

# **the laurels**

(an opera in one short act)

**full score**

libretto by  
michael lewis maclennan

music by  
jeffrey ryan

Perusal Copy

# **the laurels**

(an opera in one short act)

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## *Cast*

LAUREL ..... soprano

THE STRANGER ..... baritone

## *Setting*

A forested area in a large city park, late at night

## *Performance Time*

ca. 12 minutes

## *Production Note*

This opera explores the interior realm of a woman's response to crisis. *The Laurels* plays with audience assumptions and expectations; it is well into the piece before we should realise that the stranger is not the person he appears to be. While it is important that Laurel's understanding of the Stranger is consistent with her own mental state of panic (her assuming that he's there to harm her), the Stranger's motive should not at the root be a desire to hurt or possess her sexually. Instead, his words should haunt Laurel with a warm, lyrical sound—at least until Laurel pulls the knife.

The opera makes much use of running and chasing. The director should strive to find a theatrical way to stage running which approximates the breathless excitement of the chase.

### ***Instrumentation:***

Bb clarinet (doubling Bb bass clarinet)

Percussion (snare drum, bass drum, 2 bongos, suspended cymbal, large tamtam, chimes, vibraphone)

Harp

Violin


Viola


Violoncello


Contrabass (low C)

### ***Performance Notes***

Score is in C (contrabass sounds one octave lower).

 throughout.

 note ends with a breath accent for voices and clarinet; no bow change for strings.

 give note a slight rhythmic and dynamic stress.

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

### ***Acknowledgements***

*The Laurels* was commissioned by Tapestry New Opera Works with the generous assistance of the Canada Council for the Arts, the Ontario Arts Council and New Op Angel: Ernest Balmer.



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*For concert performances, the following programme note may be used:*

### ***Programme Note***

***The Laurels*** is a short one-act opera which makes use of a thriller genre in order to explore a woman's response to harrowing crisis. Rather than dramatise the actual event, which would be difficult to create within a short space of time, the opera opens on the aftermath and illuminates manifestations of morality and how the past haunts us.

Laurel runs through a large city park at night, chased by a male Stranger. We are initially invited to see the Stranger as a dangerous stalker and to "read" the woman as a helpless victim. In the course of the story, however, clues are slipped which suggest that the victim isn't so innocent. Through music, word and action, the opera reveals that "The Stranger" is in fact part of Laurel's psyche, and his pursuit of her is with a more complex purpose. When she stabs him and explains her motives, talking of "killing a man tonight," we think she is referring to the Stranger we have just seen her stab. But when the stranger stirs, not killed, we realise that he is not the victim. He is haunting her, a voice she cannot escape which offers her the only way to properly silence him. The piece ends in this place of heightened dilemma.

***The Laurels*** doesn't "announce" itself as an interior psychological drama. Instead, it employs a contemporary retelling of the Daphne and Apollo myth in order to tell an exciting, surprising and moving story that works on many levels.

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***The Laurels***  
(Michael Lewis MacLennan)

**Laurel**

**Stranger**

Lost!  
Lost!

The trees in here  
Loom grim at night,  
The trees in here  
Leer down at me,  
The trees in here  
Obscure the path,  
I'm lost, I'm lost

I must keep calm  
I'll find the gate  
Run and the beast will chase  
But even in these woods I see  
Even in my mind I see  
The black of his blood  
The black of his blood.

In this dark park  
In this harsh place  
A chill has cracked my heart  
And carved a wicked space

Lost!

\*\*\*

Oh God!

He found me.

Must run!

The weight of my feet

Must find a way out!

My legs are like wood  
Run! Run!

No!

Wild shapes of men

Their looming needs

Darker than blood

Wild shapes of men

Laurel...

I see you.

I followed...

I am with you.

I've watched you

I know you well

Turn...

See who you run from

You'd stop if you knew

I'm hidden in shadow

See what you run from

**Laurel**

Their looming needs

Darker than blood.

...

He tears at my heels

His breath on my neck

His voice in my head

My numb legs stumble

As if rooted to soil.

Am I caught? I don't know.

I can't feel if I'm caught!

Just get out!

Get out!

Get out!

*(The STRANGER grabs LAUREL close, covering her mouth.)*

*(She sings frightened, muffled sounds.)*

*(Muffled sounds.)*

**Stranger**

You know me, you do

Turn and face me.

Think why I chase you,  
The one who still loves you  
Now, even now.

I am not your wolf

You are not my lamb

Even in flight, you urge me on.  
The winds fling your hair  
So it flies back to me  
Your rampant legs blush  
Bare in the night.

Don't burn your lungs,  
Don't tear your heels

Slow, and I'll slow

Stop, and I'll stop

Our ragged breath together

As though finally conjoined,

Shuddering into each other.

Slow and I will slow.  
Stop, and I will stop.

I know what you say:  
*(Singing as LAUREL, a tender falsetto)*  
"Please don't hold me  
Not now, not here  
Not among the watchful trees  
Who cluster 'round so near."

I know what you think:  
"Please forget me;  
Let me free."

*(She breaks away from him. Cornered, she gets distance, terrified.)*

**Laurel**

My blade could cut you.

Leave me now!

*(She pulls a knife from under her cloak. It is covered in blood. The STRANGER smiles.)*

I have done so much worse.

See the blood on this knife?

*(LAUREL grabs him, getting the upper hand. Strangely, he lets her.)*

Then you shouldn't have come.

I lured him in the trees,  
I was asking for trouble;  
He gave it to me.

*(She stabs the STRANGER.)*

I slipped in the knife  
There was a place in him that ached for it.  
He fell against my breast  
Slid his leaking body over me  
Like he craved more.

*(The STRANGER leans in close to her, sliding to the ground, the knife with him.)*

Even as his life left me.  
Lost.  
And so I killed a man tonight.  
It doesn't matter why,  
My reasons are now irrelevant,  
But I could do it—that's the thrill  
And I can leave here, face the world  
My secret safe inside.  
While you, my voice, my still, small voice,  
Lie silent in the loam.  
You can't hold me now.  
The coming dawn glows through the trees  
And warms my limbs and shows the way.

*(As LAUREL starts to leave, the STRANGER stirs. She turns to look at him in astonishment.)*

**Stranger**

But your aim isn't true.  
I am with you always;  
You may try to ignore me,  
Or try to destroy me,  
But I've wanted this moment,  
And you led me here tonight.  
Don't deny it—

You think you can hurt me?

Laurel, I know...

I was there...

You summoned me here.  
I am not the enemy.  
I am part of you.

**Laurel**

No! No!  
I cut you away!

*(The STRANGER takes the knife from his body and holds it.)*

I could if I wanted  
You know there's a way.

*(He offers her the knife.)*

Lost...

Lost...

Lost...

Lost...

**Stranger**

Laurel, you should know.

I am the one thing you can't kill.  
I live in you.

One dark, lonely way.  
And so ask yourself:

Do you want the knife?

Will you take it again?

Or shall I keep it?

Who shall hold it, Laurel.  
Do you trust your aim is true?

*(LAUREL moves toward the STRANGER and the knife. She reaches out to tenderly touch the knife, then pulls her fingers away. She meets eyes with the STRANGER.)*

*(Lights fade. The End.)*

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to Wayne and Claire

libretto by  
michael lewis macLennan

# the laurels

music by  
jeffrey ryan

(an opera in one short act)

(LAUREL appears among the trees,  
having strayed from the path in the  
darkness. She walks quickly, fearful  
but trying to control her fear)

♩ = 108 *Very steady*

*Perusal Copy*

*L*

*S*

*cl*  
BASS CL.  
*slithering*  
*p*  
BASS DR.

*perc*  
*pp* *pp*

*hp*  
Db C Bb | E F# G A  
*f* palm slap in  
lowest register  
low D=Db  
low C=Cb

*vn*

*va*

*vc*  
*non vib.*  
*p*  
*non vib.*

*cb*  
*pp*

1 2 3 4 5

LAUREL: (a bit breathy) *p*

Flute (L) part: *Lost!* *Lost!*

Percussion (perc) part: *pp* *pp*

Harp (hp) part: *f* *f*

Violoncello (vc) part: *6* *7* *8* *9*

Contrabass (cb) part: *6* *7* *8* *9*

Perusal Copy

(Throughout this scene, LAUREL gradually moves faster and faster, as her fear rises)

**A**

*p* (nervous and tremulous)

The musical score is arranged in a standard orchestral format. At the top is the vocal line for LAUREL, starting with a treble clef and a 7/8 time signature. The lyrics "The trees in here" are written below the vocal line. The accompaniment includes a Clarinet (cl) in bass clef, Percussion (perc) with a TAMTAM soft beater, Harp (hp) with two staves, Violin (vn) in treble clef, Viola (va) in alto clef, Violoncello (vc) in bass clef, and Contrabass (cb) in bass clef. The score is divided into measures 10, 11, 12, and 13. Dynamics include *pp* for the percussion and *mf* for the harp. A *p* dynamic is marked for the cello and contrabass. A *non vib.* instruction is present for the violin. A large "Perusal Copy" watermark is overlaid diagonally across the page.

10

11

12

13

*L* Flute (L) staff with lyrics: Loom grim (m) at night,

*cl* Clarinet (cl) staff with dynamics: *p*

*perc* Percussion (perc) staff with dynamics: *pp*

*hp* Harp (hp) staff with dynamics: *pp*

*vn* Violin (vn) staff

*va* Viola (va) staff

*vc* Violoncello (vc) staff

*cb* Contrabass (cb) staff

Measures 14, 15, and 16 are indicated at the bottom of the page.

The— trees— in here Leer— down—

*L*

*cl*

*perc*

*hp*

*vn*

*va*

*vc*

*cb*

*pp*

*p*

(8<sup>vb</sup>)

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17

18

19

20

**B**

*sfp* *mf* *p*

*L* — at me, — The trees — in here

*cl*

*perc* CHIMES  
med. mallets *distantly*  
*p*

*hp* *(mf)*  
*(8vb)* *loco*

*vn* *non vib.*  
*p*

*va* *(p)*

*vc* *(p)*

*cb* *(p)*

21 22 23

Ob - scure the path, I'm lost, I'm

*sfp* *mf* *p*

*p* *p*

24 25 26 27

C

*sfp* *f* *mf* *mf*

lost I must keep calm

*p* *p* *mf* *mf*

*con vib.* *(p)* *(vib. ord.)* *(p)* *(vib. ord.)* *mf* *(vib. ord.)* *mf*

28 29 30 31



*L* I'll find the gate Run and the

*cl*

*perc*

*hp*

*vn*

*va*

*vc* *gl.*

*cb*

(8vb) (loco)

32 33 34

D

*L* *cl* *perc* *hp* *vn* *va* *vc* *cb*

beast will chase — But e - ven in these

*mf* *p* *mf* *p* *gl.* *gl.* *gl.* *gl.*

(short gliss. to new note)

*mf* (on the string)

woods I see E - ven in my mind

*mf* *p* *gl.* *gl.* *gl.* *gl.*

*L*

I see The black of his blood.

*cl*

*perc*

*mf*  
BASS DR.  
hard mallet

*mf*

*hp*

*vn*

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

*va*

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

*vc*

*gl.*

*cb*

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

*L* The black of his blood.

*cl*

*perc* *mf*

*hp* (Db C Bb | E F G Ab) *f* *gl.*

*vn* *f* *sfp* *f*

*va* *f* *sfp* *f*

*vc* *f* *sfp* *f*

*cb* *f*

41 42

*L*

*cl*  
*f<sup>v</sup>*

*perc*

*hp*

*vn*  
*f*

*va*  
*f*

*vc*  
*f*  
*(change bow freely)*

*cb*  
*f*

43

44

Rehearsal Copy

(She bursts into a clearing, bathed in moonlight.  
She doesn't know which way to go)

**E**

*mf* *f*

In this dark park-

*f*

TAMTAM  
soft beater

*f*

*f*

*gl.*

45

46

47

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

*L* In this harsh— place— A chill has—

*cl*

*perc* *f* *f*

*hp*

*vn* (change bow freely) *f* (change bow freely)

*va* (change bow freely)

*vc* (change bow freely)

*cb*



(f)

The musical score consists of several staves. The vocal line (L) is in treble clef with lyrics: "cracked my heart And carved a wick - ed". The clarinet (cl) staff is in bass clef and contains rests. The percussion (perc) staff is in a standard percussion clef and contains rests. The harp (hp) is shown in two staves (treble and bass clef) with a complex arpeggiated pattern. The string section (vn, va, vc, cb) is in various clefs and plays sustained notes with a slur across measures 51, 52, and 53.

switch to Bb sop. clar.

51

52

53

This musical score is for an orchestra and voice. It consists of two pages, 54 and 55, in a 4/4 time signature. The instruments are: Flute (L), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The voice part is labeled 'Lost!'. The score features a large crescendo line at the top, starting on page 54 and ending on page 55. The flute part begins with a whole note rest on page 54, followed by a half note on page 55. The harp, violin, and viola parts have intricate rhythmic patterns. The cello and contrabass parts have long, sustained notes. A large 'Pensal Copy' watermark is visible across the score.

(THE STRANGER's voice enters beneath her cry. She freezes in terror when she realises she is not alone)

*poco stringendo*

*Senza misura*

*attacca*

Score for page 19, measures 56-57. The score includes parts for Flute (L), Soprano (S), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. The score is divided into two systems, 56 and 57. The first system (measures 56-57) features a 'poco stringendo' tempo change, followed by 'Senza misura' (ad libitum). The second system (measures 58-59) begins with 'attacca' and includes the vocal entry of 'THE STRANGER' with the lyrics 'Lau - rel...'. The harp part includes a chord diagram: (Db C B | Eb F G Ab). The score includes various performance markings such as *f poss.* and *tr*.

**F** (LAUREL starts to run)

(Throughout this scene, as LAUREL runs, THE STRANGER moves steadily yet imperceptibly forward, getting closer and closer to her, but seemingly with no effort)

♩ = 138 *A tempo*

*f*

Oh God! \_\_\_\_\_

BONGOS  
(with mallets)  
*explosive*

*mf*

*slap pizz.\**

*ff*

*col legno batt.*

*ff*

*col legno batt.*

*ff*

*col legno batt.*

*ff*

*ff*

*arco non vib.*

*arco non vib.*

*p* *ff*

*p* *ff*

*ff*

*ff*

\*pluck string p.d.l.t. so that the finger slides forcefully to the sounding board, creating a sharp knocking sound as well as the pitch

*mf* very legato

Lau - rel,

Bb SOPRANO CL.

*mp*

*mf*

*ff*

*col legno batt.*

*ff*

*col legno batt.*

*ff*

*col legno batt.*

*ff*

*col legno batt.*

*ff*

*mf*

*ff*

61

62

63

*f* *breathless mf*

He found— me. Must,

*mf*

I fol - lowed...

*mp*

*mf* *ff*

*col legno batt.* *ff* *col legno batt.* *ff* *col legno batt.* *ff*

*pizz.* *mf* *ff*

G

L *f* *>* must run! \_\_\_\_\_  
 S \_\_\_\_\_  
 cl \_\_\_\_\_  
 perc \_\_\_\_\_ *ff*  
 hp *ord.* *p* *ord.*  
 vn *arco non vib.* *p* *ff* *pp* *(vib. ord.) dolce*  
 va *arco non vib.* *p* *ff* *p sempre*  
 vc *arco (III) gl.* *mf* *p sempre*  
 cb *arco* *ff* *decresc. poco a poco*

*struggling mf*

*mf*

*mp*

*mf*

*p*

*pp*

*gl.*

*n.*

The

I am with you.



*L* weight of my feet

*S* I've watched you

*cl* VIB. motor medium med. yarn mallets *mp*

*perc* *mf* *p*

*hp* *p*

*vn* (IV) (III) (IV) (III) (IV) (III) *ff* *pp* *mf* *gl.*

*va*

*vc*

*cb* *ff*

*panicked f*

*Must find a way out!*

*mf*

*mp*

*mf* *Red.* *p*

*hp*

*p* *gl.* *pp* *ff*

(IV) (III) (IV) (III) (IV) (III)

*p*

H

L *mf* My legs,  
 S know you  
 cl  
 perc *mf* *Red.* *p*  
 hp *p*  
 vn *pp* *mf* *p* *gl.* *mf* (IV) (III) *sim.*  
 va  
 vc  
 cb *ff* *p*

*f* *ff*

my legs are like wood

well

*mf* *p*

*p* *p*

(III) (IV) *sim.*

*f* *pp sub.* *f*

*pizz.*

*p* *p*

*ff* *Run!* *Run!* *mf* *ff*  
*(D# ossia)* *Turn...*  
*alt. fingerings* *p* *3* *3* *tr* *ff*  
*p* *tr*  
*mf* *tr* *gl. (♩)* *8va* *(b♭)* *ff*  
*(Db C B | Eb F G Ab)*  
*mf* *ff*  
*arco* *gl. (♩)* *(♩)* *(♩)* *(♩)* *ff*  
*mf* *(change bow freely)* *(change strings as necessary)* *ff*

86

87

88

J

*ff* *mp sempre hollow tone*

L No! \_\_\_\_\_ Wild \_\_\_\_\_

S *mf sempre* 3 See who you run from

cl

perc *ff* *mf*

hp

vn *sul tasto* *pp*

va *f* *mf* *p* *gl.*

vc *ff* *mf* *gl.*

(off the string)  
(bounce bow)

cb *mf*

*very legato*

L — shapes of men Their — loom - ing needs

S You'd stop if you knew I'm

cl

perc

hp *mf* *mf*

vn

va *p* ————— *f* *p* ————— *f*

vc *gl.*

cb

**K**

L  
 Dark - er than blood

S  
 hid - den in sha - dow See what you

cl  
*mf*

perc  
 TAMTAM  
 scrape with triangle beater  
*f*

hp  
*mf*

vn  
 #

va  
*p* *f* *mf sub.*

vc  
*gl.* *(mf)*

cb  
*(mf)*



*p sempre*

Wild shapes of men

run from

98 99 100

*L*  
Their loom - ing

*S*  
You know me, you do

*cl*  
scrape sim.  
*f*

*perc*  
*f*

*hp*  
*mf*

*vn*  
*mf sub.*  
(short gliss. to new note) *gl.*

*va*  
*mf sub.*  
(short gliss. to new note) *gl.*

*vc*  
*gl.*

*cb*

**L** (LAUREL can sense him getting closer, but she will not turn to look at him)

The musical score consists of the following parts:

- L (Soprano):** Lyrics: "needs".
- S (Bass):** Lyrics: "Turn and face me".
- cl (Clarinet):** Melodic accompaniment.
- perc (Percussion):** Rhythmic accompaniment.
- hp (Harp):** Accompaniment, marked *mf*.
- vn (Violin):** Melodic accompaniment, marked *gl.* and includes fingerings (III) and (IV).
- va (Viola):** Melodic accompaniment, marked *gl.* and includes fingering (II).
- vc (Violoncello):** Melodic accompaniment, marked *gl.*
- cb (Cello):** Melodic accompaniment.

The score is written in 2/4 time and features a key signature of one flat. A large "PENSAL COPY" watermark is overlaid on the page.

104

105

106

107

*p* ("white" tone)

Dark - er than blood

*p*

(senza decresc.)

*p*

*pp*

*pp*

*gl.*

*gl.*

*p*

108

109

110

111

**M**  $\text{♩} = 64 \text{ sub.}$   
 $(\text{♩} = 96 \quad \text{♩} = 192)$   
*Gently rocking*

(THE STRANGER is right behind LAUREL now, but he still does not touch her. Feeling his presence, she refuses to look at him.)

The musical score consists of the following parts and markings:

- L (Lyrics):** Rests in measures 112-114. In measure 115, the lyrics "Think— why—" are written under a long note.
- S (Soprano):** Rests in measures 112-114. In measure 115, the vocal line begins with a note marked *mf dolce*.
- cl (Clarinet):** Features a melodic line starting in measure 112 with a *mf* dynamic, continuing through measure 115.
- perc (Percussion):** Shows rhythmic patterns in 3/4 and 2/4 time signatures.
- hp (Harp):** Features arpeggiated chords in measures 112-114, marked *mf* and *sim.* (sustained).
- vn (Violin) and va (Viola):** Rests throughout the section.
- vc (Violoncello):** Plays a melodic line in measures 112-114, marked *mf* and *p* (piano).
- cb (Cello):** Plays a bass line in measures 112-114, marked *pizz.* (pizzicato) and *mf*.

112

113

114

115

*L*

*S*  
I chase you, The one who

*cl*

*perc*

*hp*

*vn*

*va*

*vc*  
*mf* *p*

*cb*  
*mf* *p*

116

117

118

119

N

L  
 S  
 still loves you Now, e - ven  
 cl  
 perc  
 VIB. motor slow  
 soft mallets  
 p  
 hp  
 vn  
 va  
 vc  
 mf p mf p mf  
 cb

120

121

122

123

124

*mf* 3

L He tears at my heels His

S *p* *mf* (all grace notes before the beat)

now. I am not your wolf

cl

perc

*mf*

hp

vn *non vib.* *mf* *p*

va *non vib.* *mf* *p*

vc *p* *mf*

cb



*poco rit.* -----

(resigned, colourless)

*L* *S* *cl* *perc* *hp* *vn* *va* *vc* *cb*

breath on my neck His voice in my

You are not my lamb

*p* *mf* *p* *mf*

*non vib.* *mf* *p* *non vib.* *mf* *p* *p* *mf* *p*

0

A tempo  $\text{♩} = 96$

L  
 head \_\_\_\_\_  
 S  
 E - ven in flight, \_\_\_\_\_ you \_\_\_\_\_ urge me on:  
 cl  
 (mf)  
 perc  
 hp  
 mf  
 vn  
 freely flowing  
 p 6 6 6 6 6 6  
 (vib. ord.)  
 va  
 mp  
 vc  
 mf  
 arco  
 cb  
 mf

133

134

135

The winds fling your hair So it

136 137 138

Detailed description: This page of a musical score is for page 43. It features a vocal line (Soprano) with lyrics: "The winds fling your hair So it". The vocal line includes several triplet markings. The accompaniment includes a Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The harp part has a large, sweeping melodic line. The violin part has a fast, rhythmic pattern with sixteenth notes and is marked with the number '6'. The viola part has triplet markings. The woodwinds and brass parts have various melodic and harmonic lines. The score is in 2/2 time and includes a large watermark reading "Perusal Copy".

The musical score is arranged in a standard orchestral layout. The top staff is for Flute (L). Below it is the Saxophone (S) staff, which includes the vocal line with lyrics: "flies back to me". The Clarinet (cl) staff is below the saxophone. Percussion (perc) is indicated by a staff with rests. The Harp (hp) consists of two staves. The Violin (vn) staff features sixteenth-note patterns with fingerings (6, 6). The Viola (va) staff has triplet markings. The Violoncello (vc) staff also has triplet markings. The Contrabass (cb) staff has a long note spanning the first two measures. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score is in 2/2 time.

**P**

The musical score is arranged in a system with the following parts from top to bottom: Flute (L), Soprano (S), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The vocal line (S) has the lyrics "Your ram-pant legs blush" under the first two measures. The harp part (hp) includes the instruction "sim." and a chord sequence "(Db C Bb | Eb F G Ab)". The violin part (vn) features sixteenth-note passages with fingerings "6 6 6 6". The viola part (va) includes a triplet of eighth notes. The percussion part (perc) has rests. The flute (L) and contrabass (cb) parts have rests.

142

143

144

145

*molto rit.* ----- *Freely, colla voce* -----

The musical score consists of nine staves. The vocal line (S) features lyrics: "Bare in the night." The score includes various musical notations such as dynamics (*p*, *gl.*), articulation (accents, slurs), and performance instructions like *molto rit.* and *Freely, colla voce*. The orchestration includes woodwinds (clarinet), percussion, strings (violin, viola, cello, double bass), and harp. A large watermark "Perusal Copy" is overlaid diagonally across the score.

146

147

148

149

Slowly  $\text{♩} = 30$   
*p* hollowly

L  
My numb legs stum - ble They are root - ed to soil.

S  
*p* assuring, soothing  
Don't burn— your lungs, Don't tear— your heels—

cl

perc  
TAMTAM  
(tamtam beater)  
*p*

hp

vn

va

vc

cb

Detailed description of the musical score: The score is for page 47 of a musical work. It features a vocal line with two parts, L (Lead) and S (Solo), and a percussion part for TAMTAM. The vocal parts have lyrics: 'My numb legs stum - ble They are root - ed to soil.' and 'Don't burn— your lungs, Don't tear— your heels—'. The percussion part is marked 'TAMTAM (tamtam beater)' and 'p'. The score includes various instruments: clarinet (cl), harp (hp), violin (vn), viola (va), violoncello (vc), and contrabass (cb). The tempo is 'Slowly' with a quarter note equal to 30 beats. The dynamic is 'p' (piano). The score includes performance instructions such as 'hollowly' and 'assuring, soothing'. There are also some numerical markings like '3' and '5:3' above the notes.



$\text{♩} = 72$  *A tempo, poco meno mosso*

*L* *p* *mf*  
Am I caught? I don't know.

*S* *p*  
Slow, and I'll slow

*cl* *p* *mf*

*perc*

*hp* *ord.* *mf*

*vn* (III) *gl.* *mf* > *p* *mf*

*va* (loco) (II) *gl.* *mf* > *p* *mf*

*vc* *gl.* *mf* > *p* *mf*

*cb* (arco) *mf* > *p*



*mf*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

*L* I can't feel if I'm caught!

*S* *p* Stop, and I'll stop *p* Our rag-ged

*cl* *p*  $\overbrace{\quad\quad\quad}^6$   $\overbrace{\quad\quad\quad}^6$  *mf*

*perc*

*hp* *mf* *pp*

*vn* *mf* *gl.* *p* (*senza cresc.*) *mf*

*va* *mf* *gl.* *p* (*senza cresc.*)

*vc* *mf* *gl.* *p* (*senza cresc.*) *mf*

*cb* *mf* *p* *mf*

153

154

155

*mf* *f*

3

Just get out!

S

breath to - ge - ther As though fin - 'lly con -

cl

*pp* *p*

perc

hp

(*pp*)

vn

*pp* *p* *gl.*

va

*mf* *pp* *p* *gl.*

vc

*pp* *p* *gl.*

cb

*pp* *p*

156

157

158

159

*weakening (approx. pitch) mf rit. to ----- ♩ = 54*

*Get out!*

*pp* *3* *3* *3* *3* *3* *3*

joined, Shud - der - ing — in - to — each —

*pp*

*ppp*

*ppp* *ppp* *ppp* *ppp*

*sul tasto* *sul tasto* *sul tasto* *sul tasto*

*ppp* *ppp* *ppp* *ppp*

**R** (He grabs her, trying to calm her. She struggles)

screaming, panicking  
(unpitched) *ff*

♩ = 216 sub.

Score for L, S, cl, perc, hp, vn, va, vc, cb. Includes lyrics: "o - ther." and "Get out!".

Key signature: B-flat major / D minor. Time signature: 3/4.

Tempo: ♩ = 216 sub.

Performance instructions: *ff*, *ord.*, *ff*.

Lyrics: o - ther. Get out!

163

164

165

166

(He restrains her, covering her mouth)

(She struggles again)

(Once again, he restrains her)

L  $\bullet = 96 \text{ sub.}$   $\bullet = 216 \text{ sub.}$   $\bullet = 96 \text{ sub.}$   
 S *mf* more insistently *mf*  
 Slow and I will slow. Stop, and I will stop.  
 cl VIB. motor medium med. yarn mallets *ff*  
 perc *ff* *red.* *ff* *red.*  
 hp  
 vn *ff*  
 va *ff*  
 vc *ff*  
 cb *ff*

*struggling, pleading, her mouth completely covered*  
*(unpitched – follow contour of line; the words are unintelligible)*

♩ = 216 sub.

*L* Please don't hold me! Not now! Not here!

*S*

*cl* *ff*

*perc*

*hp*

*vn* *ff*

*va* *ff*

*vc* *ff*

*cb* *ff*

170

171

172

173

(He pulls her tighter)

S

♩ = 72

rit. to ----- ♩ = 60

humming  
(her mouth covered)

*p*

mm

mm

(falsetto\*)  
(as the child Laurel)

*p*

I know— what you say:

"Please— don't hold me

Not now,

\*alternatively, this falsetto passage may  
be sung an octave lower, in normal voice

Sheet music for various instruments including L (Trumpet), S (Soprano), cl (Clarinet), perc (Percussion), hp (Harp), vn (Violin), va (Viola), vc (Violoncello), and cb (Cello). The score includes dynamic markings such as *f*, *p*, *ff*, *pp*, and *mf*, as well as performance instructions like *rit.*, *humming*, and *falsetto*. The music is written in 3/4 and 4/4 time signatures.

174

175

176

177

178

*pp*

*poco rit.* -----

*L* *mm* *mm* *mm*  
*S* *gl.* *gl.*  
*cl*  
*perc*  
*hp*  
*vn* *(8va)*  
*va* *(8va)*  
*vc* *tr* *sul pont.* *#* *(#)*  
*cb* *p < mf* *sul pont.* *ord.* *tr* *(.)* *(.)*  
*f* *f* *f*



**T** ♩ = 180 sub.

♩ = 72 sub.

The musical score is arranged in a system with the following parts from top to bottom: Flute (L), Soprano (S), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The score is divided into three measures corresponding to page numbers 184, 185, and 186. The time signature changes from 2/4 to 4/4 in measure 185 and back to 2/4 in measure 186. The key signature has one flat. The vocal line (S) has the lyrics "I know" in measure 186. The clarinet (cl) and violin (vn) parts feature complex rhythmic patterns with accents and slurs. The cello (vc) part has a similar rhythmic pattern. The harp (hp) part is mostly silent. The percussion (perc) part is also mostly silent. The dynamic markings include *f* (forte) and *ord. f* (ordained forte). The tempo marking is ♩ = 180 sub. for the first part and ♩ = 72 sub. for the second part.





(They face each other across the stage)

The musical score is arranged in a system of staves. From top to bottom, the staves are: Flute (L), Bassoon (S), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The percussion part includes BONGOS and snare sticks. The harp part includes a dynamic marking of *ff*. The violin, viola, and cello parts include dynamic markings of *f poss.* and *gl. (o)*. The cello part includes a marking of (II). The score is divided into three measures: 194, 195, and 196. The time signature changes from 5/4 to 4/4 between measures 194 and 195, and remains 4/4 for measure 196. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

U

(They circle each other)

(fearful, yet warning him) *mf*

L  
 S  
 cl  
 perc  
 hp  
 vn  
 va  
 vc  
 cb

My blade could cut you.

*mf* (calming her)

But your aim is - n't

*ff*

*mf*

roughly, at the frog

*ff*

*mf*

*mf sub.*

Detailed description of the musical score: The score is for a scene with two vocal characters, L and S. L's part begins with the lyrics 'My blade could cut you.' in a mezzo-forte (mf) dynamic, with a performance instruction '(fearful, yet warning him)'. S's part begins with the lyrics 'But your aim is - n't' in a mezzo-forte (mf) dynamic, with a performance instruction '(calming her)'. The score includes woodwinds (clarinet), percussion, harp, violin, viola, cello, and double bass. The harp and violin parts have specific performance instructions: the harp is marked 'mf' and the violin is marked 'roughly, at the frog' and 'ff'. The viola and cello parts are marked 'mf' and 'mf sub.' respectively. The score is divided into three measures, with measure numbers 197, 198, and 199 indicated at the bottom.

197

198

199

Flute (L) staff: Rests in 3/4 and 4/4 time.

Soprano (S) staff: true. I am with you— al - ways;—

Clarinet (cl) staff: *ff* dynamics, notes in 3/4 and 4/4 time.

Percussion (perc) staff: Rests in 3/4 and 4/4 time.

Harp (hp) staff: *p* dynamics, notes in 3/4 and 4/4 time.

Violin (vn) staff: *ff* dynamics, notes in 3/4 and 4/4 time.

Viola (va) staff: Notes in 3/4 and 4/4 time.

Violoncello (vc) staff: Notes in 3/4 and 4/4 time.

Contrabass (cb) staff: *mf* dynamics, notes in 3/4 and 4/4 time, including a triplet (III) and *gl.* marking.

*L*

*S*

You may try to ignore me, Or

*cl*

*perc*

*hp*

*vn*

*va*

*vc*

*cb*

*gl.*

203

204

205

V

L  
 S  
 cl  
 perc  
 hp  
 vn  
 va  
 vc  
 cb

try to — de — stroy me, But I've want — ed —

*(small notes ossia)*

*pp* *mf*  
 VIB. motor fast  
 2 bass bows *let ring until indicated*  
*pp* *mf*  
 Red.

(D C Bb | E F G A)

*pp* *mf*

*st.*



Musical score for orchestra and voice, measures 209-211. The score includes staves for L (Lyrics), S (Soprano), cl (Clarinets), perc (Percussion), hp (Harp), vn (Violins), va (Violas), vc (Vocals), and cb (Cello/Double Bass). The lyrics are: "— this mo - ment, And—". The music is in 4/4 time and features a variety of instruments and vocal lines.

209

210

211

*L*

*S*

you led me here to night.

*cl*

*perc*

*hp*

*vn*

*va*

*vc*

*cb*

*p* intensely

L

Leave \_\_\_\_\_ me

(approx. pitch)

S

Don't de - ny it—

cl

*p*

VIB. motor off  
med. mallets

perc

*p* (no pedal) *f*

hp

vn

gl. *f* *p* *ff*

va

gl. *f* *p* *ff*

vc

*f* *p*

cb

*f* *p* gl.

215

216

217

(In desperation, LAUREL pulls a knife from under her cloak. It is covered in dried blood)

(THE STRANGER smiles, as though to a child who still doesn't understand)

(She falters, afraid of her own power and the power of the knife)

**W**

*ff*  
(a snarl)

L

now!

S

*mf* 3

You think you can hurt me?

cl

*ff* *ff*

perc

hp

*f sempre*

*secco*

vn

*ff*

va

*f sub.*

vc

*f*

cb

*f*

218

219

220

221

222

(She stares at the knife in disbelief)

*mf*  
L I have done so much worse.

*soothingly*  
S Lau - rel, I know...—

cl

perc

hp

vn

va *f sempre*

vc *f sempre*

cb *f sempre*

223

224

225

226

(THE STRANGER reaches out to embrace her)

(LAUREL sees him approaching her. In that moment, she snaps. She grabs his outstretched arm, twisting it behind him, the knife at his throat)

**L** See the blood on this knife? Then you should - n't have

**S** I was there...

**cl** *ff*

**perc** SNARE  
snare on/snare sticks  
*p* *mf*<sup>3</sup>

**hp**

**vn** *ff* *ff* *ff*<sup>3</sup>

**va** *ff*<sup>3</sup>

**vc** *ff*<sup>3</sup>

**cb** *ff*<sup>3</sup>

**X** *f* triumphant

L

come.

S

You ——— sum - - moned me — here! I am not — the e - ne -

cl

perc

hp

vn

va

vc

cb

*sim.*

*sim.*

*sim.*

*sim.*

231

232

233

The musical score consists of the following parts:

- L**: Flute (Treble clef)
- S**: Soprano (Bass clef) with lyrics: "my! I am part of you!"
- cl**: Clarinet (Treble clef)
- perc**: Percussion (Cymalom)
- hp**: Harp (Grand staff)
- vn**: Violin (Treble clef)
- va**: Viola (Clefless)
- vc**: Violoncello (Bass clef)
- cb**: Contrabasso (Bass clef)

Measures 234-237 are marked with a large diagonal watermark "Perusal Copy".

Measure 234: Flute, Clarinet, Percussion, Violin, Viola, Violoncello, and Contrabasso play a rhythmic pattern of eighth notes in groups of three. The Soprano part begins with a melodic line.

Measure 235: Similar rhythmic pattern continues in the strings and woodwinds.

Measure 236: Similar rhythmic pattern continues.

Measure 237: The strings and woodwinds play a trill (tr) on a note with a flat (b). The Harp part has a dynamic marking of *ff* and a trill (tr) on a note with a flat (b). The Soprano part continues with the lyrics.

234

235

236

237



(She relives the memory)

Y

*mf*

Score for L, S, cl, perc, hp, vn, va, vc, and cb. The score is divided into measures 238, 239, 240, and 241. The vocal line (L and S) features the lyrics "I lured him in the trees,". The woodwinds (cl, vn, va, vc, cb) and percussion (perc) parts include various musical notations such as trills, triplets, and dynamic markings like *fff* and *pp*. The percussion part includes the instruction "VIB. motor off med. mallets".

238

239

240

241

L I was ask - ing for trou - ble; He gave \_\_\_\_\_

S

cl *fff* *pp* *fff* *tr* *p.p. (b.e.)*

perc *mf* *Red.* *mf* *Red.*

hp *mf* *mf*

vn *fff* *pp* *fff*

va *fff* *pp* *fff*

vc *fff* *fff*

cb *fff* *fff*

(She spins him around to face her, possessed, and looks him in the eye)

(She stabs him up under his breastbone. He looks at her in shock and dismay)

(She drives the knife deeper)

(He slumps against her)

*molto rit.*

*very straight and pushed*



$\bullet = 72$

*rit. to*

$\bullet = 60$

*rit. to*

Score for L, S, cl, perc, hp, vn, va, vc, cb. Includes dynamics like *f*, *p*, *ff*, *mf*, *gl.* and performance instructions like *tr*, *gl.*, *(IV)*.

Lyrics: — it to me.

245

246

247

248

(Throughout this passage, LAUREL relives the memory as if in a trance, staring blankly ahead. THE STRANGER slowly slides to the ground, dying)

$\bullet = 42$  *p* *emptily, parlando*

*L*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

I slipped in the knife There was a place in him that ached— for it.

*S*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*cl*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*perc*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

CHIMES  
(chime hammers)  
*p*

*hp*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*vn*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*va*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*vc*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*cb*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

\* very slow gliss. — change bow freely  
(notes in parentheses are guidelines only — do not rest on these pitches)

*L* He fell a - gainst — my breast — *sensuously* — *ten.* *gl.* Slid his leak - ing bo - dy o - ver me *ten.* *gl.*

*S*

*cl*

*perc*

*hp*

*vn* *n.*

*va* *n.*

*vc*

*cb*

The musical score is arranged in a standard orchestral format. The vocal line (L) is in treble clef with a 2/4 time signature. It features a triplet of eighth notes followed by a half note, and then a series of eighth notes with a 'gl.' marking. The lyrics are 'He fell a - gainst — my breast — Slid his leak - ing bo - dy o - ver me'. The instrumental parts include a clarinet (cl), percussion (perc), harp (hp), violin (vn), viola (va), violoncello (vc), and double bass (cb). The score is divided into two systems, 251 and 252, with a large 'Perusal Copy' watermark overlaid.

(He dies at her feet)

*mp* *rit.* *mp* *mf* *> mp* (♩ = 60)

*p* *weakening*  
(falsetto – as feminine a sound as possible)

Like he craved... more. E-ven as his life left me.

Lost...

*n.*

*pppp*

(She looks down at him, detached, examining him for a moment. Then she crouches down and gets close to his ear, no longer afraid)

(She rises to her feet)

*Senza misura* (in as masculine a sound as possible) **AA** ♩ = 60 *A tempo*  
*With simplicity*

*mp*

And so I

*p* Lost.

*p* (Db C Bb | Eb F Gb Ab) *ped.* *st.* let all notes ring

*pp* *8va* (change bow imperceptibly)

255

256

257

258

*with a bluesy improvisational feel*

*L* killed \_\_\_\_\_ a man \_\_\_\_\_ to \_\_\_\_\_ night. \_\_\_\_\_

*cl*

*perc*

*hp* *p* *ped. gl.*

*vn* (8va)

*va* *mp* *con sord. viol-like*

*vc* *mp* *con sord. viol-like*

*cb* *mp*

259

260

261



Musical score for orchestra and voice, measures 262-264. The score includes staves for Flute (L), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The lyrics are: "It does - n't mat - ter, mat - ter, mat - ter,". The music features complex rhythmic patterns with fingerings (5, 6, 5, 3) and articulation marks like *sim.* and *gl.*. A large watermark "Perusai Copy" is overlaid on the score.

262

263

264

straight, emotionless  
(chest tone feel) ----- conversational

The musical score consists of several staves. The vocal line (L) features a melody with lyrics: "It does-n't mat-ter why, My rea-sons are now". The melody includes a triplet of eighth notes, a sixteenth note with an accent (>), and another triplet of eighth notes. Performance directions "straight, emotionless (chest tone feel)" and "conversational" are placed above the staff. The instrumental parts include:

- Clarinets (cl): Rests.
- Percussion (perc): Rests.
- Piano (hp): Accompanying chords and bass line.
- Violins (vn): Sustained notes, with an 8va marking above the first measure.
- Violas (va): Accompanying chords.
- Violoncello (vc): Accompanying chords, with a gl. (glissando) marking above the second measure.
- Contrabass (cb): Accompanying bass line.

265

266

267

*L* 3 6

ir - rel-e-vant. But I could do it— that's the thrill—

*cl*

*perc*

*hp*

*vn* (8va)

*va*

*vc*

*cb*

268

269

270

**BB**

*L*  
And I can leave here, face the

*cl*

*perc*

*hp*  
*f* *mf* *f*  
*mf* *mf*

*vn*  
(8va) (vn. senza sord.) (loco)  
*f sub.* *mf* *f* *gl.* *gl.*

*va*  
*f* *mf* *f* *gl.* *gl.*

*vc*  
*f* *mf* *f* *gl.* *gl.*

*cb*  
*mf*

271

272

273

*p* *mf*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

world. My se - cret safe in -

274 275 276 277

CC ♩ = 78 poco più mosso

rit. to

*p* *straight, emotionless*

side. \_\_\_\_\_

*p* While you, my voice, my still, — small — voice,

*mf*

*p* *mf*

*p* *mf*

*p* *mf*

*(p)* *mf*

*(p)* *mf*

*(p)*

278

279

280

281

• = 60

*p* *stronger* *mf*

L Lie si - lent in the loam. You can't— hold me now. \_\_\_\_\_

cl

perc VIB. motor slow soft mallets *pp*

hp

vn *p* *pp* *pp*

va *p* *pp* *p*

vc *p* *pp* *p*

cb *pp*

282

283

284

285

DD

*p*  $\text{mf}$

*L* The com - ing dawn ————— glows through the trees And

*cl*

*perc* *mf* con ped. *p*

*hp* *mf* *mf*

*vn*

*va* *mf* *p* *mf*

*vc* *mf* *p* *mf* *gl.*

*cb* *mf* *p* *mf*

286

287

288

289



(She starts to leave)

*poco rit.* -----

The musical score consists of eight staves: Flute (L), Clarinet (cl), Percussion (perc), Harp (hp), Violin (vn), Viola (va), Violoncello (vc), and Contrabass (cb). The Flute part has the lyrics "warms my limbs and shows the way." and includes markings for *ten.* and *pp*. The Percussion part includes the instruction "dampen each note in turn". The Harp part features a circled cross symbol. The Violin part includes a *sva* marking. The Viola part includes a *pp* marking. The Contrabass part includes a *pp* marking. A large "Perusal Copy" watermark is overlaid on the score.

290

291

292

293

(LAUREL freezes in terror at the sound of his voice)

(She turns to look at him in astonishment)

(THE STRANGER struggles to his feet, removing the knife from his chest)

*Senza misura* EE ♩ = 168 *A tempo*  
*ff*

*p* weakly at first      a bit stronger      *mf*

Lau - rel,      you should know.

No!      No!

SUSP. CYMBAL  
snare stick

*ff*

*ff*

*va* *va* *vc* *cb*

**FF** ♩ = 60 *Serenely*

*L* I cut you a - way!

*S* I am the one thing you can't kill. I

*cl*

*perc*

*hp*

*vn* (*loco*) *ff*

*va* *senza sord.* *ff*

*vc* *senza sord.* *ff*

*cb* *senza sord.* *p*

298

299

300

301

302

(She turns away from him)

(LAUREL realises the enormity of her choice)

(her defiance weakening)

*mf*

3

*p*

3

L

I could if I want - ed You know — there's a way.

S

live in you.

One dark, lone-ly

cl

*mp*

perc

hp

*p*

*p*

vn

*mp*

*p*

va

*mp*

*p*

*mp*

vc

*mp*

cb

(THE STRANGER offers her the knife)

(LAUREL struggles with her decision)

GG

*poco rit. to* -----  $\bullet = 54$

*L* *p* *p* *p*  
 Lost... Lost... Lost...

*S* *mp sempre*  
 way. And so ask your-self: Do you want the knife? Will you take it a-gain

*cl*

*perc*

*hp* *p sempre palm slap*

*vn* *mp* *p*

*va* *p*

*vc* *cantabile*

*cb*

(LAUREL turns and moves slowly towards THE STRANGER)

*pp*

*L*

Lost...

*S*

or shall I keep it? Who shall hold it, Lau-rel? Do you trust your aim is true?

*cl*

*perc*

*hp*

*vn*

*va*

*vc*

*cb*

310

311

312

313

(She reaches out to  
tenderly touch the knife)

(She pulls her fingers away)

(She meets eyes with  
THE STRANGER)

**BLACKOUT**

314 315 316 317 318