

Paradise Reneged

**For Soprano or Mezzo-soprano
and Piano**

Music by

Bruce Trinkley

Words by

Jason Charnesky

Paradise Reneged

For Soprano or Mezzo-soprano and Piano with Optional String Bass

Paradise Reneged is a musical drama for a solo singer/actress with piano accompaniment. Some suggestion of a rude stonework fence at the edge of a clearing comprises the set. The actress should be costumed as a simple American farm wife, and nothing in the direction, costuming or advance publicity should reveal her true identity. As much as possible, the audience should think they are watching a drama about a middle aged farm wife who reflects back on her years and explains how she came to this point in her life. The more perceptive (or cynical) members of the audience might ask themselves who it is this woman is chatting with in this far corner of the farm. The most perspicacious might wonder whether it is the one who used to walk in the garden with her long ago. But nothing in the production should be so blatant or over-blown. The piece must be as understated as the woman herself.

Approximate performance time: 15 minutes.

Paradise Reneged

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Mesto $\text{♩} = 48$ *mp* *legato ed espressivo*

Voice

Eve - ning's like this it's too

p *con pedale*

Voice

mug - gy in - side to sit still watch - ing the six o' - clock news. Sup - per's done,

Voice

dish - es washed, the mos - qui - toes are set - tled down for the night, the

The musical score is written for voice and piano. It begins with a tempo marking of 'Mesto' and a metronome setting of 48 quarter notes per minute. The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The voice part consists of three lines of music. The first line includes the lyrics 'Eve - ning's like this it's too' and is marked with a mezzo-piano (mp) dynamic and the instruction 'legato ed espressivo'. The second line includes the lyrics 'mug - gy in - side to sit still watch - ing the six o' - clock news. Sup - per's done,' and is marked with a piano (p) dynamic and the instruction 'con pedale'. The third line includes the lyrics 'dish - es washed, the mos - qui - toes are set - tled down for the night, the' and is marked with a mezzo-piano (mp) dynamic. Measure numbers 6 and 10 are indicated at the start of the second and third voice lines respectively.

Voice

14 *poco cresc.* *mf* *poco rit.* *a tempo mp*
 dog's in, the cat's out, the old man snor - ing on the couch. _____
poco rit. *a tempo*

Piano

14 *poco cresc.* *mp* *p*

Voice

18 *non cresc.* *pochiss. rit.* *a tempo*
 Eve - nings like this I take a mind _____ to walk to this gate, catch a peak what's up _____
pochiss. rit. *a tempo*

Piano

18

Voice

22 *poco rit. mf* *a tempo mp*
 _____ on the oth - er side. _____ I nev - er see noth - ing, of course. But I
poco rit. *a tempo*

Piano

22 *mp*

Voice

26 look. _____ (She falls into a reverie.)

Piano

26 *p*

Larghetto $\text{♩} = 63$

Voice *mp*

Seems scarce yes - ter - day we built the house and the farm.

Piano *mp*

Voice

We put in the lit - tle gar - den out back so as not to for - get where we came from.

Piano *cresc.*

Voice *allarg.* *a tempo* *f* *mp*

Those times were tough, that

Piano *allarg.* *a tempo* *mf* *f* *sonore*

Voice *cresc. poco a poco*

late spring frost that killed _____ the peach - es bare - ly bloom - ing, that came from no - where just to

Piano *mp* *cresc. poco a poco*

44 *f* *mf*

Voice: kill. _____ Our first gen - tle cow what got _____ her womb tore in - side out on her first

Piano: *f* *mf*

48

Voice: calf. _____ The poor crea - ture moan - ing, me scream - ing, both of us in la - bor.

Piano: *mp* *cresc.*

52 *mp* *espressivo*

Voice: I stuffed my ears with cot - ton when my man got the gun. _____ And I cried.

Piano: *mf* *dim.* *mp*

(Almost against her will she remembers her saddest memory.)

56 **Mesto** *mp* ♩ = 48

Voice: I cried a lot back then. I used to wan - der out to the ap - ple

Piano: *dim.*

Voice *molto espressivo*

61 clear - ing at night. _____ where our boy _____ lies dead. _____

61 *mp*

Voice *Andante* ♩ = 84

65 (Overly brightly, stoically covering her emotion.) *mf*

Now the young - est is in school, two of the girls are mar - ried now, the

65 *p* *mp*

Voice *allarg. f*

68 third one just start - ed dat - ing, four boys are farm - ing with their fa - ther, the rest just

68 *allarg. mf*

Voice *Largo espressivo* ♩ = 48

71 *a tempo* *rallentando* *mp*

kids. _____ (Almost against her will) And then there's A - bel ly - ing in the or - chard,

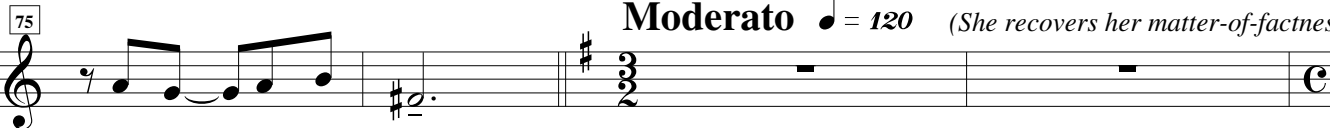
71 *a tempo* *rallentando* *dim.* *mp*

Moderato

♩ = 120

(She recovers her matter-of-factness.)

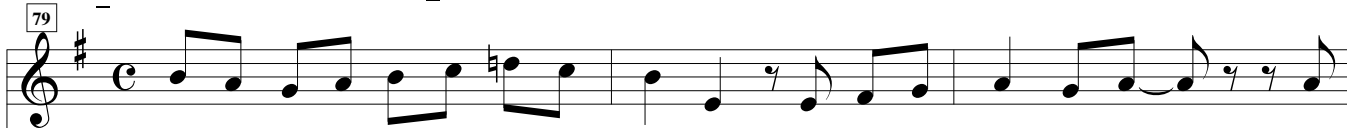
Voice



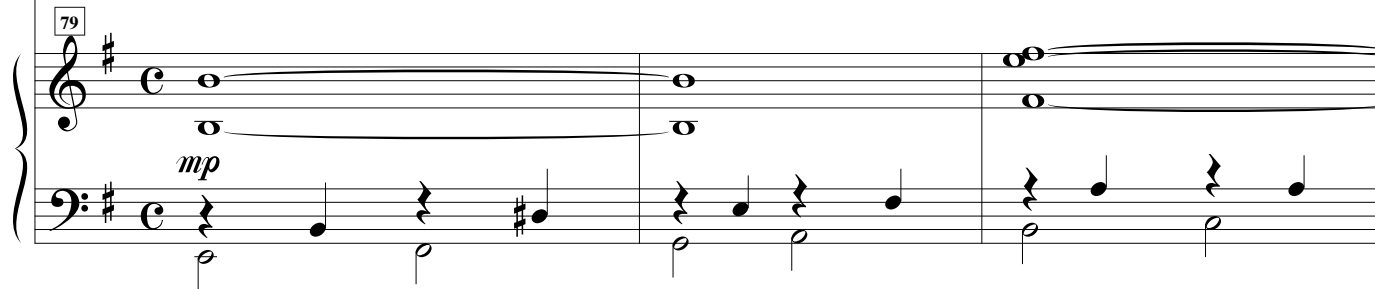
And Cain ___ God knows where.



Voice



Ad - am's been a good man, don't mis - take me. He made this farm from dirt. ___ And

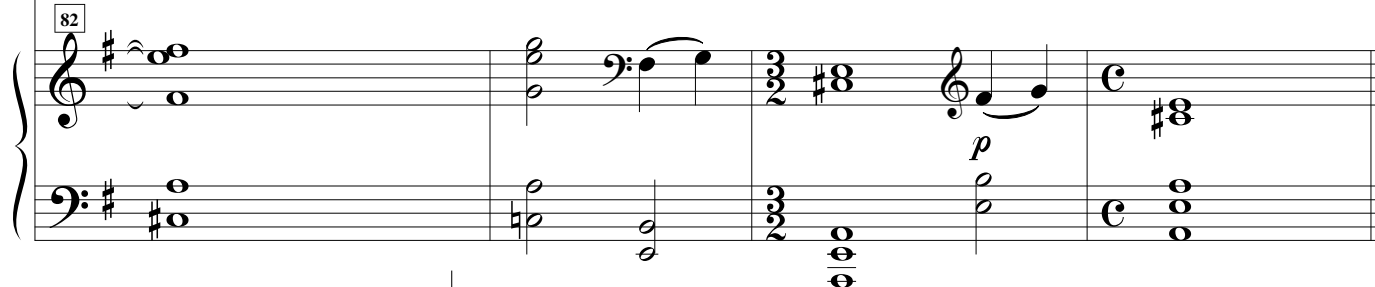


Voice

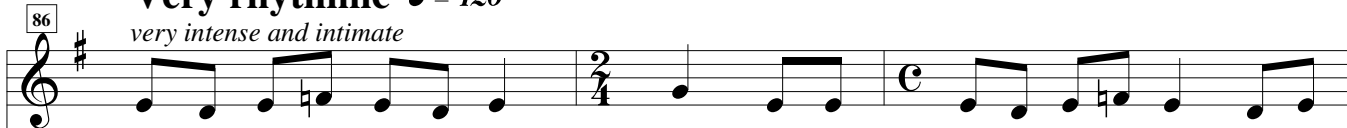


men was hard to find in my hey - day.

But

**Very rhythmic***very intense and intimate*

Voice



some-times in the mid - dle of din - ner or driv - ing in - to town for an



Voice *mp* *cresc. poco a poco*

89 or - der or at night when we're hus - band and wife, his eyes

Piano *mp* *cresc. poco a poco*

92 get a look all mist - y like he's a - bout _____ to bust tears, _____ then it clears to

Voice *f* *ff*

92

Piano *f*

96 some - thing wild - er, hard like the hawk caught in the snare, or the cor - nered

Voice *mf*

100 wolf. _____ He scares _____ me then, clean to my bel - ly, be -

Piano *mf*

100

(Pointing to the other side of the wall)

Voice

103

cause it ain't him there at the ta - ble or truck, he's back there a - gain,

103

f

Voice

106

on the oth - er side of this gar - den wall.

106

ff

Voice

110

mp **Largo languidamente** ♩ = 54 *portamento*

No farm, no kids, no bills,

110

f *mp*

Voice

114

mf *rit.*

noth - ing to do but lie a - round na - ked soak - ing up sun and munch - ing fresh fruit.

114

mf *rit.*

Allegro ♩ = 132 *mf*

Voice 118 Me, now I'm a re-al-ist. We

mp

Voice 122 left, I got the hint, the game was up. What's

mf

Voice 125 done is done, no use pre-tend - ing it's ev - er going to be done a -

mf *dim. rit.*

Voice 128 *mp* **Larghetto** ♩ = 60 *mp espressivo*

gain. With

mp *p* *con pedale*

Voice

132 Ad - am a bit of him slipped through the gate be - fore they board - ed it up for good. And

Piano

132

Voice

136 time to time it calls to the rest of the man to join, to come *p poco rit.*

Piano

136 *poco rit.*

Voice

140 *a tempo* talk to the deer *archly* and get an - swers, to play po - ker with God ev - 'ry night o - ver

Piano

140 *a tempo*

Voice

144 cold foam - y beers. *cresc.* And he dreams. *f* And he dreams on and

Piano

144 *cresc.* *f*

148 *dim.* *poco rit.* $\text{♩} = \text{♩}$ **L'istesso tempo**

Voice on _____ a - bout the way it nev - er was.

148 *dim.* *poco rit.* *mp*

152 (Not melodramatically, very matter-of-factly) *mf*

Voice It's

152

155 *cresc.*

Voice hell, let me tell you. Worse for the wife though she don't make a fuss.

155

158 *f*

Voice Most times Ad - am clean for - gets that I was tossed out on my tail same as

158 *f*

161 *mf*

Voice him. Not to com - plain, but don't let an - y - one tell you the

161 *mp*

164 *f marcato* *mf espressivo*

Voice fall div - vied up the pun - ish - ment in e - qual halves to him and me.

164 *f marcato* *mf*

Quasi recitativo

168 *rit.* *mp*

Voice A wom - an bears her pain as best she can, then

168 *rit.* *p*

171 **Larghetto** ♩ = 56

Voice takes on the pain of the rest: her chil - dren, her man.

171

Voice 175 *mp*

What hurts me most _____ ain't the work or the pain: _____

Piano 175 *simile*

Voice 178

up at four to have his break - fast hot at five, _____

Piano 178 *mp*

Voice 180

chase the kids out of bed, off to school, feed the chick - en, keep the house

Piano 180

Quasi recitative

Voice 182 *p*

some - thing half - way close to clean, lie a - wake warm arm on warm chest

Piano 182 *p*

Voice 185 *rit.*

hold - ing him when he con - fess - es the work all but does him in,

185 *rit.*

Larghetto

Voice 188 *mf*

twist my back pick - ing sweet corn, itch on ev - 'ry inch of skin har - vest - ing peach fuzz,

188 *mp*

Voice 190 *f* *mf* *allarg.* *a tempo* *mp*

trade in a - noth - er nail for a new gray hair. It's hard but it ain't un - bear - a - ble. What

190 *mf* *allarg.* *a tempo*

Voice 193 *cresc. poco a poco*

hurts is the thought he nev - er says when we lie man and wife, when he looks at his

193 *p* *simile* *cresc. poco a poco*

Voice

196 blis - ters, the chipped paint, _____ crops that need wa - tered, kids that need fed, and

196

(She has never admitted this before, even to herself.)

Voice

198 thinks to him - self, _____ I know he thinks to him - self _____ all of this be - cause of

198

(Once again matter-of-fact, and yet with more than a twinge of rationalization.)

Andante con moto ♩ = 104
mf

Voice

201 me. Life is for the most part

201

Voice

204 just get - ting through, then comes the day like a thug in the bush - es.

204

Voice 207

You nev - er guess un - til the black - jack smacks you _____ a good one _____ a - cross the

cresc.

Piano

207

cresc.

Voice 210

skull. _____ Then you know, then it's too late. _____ Then you

f *mf*

Piano

210

mf *dim.*

Voice 213

look back to what you were _____ and know you'll nev - er be a - gain. _____ I

mp

Piano

213

mp *cresc. poco a poco*

Voice 217

swear that if _____ I had known that day _____ that I was play - ing more than a

cresc. poco a poco

Piano

217

Voice 220 *f*

game _____ of ap - ples and oran - ges with a gos - sip - py snake, _____

Piano

Voice 223 *mf*

I would have stayed _____ in bed.

Piano *mf* *dim.*

Voice 226 *mp* $\text{♩} = 66$

In my day I was known for a

Piano *p* *con pedale*

Voice 230 *mf*

pret - ty good tease. Catch a man's eyes _____ and that's the first step,

Piano *mp*

Voice

234 give him a wink, there's the next. On and on, up a lad - der of come ons.

Piano

234

Voice

238 *poco rit.* *mp* *a tempo* *cresc. poco a poco*

poco rit. Like walk - ing half - way to a tree than half a - gain, al - ways

Piano

238 *a tempo* *p cresc. poco a poco*

Voice

242 *f* L'istesso tempo

clos - er nev - er near - er than be - fore.

Piano

242 *f* *ff*

Voice

246 *mf*

No-one said this game of brim-stone and fruit would be an - y dif - frent.

Piano

246 *mf* *f*

Voice 250 *f*

Half way to dis - o - bey - ing than half a - gain, still a - gain. _____ Each time more dar - ing,

Piano 250

Voice 254 *mp* *mf*

nev - er do - ing. Then I did. No step to fol - low, none to re - turn.

Piano 254 *dim.* *p* *cresc. poco a poco*

Voice 258 *f* *dim.* *ritard. poco a poco*

Bit - ter juice dripped off my chin, and a laugh from what nev - er was a

Piano 258 *dim.* *ritard. poco a poco*

Voice 262 *p*

snake. _____ I died.

Piano 262 *mf* *p*

Larghetto $\text{♩} = 60$

Voice

267 *mp* *p*
Oh, I ain't bur-ied yet. The cas-ket and bought flow-ers come la-ter.

Piano

271 *mp* *f*
Ad-am's more a ro-man-tic than me, he ate. _____

Voice

275 *mp*
Like dy-ing him-self _____ could make up for my death.

Piano

279 *rit.*
Yes, it was good he stuck up for me. I ap-
rit.

Allegretto ♩ = 120

21

Voice

283

pre - ci - ate the ges - ture but it ain't the same. _____ Like I

Voice

286

cresc. *allarg.* *f* *mp* *a tempo*

said there's that bit of him that keeps on dream - ing what's o - ver there. _____ Wom - en

allarg.

286

cresc. *mf* *a tempo* *mp*

Voice

290

mf *allarg.* *a tempo* *f*

know that they are dead. _____ They give back life. _____

290

allarg. *a tempo* *cresc.* *f*

Voice

295

mf

Men think they're liv - ing some - where else and waste half their lives to

295

mp

Voice *poco rit.*

298 prove it, then they waste the oth - er half ex - plain - ing how they proved it.

Piano *poco rit.*

298

Misterioso ♩ = 112-116

Voice *p*

302 I re - mem - ber the gar - den Ad - am keeps dream - ing a -

Piano *pp*

302

Voice *poco cresc.*

307 bout. _____ I re - mem - ber thorns _____ that hid _____

Piano *pp*

307

Voice *dolce*

313 on moss - y paths, _____ I re - mem - ber bees _____ that went div - ing

Piano *cresc.*

313

319 *mf*

Voice in and out of the trees. I re -

319 *mp* *cresc.*

325 *dim.* *p*

Voice mem - ber fruit so tart your tongue swelled tight to your mouth.

325 *mf* *dim.*

330 *poco rit.* *a tempo*

Voice I re - mem - ber cold nights, drift - ing stars,

330 *p* *a tempo* *cresc.*

Voice 336 *mf* *f* *dim.*

wolves that howled in a des - ert they could not

336 *mf* *f* *dim.*

Voice 342 *mp* *allarg.*

cross. All of that was in the gar - den, nev - er

342 *mp* *allarg.* *dim.*

Voice 348

in the dream.

348 *pp*

Voice 355 **Larghetto con moto** ♩ = 60 *mp*

Sor - ry been talk - ing you to death.

355 *p*

Voice *mf*

359 You should - n't hang on so to what I'm say - ing. It en - cour - ag - es me. I

Voice *mp*

363 tend to get car - ried a - way when I think how things was once up o - ver this wall. It

Voice *poco rit. ten. a tempo mp*

367 ain't too of - ten I find some - one walk - ing near the gar - den here. The

Voice *poco rit. ten. a tempo*

372 path is pret - ty o - ver - grown, no - one seems to mind.

Voice *cresc.*

372

Voice 376 *mf*

Yes, I heard some talk of the gar - den o - pen - ing sum - mers for tour - ists. *poco rit. mp*

Piano 376 *mf*

dim.

Voice 380 *a tempo*

self, I don't think much of the plan. Like I said, folks got their hearts

Piano 380 *a tempo*

p

Voice 384

set on an - oth - er sort of gar - den. It would - n't do to go bust - ing up the on - ly E - den

Piano 384

Voice 389 **Allegretto** ♩ = 120 *mf*

they ev - er knew. Good Lord! Look what time!

Piano 389 *mf*

mp

Voice 393

I real - ly stayed much too long this time. The kids - 'll be want - ing des - sert__

393

Voice 396

— and Ad - am - 'll be won - d'ring why cof - fee ain't perk - ing. En -

396

Voice 400

joy your - self,___ but take a word of ad - vice_____ from one what's

400

Voice 403

been there. Don't take a - way their dreams._____

403

f *mf*

f *mp*

Voice

407

mp

An - y - one asks you the way to this place, point in the oth - er di -

407

p

Voice

411

rec - tion.

411

pp

pp

414

ppp

p

ppp

p