at - tor - ney! The

Angie jour - ney.

674 *cresc.* *f*

677 **Allegro maestoso** ♩ = 120

Mabel great-est ge-nius ev - er here by far A - ban-doned in some grim te-qui-la bar.

677 *mf*

Brett

680 *mp* *cresc.*

As cheap a fu - ne - ral as he got at least in France he had a plot.

680 *mp* *cresc. poco marcato*

Brett

683 *f* *sub. p espressivo*

Now Lo-ren-zo's in a card - board box. Bur - i - al most un - or - tho - dox.

683 *f* *p*

Tipsy allegro

Frieda

687 *mf*

Keep your pants on, Ma - bel. And Brett, loos-en yours a lit - tle.

687 *mp secco*

Frieda

691 *mp* *mf*

An - gie and I will be back in a flash with the box of Lo - ren - zo's ash.

691 *p* *mp*

Quasi recitativo

Frieda 695 *mp* (to Brett)

Hav - en't you fin - ished the win - dow yet? Ma - bel, keep that con - crete wet!

Piano 695 *p*

Mabel 699 *a tempo* (Angie and Frieda exit hastily.) **Piu mosso** $\text{♩} = 120$ *mf*

Well! What more could you ex -

Angie 699 *f*

We will be back! _____

Piano 699 *a tempo* *mf* *f* *mp* *simile*

Mabel 703 *cresc. poco a poco*

pect? _____ She al - ways was ter - rif - ic - al - ly sus - pect. _____ She want - ed this cab - in. She

Piano 703 *cresc. poco a poco* *mf* *mp*

Brett 707 *ritenuto* *mp* They

Mabel *f* want-ed his at - ten - tion. Now she wants ____ to own e - ven his ash - es. *dim.* *ritenuto*

707 *f* *dim.*

Brett 711 **Largo espressivo** $\text{♩} = 58$ aren't real-ly ash-es at all, you know. The re - mains of cre-ma-tion are more like the grav-el that's

711 *p*

Brett 715 **Strict tempo** $\text{♩} = 58$ scat-tered a-round on the ground here.

Mabel *mf* (chiding) *mp* (complimentary) Don't be so punc-til - i - ous. You are more charm-ing

715 *mf*

Brett 719 *rit.* *f* *a tempo*

Beg? I nev-er beg! I am a La - dy.

Mabel *f* *half-shouted*

when most vague.____ Vague!____

Piano 719 *rit.* *a tempo* *mf* *f*

Brett 723 *mp* *molto rit.* *p dolce*

My deaf - ness, you mean. A

Mabel *mf*

Vague as your com - pre - hen - sion.

Piano 723 *mp* *molto rit.*

Brett 727 **Largo espressivo** $\text{♩} = 44$ *mp cresc. poco a poco*

globe of si - lence sur - rounds me,____ gives me dis-tance, de - tach-ment. My

Piano 727 *p* *mp cresc. poco a poco*

Brett

733 *f* *mp* *a tempo cresc.*

bur - den. My gift. But it nev - er has made me

a tempo marcato

mf *p cresc.*

Allegro agitato $\text{♩} = 69$

Brett

739 *mf*

cruel.

Mabel

mf *f* *with abandon*

This is not cru-el-ty, this is truth. Were I a man

mf *f*

Mabel

743 *ff* *mf*

I would be called pow - er - ful and ruth - less but as a

ff

Mabel

746 *cresc.* *f* *ff*

wom - an I am called a shrew. To hell with all of you.

mp cresc. *f*

Mabel 750 *f* with grand imperiousness

My will be done! My will be

Mabel 753 *poco rit.* *mp* *espressivo* *a tempo*

done, for - ev - er and ev - er! I thank the gods that be that I was

Mabel 756 *mf* *poco rit.*

born with mon - ey e - nough to sneer at those who call me names.

Mabel 760 *ff* *f*

I do not care! My will be done!

Mabel 760 *ff* *mf*

gliss.

Andante cantabile ♩ = 100

Brett

764 *mf* *mp dolce*

My will is the will of the wind. My

p molto legato

Brett

767 *ten.* *p molto espressivo* *mp*

way is the way of wa - ter. To yield, to bend. How

pp dolce

Brett

771 *p* *rit.*

great are wind and wa - ter be - yond the con-triv-an-ces of men.

mf

Mabel

771 *p* *pp* *rit.* Pre -

Mabel

775 **Con moto** ♩ = 112 *f*

cise - ly! Our Lo - renzo should be one with wind and earth and end-less stream, not boxed up in a

mp *f*

Mabel

779 *mp* *f*

con - crete slab for sick-ly un-der-grad-u-ates to fawn up-on. We must re - lease Lo - ren - zo!

779 *mp* *mf*

Brett

783 *f* *ff*

Yes, we must re - lease Lo - ren - zo. But how? _____

783 *f* *ff*

Brett

787 **Largo espressivo** $\text{♩} = 58$ *p*

No

Mabel

mp

Ash - es, you say, are noth - ing more than grav - el that scat-tered on an - y floor?

787 *mp*

Brett

791

dif - fer - ence to the na - ked eye. An art - ist knows these things. _____

791

pp

Mabel

795 **Excitedly** ♩ = 80

Quick! Be-fore Frie - da re- turns, help me scoop up a box of dirt.

795

p *mp*

(Mabel picks up a box from the table and
Mabel and Brett fill the box from the dirt pile.)

Mabel

800

When she re- turns I will dis- tract her.

800

mp *p*

Brett 805 *mp*
 What must I do?

Mabel
 That's when you must act. _____ Re - place Lo - ren - zo's

805

Brett 809 *mf*
 Yes! I will switch Lo -

Mabel
 ash - es _____ with this grav - el

809 *mp*

Brett 813 *allarg.*
 ren - zo's ash - es _____ with this grav - el!

813 *allarg.*
 dim. *p*

817 Solenne ♩ = 92 *mp*

Brett Let her en-tomb the dirt from her own floor.

Mabel Let her en-tomb the dirt from her own floor.

817 *mp*

Brett *cresc. poco a poco* *mf*
We will take Lo - ren - zo's spir - it and re - lease him to the

Mabel *cresc. poco a poco* *mf*
We will take Lo - ren - zo's spir - it and re - lease him to the

821 *p cresc. poco a poco* *mf*

Brett *allarg.* *f*
me - sa, to the lake, to the stars.

Mabel *f*
me - sa, to the lake, to the

824 *allarg.* *f*

(Frieda and Angie enter, Frieda holding a small, plain cardboard box.)

827 **Allegro gioioso** ♩ = 80 *f*

Frieda

Suc - cess! _____ Suc - cess! _____

Angie

Lo -

831 *mp*

Angie

ren - zo _____ has been found. _____ Strange that such a ti - ny box could con -

831 *mp*

835 (Brett moves slowly towards the box in Frieda's hands.) *mp* **Meno mosso** ♩ = 66 *mf*

Brett

Oh my soul! Oh my

Angie

cresc. *mf* tain the re-mains of such vast ge - nius.

835 *cresc.* *mf* *mp*

(Frieda is truly alarmed. Mabel thinks that Brett is only pretending.)

Brett

839 heart!

mf *dim.*

Mabel

Frieda

Moderato ♩ = 120

843 *f* Brett! Brett! Are you al - right?

Brett! Brett! Are you al - right? Quick, An - ge-lo, quick! _____

mf

Frieda

Angie

847 *mf* Go fetch Doc Mar - tin. *poco rit.*

Of course, my dear. _____ *poco rit.* *p*

mp

Angie *a tempo* *f* (to audience)

851

An - gie come here! An - gie go there! An - gie goes run - ning an - y - where.

f

Frieda *Quasi recitative* *f*

855

An-gie, be off! _____ (to audience)

Angie *mf* *p* *mf*

Per-haps I do it for my hon-ey. Per-haps I do it for her mon-ey. You

mp *mf*

Frieda *a tempo* (Angie exits.) *f*

860

Oh Brett, Brett, wake up! _____

Angie see? _____

860 *a tempo*

mp *mf*

(Brett revives.)

Andante angelico ♩ = 92

Brett

864 *p* *cresc. poco a poco* *mf*

Was I in heav - en? I heard a voice. I felt a touch. Oh

p *cresc. poco a poco* *mf*

con pedale

Brett

868 *dim. poco a poco*

Frie - da! It was too much to see you en - ter with that box.

dim. poco a poco *p*

Piu mosso ♩ = 104

Brett

872 *p*

I must have faint-ed.

(Mabel still thinks that Brett is play-acting in order to deceive Frieda.)

Mabel

mf *p*

Poor dear. Poor dear. We should give her some air.

872 *mf* *p*

Brett 876 *mf* *moving ahead* *mp*

Please, may I hold it? Please, may I touch the box that holds his...

Mabel *mp* (*matter-of-factly*)

...Sed-i-ment?

Frieda *p* *gently*

moving ahead 876 *mp* *p* *mf* *mp* Of

Frieda 880 (*Frieda hands the box to Brett.*)

course, my Brett. He was your friend. He was al-ways your friend, you know.

880 *p*

Mabel 884 *mp* (*calculating*)

May-be we should let her be for a bit, a - lone in peace.

884 *mp*

Brett

888 *moving ahead* *mp* *p* *holding back*

Yes, oh please. A mo - ment, please. I will be well. _____

888 *moving ahead* *holding back*

mf *dim. poco a poco* *p*

Mabel

892 *mp* *(to Brett)* *allarg.*

Come Frie-da, let's track down your An - gie and bring him back. _____ We will be back soon.

892 *allarg.*

mp

Mabel

896 *a tempo* *p* *poco rit.* **Allegro moderato** ♩ = 92

You will have time to do what - ev - er you must do. _____

896 *a tempo* *poco rit.*

p *mp cresc. poco a poco*

899

Mabel *mf* An - gie, come here! *f* An - gie, come here! _____

Frieda *mf* An - gie, come here! *f* An - gie, come here! _____

899

903 (Frieda and Mable exit.) *molto rit.*

Mabel

Frieda

903 *molto rit.*

dim.

(Brett pours Lorenzo's ashes into another empty box on the table, then pours the ashes that she collected from the floor into Frieda's box.)

907 **Solenne** *mf* = 80 *f* moving ahead holding back *mf*

Brett Let her en-tomb the dirt from her own floor. Lo - ren-zo, you were meant for more. _____

907 moving ahead holding back *mf*

Adagio (like an English ballad) $\text{♩} = 80$

69

Brett 911 *mp*

Free as the breeze that lapped at your thighs. Free as the light that shone from your eyes.

Brett 915 *mf* *mp* *f*

Free as the pow - er, pure and male, that sought to join that great fe - male, our

Brett 919 *Allegro* $\text{♩} = 84$

great moth - er earth. *f* (offstage) Brett, are you de - cent?

Mabel 924 (Frieda, Mabel and Angie enter.)

Angie 924 *mp* (to audience)

Here we come. *sub. mp* A man could grow diz - zy o -

Angie

928

bey - ing the tiz - zy of or - ders from these girls.

rit.

928

mf

Mabel

932

Andante solenne ♩ = 100
mp

Would you like to say a few words o - ver the ash-es? Then Brett and I will go and

932

mp

Mabel

937

leave you to your woe.

(Frieda places the false ashes upon the altar. All gather around the altar for a long moment in silent contemplation.)

937

Frieda

942

Quasi recitativo
mp

This is not Lo-ren - zo. On - ly a mark - er to show where he has been.

942

mf *p*

946 *mp* *mf* *rit.*

Frieda He has gone to some place dark - er.

946 *mp* *mf* *mp* *rit.*

Largo e molto espressivo $\text{♩} = 50$

949 *p*

Frieda His soul was a ship on a voy-age. His life was an o-cean of death.

949 *p*

954 *mp* *p*

Frieda Gai - ly we sailed on the sur - face through waves of pleas-ure and chance un -

954 *mp*

958 *cresc. poco a poco* *ten.* *mf* *mp* *allarg.*

Frieda til came the day the bright waves ceased to play, the black o - cean o-pened be - neath sing-ing: Come

958 *p* *cresc. poco a poco* *ten.* *mf* *mp* *allarg.*

Meno mosso ♩ = 40

Frieda

962 *pp* *mp* *mf*

home. Come home. Come home to the noth - ing from which you were born.

962 *pp* *mp* *sonore*

Largo e molto espressivo ♩ = 50

Frieda

966 *p*

On that last day I read to him the

966 *p*

Frieda

970 *moving ahead cresc.* *mf* *mp*

sto - ry of Co - lum - bus, the sail - or whose soul was a voy - age, whose

970 *moving ahead cresc.* *mp*

Frieda

974 *a tempo*

life was an o - cean un - known. He fol - lowed my voice un - til he shud - dered, he

974 *a tempo* *p*

Frieda 978 *cresc.* *mf* *dim. poco a poco* *allarg.*
 turned to fol-low all those who sailed on be - fore him to sink in - to the point - less *allarg.*

cresc. *mf* *sonore* *dim. poco a poco*

Frieda 983 *ten.* *p* *a tempo* *cresc. poco a poco*
 sea. He tried to turn a - gain at the last and speak to me, or to God, or to the

ten. *a tempo* *p* *cresc. poco a poco*

Frieda 988 *molto allarg. a tempo* *mf* crying out! *p* *molto espr.* *ten.*
 sea. He cried out "I do not know where I am!" And then he knew. And

molto allarg. a tempo *sub. pp* *ten.*

Brett 993 *simply p* *moving ahead* *mp* *holding back* *ten.*
 There was such man-ly en - er - gy in ev - ry-thing he did.

Frieda 993 *then he died.* *moving ahead* *holding back* *ten.*
p

Allegro $\text{♩} = 66$

Mabel

997 *ff* (off into her spiritualist tizzy again) *mf*

Male en - er - gy! My mys - ti - cal ef - flu - vi - um

Mabel

1000 *f* *mf* *f*

vi - brat - ed to the sooth - ing drum of his sex - ual soul.

Brett

1003 *f* (For the first time, Brett finds she has a backbone.)

Oh do be qui-et! For once stop talk - ing, Ma-bel.

Brett

1007 I can-not do it. Frie - da, I can-not do it.

Frieda

1007 *f* *mf*

Do what?

(Mabel thinks that Brett is talking
about the switching of the ashes.)

75

Brett 1011 *ff* *f*
I must tell some-one. *mf* No! _____ For once

Mabel 1011 *mf* *ff*
Be qui-et!

Brett 1014 *mf cresc.* *f* *ff*
you be still and lis-ten. No more of your fan-ta-sies now. No fan-ta-sies

Mabel 1014 *f* *mf cresc.* *f* *ff*

Brett 1018 *mf* *rit.* *p*
here. _____ This is the truth. _____ He

Mabel 1018 *mf* *mp sonore* *rit.*

Brett 1023 **Quasi recitativo** *ten.*
could not be a wom-an's friend with in-tel-lect a-lone but whol-ly, spir-it, breath and blood and

Mabel 1023 *p*

Brett *pp* sotto voce **Andante semplice** ♩ = 104

1026 *rit.* gen - i - tal and bone. It was years a - go and

1030 *mp* we a - bode in two ad - join - ing rooms.

1035 *allarg.* *f* *a tempo* *molto espr. ten.* *sub. p* *rit.* *ten.* *a tempo* Two nights he came. Two nights he tried. Two

1035 *allarg.* *a tempo* *ten.* *rit.* *ten.* *a tempo* *f* *dim.* *mp* *pp* *ten.*

1040 *rit.* *pp* quasi a tempo nights he left me all a - lone na - ked and a

1040 *rit.* *quasi a tempo* *pp*

1046 *mp* *rit.*

Brett vir - gin still. A fail - ure _____ and a

1046 *mp* *rit.*

p

1052 **Quasi recitativo** *mp*

Brett shame. _____ He could not love me.

mp *incredulous*

Frieda What are you say - ing?

1052

(Brett points to the urn on the altar.)

(Brett reveals the box with the real ashes)

1056 *mf* *f* **Con moto** ♩ = 120 *mf*

Brett And this is not him! _____ Here are Lo-ren - zo's ash - es. We planned to

f *f*

Mabel No!

f

Frieda What?

1056 *f* *mf*

Brett 1060 *poco rit.*

take them from you.

Mabel *mf* (Frieda seizes the ashes.)

You sil - ly, stupid, pointless girl! Con - fession does not be - come you. *poco rit.*

Frieda 1064 *mf* **Vivo** ♩ = 80 *cresc.*

Ma - bel, Ma - bel, Ma - bel, what made you think that you'd be a - ble to take my Lo - ren - zo from

Frieda 1069 *f* *poch. rit.*

me? Sil - ly, fool - ish, poor you. He had no pa - tience for

Frieda 1073 **Driving** *mf* (Now in a wild passion.)

you. Ang - ie keep stir - ring that con - crete!

mf poco marcato

Frieda 1076 *with abandon* ***f***

You two thought that you would steal my hus - band? My

Frieda 1079 *a tempo* ***ff*** *f*

pas - sion? My soul? Here! Let him be - come

Frieda 1082 *poco rit.* *a tempo*

one with his al - tar now. Ex - tract the art - ist from his tem - ple now!

Frieda 1086 ***Con moto*** $\text{♩} = 66$ ***ff*** *mp cresc. poco a poco*

(Frieda moves towards the wheelbarrow to cast the ashes into the concrete. Seeing what Frieda intends to do, Mabel and Brett move towards her from opposite directions. As Brett draws Frieda's attention, Mabel springs from behind and snatches the box of ashes. Frieda pursues Mabel who tosses the box to Brett. Brett stands motionless with the ashes, considering what to do. Then she gives them back to Frieda and together they pour the ashes into the concrete. Slowly their movements become more flowing, more dreamlike. They are all returning back to the beginning of their dream.)

1089

ff

mf cresc. poco a poco

1092

ff

1096

mf cresc. poco a poco

1099

ff

poco rit.

1102

a tempo

mf dim. poco a poco

molto ritard.

1106

Mesto ♩ = 100

p cresc. poco a poco

(Angie has been here before. He picks up the novel from the table and begins perusing it.)

1110

Brett *mp*
Oh woe! Oh woe! Oh woe!

Mabel *mf* *mp*
Oh woe! Oh woe! Oh woe!

Frieda *mf* *mp*
Oh woe! Oh woe! Oh woe! Oh woe!

Piano accompaniment: *mf* *mp* *p*

1115

Brett *p*
Our Pan is dead!

Mabel *p*
Our Pan is dead!

Frieda *p*
Our Pan is dead!

Piano accompaniment: *p*

(to the audience)

Angie *mp* *non. cresc.*

1121

There is no use dis - turb - ing them. They live on _____ in this

Angie *poco rit.*

1126

dream though dead. _____ They burn with pas - sions they could not re -

Molto espressivo

Brett *mp*

1131

My shame!

Mabel *mf*

My will!

Frieda *p* *with great warmth*

My mem - o - ries! _____

Angie

fuse. _____

1131

mf *mp* *p*

Valse triste ♩ = 100 *mp*

Angie 1136 These pas - sions keep them bound to re -

Angie 1141 *cresc. poco a poco* *mf* *f poco rit.* *mf* peat in end-less dreams their end-less schemes, grasp - ing at emp-ti-ness. Un - *poco rit.*

Angie 1146 *a tempo* *dim. poco a poco* *poco rit.* *mp* a - ble yet to pass through the gate. Un -

Angie 1150 *slower* *mp* *dim.* a - ble yet to pass through the gate.

The musical score is for a piece titled 'Valse triste' with a tempo of 100 beats per minute and a mezzo-piano (mp) dynamic. It features a vocal line for a character named Angie and a piano accompaniment. The score is divided into four systems, each corresponding to a specific measure number in the vocal line: 1136, 1141, 1146, and 1150. The key signature has three sharps (F#, C#, G#). The vocal line includes lyrics in both French and English. The piano accompaniment provides harmonic support with various musical notations, including notes, rests, and dynamic markings. The score includes several performance instructions such as 'cresc. poco a poco', 'mf', 'f poco rit.', 'mp', 'a tempo', 'dim. poco a poco', 'poco rit.', and 'slower'. The lyrics are: 'These passions keep them bound to re -', 'peat in end-less dreams their end-less schemes, grasp - ing at emp-ti-ness. Un -', 'a - ble yet to pass through the gate. Un -', and 'a - ble yet to pass through the gate.'.

1154 *p* **Andante calmato** ♩ = 88-92

Brett *p* The life we knew when life was new _____

Mabel *p* The life we knew when life was new _____

Frieda *p* The life we knew when life was new _____

Angie *p* The life we knew when life was new _____

p (piano tacit unless needed)

1159 *poco accelerando*

Brett stands no chance of re - viv - al. _____

Mabel stands no chance of re - viv - al. _____

Frieda stands no chance of re - viv - al. _____

Angie stands no chance of re - viv - al. _____

cantabile *pp* *poco accelerando*

Poco piu mosso ♩ = 100

85

1163 *mf*

Brett We who here are made to bear the

Mabel We who here are made to bear the

Frieda We who here are made to bear the

Angie We who here are made to bear the

1163 *mf*

1167 *cresc.* *f*

Brett sol - i - tude of sur - viv - al. Oh

Mabel sol - i - tude of sur - viv - al. Oh

Frieda sol - i - tude of sur - viv - al. Oh

Angie sol - i - tude of sur - viv - al. Oh

1167 *cresc.* *f*

Brett 1171 *mf* *dim. poco a poco al fine*
 woe! Oh woe! Lo - ren - zo is dead. Our

Mabel *mf* *dim. poco a poco al fine*
 woe! Oh woe! Lo - ren - zo is dead. Our

Frieda *mf* *dim. poco a poco al fine*
 woe! Oh woe! Lo - ren - zo is dead. Our

Angie *mf* *dim. poco a poco al fine*
 woe! Oh woe! Lo - ren - zo is dead. Our

1171 *mf* *mp*

Brett 1176 *allargando*
 Pan is dead!

Mabel *allargando*
 Pan is dead!

Frieda *allargando*
 Pan is dead!

Angie *allargando*
 Pan is dead!

1176 *dim. al fine* *sonore* *pp* *allargando*