

MEMORIAL

A Letter to the Editor

For Soprano and Piano
with Optional String Bass

Music by

BRUCE TRINKLEY

Words by

JASON CHARNESKY

Memorial

A Letter to the Editor

Memorial is a musical drama for solo singer/actress with piano accompaniment. It was conceived as a theatre piece with the singer on a simple set which need consist of no more than a chair, a writing desk and sheets of paper.

The actress should not remain seated and writing through the entire piece. As the character loses herself in her story, the drama becomes less about the writing *per se* and more about the evocation of memory and the regret which the character's life choices have brought her. The performer should feel free to abandon the writing desk and take stage. The optional use of projected images can create a visual counterpoint to the sung monologue at the director's discretion, but they are by no means essential to the piece.

The music for *Memorial* was composed during a composer residency at the Helene Wurlitzer Foundation in Taos, New Mexico in May and June of 2003.

Approximate performance time: 18 minutes.

Memorial

A Letter to the Editor

Words by Jason Charnesky

Music by Bruce Trinkley

Andante espressivo ♩ = 120

Piano

mf *dim.* *mp* *sonore* *cantabile*

7

12 *rit.* //

Allegro agitato ♩ = 138

mf

Voice

15 *mp*

To _____ the ed - i - tor. Dear Sir:

15 *p* *simile*

Voice 18

I don't know what I'm a - bout to say.

Voice 22

I do not us - ual - ly act this way,

Voice 26 *mf*

writ - ing like this to a to - tal strang - er.

Voice 30 *mp*

But I'm, I'm flab - i - gast-ed,

(As much to the audience as to the letter.)

Voice *mf* freely *a tempo* *mf*

flab - ber - gas - tered. (Now don't you

sfz *f*

a tempo

Voice *f* *mf*

laugh, no - bod - y ev - er gets that word out

mf *mp*

Voice *f marcato*

right.) I am knocked right off my horse.

mf

Voice *mf*

Just when I thought folks could - n't get more stu - pid

mp *mf*

Voice

50 *p* *mf*

I read (pres - ent tense "read") these "ex - perts" of yours _____ com -

Piano

50 *mp* *p* *mp*

Voice

53 plain - ing a - bout _____ the me - mo - ri - al. A me -

Piano

53 *f*

Voice

56 *ff* *allargando* *a tempo* *f* *stridente*

mo - ri - al to du - ty. Du - ty, du - ty. God for - bid that these

Piano

56 *mf* *f* *a tempo* *mf*

Voice

59 ed - u - cat - ed ex - perts of yours ev - er come to know the mean - ing of

Piano

59

Voice

62 *allargando*

du - ty, of loss. The cost.

62 *allargando*

sonore

Allegro agitato ♩ = 138 *mf*

Voice

65

I am writ - ing a - bout the me - mo - ri - al

65

mp *simile*

Voice

70 *cresc.*

plaque pro - posed in hon - or of all those

70

cresc.

f

Voice

74

work - ers, those road work - ers who died,

74

mf

Voice 78 killed in du - ty.

78

f

Voice 82 The me - mo - ri - al plaque that is sup - posed to be paid for

82

ff secco *mf*

Voice 85 by the De - part - ment of Trans - por - ta - tion. Then a - long comes these ed - u - cat - ed

85

f molto marcato

con pedale *marcato cresc.*

Voice 89 emp - ty - head - ed ex - perts and their law - yers.

89

barked *f* *ff*

Voice *ff* *vehemently*

92 They don't scare me. God is watch - ing.

Piano *f* *driving*

94 God will judge them.

Voice *mf* *calmly*

97 Oh, now I get it, you are all say - ing: She is a

Piano *mp*

100 nut. _____ Sane e - nough la - dy when it

Voice *f* *mp*

100

Piano *mf* *f* *p*

Voice **103** *sfz*
comes to bring-ing tu - na cas-se-roles to Com - mu-nion lunch, may-be. But put a

103
f

Voice **107** *f* *mp*
pen-cil in her hands and bang! She's to-tal-ly bon - kers! Or at

107
mp

Voice **110** *p*
best, na - ive. Na - ive. I plead guilt - y to be - ing na -

110
p

Voice **114** *mf*
ive. I glad-ly plead guilt - y. Saint Paul got knocked off his horse, too. And

114
mf

Voice 118

when he faced the Rom - an judg - es the on - ly thing he boast - ed a - bout _____ was

mp

Allegro ♩ = 120

Voice 122 *mp* *mf*

what he lost. _____ It's just like these Fed - e - ral judg - es tell - ing us our

p *mf* *mp*

Voice 127 *f*

Pledge of Al - le - giance is wrong. We need to get rid of the words "Un - der God".

mf

Voice 131 *mf* *f*

Now it's un - A - mer - i - can to be un - der God?

Voice

135 How un - Chris - tian is that? Ver - y!!

Voice

138 *ff marcato* It makes me fur - i - ous! It makes me nau - se - at - ed.

secco, brutale

Voice

140 *mf* Nau - seous. **Freely** *p* It makes me sick to my

Voice

143 *mp* soul. When the Pres - i - dent took the oath of off - ice, *cresc.*

mp

Allegro marcato ♩ = 120

Voice **mf** *moving ahead* 3 **ff**

what did he place his hand up - on? The Bi - ble, the

mf *moving ahead* **f**

Voice **mp** *rit.* // **mp** *Freely* *cresc.* 3 3

word of God. When the Pres - i - dent took the oath of off - ice,

mp *rit.* //

Voice **f** *moving ahead*

(Right there in front of all the cam - e - ras, on live T - V.) to

f *moving ahead*

Voice **ff** *Allegro marcato*

whom did he swear? To God, God, God GOD

mf **f** **ff**

Quasi recitative

Voice 160

mf *dim.*

in pub - lic, out - loud and off - i - cial for all to hear.

Piano 160

mf *mp*

Voice 164

Allegro agitato ♩ = 138 *p*

And don't e - ven get me start - ed on the Ten Com - mand - ments!

Piano 164

p *simile*

Voice 167

mp

I am no good at writ - ing

Piano 167

mf *p*

Voice 170

allargando

let - ters. _____

(Spoken in the high falsetto used for pets.) Koosy! Koosy! Koosy! Koosy! Koosy!

Piano 170

allargando *pp*

Freely (♩ = 104-108)

Voice

173 *mp*

There was on - ly one boy I was ev - er an - y good at writ - ing to. But he is gone.

Piano

mp

con pedale

177

And e - ven then a sing - le page would take a doz - en tries. Ev - 'ry sheet of pa - per

177

180 *mf* *f*

would end up wrong, _____ my thoughts all botched and twist - ed till I crum - pled the

180 *mf*

183 *dim.* *mp*

pa - per in a ball and tossed it to my lit - tle cat to play with.

183 *mp*

Koosy! Koosy! Where's my little kitty? Wheeeere's my little kittycat? There's my little kitty. You little kitty. You're just a little kitty, aren't you? Aren't you? You ARE a poor little cat. You little cat. Aren't you. YES, you are. You are! You're just my little kittycat. Koosh! Koosh! Koosh! Koosh!

Voice

186

186

Voice

187

Freely (♩ = 104-108)
mp

Let me tell you my lit - tle cat en - joys all my at - tempts at writ - ing. He

187

mp

Voice

189

mf

Koosy! Koosy! Koosy!

bats a-round the balled up pag-es. My mis-takes be-come his toys. ____

189

Voice

193

Adagio con moto ♩ = 60
mp

He was a stray, a fall - en cat, and I coaxed him in - to my house ____ with

193

198 *cresc.* *f* *mf* 15

Voice

cans of tu - na and prom - is - es. And now he is so fat _____ he

198 *mf*

203

Voice

can not re - mem - ber his for - mer life as wild cat, run - ning a - round, who did what

203 *mp*

207 *f* *expansively* *mf*

Voice

cats ought not to do. _____ Some - times I think God is like that. We're

207 *expansively* *f* *sonore*

211 *espressivo* *rit.* **Allegro moderato** $\text{♩} = 126-132$ *mp*

Voice

run - ning round wild. And He o - pens a door. But

211 *rit.* *p secco*

214 *cresc. poco a poco*

Voice

we're too skitz - y to go _____ in - side. So used to be - ing wild _____ that we mis -

217 *f*

trust a lov - ing act in - stinc - tive - ly. _____ *mp*

220 *cresc.*

cow - er a - way _____ from the door. _____ And for each of us He _____ must do

223 *f*

some - thing more _____ and find that, _____ that, that

223 *mf* *f* *dim.* *mf secco* *mp*

Voice 227 *cresc.*

temp - ting can of tu - na that sets the trap and leads us through the

Voice 230 *mf* *f*

door.

Voice 233 *mp*

You see? I told you. I am no good at writ - ing let - ters. But

Voice 237 *cresc.*

now I feel my - self so mo - ti - va - ted that the words just flow. And the

240 *mf*

Voice

Ho - ly Spir - it of God _____ comes up - on me and tells me what to

240 *mf*

243 *f*

Voice

say. _____

243 *f*

246 *mf*

Voice

Ev - 'ry - one is run - ning af - ter their own de - sire. They run off to the cit - y. They

246 *mp*

mf *sub. mp* *ff*

249 *sub. mf* *hushed and appalled*

Voice

smoke. They drink. _____ They meet men they should _____ nev - er know. Un -

249 *f* *sub. mp*

252

Voice

speak - a - ble, un - think - a - ble us - es of their bod - y. And call it love.

f *>* *>* *>*

252

f

256

Voice

poco rit. *a tempo* *mp* very rhythmic

It would be dif - frent if

256

poco rit. *a tempo*

dim. *mp*

260

Voice

God was - n't watch - ing. See - ing ev - 'ry - thing we do. Then ev - 'ry - one could do what -

260

264

Voice

molto allarg. *a tempo*

ev - er they want - ed, what - ev - er they dreamed and nev - er be con - vic - ted.

264

molto allarg. *a tempo*

Allegro agitato $\text{♩} = 138$

Voice

268 *mf*

But your ex - perts say we can't men - tion re - li - gion

Piano

p cresc. mp

half pedal

Voice

271 *f*

on a me - mo - ri - al plaque to be paid for by the De - part - ment of Trans - por - ta - tion.

Piano

cresc.

Voice

275 *ff*

All those work - ers who died in the line of du - ty.

Piano

f sonore e pesante

Voice

278 *mp*

And not just those big fat swag - ger - ing hogs you al - ways see lum - ber - ing a - round a con -

Piano

p

Voice **281** *holding back* *f* *mp* *dryly* *moving ahead*

struc - tion site. _____ Men with no fear of God _____ and not man - y sal - ads in their

281 *holding back* *f* *moving ahead* *p*

Voice **285** *poco rit.* *mp* **Largo espressivo** ♩ = 54

di - et. _____ But young love - ly teen - age boys, so

285 *poco rit.* *mp* *p*

Voice **288** *sub. p* *sotto voce*

young they are not yet old e - nough to run off to the cit - y, so in - no - cent _____ they would - n't

288 *pp*

Voice **290** *holding back*

e - ven un - der - stand if temp - ta - tion whis - pered to them from a pass - ing car. _____ So na -

290 *holding back*

a tempo
mp *cresc. poco a poco*

Voice 292
ive. And there are girls now too work - ing in hard hats clutch - ing at e - qual - i - ty hold - ing up the

a tempo
mp *cresc. poco a poco*

Voice 294 **mf**
stop sign at the con - struc - tion zone nev - er

mf

Voice 295 *with abandon* **f**
know - ing that a drunk bar - rel - ing past the bar - ri - cade would snuff out their

mf **f**

Voice 297 **ff**
life.

ff *brutale*

Voice

298 *f* God for - bid we should men - tion God___

298 *f*

Voice

300 **Allegro agitato** ♩ = 138 *mp* for the young girl who___ was on - ly

300 *mf dim.* *p*

Voice

303 *mp* do - ing her du - ty but died with - out know -

303 *mf* *p* *con pedale*

Voice

306 *ff* ing that Sav - ing Love. And now hell - fire licks her.

306 *f pesante*

Freely ♩ = 104
mf

Voice

309

What good is a

ff *brutale*

mp

Voice

312

kiss to that poor soul now? She should have been

allargando *mp* *molto espressivo*

cantabile *p* *colla voce*

Largo espressivo ♩ = 60

Voice

316

told a - bout Je - sus. The prob - lem is I nev - er knew what I need - ed most.

p *quietly*

pp

Voice

319

Some - thing I did - n't have, some - thing I did - n't know.

319

321 *cresc.* *mf* *mp* *mf*

Voice Some - thing I still would not un - der - stand if it stared in - to my face as I drove past. ____ The

321 *cresc.* *mf* *mp*

Andante ♩ = 80

324 *f* *molto espressivo* *dim.* *mp* *molto rit.*

Voice love I nev - er knew e - nough to know that it stood just out - side the door.

324 *f* *sonore* *p* *molto rit.*

Allegro agitato ♩ = 126

328 *mp* *mf*

Voice Hus - bands are com - mon as dirt. But to be - come a bride ____ of the love ____

328 *mp* *cresc. poco a poco*

331 *f*

Voice ____ of Je - sus Christ. Oh! when Je - sus took ____ me ____ it was a rap - ture.

331 *f*

334 *vehemently* *ff*

Voice

All the time me say - ing no, no, no, no, no!

334 *ff*

338 *f*

Voice

un - til his love cov - ered me com - plete - ly. I felt like I was e -

338 *mf*

341 *poco rit.* *ff* *a tempo*

Voice

lop - ing with the King of the World.

341 *poco rit.* *ff* *a tempo*

344 *poco a poco ritardando*

Voice

344 *poco a poco ritardando* *dim.* *mf*

Moderato ♩ = 112

Voice *mp*

347 I don't know why I re - mem - bered the girl when I saw her pic - ture in the o -

Piano *mp*

Voice *rit.*

350 bit - u - ar - ies. I'm sure I bare - ly saw her more than twice her whole earth - ly life.

Piano *rit.*

Andante semplice ♩ = 108

Voice *p*

353 The first time I saw her she stood there hold - ing the

Piano *p*

Voice *poco rit.* *mp* *moving ahead*

358 stop sign wear - ing a hard hat work - ing for the De -

poco rit. *mf* *sub. p cresc.*

Piano

364 *mf*

Voice

part - ment of Trans - por - ta - tion. _____

364 *mf*

f

369 *molto allarg.* *mp* *p* *a tempo*

Voice

And my car was stopped right next to her. So close I could have rolled _____

369 *molto allarg.* *a tempo*

p

375 *mp* *dolcissimo*

Voice

down my win - dow _____ and touched _____ her face. _____

375 *mp* *cantando*

381 *poco rit.* *a tempo*

Voice

381 *p* *poco rit.* *a tempo*

387 *p sempre*

Voice

Now her face looks out from the o - bit - u - ar - ies. She is mourned by her

387 *simile*

393 *pp sotto voce*

Voice

moth - er and her fa - ther and her bro - ther. She left be - hind a

393 *pp*

399 *p*

Voice

bro - ther. I once had a bro - ther.

399 *p*

403 *wistfully*

Voice

I used to write to him. But he is gone. He had a cer - tain

403

407 *mp* *poco accel.*
cresc. poco a poco

Voice kind of charm. He ran off to the cit - y and met

407 *poco accel.*
mp cresc. poco a poco

411 *mf*

Voice men he should not have known. He should nev - er have been so

411 *mf*

414 *cresc.* *f*

Voice pub - lic. He should nev - er have loved out loud.

414 *cresc.* *f*

Largo calmato $\text{♩} = 46$

417 *molto allarg.* *mp* *simile*

Voice I did not at - tend the fu - ne - ral.

417 *molto allarg.* *mf* *mp* *simile*

421 *mf* *3* *f ten.* *dim.*

Voice That ___ was my du - ty. What was the cost? ___ I could for - give the

421 *cresc.* *f* *ten.* *dim.*

426 *mp*

Voice sin. ___ I could not for - give my bro - ther.

426 *mp calando*

431 **Allegro agitato** ♩ = 126 *mp*

Voice I am writ - ing a - bout the me -

431 *p*

Andante semplice ♩ = 108 *pp*

435 *pp*

Voice mo - ri - al plaque. In my dreams I

435 *pp*

440

Voice

keep see - ing her, that young wo - man, in the con - struc - tion zone

440

445

Voice

poco cresc. *mp* *expansively*

flag - ging cars to stop. And some - times her face is my bro - ther's.

445

poco cresc. *mp* *dim.*

450

Voice

rallentando *p* *pp* *a tempo*

In my dream, my car is stopped right be - side her. I roll down my

450

rallentando *a tempo* *pp*

456

Voice

cresc. *mp*

win - dow and look at her and say "Je - sus loves you."

456

cresc. *mp*

460 *p* *espressivo* *dolce*

Voice And she turns to me and smiles _____ and says "I love you, too."

460 *p* *colla voce*

(Long pause. She stares at the letter. Then suddenly Here, kitty, kitty, kitty.
she crumples it all into a ball and tosses it onto the floor.)

464 *mp* *mf*

Voice In _____ my

464 *pp* *mp*

470 *dim. poco a poco* *mp*

Voice dreams I see them. _____ It would be dif - f'rent if

470 *dim. poco a poco* *p*

475 *p* *pp*

Voice God was - n't. But He is watch - ing. Watch - ing. _____

475 *pp* *8va*