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Helen: An opera in one act

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HELEN:
AN OPERA IN ONE ACT

by

Garrett E. Hope

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Eric J. Richards

Lincoln, Nebraska

May, 2011

HELEN: AN OPERA IN ONE ACT

Garrett E. Hope, D.M.A

University of Nebraska, 2011

Adviser: Eric J. Richards

Helen is a one-act opera that tells the story of a woman whose husband would later betray her trust and love. It begins with her debut as an eligible young woman and ends with the husband's demise. Through the course of the story it becomes apparent that her husband is both verbally and physically abusive as well as unfaithful to her. In the end her situation is redeemed through his death because his bacchanalian behavior resulted in his fatal sickness.

The opera is a retelling of a portion of *The Tenant of Wildfell Hall* by Anne Brontë, which was adapted as a libretto by Steven Soebbing. Originally published in 1848, Brontë's story challenged traditional gender roles, the rights and power of the church to dictate behavior, the legal status of women and their property, and it highlighted the evils of domestic abuse and alcoholism. The novel is told in three parts framed as a first person narrative by the male protagonist. The libretto for this opera uses most of the events of the second part, a reading of Helen's diary, and some key moments from the third. Librettist Steven Soebbing incorporated published poems of Anne Brontë and her sisters as content for the arias.

This opera is designed to be performed with a small cast of two females and two males.

The woman playing the antagonist, Annabella, will be double-cast as Helen's aunt. The music is written for a small chamber ensemble of twelve players including winds, strings, piano, and percussion.

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Sola fide
Sola gratia
Solo Christus
Soli Deo gloria

Author's Acknowledgements

First and foremost, thank you to my wife. You have put up with a lot while I've been working on this. Thank you for understanding.

Secondly, thank you to my committee members for all the advice, guidance, and counsel you have provided me. I owe a special thank you and a debt of gratitude towards my composition instructors: Dr. Eric Richards, and Dr. Tyler G. White.

Lastly, thank you to my family for supporting me and giving me the all the opportunities that have led me down this road.

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Cast of Characters

HELEN LAWRENCE/HUNTINGDON.....mezzo-soprano

HELEN'S AUNT.....lyric soprano

ARTHUR HUNTINGDON, Helen's husband.....tenor

ANNABELLA WILMOT, Lady Lowborough.....lyric soprano

LORD LOWBOROUGH, Arthur's friend.....baritone

Instrumentation

Flute (doubles Piccolo)

Oboe (doubles English Horn)

Clarinet in B \flat (doubles Bass Clarinet in B \flat)

Horn in F

Percussion (Snare Drum, Bass Drum, Suspended Cymbals, Tam-tam, Tom-toms,
Glockenspiel, Marimba)

Piano

Guitar

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Synopsis

SCENE 1: Parlor at the estate of Helen's uncle and aunt

Helen's debut as an eligible woman. After discussing issues of marriage and love with her aunt she meets Arthur for the first time.

SCENE 2: Helen's bedroom at the estate of her uncle and aunt

Helen contemplates her potential suitors and begins to fixate on Arthur. Arthur appears in her window and the couple fall in love.

SCENE 3: Sitting room at the estate of Arthur and Helen Huntingdon

Helen and Arthur discuss his restlessness and agree to invite his friends to their estate in lieu of Arthur being away for the season.

SCENE 4: Parlor at the estate of Arthur and Helen Huntingdon

Arthur and Helen greet their guests, Lord and Lady Lowborough. Arthur and Lord Lowborough get drunk early, Helen and Annabella (Lady Lowborough) sing a duet, and Helen and Lord Lowborough play a game of chess.

SCENE 5: Garden at the estate of Arthur and Helen Huntingdon

Lord Lowborough reveals to Helen Arthur's adulterous relationship with Annabella.

SCENE 6: Helen's bedroom at the estate of Arthur and Helen Huntingdon

Helen laments her husband's behavior, Arthur admits to the affair and physically and emotionally abuses her. Helen vows to escape from Arthur.

SCENE 7: Arthur's bedroom

Helen returns to her husband upon learning that he may be fatally ill. Helen refuses to be intimidated by Arthur and denies him the company of his son until he agrees to release any parental and legal claim on the boy.

SCENE 8: Arthur's bedroom

Arthur refuses to recognize how his behavior has led to the demise of his marriage and his well-being. Arthur and Helen stake claim in their beliefs before Arthur dies.

Helen

An opera in one act
Scene 1

GARRETT HOPE

(dance music, party)
♩=130

The musical score is arranged in a system with the following parts from top to bottom:

- Piccolo:** Treble clef, 4/4 time, starting with a forte (*f*) dynamic. The melody is a rhythmic dance tune.
- Oboe:** Treble clef, 4/4 time, starting with a forte (*f*) dynamic. The melody is a rhythmic dance tune.
- Clarinet in Bb:** Treble clef, 4/4 time, starting with a forte (*f*) dynamic. The melody is a rhythmic dance tune.
- Horn in F:** Treble clef, 4/4 time, marked "Hard mallet". The part is silent.
- Marimba:** Treble and Bass clefs, 4/4 time, starting with a forte (*f*) dynamic. The part is silent.
- Piano:** Treble and Bass clefs, 4/4 time. The part is silent.
- Guitar:** Treble clef, 4/4 time, starting with a forte (*f*) dynamic. The part is silent.
- Helen:** Treble clef, 4/4 time. The part is silent.
- Annabella:** Treble clef, 4/4 time. The part is silent.
- Aunt:** Treble clef, 4/4 time. The part is silent.
- Arthur:** Treble clef, 4/4 time. The part is silent.
- Lord Lowborough:** Bass clef, 4/4 time. The part is silent.
- Violin 1:** Treble clef, 4/4 time. The part is silent.
- Violin 2:** Treble clef, 4/4 time. The part is silent.
- Viola:** Alto clef, 4/4 time. The part is silent.
- Violoncello:** Bass clef, 4/4 time. The part is silent.
- Double Bass:** Bass clef, 4/4 time. The part is silent.

A tempo marking of ♩=130 is present at the beginning of the score and again at the bottom.

11

Picc.

Ob.

Cl.

Hn.

S. D.

Tom-t.

Mar.

Pno.

Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

RS

mp

f

The musical score for page 3 features a variety of instruments. The woodwinds (Piccolo, Oboe, Clarinet) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play melodic and harmonic lines. The percussion section includes Snare Drum (S. D.) with a snare roll (RS) starting in the third measure, Tom-tom (Tom-t.) with a tom-tom roll (f) starting in the third measure, and Maracas (Mar.) with a steady rhythmic accompaniment. The Piano (Pno.) provides harmonic support with chords and arpeggios. The Guitar (Gr.) plays a rhythmic accompaniment. The score is marked with dynamics such as *mp* and *f*, and includes performance instructions like *RS* and *f*.

16

Picc.

Ob.

Cl.

Hn.

S. D.

Tom-t.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 4, measures 16-20, features a variety of instruments. The woodwinds (Piccolo, Oboe, Clarinet) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play melodic and harmonic lines. The Percussion section (Snare Drum, Tom-tom) provides rhythmic accompaniment. The Piano part consists of chords and arpeggios. The Guitar part plays a steady eighth-note rhythm. The score is written in a key with one flat and a 4/4 time signature.

21

Picc.

Ob.

Cl.

Hn.

S. D.

Tom-t.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

26

Picc.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 26 through 30. The score is for a full orchestra and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Tom-tom (Tom-t.), Piano (Pno.), Guitar (Gr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Piccolo part features a melodic line with slurs and accents. The Oboe and Clarinet parts have sustained notes with slurs. The Horn part is silent. The Tom-tom part plays a rhythmic pattern of eighth notes with accents. The Piano part provides harmonic support with chords and bass notes. The Guitar part plays a rhythmic pattern of eighth notes. The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Double Bass part has a melodic line with slurs and accents.

31

Picc. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

S. D. *f*

Pno. *ff*

Gtr. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

35

Picc.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

39

Picc.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 39 to 42. The Piccolo, Oboe, and Clarinet parts feature a rhythmic pattern of eighth notes with slurs and accents. The Horn part consists of a single sustained note. The Snare Drum part has a consistent eighth-note pattern with accents and a '6' marking above the staff. The Piano part has a steady eighth-note accompaniment. The Guitar part plays a rhythmic eighth-note pattern. The Violin 1 part has a sustained note with a '6' marking above it. The Violin 2 part has a sustained note. The Viola and Violoncello parts play a melodic line with slurs and accents. The Double Bass part has a simple eighth-note accompaniment.

43

Picc.

Ob.

Cl.

Hn.

S. D.

mp

Pno.

Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 43 through 47. The instrumentation includes Piccolo, Oboe, Clarinet, Horn, Snare Drum, Piano, Guitar, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Piccolo part features a melodic line with slurs and accents. The Oboe and Clarinet parts have complex phrasing with slurs and accents. The Horn part consists of sustained notes. The Snare Drum part is a steady rhythmic pattern marked *mp*. The Piano part has a dense texture with many notes. The Guitar part plays a steady eighth-note accompaniment. The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part has a sustained note. The Viola and Violoncello parts have a rhythmic accompaniment. The Double Bass part has a steady eighth-note accompaniment.

48

Picc.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 11, measures 48-50, features the following instruments and parts:

- Picc.**: Piccolo, starting with a trill on the first measure.
- Ob.**: Oboe, playing a melodic line with a slur.
- Cl.**: Clarinet, playing a melodic line with a slur.
- Hn.**: Horn, playing a sustained note with a slur.
- S. D.**: Snare Drum, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano, playing a complex accompaniment with slurs.
- Gtr.**: Guitar, playing a rhythmic pattern of eighth notes.
- Vln. 1**: Violin 1, playing a sustained note with a slur.
- Vln. 2**: Violin 2, playing a melodic line with a slur.
- Vla.**: Viola, playing a melodic line with a slur.
- Vc.**: Violoncello, playing a melodic line with a slur.
- Db.**: Double Bass, playing a rhythmic pattern of eighth notes.

51 To Fl. (Seque)

Picc.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

55

Picc. 

Ob. 

Cl. 

Hn. 

S. D. 

Pno. 

Gr. 

Helen 
a tempo
mp
I am not in a hur ry.

Aunt 
a tempo
mp
It is past time you were mar-ried dear. Sure-ly, you must

Vln. 1 
p

Vln. 2 
p

Vla. 
p
pizz.

Vc. 
p

Db. 

60

Picc.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Flute

p

No. Of all the men in all the

think to mar-ry be-fore the end of the sea-son? Why?

65

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gr.

Helen

world I would on-ly like a few. And of those few, I will prob a-bly nev - er meet most.

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

70

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

And if we meet, what are the chances of him being single, or, e-ven be-ing in-ter-est-ed?

Detailed description: This page of a musical score, numbered 70, features a woodwind section with Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The Flute part begins with a dynamic marking of *p* and includes slurs over several notes. The Oboe and Clarinet parts also have slurs. The Horn (Hn.) and Saxophone (S. D.) parts are currently silent. The Piano (Pno.) and Guitar (Gtr.) parts are also silent. The vocalists Helen and Aunt are shown with their respective staves. Helen's part includes the lyrics: "And if we meet, what are the chances of him being single, or, e-ven be-ing in-ter-est-ed?". The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.) parts, all of which are playing rhythmic patterns. The Double Bass (Db.) part is silent.

76

Fl. *mf*

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen *mf* *mp*
So, _____ of all _____ the men in the world, I would on-ly like a few, and those few

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 17, starting at measure 76. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Saxophone (S. D.), Piano (Pno.), Guitar (Gtr.), Helen (vocal), Aunt (vocal), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins with a melodic line marked *mf*. The Oboe and Clarinet parts have long, sustained notes. The vocal line for Helen has lyrics: "So, _____ of all _____ the men in the world, I would on-ly like a few, and those few". The dynamics for Helen are *mf* and *mp*. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.

81

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gr.

Helen

I will nev-er meet.

Aunt

mp
Just make sure you choose well, you can boast a good fam-i-ly, a good for-tune, and pros-pects,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

86

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

How could beau - ty lead me a - stray?

and you have a fair share of beau - ty. Don't let beau - ty lead you a-stray.

91

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

mf

mp

pizz.

Be-cause my dear, Beau - ty is like mon-ey, they at-tract the worst sorts of men.

Detailed description: This is a page of a musical score, page 91, in 4/4 time. The score includes staves for Flute, Oboe, Clarinet, Horn, Saxophone, Piano, Guitar, Helen, Aunt, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The vocal line for Aunt has lyrics: "Be-cause my dear, Beau - ty is like mon-ey, they at-tract the worst sorts of men." Dynamic markings include *mf*, *p*, *mp*, and *pizz.* The Clarinet part has a melodic line starting in the third measure. The Horn part has a sustained note in the third measure. The Piano part is mostly silent. The Violin 1 and 2 parts have rhythmic patterns. The Viola part has a similar rhythmic pattern. The Violoncello part has a bass line. The Double Bass part is mostly silent.

97

Fl.

Ob.

Cl. *mf*

Hn.

S. D.

Pno.

Gr.

Helen

Aunt *mf* *mp*

Beau - ty — is like mon-ey, — you in-her-it it, through no good of your own self. No toil, no work.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

103

Fl.

Ob.

Cl.

mf

Hn.

S. D.

Pno.

Gr.

Helen

Aunt

mf Beau - ty is like mon - cy, *mp* Men who like both could care less for the wo - man her - self.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

109

Fl.

Ob.

Cl.

Hn.

Mar. *soft mallets*
p

Pno.

Gtr.

Helen

Aunt
Keep watch, keep a guard o-ver_your eyes and ears as in-lets of your heart, and o-ver_your lips

Vln. 1

Vln. 2

Vla.

Vc.

Db.

114

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

as the out - let lest they be-tray you in a mo-moment of un-war-i - ness. First stu - dy, then ap -

119

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

You wor-ry too much. Be-sides, all the men here an- noy me.

prove, then love.

124

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

Mar.

Pno. *p*

Gr.

Helen
Mis - ter Boar - ham tru - ly out - lives his name, and on - ly speaks of his hounds. Mis - ter

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db. *pizz.* *p*

129

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Mar - shall is mere-ly a boy, and acts and speaks and thinks like one. Mis-ter

133

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen
Clur - em is a nar - cis - sis tic pig who has no room in his eye for an - y - one's i - mage but his

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

138

Fl.

Ob.

Cl. To B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen
own.

Aunt *mp*
Well, for all your words, you might not be a-ble to es-cape. Mis-ter Boar-ham is try-ing to catch

Vln. 1

Vln. 2

Vla.

Vc.

Db.

148

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

he looks like he means

the young Mis-ter Hun - ting - don, the son of your un-cle's old friend.

arco

152

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to speak with me.

He is a fine lad, that young one, but I have heard he is a bit wild - ish.

Detailed description: This is a page of a musical score, page 152. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet) and brass (Horn) parts are mostly silent, indicated by rests. The Maracas (Mar.) and Piano (Pno.) parts also have rests. The Guitar (Gtr.) part is silent. The vocal parts are Helen and Aunt. Helen has a short line of music with the lyrics "to speak with me." Aunt has a longer line of music with the lyrics "He is a fine lad, that young one, but I have heard he is a bit wild - ish." The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one flat (B-flat) and a common time signature. The music is in a 4/4 time signature. The page number 152 is written in the top left corner.

157

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

What does, "a bit wild - ish" mean?
(Arthur arrives, precluding the Aunt from answering)

Be care - ful!

160 *no tempo*

Fl. *no tempo*

Ob. *no tempo*

Cl. *no tempo*

Hn. *no tempo*

Mar. *no tempo*

Pno. *no tempo*

Gtr. *no tempo*

Helen *no tempo*

Aunt *a piacere*
 My niece, Hel - en Law - rence, may I pre - sent to you Ar - thur Hun - ting - don. SPOKEN: Pleased to meet you.

Arthur *no tempo* SPOKEN: Pleased to meet you.

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *pp* *no tempo*

pp

Switch at will between any of these pitches. Do not synchronize. Breathe at will. Stop at next cue.

Fl. *pp*

Ob. *pp*

B. Cl. Bass Clarinet in B \flat *pp*

Hn.

Mar.

Pno.

Gtr.

Helen *a piacere*
p
I am ver-y much ob-liged to you. You saved me from some ve-ry-un-pleas-ant com-pan-y
(Aunt is called away)

Aunt

Arthur *haughtily*
a piacere
Don't be too thank-ful. I take

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bass Clarinet) has a specific instruction to switch between pitches at will. The vocalists Helen and Arthur have their parts with lyrics. The instrumental parts for strings and guitar are present but empty.

Fl. Stop playing

Ob. Stop playing

B. Cl. Stop playing

Hn.

Mar.

Pno.

Gr. $\text{♩} = 130$. Repeat Figure until cue.
p

Helen You know I de-test

Aunt

Arthur ³
some en-joy-ment in spi-ting your tor-men-tors. Though I feel I have no rea-son to dread them as ri-vals, do I?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

them all. I have no rea-son to de-test you! Should I have?

Slyly

Aunt

Arthur

And me? But what are your sen - ti-ments to-wards me?

(ignoring Helen's question)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

163

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Arthur

beau-ti-ful wo - man in the room. When you walk in, all the lights turn_ t'wards you.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

168

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

And cer - tain-ly all the eyes of the men, and the en - vy

173

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Aunt

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

p

mf

mf

mf

You praise me... too high - ly!

of the wom - en. How is praise... giv-en in truth

178

Fl. *no tempo*

Ob. *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

Mar. *no tempo*

Pno. *no tempo*

Gtr. *no tempo*
Repeat many times and fade out

Aunt *no tempo*
(Aunt approaches) *mf a piacere*
eager to interrupt
Ex - cuse me,

Arthur *no tempo*
ful - ness, _____ praise that is too high?

Vln. 1 *no tempo*
p *poco a poco dim.*

Vln. 2 *no tempo*
p *poco a poco dim.*

Vla. *no tempo*
p *poco a poco dim.*

Vc. *no tempo*
p *poco a poco dim.*

Db. *no tempo*
p *poco a poco dim.*

(Seque)

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Aunt

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

He-len, I would like to in-tro-duce you to some-one else.

(To Helen)
Til a-gain we meet.

The musical score is for page 43, marked as a sequence. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Bass Clarinet, Horn), percussion (Maracas), piano, guitar, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). Two vocal parts are present: Aunt and Arthur. The Aunt part begins with a melodic line in 4/4 time, with lyrics: "He-len, I would like to in-tro-duce you to some-one else." The Arthur part begins later with a melodic line in 4/4 time, with lyrics: "Til a-gain we meet." The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The instruments are arranged in a standard orchestral layout, with woodwinds and strings on the left and percussion in the center. The vocal parts are on the right. The score is written in a clean, professional style with clear notation and lyrics.

Fl. *n* *mp* *n* *mp*

Ob. *n* *mp* *n* *mp*

B. Cl. *n* *mp* *n* *mp* To Cl.

Hn.

Mar. *n* *mp* *n* *mp*

Pno.

Gtr.

Helen
mind-less, mean-ing-less words of hunt-ing, hunt-ing, hunt-ing! The on-ly prey in his sights was me, and I re-fuse to give

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 84
193 *a tempo*

Fl. *p*
a tempo

Ob. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

Mar. *a tempo*

Pno. *p*
a tempo

Gtr. *a tempo*

Helen
in to him. But, but Ar - thur? Can he be an-y bet-ter? His eyes, his hair, his mouth,
a tempo *mp* (begins to sketch Arthur on her canvas)

Vln. 1 *n*
a tempo *p* *p* *p*

Vln. 2 *n*
a tempo *p* *p* *p*

Vla. *n*
a tempo *p* *p* *p*

Vc. *a tempo*

Db. *a tempo*

200 **Faster** ♩=96

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

how can they speak such love - ly words? Can such love-ly words be false? How can I say I love you if I

Faster ♩=96

Vln. 1

Vln. 2

Vla.

Vc.

Db.

206

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gr.

Helen

don't know the words? To cap - ture in words what the heart feels is won - der-ous joy,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

212

Fl.

Ob.

B. Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Yet fleet-ing more than the ev-er-pre-sent birds, The dove of my pas-sion lies un-said with

p

mp

p

217

Fl.

Ob.

B. Cl. Clarinet in B \flat

Hn.

Mar.

Pno.

Gr.

Helen
in my heart, Wait - ing for my tongue to give it flight, And

Vln. 1

Vln. 2

Vla.

Vc.

Db.

221

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gr.

Helen

send it home to its rest-ing place in your ear, Where it shall flut-ter_ its

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

225

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gr.

Helen

soft words of my plea-sure, And give rise to ten - der e - mo-tions, Of which

Vln. 1

Vln. 2

Vla.

Vc.

Db.

233 *no tempo*

Fl. *no tempo*

Ob. *no tempo*

Cl. *no tempo*

Hn. *no tempo*

Mar. *no tempo*

Pno. *no tempo*
f
no tempo

Gtr. *no tempo*

Helen *startled f a piacere*
 What are you do-ing here!? You can't be here!
calmer mp
 No, I don't

Arthur *f*
 we!
a piacere mp
 But I am here. Do you fear me He-len?

Vln. 1 *no tempo*
mf
fp

Vln. 2 *no tempo*
mf
fp

Vla. *no tempo*
mf
fp

Vc. *no tempo*
mf
fp

Db. *no tempo*
mf
fp

Fl.

Ob.

Cl.

Hn.

Mar.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fear you. But you should-n't be here! Go a-way!

You can go and call to-mor-row, at a

(Arthur closes the distance between them)

But why? When I have just met you?

mp

p

p

p

p

p

p

p

♩=144
235 *a tempo*

Fl. *a tempo*

Ob. *a tempo*

Cl. *mf*
a tempo

Hn. *a tempo*

Glock. *p*
a tempo

Mar. *a tempo*

Pno. *p*
mf
a tempo

Gtr. *a tempo*

Helen
prop-er hour. *a tempo*

Arthur *p* (with a slight smile) *a tempo*
Then I shall do just that, if you prom-ise to ac-cept my vis-it.

Vln. 1 *p*
a tempo

Vln. 2 *p*
a tempo

Vla. *p*
a tempo

Vc. *p*
a tempo

Db. *p*
a tempo

♩=144
a tempo

237

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

If I said I had feel-ings for you, what would you do? what would you do? Would you

245

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

act sur - prised and turn a - side? Would you act de - mure and coy, and give a glance of your eyes

Vln. 1

Vln. 2

Vla.

Vc.

Db.

261

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur
feel-ings. for you, what would you do? what would you do? Would you turn a -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

268

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

way? Would I ev-er see you a - gain? Could we still be friends, or would you run and hide in child-hood games?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

275

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

mf

Is a feel-ing de - nied a far bet-ter feel-ing than a feel - ing spok - en with too much

289

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

look in - to my eyes and you will see how deep - ly I care for you.

p *n* *p*

p *n* *p*

p *n* *p*

p *n* *p*

293

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

p *mp*

If you ev-er want-ed to know how I feel for you, you don't need to ask, I am not good with

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

297

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

If you ev-er want-ed to know how I feel for you, you

words an - y-way, let my si-lence do the speak - ing. If you ev-er want-ed to know how I feel for you, you

p

f

mf

f

f

arco

f

302

Fl.

Ob.

Cl.

Hn.

Glock.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

don't need to ask, My lips weren't made to whisper words of passion, let my kiss carry the

don't need to ask, Just look in-to your eyes and see the soul that I saw. And no words to express the beau

307

Fl.

Ob.

Cl.

Hn.

Cym. *let ring*

Glock.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

thous-and un - spo-ken words. If you ev-er want-ed to know

ty I saw with - in. If you ev-er want-ed to know

(Kiss outside window, Arthur leaves, curtain down)

n

p

f

p

f

p

f

pizz.

arco

pp

pizz.

f

pp

f

313 (Blackout)

Fl.

Ob.

Cl.

Hn.

Cym.

Pno.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Scene 3

319 $\text{♩} = 104$

Fl.

Ob. *f*

Cl.

Hn.

T-t. *f* let ring

Pno. *f*

Gtr.

Vln. 1 *f* $\text{♩} = 104$

Vln. 2

Vla.

Vc. *f*

Db.

324 *no tempo*

Fl.

Ob. *no tempo*

Cl. *no tempo*

Hn. *no tempo*

T.-t. *no tempo*

Pno. *no tempo*
♩ = 104 Repeat until next cue
pp

Gtr. *no tempo*

Helen *a piacere mp*
 More tea, dear? What do you

Arthur *no tempo* *a piacere mp* *mf*
 I'm tired of it. I've had e-nough.
(Helen opens her mouth to speak, Arthur slams hand down)

Vln. 1 *no tempo*
p

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*
p

Db. *no tempo*

Fl.

Ob.

Cl.

Hn.

T.-t.

Pno.

Gtr.

Helen
mean?

Arthur
You know God-damned well what I mean. Don't you ev-er get tired of be ing all "do - mes- tic"? Don't you just want to pull out

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 73. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (T.-t.), Piano (Pno.), Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloists are Helen and Arthur. Helen's part is a single note with the lyrics "mean?". Arthur's part is a melodic line with the lyrics "You know God-damned well what I mean. Don't you ev-er get tired of be ing all 'do - mes- tic'? Don't you just want to pull out". The music is written in treble clef for most instruments and vocalists, and bass clef for the piano, guitar, cello, and double bass. The piano part is written in grand staff notation.

Fl.

Ob.

Cl.

Hn.

T.-t.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

your out your hair and scream and say, "I'm a - live, I can breath, and I won't be cooped up here for - ev - er!"

Detailed description: This is a page of a musical score, page 74. It features a vertical staff system with 14 staves. From top to bottom, the staves are labeled: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Hn. (Horn), T.-t. (Timpani), Pno. (Piano), Gtr. (Guitar), Helen, Arthur, Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The Arthur staff contains a vocal line with lyrics: "your out your hair and scream and say, 'I'm a - live, I can breath, and I won't be cooped up here for - ev - er!'". The lyrics are written below the staff. The rest of the staves are empty.

Fl.

Ob.

Cl.

Hn.

T.-t.

Mar.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp
Well, you cer-tain-ly aren't cooped up here, you spend half the year in Lon don! And what, pray tell, do you do there?

The musical score for page 75 includes staves for Flute, Oboe, Clarinet, Horn, Trumpet, Mallets, Piano, Guitar, Helen, Arthur, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The piano introduction features a melodic line with triplets in the right hand and a bass line in the left hand. Helen's vocal entry begins with a mezzo-piano (*mp*) dynamic and includes the lyrics: "Well, you cer-tain-ly aren't cooped up here, you spend half the year in Lon don! And what, pray tell, do you do there?"

Fl.

Ob.

Cl.

Hn.

T.-t.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

mf

mf

I nev-er know, ex-cept to get the bills come next sea-son!

Well, I'm sor-ry if I can't play the role of dot-ing hus-band and

Fl.

Ob.

Cl.

Hn.

T.-t.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p Lit-tle Ar - thur hard - ly secs his fath - er! *mf* What type of mod - el are you set-ting for him!

fath-er you so de-sire!

Diminuendo until out of breath

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Hn.

T.-t. **H**

Pno. *f*

Gtr.

Helen *f*
We've been mar-ried sev en and I feel I know you less than when I mar-ried you!

Arthur *f*
He's on-ly five! What can he know of the world?

Vln. 1

Vln. 2

Vla.

Vc. *fp*

Db. *fp*

Detailed description of the musical score: The score is for page 78 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (T.-t.), Piano (Pno.), Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds (Fl., Ob., Cl.) are marked with *sfz* and have a dynamic instruction 'Diminuendo until out of breath'. The Piano part starts with a forte (*f*) dynamic. The guitar part is present but has no notation. The vocal soloists Helen and Arthur have their parts starting with a forte (*f*) dynamic. Helen's lyrics are 'We've been mar-ried sev en and I feel I know you less than when I mar-ried you!'. Arthur's lyrics are 'He's on-ly five! What can he know of the world?'. The strings (Vln. 1, Vln. 2, Vla., Vc., Db.) are marked with *fp* (fortissimo piano) dynamic.

Switch at will between any of these pitches. Do not synchronize. Breath at will.

Fl.

p

Switch at will between any of these pitches. Do not synchronize. Breath at will.

Ob.

p

Switch at will between any of these pitches. Do not synchronize. Breath at will.

Cl.

p

Hn.

T-t.

Pno.

p

Gtr.

Helen

We bare-ly see you!

Arthur

mp

And what is that to you? You love that lit-tle brat more than you ev-er loved me! Give me some at-ten-tion for

Vln. 1

Vln. 2

Vla.

Vc.

p

Db.

p

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

T.-t.

Pno. *p*

Gtr.

Helen
I do! Ar-thur, you're my hus-band, I want to be with you! I can't, lit-tle Ar-thur would not be up

Arthur
once! Then come with me to Lon-don.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

T.-t.

Pno. *p*

Gtr.

Helen
for the ride. It is too long at his age. What?

Arthur
getting excited
Then let's have the boys come here. I'll in-vite all my friends. In-stead of months in the ci-

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

stop (Seque)

Fl.

Ob.

Cl.

Hn.

T-t.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tentatively
mp
Are you sure?

f *mp*
ty, let's en-ter-tain them for a few months here in the coun-try. Yes! We will all get bet-ter ac-quain-ted. SPOKEN: That is, after all, what you wanted, right?

Scene 4

326 $\text{♩} = 116$
a tempo

Fl. *f a tempo*

Ob. *f a tempo*

Cl. *f a tempo*

Hn. *a tempo*

Tom-t. *f a tempo*

Pno.

Gtr. *a tempo*

Helen *a tempo*

Anna *a tempo*

Arthur *a tempo* *mf*

Lord L. *a tempo* Lord and Lad-y

Vln. 1 *f a tempo* *p*

Vln. 2 *f a tempo* *p*

Vla. *f a tempo*

Vc. *f a tempo* *p*

Db. *f a tempo*

331

Fl.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a tempo
mf

(To Helen) *3*

Please, An-na - bel - la. I re-mem-ber you, did-n't

Low bor-ough, may I pre-sent you to my wife Hel-en.

p

336

Fl.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

a tempo
mf

Yes, I seem to re-call, but that was ov-er sev-en years a - go.

Anna.

we make our de-but at the same part- y? Ah, but I still re-

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

341

Fl.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

It

mem-ber you! Steal-ing the most el - i - gi - ble bach - e - lor right be - fore my eyes. Back then, you were ver - y luck - y.

346

Fl.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

seems you have done ver-y well your-self. I am pleased to have you here.

Anna.

Come, let us leave the men-folk to their sport-ing.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

357

Piccolo

Fl.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Anna

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *pp*

f *pp*

mf *pp*

f *p*

mp

mf

f *p*

f *p*

f *p*

f *p*

You do your hus-band proud.

(To mirror where Annabella admires herself)

Walk with me. I don't look too bad at all. Yes, I am ver-y beau-ti-ful.

356

Picc.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

I am sure your hus-band is ver-y pleased with you.

Anna.

But Hel-en, tell me, is your hus-band pleased with you?

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

360

The musical score is arranged in a system with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 4/4 time, melodic line with slurs.
- Ob.** (Oboe): Treble clef, 4/4 time, melodic line with slurs.
- Cl.** (Clarinet): Treble clef, 4/4 time, melodic line with slurs.
- Hn.** (Horn): Treble clef, 4/4 time, rests.
- Tom-t.** (Tom-tom): Percussion, 4/4 time, rests.
- Pno.** (Piano): Grand staff, 4/4 time, accompaniment with chords and slurs.
- Gtr.** (Guitar): Treble clef, 4/4 time, rests.
- Helen**: Treble clef, 4/4 time, vocal line with lyrics: "I don't know. I do the best I can. If it is not, may God grant me what I lack."
- Anna**: Treble clef, 4/4 time, vocal line with lyrics: "But is your best good enough?"
- Arthur**: Treble clef, 4/4 time, rests.
- Lord L.**: Bass clef, 4/4 time, rests.
- Vln. 1**: Treble clef, 4/4 time, melodic line with slurs.
- Vln. 2**: Treble clef, 4/4 time, melodic line with slurs.
- Vla.** (Viola): Bass clef, 4/4 time, rests.
- Vc.** (Violoncello): Bass clef, 4/4 time, accompaniment with slurs.
- Db.** (Double Bass): Bass clef, 4/4 time, accompaniment with slurs.

364

Picc.

Ob.

Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pret - ty words. What they lack for in ac - tion, they more than com - pen - sate with no - ble

367

no tempo

Picc. *f*

Ob. *f*

Cl. *f* To B. Cl.

Hn. *no tempo*

B. D. *fp*

Tom-t. *no tempo*

Pno. *f* *p*

Gtr. *no tempo*

Helen *no tempo* *f* *a piacere*

Anna. *no tempo* *p* *a piacere*

Arthur *no tempo*

Lord L. *no tempo*

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *fp* *p*

Db. *fp* *p*

Are you quite fin-ished?

sen - ti - ments. I am quite fin-ished, and pleased with my-self. I

Picc.

Ob.

Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

hope you make a ver - y good wife for your hus - band, Hel en. Now, I fig - ure we should find them, I can hear them sing - ing.

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

pizz. *p* *poco a poco cresc.*

♩=88 Repeat until next cue.

♩=88 Repeat until next cue.

♩=88 Repeat until next cue.

♩=88 Repeat until next cue.

$\text{♩} = 88$
369 *a tempo*

Picc. *a tempo*

Ob. *a tempo* *mf*

Cl. *a tempo*

Hn. *a tempo* *f* *mf*

S. D. *a tempo* *f* *mf*

Pno. *a tempo*

Gtr. *a tempo*

Helen *a tempo*

Anna *a tempo*
They must have found the al - co - hol.

Arthur *a tempo* *f*
The par - son is my friend since he for

Lord L. *a tempo* *f*
The par - son is my friend since he for

$\text{♩} = 88$
a tempo

Vln. 1 *a tempo* *f* *mf*

Vln. 2 *a tempo* *f* *mf*

Vla. *a tempo* *f* *mf*

Vc. *pizz.* *a tempo* *f* *mf*

Db. *a tempo* *f* *mf*

371

Picc. *f*

Ob. *f*

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna

Arthur
gives us all our sins, To our pal up in the pul-pit let us all raise a stein,

Lord L.
gives us all our sins, To our pal up in the pul-pit let us all raise a stein,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

374

Picc. *mf*

Ob. *mf*

Cl.

Hn. *mf*

S. D. *mf*

Gtr.

Helen

Anna

Arthur *f*
When I'm sad - dened you are there, in - deed you are a friend of mine, In - stead of wat - er give us

Lord L. *f*
When I'm sad - dened you are there, in - deed you are a friend of mine, In - stead of wat - er give us

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

377

Picc. *f* *mp*

Ob. *f* *mp*

Cl. Bass Clarinet in B \flat *mp*

Hn. *f* *mp*

S. D. *f* *mp*

Pno. *mp*

Gtr.

Helen

Anna.

Arthur *ff* *mf*

Lord L. *ff* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

wine! Je - sus is my friend since he turned wa - ter in - to wine,

wine! Je - sus is my friend since he turned wa - ter in - to wine,

380

Picc.

Ob.

B. Cl.

Hn.

S. D.

Pno.

Gr.

Helen

Anna

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To our pal a-bove in heav'n let us all raise a stein, When I'm thirst - y you are there, in-

To our pal a-bove in heav'n let us all raise a stein, When I'm thirst - y you are there, in-

383

Picc. *no tempo*

Ob. *ff* *no tempo*

B. Cl. *To Cl.* *ff* *no tempo*

Hn. *ff* *no tempo*

S. D. *ff* *no tempo*

Pno. *ff* *no tempo*

Gtr. *no tempo*

Helen *a piacere* *f* *no tempo*
My good- ne...

Anna. *a piacere* *mf* *mp* *no tempo*
Men, men, sure-ly

Arthur *ff* *no tempo*
deed you are a friend of mine, In-stead of wa - ter bap - tize wine!

Lord L. *ff* *no tempo*
deed you are a friend of mine, In-stead of wa - ter bap - tize wine!

Vln. 1 *ff* *no tempo*
p =116 Repeat until next cue.

Vln. 2 *ff* *no tempo*
p =116 Repeat until next cue.

Vla. *ff* *no tempo*
p =116 Repeat until next cue.

Vc. *ff* *no tempo*
arco *p*

Db. *ff* *no tempo*

Picc.

Ob.

B. Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna.
you can hold off the cups for a - noth - er hour, it is just past din - ner time.

Arthur
a piacere
f
Why for - sake plea - sure in the pre - sence of such

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc. _____

Ob. _____

B. Cl. _____

Hn. _____

S. D. _____

Pno. _____

Gtr. _____

Helen _____

Anna. *mf*
Why drink your-self in-to a stu - por. be fore the e v'nings plea-sures can be ful ly en-joyed?

Arthur
com pan- y?

Lord L. *f a piacere*
Then let us fill the e-v'ning

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. _____

Picc.

Ob.

B. Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna. *mf*
My key-board skills are as lack-ing as re - fine-mentis lack-ing in your taste.

Arthur

Lord L.
with mer-ri-ment. Ann-a-bel-la, why not play us a tune.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

Picc.

Ob.

B. Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna. *mf*
On - ly if our hos - tess would care to join me in a du - ct.

Arthur

Lord L. *mf*
Well, ob - vi - ous - ly your tongue is not lack - ing, so sing us a tune.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

Detailed description: This page of a musical score, numbered 103, features a vocal ensemble and a full orchestra. The vocalists are Helen, Anna, Arthur, and Lord L. Anna's part begins with a mezzo-forte (*mf*) dynamic and the lyrics "On - ly if our hos - tess would care to join me in a du - ct." Lord L.'s part begins with a mezzo-forte (*mf*) dynamic and the lyrics "Well, ob - vi - ous - ly your tongue is not lack - ing, so sing us a tune." The orchestra includes Piccolo, Oboe, Bass Clarinet, Horn, Snare Drum, Piano, Guitar, Violin I and II, Viola, Violoncello, and Double Bass. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) are marked with a piano (*p*) dynamic and feature a melodic line starting in the second measure of the page.

♩=60
386 *a tempo*

Picc. *p*
a tempo

Ob. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

S. D. *a tempo*

Pno. *p*

Gtr. *a tempo*

Helen *a tempo*

Anna *a tempo*

Arthur *a tempo*
On-ly too well.

Lord L. *a tempo*
Yes! Sing us "The Wild Rose Briar." Ar-thur, are you fa-mil-iar with it?

♩=60
a tempo

Vln. 1 *pp*
a tempo

Vln. 2 *pp*
a tempo

Vla. *a tempo*

Vc. *a tempo*

Db. *p*
arco *a tempo*

387 To Fl.

Picc.

Ob.

B. Cl. *Clarinet in B \flat*
p

Hn.

S. D.

Pno. *p*

Gtr.

Helen *p*
Love _____ is like the wild rose bri-ar, Friend-ship, like_

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

393 Flute

Picc. *p*

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen
— thehol-ly tree, The wild rose

Anna.
p
The hol-ly is dark when the rose bri-ar blooms, but which will bloom most con-stant-ly? The wild rose

Arthur

Lord L.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *pizz.* *p* *arco* *p*

398

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

bri-ar is sweet in the spring, The wild rose bri-ar is sweet in the spring, Its sum-mer blos-soms

bri-ar is sweet in the spring, The wild rose bri-ar is sweet in the spring, Its sum-mer blos - soms

403

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn.

Pno. *p* *mp*

Gtr.

Helen *p* *mp*
scent the air: Its sum-mer blos-soms scent the air: Yet wait till win-ter comes a - gain,

Anna *p* *mp*
scent the air: Its sum-mer blos-soms scent the air: Yet wait till win-ter comes a - gain, And

Arthur

Lord L.

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *pp* *mp*

414

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

now, And deck thee with the hol - ly's sheen. That when De - cem - ber blights

now, And deck thee with the hol - ly's sheen. That when De - cem - ber

418

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

thy brow He still may leave thy gar-land green.

blights thy brow He still may leave thy gar-land green.

424 *no tempo*

Fl. *no tempo*

Ob. *no tempo*

Cl. *no tempo*

Hn. *no tempo*

S. D. *no tempo*

Pno. *no tempo*

Gtr. *no tempo*

Helen *no tempo*

Anna. *no tempo*

Arthur *no tempo* *a piacere* ***mf***

Lord L. *no tempo* *a piacere* ***mp***

Trite and ov-er-hand-ed. Sub-tle

Tru-er words were nev-er spok-en. Don't you a gree, Ar-thur?

Vln. 1 *no tempo* ***mf***

Vln. 2 *no tempo* ***mf***

Vla. *no tempo* ***mf***

Vc. *no tempo* ***mf p***

Db. *no tempo* ***mf***

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

S. D.

Pno.

Gtr.

Helen

Anna. *a piacere*
mp
None for me, I beg you. I nev-er could fig-ure out which piece

Arthur
ty is more my game.

Lord L.
Per-haps then we should move to a game of chess?

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf p*

Db. *mf*

Fl. *p*

Ob. *p*

Cl. *p* To B.Cl.

Hn.

S. D.

Gtr.

Helen

Anna.
went where.

Arthur *mp*
He - len will sure-ly play, she is al-ways best-ing the men.

Lord L.
I must see this then, if noth-ing

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf p*

Db. *mf*

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Noth-ing you could ev - er do could pos-sib-ly re-store male hon or.

else than to re-store male hon or. Speak for your-self.

Fl.

Ob.

Cl.

Hn.

S. D.

Pno. *p* (♩=80) Repeat until next cue.

Gtr.

Helen

Anna. *mp*
Chess play-ers are so un so-cia-ble, they are no com-pa-ny for an-y

Arthur *(All pause, and watch Helen and Lord L. begin chess game)*

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score is arranged vertically with staves for Flute, Oboe, Clarinet, Horn, Saxophone/Drum, Piano, Guitar, Helen, Anna, Arthur, Lord L., Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The piano part includes a dynamic marking of *p* and a tempo instruction of (♩=80) Repeat until next cue. The vocal part for Anna includes a dynamic marking of *mp* and lyrics: "Chess play-ers are so un so-cia-ble, they are no com-pa-ny for an-y". The vocal part for Arthur includes performance instructions: "(All pause, and watch Helen and Lord L. begin chess game)".

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen *a piacere*
mp
I have cap-tured your pawn with my bish - op

Anna. *(Annabella leaves)*
but them-selves.

Arthur

Lord L. *mp*
It is those bish-ops that trou-ble me,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

but the bold knight can ov - er - leap the rev - er - end gen - tie - men, and now, those sac - red per - sons once re - moved, I shall have all

Detailed description: This page of a musical score contains 14 staves. The top 13 staves are for instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Saxophone (S. D.), Piano (Pno.), Guitar (Gtr.), Helen, Arthur, and Lord L. The bottom four staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). A Double Bass (Db.) staff is also present at the very bottom. The Lord L. staff contains a vocal line with lyrics: "but the bold knight can ov - er - leap the rev - er - end gen - tie - men, and now, those sac - red per - sons once re - moved, I shall have all". The music is in a key with two flats and a 4/4 time signature. The vocal line features a triplet of eighth notes.

Fl.

Ob.

Cl.

Hn.

S. D.

Pno.

Gtr.

Helen

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

What keen game-sters you are! Why He-len, your hand trem-bles as if you had staked your life u-pon

be-fore me.

Fl.

Ob.

Cl.

Hn.

S. D.

T.-t.

Pno.

Gtr.

Helen

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bowed

p

mf

What do you mean?

(Arthur leaves)

it. I would-n't beat her, she'll hate you if you do. I see it in her eyes. (Watching Arthur leave with loathing)

mp

I des-pise your hus-band.

Fl.

Ob.

Cl.

Hn.

B. D.

T-t.

Pno.

Gtr.

Helen

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Repeat until next cue

Muted

pp poco a poco cresc.

Repeat until next cue.

mp

mf

Don't tell me you don't know! Your hus-band dis-ap-pears for months at my es-tate. At one time I thought it was for me, his old

pp poco a poco cresc.

pp poco a poco cresc.

Fl.

Ob.

Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Lord L.
friend. But then I saw what was hap-pen-ing, but I could-n't stop it. Ann - a - bell - a had al-read-y giv-en birth, and if

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 122. It features a vertical staff system with ten parts. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bass Drum (B. D.), Piano (Pno.), Guitar (Gtr.), Helen, Lord L., Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Lord L. part includes a vocal line with lyrics: "friend. But then I saw what was hap-pen-ing, but I could-n't stop it. Ann - a - bell - a had al-read-y giv-en birth, and if". The lyrics are written below the vocal line. The musical notation includes treble clefs for most instruments and a bass clef for Lord L. There are some notes and rests visible in the Lord L. part, including a triplet of notes.

(Attacca)

Fl.

Ob.

Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

pp

mf

mf

You don't know what you're talk-ing a- bout!

I chal-lenged Ar-thur to a duel, I would be rid-i- culed.

Why do you doubt my word? I can show you.

Scene 5

426 $\text{♩} = 72$

Fl. Piccolo *f*

Ob. *f*

B. Cl. Bass Clarinet in B \flat *f*

Hn. *f*

B. D. *f*

Pno. *f*

Gr. *f*

Vln. 1 $\text{♩} = 72$ *f*

Vln. 2 *f*

Vla. marcato *f*

Vc. marcato *f*

Db. *f*

429

Picc. *f* *no tempo*

Ob. *f* *no tempo* To Eng. Hn.

B. Cl. *f* *no tempo*

Hn. *f* *no tempo*

B. D. *no tempo*
no tempo

Pno. *p* *no tempo*
♩=72 Repeat until next cue

Gtr. *no tempo*

(Helen and Lord L. move on stage, but are unseen by Arthur and Annabella, who are in the garden)

Helen *no tempo*

Anna. *no tempo* *a piacere*
mf
Ah, Ar-thur it was here you kissed that wo-man.

Arthur *no tempo* *mf*
Well,

Lord L. *no tempo*

Vln. 1 *f* *no tempo*

Vln. 2 *f* *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *no tempo*

Picc.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Anna. But tell me, don't you love her

Arthur I could-n't help it. You know I must keep straight with her as long as I can.

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

still?

Not one bit, by all that's sac-red!

as if whispered
mp

You see, e ven your hus-band has be-trayed you.

mf

It is you I love, you who com-plete

Picc. _____

Ob. _____

B. Cl. _____

Hn. _____

B. D. Muted Slowly cres. & dim. repeat until next cue

Pno. _____

Gtr. _____

Helen *mp* ^{as if whispered} ³
No! He is just try-ing to make me jea-lous, just like when we first met!

Anna *mf*
You say that ev-er - y day and ev-cr-y night, but yet

Arthur ³
my hap-pi-ness.

Lord L. _____

Vln. 1 _____

Vln. 2 _____

Vla. _____

Vc. _____

Db. _____

Picc.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Anna.

Arthur

Lord L.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

getting angry
mf
You should not con-spire with your wife and my

you re-turn to her

mf 3
On - ly in bo - dy. My heart re - mains with you.

Detailed description of the musical score: The score is for page 129 and includes parts for Piccolo, Oboe, Bass Clarinet, Horn, Bass Drum, Piano, Guitar, and vocalists Helen, Anna, and Arthur. It also includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: Helen: 'You should not con-spire with your wife and my'; Anna: 'you re-turn to her'; Arthur: 'On - ly in bo - dy. My heart re - mains with you.' The score includes performance markings such as 'getting angry', 'mf', and a triplet of eighth notes for Arthur's part.

Picc.

Ob.

B. Cl. *mp*

Hn. *mp*
Muted Slowly cres. & dim. repeat until next cue

B. D. Repeat until next cue

Pno. *mp*
Repeat until next cue

Gtr. *mp*
Repeat until next cue

Helen
hus-band to play tricks on me!

Anna. *mf*
Say we will be to - ge-ther one day!

Arthur *mf*
In time, but I

Lord L. *mf*
This is no joke.

Vln. 1

Vln. 2

Vla.

Vc. *mp*
Repeat until next cue

Db. *mp*

Picc.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Anna. *mf*
But one day?

Arthur
can nev-er leave He-len and you can nev-er leave your hus-band. Yes, soon-er I hope rath-er than lat-er.

Lord L. *mf*
She is a fool, he will say

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc.

Ob.

B. Cl. *mf*

Hn. *mf*

B. D. Muted Slowly cres. & dim. repeat until next cue

Pno. *mf* Repeat until next cue

Gtr. *mf* Repeat until next cue

Helen

Anna. *f*
Tru - ly?

Arthur *f*
I nev - er say a word I don't

Lord L. *mf*
what - ev - er he can to get what he wants.

Vln. 1

Vln. 2

Vla. *mf* Repeat until next cue

Vc. *mf* Repeat until next cue

Db. *mf*

Picc. *stop*

Ob. *stop*

B. Cl. *stop*

Hn. *stop*

B. D. *stop*

Pno. *stop*

Gtr. *stop*

Helen *f* *p* *(Helen runs off stage)*
There is noth-ing left for me. Yes, it is ov - er.

Anna *stop*

Arthur *mean.* *stop*

Lord L. *f* *3*
Do you see how he has shamed you?

Vln. 1 *stop*

Vln. 2 *stop*

Vla. *stop*

Vc. *stop*

Db. *stop*

Scene 6

431 $\text{♩} = 66$
a tempo

Picc. $\text{♩} = 66$
a tempo

Ob. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

Cym. *a tempo*
Bowed
p
a tempo

Pno. *a tempo*

Gtr. *a tempo*

Helen *a tempo*

Vln. 1 $\text{♩} = 66$
gliss. *a tempo*
sul A
pp
6 6 7 6 6

Vln. 2 *a tempo*
sul A
gliss.
pp
6 6 7 6 6

Vla. *a tempo*
pp
a tempo

Vc. *a tempo*
p
a tempo

Db. *a tempo*

432

Picc. $\frac{4}{4}$ $\frac{3}{4}$

Ob. $\frac{4}{4}$ $\frac{3}{4}$

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$

Hn. $\frac{4}{4}$ $\frac{3}{4}$

Cym. $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$

Gtr. $\frac{4}{4}$ $\frac{3}{4}$

Helen $\frac{4}{4}$ $\frac{3}{4}$

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$

Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$

Db. $\frac{4}{4}$ $\frac{3}{4}$

433

Picc.

Ob.

B. Cl.

Hn.

Cym.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 433 and 434. The key signature has one sharp (F#) and the time signature is 3/4. The Picc., Ob., B. Cl., Hn., Gtr., Helen, Pno., and Db. parts are mostly silent, indicated by a horizontal line with a dash. The Cym. part has a single note in measure 433. The Vln. 1 and 2 parts are the most active. Vln. 1 starts with a rest in measure 433, then plays a sixteenth-note pattern in measure 434, marked with a forte 'f' dynamic and a slur. Vln. 2 plays a similar sixteenth-note pattern in measure 433, followed by a rest in measure 434, and then another sixteenth-note pattern in measure 434, also marked with a forte 'f' dynamic and a slur. The Vla. part has a long, sustained note in measure 433. The Vc. part has a single note in measure 433.

434

Picc.

Ob.

B. Cl.

Hn.

Cym.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 137, contains measures 434 through 437. The score is for a full orchestra and includes a vocal line. The instruments listed are Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Cymbal (Cym.), Piano (Pno.), Guitar (Gtr.), Helen (vocal), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 434-437 are marked with a 3/4 time signature. The Piccolo, Oboe, Bass Clarinet, Horn, Guitar, Helen, Piano, and Double Bass parts are mostly silent, indicated by a horizontal line with a bar. The Cymbal part has a single note in measure 434. The Violin 1 and Violin 2 parts feature sixteenth-note passages with accents and slurs, marked with a '6' (sextuplet). The Viola part has a long, sustained note. The Violoncello part has a few notes in measures 435 and 436.

435

Picc. *pp*

Ob.

B. Cl.

Hn.

Cym.

Pno.

Gtr.

Helen (In Helen's room, she is crying) *a tempo pp*
A - - - lone, for - got - ten,

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db.

438

Picc. f

Ob.

B. Cl.

Hn.

Cym.

Pno.

Gr.

Helen

a - ban - doned, I leave this place, It has noth-ing but old mem - 'ries, Their joy blurred by time and

Vln. 1

Vln. 2

Vla.

Vc.

Db.

447

Picc.

Ob. English Horn *pp*

B. Cl. *pp*

Hn.

Cym.

Pno.

Gr.

Helen
e-vents I can-not be-gin to fath - om, Where do I go from here? I don't know the an-swer,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

455

Picc. *mf* To Fl.

Eng. Hn.

B. Cl. *mp*

Hn.

Cym.

Pno.

Gtr.

Helen *mp*
 I am a - lone, In a night of dark-'ning skies, How did this come to pass? I don't know, I don't

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc. *p*

Db.

462

Picc. *p*

Eng. Hn.

B. Cl.

Hn.

Cym.

Pno. *pp*

Gtr.

Helen *p*

know if it was me, Where do I go from here? I am lost, For-got-ten, and a -

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db.

469 G.P.

Picc. Eng. Hn. B. Cl. Hn. B. D. Cym. Pno. Gtr. Helen Vln. 1 Vln. 2 Vla. Vc. Db.

ban-doned, My soul is stretched, Stretched so thin, I feel it might break, Lost, a-

G.P.

478

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

lone and for - got - ten, I hud - dle here, try -

ppp

p

482

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ing to gath - er my - self, In a world of ev - er - dark - en - ing

pp

487 *no tempo*

Picc. *no tempo*

Eng. Hn. *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

B. D. *no tempo*

Pno. *no tempo*
p *p* *mf*

Gtr. *no tempo*

Helen *no tempo* *a piacere* *mf*
night. (Arthur enters) For what? My du-ty?..
mf a piacere

Arthur *no tempo*
He-len, where were you? Our guests were wait- ing! For you to do your du-ty and be their hos- tess.

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *no tempo*

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

What of your du-ty? Is your du-ty to play me false with Ann - a - bel - la? Is it your du-ty to be an a-dul-ter-er?

Detailed description: This page of a musical score contains 13 staves. From top to bottom: Piccolo (Picc.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Drum (B. D.), Piano (Pno.), Guitar (Gtr.), Helen's vocal line, Arthur's vocal line, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a chord in the right hand and a bass line in the left hand, both marked *mf*. Helen's vocal line begins with a melodic phrase in the key of B-flat major, with lyrics: "What of your du-ty? Is your du-ty to play me false with Ann - a - bel - la? Is it your du-ty to be an a-dul-ter-er?". The rest of the staves are mostly empty, with some rests and a few notes in the woodwind and string parts.

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen
For your wife's sake, please cease...

Arthur
My wife! What wife? I have no wife. Or

Vln. 1
♩=88 Repeat until next cue
p

Vln. 2
♩=88 Repeat until next cue
p

Vla.
♩=88 Repeat until next cue
p

Vc.
♩=88 Repeat until next cue
p

Db.
♩=88 Repeat until next cue
p

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

if I have, she means noth-ing to me. My wife is worth-less to me, I told Lord Low-bo-rough I have no use for you. I

Detailed description: This is a page of a musical score, page 149. It features a vocal line for a character named Arthur and various instrumental parts. The instruments listed on the left are Piccolo (Picc.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Drum (B. D.), Piano (Pno.), Guitar (Gr.), Helen (likely a vocal part), Arthur (the vocal line), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Arthur part includes the lyrics: "if I have, she means noth-ing to me. My wife is worth-less to me, I told Lord Low-bo-rough I have no use for you. I". The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen *mf*
I say that what he priz-es so light-ly will not be long in his pos-ses-sion.

Arthur
told him just that! What say you now?

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Poor ig-nor-ant Hel-en. Do you think to be so mel-an-chol-y as a grand her-o-ine And die for your brok-en heart!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen *mf*
By no means! My heart is too dried to be brok-en, and I mean to live as long as I can.

Arthur

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

mf

mf

mf

mf

You have no other option than to live under my roof. You can not leave and when I want you for my-self, you can-not

Picc.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

f

f

By law, you are a man and free to do as you please, but though you mightown my bod-y, you shall nev - er own my soul.

choose but to yield.

Picc. Eng. Hn. B. Cl. Hn. B. D. Tom-t. Pno. Gtr. Helen Arthur Vln. 1 Vln. 2 Vla. Vc. Db.

Repeat until next cue *p*

Repeat until next cue *p*

mf 3 (Arthur slaps Helen and pushes her onto the bed) Your soul is use-less. I own your bod-y, and the thing that you hold most dear, your son. (Seems about to rape her, stops at the last moment)

Repeat until next cue *p* poco a poco cresc.

Repeat until next cue *p* poco a poco cresc.

Repeat until next cue *p* poco a poco cresc.

489 **Slow** $\text{♩} = 60$
a tempo

Picc. *a tempo*

Eng. Hn. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

Tom-t. *a tempo*

Pno. *a tempo*

Gr. *a tempo*

Helen *a tempo*

Arthur *tenderly*
a tempo
p
Sleep now, but know that you sleep in a bed that is owned by me, in a house that is owned by me, on an estate that is owned by me,

Slow $\text{♩} = 60$
a tempo

Vln. 1 *p*

Vln. 2 *a tempo*
p

Vla. *a tempo*
p

Vc. *a tempo*
p

Db. *a tempo*
p

494

Flute To Picc. *no tempo*

Picc. *p* 3 *no tempo*

Eng. Hn. *p* 3 *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

Tom-t. *no tempo*

Pno. *p* 3 *f* *no tempo*

Gr. *no tempo* Arpeggiate at will, repeat until next cue.

Helen *mf* *f* with loathing
a piacere
I will not bow be-fore you, Be-neath no man will I

Arthur *no tempo* (Arthur leaves)
E-ven your dreams are not your own.

Vln. 1 *no tempo* *p*

Vln. 2 *no tempo* *p*

Vla. *no tempo* *p*

Vc. *no tempo* *p*

Db. *no tempo* *p*

Fl.

Eng. Hn.

B. Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

cow - er, You might sti - fle me, En - gage an un - for - tun - ate end for me, Fill my life with salt, 'Til I find it hard - ly worth

p

p

p

p

Fl.

Eng. Hn.

B. Cl.

Hn.

Tom-t.

Pno.

Gtr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

p

p

p

p

liv - ing, You might si - lence my voice, Burn my writ - ings In a fu - ry of flames, I will not stop, You might

Fl.

Eng. Hn.

B. Cl.

Hn.

Tom-t.

Mar.

Pno.

Gr.

Helen

Vln. 1

Vln. 2

Vla.

Vc.

Db.

kill my dreams, End-ing their lives as you will end mine own, Rise up, And si-lence me, As you nev-er can.

mf

p

p

Detailed description: This is a page of a musical score for page 160. It features ten staves for instruments and one for a vocal line. The instruments are Flute (Fl.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), Tom-tom (Tom-t.), Maracas (Mar.), Piano (Pno.), Guitar (Gr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is for a character named Helen. The music is in 4/4 time. The vocal line has lyrics: "kill my dreams, End-ing their lives as you will end mine own, Rise up, And si-lence me, As you nev-er can." There are musical markings including a triplet of eighth notes, a dynamic marking of *mf* (mezzo-forte), and dynamic markings of *p* (piano) for the guitar and double bass. A box containing the word "Solo" is placed above the guitar staff.

497 $\text{♩} = 66$
a tempo

Fl.

Eng. Hn.

B. Cl.

Hn.

Mar.
a tempo
soft mallets
f

Pno.
a tempo
f

Gr.

Vln. 1
a tempo
f

Vln. 2
a tempo
f

Vla.
a tempo
f

Vc.
a tempo
f

Db.
a tempo
f

502 *(Attacca)*

Fl.

Eng. Hn.

B. Cl.

Hn.

Mar.

Pno.

Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Scene 7

507 $\text{♩} = 66$ *no tempo*

Fl. *no tempo*

Eng. Hn. *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

B. D. *no tempo*
sfz no tempo

Pno. *f* *no tempo*
f *no tempo*

Gtr. *no tempo*

Helen *no tempo* *a piacere*
mp
Mist-er Hunt-ing-don.

Arthur *no tempo* *a piacere*
p
Wife.

Vln. 1 $\text{♩} = 66$ *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *f* *no tempo*
fp

Db. *f* *no tempo*
fp

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno. *p*

Gtr.

Helen
I re-ceived a let-ter from my aunt de-scrib-ing your con-di-tion, And

Arthur
I am pleased you came so far to nurse me back to health.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

512 *a tempo*

Fl. *f*
a tempo

Eng. Hn. *f*
a tempo

B. Cl. *f*
a tempo

Hn. *f*
a tempo

B. D. *f*
a tempo

Pno. *p*
f
a tempo

Gtr. *f*
a tempo

Helen
your de-bauch-er-y. Be-sides, you left me with lit-tle choice. You would have tak-en my son by law. There is

Arthur *f a tempo*
Our son.

Vln. 1 *f*
a tempo

Vln. 2 *f*
a tempo

Vla. *f*
a tempo

Vc. *p*
f
a tempo

Db. *p*
f
a tempo

513

Fl.

Eng. Hn.

B. Cl. *mp*

Hn.

B. D.

Pno. *mp*

Gtr.

Helen
pre-cious lit-tle of you left in him. I have seen to that.

Arthur *mf*
That can be rec-ti-fied. I thought you might en-

Vln. 1

Vln. 2

Vla.

Vc.

Db.

516

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

You will not die. The doc - tor said you'd be fine with rest and joy watch - ing me die.

519

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen
mod-er-a - - tion of drink.

Arthur
f
Pish. That fool knows noth-ing. *forcefully*
Where is my

Vln. 1

Vln. 2

Vla.

Vc.

Db.

522

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

He is safe. You can see him when you are feel-ing bet- ter. Wher - ev - er he is, you will not

son? Is he here?

mp

mp

mf

526

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

see him un - til you have prom-ised to leave him com-plete-ly un - der my care and pro-tec-tion.

f *mp*
No, let me

529 *no tempo*

Fl. *no tempo*

Eng. Hn. *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

B. D. *no tempo*

Pno. *no tempo*

Gtr. *no tempo*

Helen *no tempo*
mp
No.

Arthur *no tempo* *a piacere* *mp*
see him now. It must be so. I swear it, as God in heav-en! Now, let me see him!

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *no tempo*

531 $\text{♩} = 72$
a tempo

Fl. *a tempo*

Eng. Hn. *a tempo*
mf *p*

B. Cl. *a tempo*

Hn. *a tempo*

B. D. *a tempo*

Pno. *a tempo*
mf *p*

Gr. *a tempo*

Helen *a tempo* *mf*
I can-not trust your oaths or prom-ise-s. You have led me a-

Arthur *a tempo*

Vln. 1 $\text{♩} = 72$
a tempo

Vln. 2 *a tempo*

Vla. *a tempo*

Vc. *a tempo* *p*

Db. *a tempo* *p*

537 *rall.* $\text{♩} = 126$

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen
stray be-fore. I trust-ed you, I loved you. I sac - ri-ficed and

Arthur

Vln. 1

Vln. 2

Vla.

Vc.
marcato
f *p*

Db.
marcato
f *p*

543

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco a poco cresc.

toiled for you, I clung to you, begged for your love, I was in awe of you, you,— my be

marcato

p

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

549

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

love-d. And then there was noth - ing, You had it all and pushed it

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

f

f

f

♩=72

♩=72

556 *poco accel.*

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen
all a-way, A-way for paint-ed whores and emp-ty bot-tles. Did they fill you? Did you rest

Arthur

poco accel.

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p

Db.

562 - - - - - A tempo (♩=72)

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

cas - y _____ in their arms? Did they make you for - get? I

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

568

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

was your fool,—your clown, your joke. Your prom - is - es are noth-ing, Your words are emp -

574 *no tempo*

Fl.

Eng. Hn. *To Ob.* *no tempo*

B. Cl. *no tempo*

Hn. *no tempo*

B. D. *no tempo*

Pno. *no tempo*
 Keep sustain pedal down until next cue

Gtr. *no tempo*

Helen *a piacere*
mf
 ty. I must have a writ-ten a - gree-ment. Do you have noth-ing to

Arthur *no tempo*

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *no tempo*

$\text{♩} = 72$
576 *a tempo* (Attacca)

Fl. *a tempo*

Eng. Hn. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

B. D. *a tempo*
n

Pno. *a tempo*
n

Gr. *a tempo*

Helen *a tempo*
say then?

Arthur *a piacere mp* *a tempo*
Bring it to me.

Vln. 1 *a tempo*
n

Vln. 2 *a tempo*
n

Vla. *a tempo*
n

Vc. *a tempo*
n

Db. *a tempo*
n

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bass Drum (B. D.). The next three staves are for strings: Piano (Pno.), Guitar (Gr.), and Helen's vocal line. The following two staves are for vocal soloists: Arthur and Helen. The bottom five staves are for the string section: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time, with a tempo marking of quarter note = 72 and a rehearsal mark at measure 576. The key signature has one flat. Performance markings include 'a tempo', 'a piacere', and 'mp'. The lyrics for Helen are 'say then?' and for Arthur are 'Bring it to me.' The word '(Attacca)' is written at the top right.

Scene 8

579 $\text{♩} = 88$

Fl. *f*

Eng. Hn. *f* Oboe

B. Cl. *f*

Hn. *f*

B. D. *f*

Pno. *f*

Gr.

Vln. 1 *f* $\text{♩} = 88$

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

586

Fl. *no tempo*
f
To Eng. Hn.
no tempo

Ob. *no tempo*
f

B. Cl. *no tempo*
f

Hn. *no tempo*

B. D. *no tempo*

Pno. *no tempo*
pp
♩=128 Repeat until next cue

Gtr. *no tempo*

Helen *no tempo*
a piacere
mf
Don't you think you have had e-nough? The

Arthur *no tempo*
a piacere
mf
You've been wat-cr-ing the wine a-gain.

Vln. 1 *no tempo*
f

Vln. 2 *no tempo*
f

Vla. *no tempo*
f

Vc. *no tempo*
f

Db. *no tempo*
f

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

doc-tor warned you... Re - gard-less, e-ven wat-ered, you have had three bot-tles to-day!

To hell with him. Three bot-tles of

pp

Detailed description: This is a page of a musical score, page 183. It features a vocal duet between Helen and Arthur. Helen's part begins with the lyrics "doc-tor warned you..." and continues with "Re - gard-less, e-ven wat-ered, you have had three bot-tles to-day!". Arthur's part begins with "To hell with him." and continues with "Three bot-tles of". The piano accompaniment (Pno.) includes a *pp* (pianissimo) section with a melodic line in the right hand and a bass line in the left hand. The instrumental staves include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Drum (B. D.), Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

Ar-thur please, don't ex - ert your-self.

your wat-ered wine is one glass of true wine. Wo-man, I will do as I please.

3

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

What, do you think I am your pre-cious Je - sus and can turn your wat - er in - to my wine?

Detailed description: This page of a musical score contains staves for Flute, Oboe, Bass Clarinet, Horn, Bass Drum, Piano, Guitar, Helen, Arthur, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The piano part includes a boxed section with a *pp* dynamic marking and a *p* dynamic marking. The vocal line for Arthur includes the lyrics: "What, do you think I am your pre-cious Je - sus and can turn your wat - er in - to my wine?".

589 $\text{♩} = 88$
a tempo

Fl. *a tempo*

Ob. *a tempo*

B. Cl. *a tempo*

Hn. *a tempo*

B. D. *a tempo*

Pno. *a tempo*

Gtr. *a tempo*

Helen *a tempo*

Arthur *f*
a tempo
Je - sus is my friend since he turned wa - ter in - to wine, To our pal a - bove in heav'n let us all raise a stein,

Vln. 1 *f*
a tempo

Vln. 2 *f*
a tempo

Vla. *f*
a tempo

Vc. *f*
a tempo

Db. *f*
a tempo
pizz.

593

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Getting weaker and fading)

When I'm thirst-y you are there, in-deed you are a friend of mine, In-stead of wa-ter bap-tize wine! Je-sus is my friend la, la, la,

598 *no tempo*

Fl. *f* *p*

Ob. *f* *p*

B. Cl. *f* *p*

Hn. *f* *p*

B. D.

Pno.

Gtr.

Helen *a piacere*
f
Ar - thur, stop this!

Arthur *no tempo* *a piacere* *f* *mp*
la, la, la, la, la... I will do what I want! You want-ed to keep me down, to con - trol me. I am my own man!

Vln. 1 *no tempo*

Vln. 2 *no tempo*

Vla. *no tempo*

Vc. *no tempo*

Db. *no tempo*

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{♩} = 128$

p

mp

mf

p

Please, let me help you!

Oh yes, now you help me. Where were you when I got in - to this mess? Off on hol - i - day?

I was

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

try-ing to save our son. So he would-n't be-come some-one like you!

Arthur

f *mp*

And what is so bad a-bout me, He-len? Tell me, I nev-er felt

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

good e-nough for you. Al-ways so damn per-fect all the time. Can't you just live a lit tle bit? Would that be so

3

Detailed description: This page of a musical score contains ten staves for instruments and one for a vocal line. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Drum (B. D.), Piano (Pno.), Guitar (Gtr.), Helen, Arthur, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a melodic line in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The vocal line for Arthur begins with the lyrics "good e-nough for you. Al-ways so damn per-fect all the time. Can't you just live a lit tle bit? Would that be so". The melody includes a triplet of eighth notes marked with a "3" above it.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

bad? Your good-ness comes at the ex-pense of an - y fun. When was the last time you smiled?

I am still here, and

The musical score is arranged in a standard orchestral format. The vocal parts for Helen and Arthur are positioned in the middle of the score. Helen's part begins with a *mp* dynamic and includes the lyrics "I am still here, and". Arthur's part includes the lyrics "bad? Your good-ness comes at the ex-pense of an - y fun. When was the last time you smiled?". The piano accompaniment features a *p* dynamic and includes a boxed-in section. The woodwind and string parts are represented by empty staves with a vertical bar line indicating the start of the music.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

health-y. You take eve-ry-thing to ex-cess. You drink, you whore, you gam-ble.

But at what price!?

Well at least I

f

p

f

f

Detailed description: This page of a musical score contains ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Drum (B. D.), Piano (Pno.), Guitar (Gtr.), Helen's vocal line, Arthur's vocal line, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part includes a boxed-in section with a piano (*p*) dynamic. Helen's vocal line begins with a forte (*f*) dynamic and includes the lyrics: "health-y. You take eve-ry-thing to ex-cess. You drink, you whore, you gam-ble." Arthur's vocal line includes the lyrics: "But at what price!?" and "Well at least I", with a forte (*f*) dynamic marking above the second phrase. The instrumental parts for Flute, Oboe, Bass Clarinet, Horn, Bass Drum, Guitar, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are currently blank.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *poco a poco cresc.*

mp That is - n't true and you know it. What - ev-cr I am to-day, you made me it.

do it with pas-sion!

f So

p arco

p

Detailed description: This is a page of a musical score, page 194. It features a vocal duet between Helen and Arthur. Helen's part begins with a mezzo-piano (*mp*) dynamic and includes lyrics: "That is - n't true and you know it. What - ev-cr I am to-day, you made me it." Arthur's part starts with a triplet of eighth notes and the lyrics "do it with pas-sion!". The piano accompaniment is marked *p* (piano) and includes the instruction *poco a poco cresc.* (poco a poco crescendo). The score includes staves for Flute, Oboe, Bass Clarinet, Horn, Bass Drum, Piano, Guitar, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/8. The vocal parts are in treble clef, while the piano and double bass parts are in bass clef. The piano part has a boxed-in section showing the first few notes of the accompaniment.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

I am re-spon-si-ble for what you have be-come, but you are not re-spon-si-ble for what I have be-come. Come now, Hel-en. I am

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

f

mf

mp poco a poco cresc.

mf

mf

mf

None that I wished. I might have my fail-ings, but I am try-ing

here dy-ing now. Howmuch of a hand did you play in that?

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

mf

mf

mf

mf

mf

to do the best I can with what God gave me.

God a-gain! Can't you be-gin to see past him, and

mf

f

mf

mf

mf

mf

mf

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

f

f

f

f

I am not so blind that I

see the peo-ple right in front of you? You are so in awe of God that you are blind to the world!

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bass Drum (B. D.). The sixth staff is for Piano (Pno.), with a boxed-in section of music in the right hand. The seventh staff is for Guitar (Gtr.). The eighth staff is for the vocal part of Helen, with lyrics 'I am not so blind that I'. The ninth staff is for the vocal part of Arthur, with lyrics 'see the peo-ple right in front of you? You are so in awe of God that you are blind to the world!'. The bottom five staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamic markings of *f* (forte) are present in the piano part, the vocal parts, and the string parts.

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

can-not see your fail-ings. I might not be per-fect, but at least I am not a-fraid to try to bet-ter my-self.

f
A- afraid? You think me a

pp

pp

pp

600 ♩=80
a tempo

Fl. *a tempo*

Ob. *a tempo* English Horn *p*

B. Cl. *a tempo*

Hn. *a tempo*

B. D. *a tempo*

Pno. *a tempo* *p*

Gr. *a tempo*

Helen *a tempo*

Arthur *a tempo* *mp*
cow-ard? No cow-ard soul is mine, No trem-ber in the world's sphere, I see

Vln. 1 *a tempo*

Vln. 2 *a tempo*

Vla. *a tempo*

Vc. *a tempo*

Db. *a tempo*

611

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Heav-en's glor - ies shine, But Hell I do not fear. Vain are the

620

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

thou-sand creeds, _____ From emp - ty church - es on the way, _____

Vln. 1

Vln. 2

Vla.

Vc.

Db.

626 **molto rall.**

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Worth - less as with-ered weeds, I will not list - en to what you say.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

n *mp* *n* *mp* *n* *mp*

n *mp* *n* *mp* *n* *mp*

n *mp* *n* *mp* *n* *mp*

n *mp* *n* *mp* *n* *mp*

n *mp* *n* *mp* *n* *mp*

A tempo (♩=88)

633

Fl.

Eng. Hn. *p*

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur *p*

My guide is_ my heart, My pas-sions and my lust, The great-est joy_ from-an-y part,

A tempo (♩=88)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

644

Fl.

Eng. Hn.

B. Cl.

Hn.

B. D.

Pno.

Gr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Ob.

p

pp

pizz.

p

poco

In that and on - ly do I trust. Come down o hell, Pain - ful, tor - tour-ous and hot, In

653

Flute *p*

Oboe *p*

B. D. *f* *p*

Pno. *mp*

Helen *mp*
I be-lieve in one God, the

Arthur *mp*
flames let me dwell, I fear you not. I be-lieve in one god, the

Vln. 1

Vln. 2

Vla.

Vc.

Db.

661

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fath - er and the Al-might-y, Cre - a - tor of heav - en and earth of all that is

fath - er and the al-might-y, Cre - a-tor of de - sire and lust of all that is seen and un - seen.

669

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

seen and un - seen. I be - lieve in one Lord,

Arthur

I be-lieve in one lord, my - self, e - ter - nal-ly be - got ten of pleas - ure, Sex from sex, and

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

arco

mp

676

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Je - sus Christ, the on - ly Son of God, e - ter - nal -

Arthur

drink from drink, one wo-man or two wo-men, bed-ding, or play-ing with our be-ing with each oth - er,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

682 To Picc. Piccolo

Fl.

Ob.

B. Cl.

Hn.

B. D.

Pno.

Gtr.

Helen

Arthur

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ly be - got - ten of the Fath - er, For us and for our sal - va - tion he

Through this all joy was made, for us and our hap - pi - ness, I be - lieve in my - self, and on - ly my

689

Picc. 

Ob. 

B. Cl. 

Hn. 

B. D. 

Pno. 

Gtr. 

Helen 

came down from heav - en: He suff - ered death and rose a - gain,

Arthur 

self, I ack-nov-ledge noth-ing and no au-thor - i - ty, I look for the next day and the next con-quest,

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

696 **molto rit.**

Picc. *ff*

Ob. *ff*

B. Cl. *ff* To Cl. *n*

Hn. *ff*

B. D. *ff* *pp* *n*

Pno. *ff* *p* *pp*

Gtr.

Helen *ff*
I be-lieve in one Lord, Je - susChrist. A - men.

Arthur *ff* (Arthur dies)
and the life that might or might not come. A - men.

Vln. 1 *ff* *molto rit.*

Vln. 2 *ff*

Vla. *ff* *n*

Vc. *ff* *n* *pp*

Db. *ff* *n* *pp*

705 **poco accel.**

Picc. - - - - -

Ob. - - - - -

B. Cl. - - - - -

Hn. - - - - -

B. D. *p*

Pno. *mf*

Gtr. - - - - -

Vln. 1 **poco accel.** *p*

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Db. - - - - -

712 $\text{♩} = 88$

Picc.

Ob.

B. Cl. Clarinet in B \flat
mf

Hn.

B. D. *mf*

Pno. *mf*

Gtr.

Vln. 1 $\text{♩} = 88$
mf

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

718

Picc.

Ob.

Cl.

Hn.

B. D.

Pno.

Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for measures 718-721 is arranged in a standard orchestral format. The Piccolo, Oboe, and Clarinet parts feature melodic lines with long slurs and dynamic markings of *f*. The Bass Drum part consists of a rhythmic pattern of quarter notes. The Piano part features a dense texture of sixteenth-note chords in both hands. The Violin 1, Violin 2, and Viola parts play sustained chords with long slurs. The Violoncello and Double Bass parts provide harmonic support with sustained chords. The score is written in a key signature of one sharp (F#) and a common time signature.

722

Picc. *f* *rit.*

Ob. *f*

Cl. *f*

Hn.

B. D. *f* *n*

Pno. *f*

Gr.

Vln. 1 *f* *rit.*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

Appendix A: Libretto

Helen: An opera in one act

Written by Steven Soebbing

Adapted from the novel, *The Tenant of Wildfell Hall*, by Anne Brontë

Scene 1

(dance music, party)

AUNT

It is past time you were married dear.

HELEN

I am not in a hurry.

AUNT

Surely you must think to marry before the end of the season?

HELEN

No.

AUNT

Why?

HELEN

Of all the men in all the world I would only like a few. And of those few, I will probably never meet most. And if we meet, what are the chances of him being single, or even being interested? So, of all the men in all the world, I would only like a few and those few I will never meet.

AUNT

Just make sure you choose well, you can boast a good family, a good fortune and prospects, and you have a fair share of beauty. Do not let beauty lead you astray.

HELEN

How could beauty lead me astray?

AUNT

Because my dear, beauty is like money, they attract the worst sorts of men. Beauty is like money, you inherit it, through no good of your own self. No toil, no work. Beauty is like money, men who like both could care less for the woman herself.

Keep watch, keep a guard over your eyes and ears as inlets of your heart, and over your lips as the outlet, lest they betray you in a moment of unwariness. First study, then approve, then love.

HELEN

You worry too much. Besides, all the men here annoy me.

Mr. Boarham truly outlives his name, and only speaks of his hounds.

Mr. Marshall is merely a boy, and acts and speaks and thinks like one.

Mr. Clurem is a narcissitic pig, who has no room in his eye for anyone's image but his own.

AUNT

Well, for all your words you might not be able to escape. Mr. Boarham is trying to catch your eye.

HELEN

Then may he not catch it.

Wait, who is that young man over there?

AUNT

That is the young Mr. Huntingdon, the son of your uncle's old friend.

HELEN

He looks like he means to speak with me.

AUNT

He's a fine lad, that young one, but I have heard he is a bit wildish. Be careful!

HELEN

What does "a bit wildish" mean?

(Arthur arrives, precluding the Aunt from answering)

AUNT

My niece, Helen Lawrence, may I present to you Arthur Huntingdon.

ARTHUR and HELEN

Pleased to meet you.

(Aunt is called away)

HELEN

I am very much obliged to you. You have saved me from some very unpleasant company.

ARTHUR

Don't be too thankful. I take some enjoyment in spiting your tormentor.

Though I feel I have no reason to dread them as rivals do I?

HELEN

You know I detest them all.

ARTHUR

And me?

HELEN

I have no reason to detest you!

(Slyly)

Should I have?

ARTHUR

(ignoring Helen)

But what are your sentiments towards me? Helen! Speak! How do you regard me?

HELEN

(flustered)

How do you regard me?

ARTHUR

You are quite the most beautiful woman in the room. When you walk in, all the lights turn to you, and certainly all the eyes of the men, and all the envy of the women.

HELEN

You praise me too highly!

ARTHUR

How is praise given in truthfulness, praise that is too high?

AUNT

Excuse me, Helen, I would like to introduce you to someone else.

ARTHUR

Till again we meet.

Scene 2

(Change of scene to Helen's room and her changing into dressing gown, speaking/
singing all the time)

HELEN

Me? Mr. Boarham's wife? What an insult?

What was I supposed to be?

What was I supposed to do?

His mindless, meaningless words of hunting, hunting, hunting!

The only prey in his sights was me, and I refuse to give in to him.

(At this point, in her shift and turns to her easel.)

But Arthur? Can he be any better?

(begins to sketch Arthur on her canvas)

His eyes, his hair, his mouth, how can they speak such lovely words?

Can such lovely words be false?

How can I say I love you if I don't know the words?

To capture in words what the heart feels is wonderful joy

Yet fleeting more than the ever-present birds

The dove of my passion lies unsaid within my heart

Waiting for my tongue to give it flight

And send it home to its resting place in your ear

Where it shall flutter its soft words of my pleasure

And give rise to tender emotions
Of which only I could only know,
For two....

ARTHUR

(finishing the poem, coming in through a window)

For two were one and bound are we!

HELEN

What are you doing here!!!???? You can't be here!

ARTHUR

But I am here. Do you fear me Helen?

HELEN

No, I don't fear you. But you shouldn't be here! Go away!

(Arthur closes the distance between them)

ARTHUR

But why? When I have just met you?

HELEN

You can go and call tomorrow, at a proper hour.

ARTHUR

Then I shall do just that...

(with a slight smile)

if you promise to accept my visit.

If I said I had feelings for you, what would you do?

Would you act surprised and turn aside?

Would you act demure and coy, and give a glance of your eyes as if I said
nothing at all?

And if I said I had feelings for you, what would you do?

Would you turn away?

Would I ever see you again, could we still be friends, or would you run
and hide in childhood games?

Is a feeling denied a far better feeling than a feeling spoken with too much
truth?

I'll go now.

(leaving out the window)

Duet

HELEN

If you ever wanted to know how I feel for you, you don't need to ask.

Just look into my eyes and you will see how deeply I care for you.

ARTHUR

If you ever wanted to know how I feel for you, you don't need to ask.

I am not good with words anyway, let my silence do the speaking.

HELEN and ARTHUR

If you ever wanted to know how I feel for you, you don't need to ask.

My lips weren't made to whisper words of passion, let my kiss carry the
thousand unspoken words.

If you ever wanted to know how I fell for you, you don't need to ask.

Just look into your eyes, and see the soul that I saw.

And no words to express the beauty I saw within.

(Kiss outside window, Arthur leaves, curtain down)

Scene 3

HELEN

More tea, dear?

ARTHUR

I'm tired of it.

(Helen opens her mouth to speak, Arthur slams hand down)

I've had enough.

HELEN

What do you mean?

ARTHUR

You know God-damned well what I mean. Don't you ever get tired of being all "Domestic"? Don't you just want to pull out your hair and scream and say, "I'm alive, I can breath, and I won't be cooped up here forever!"

HELEN

Well, you certainly aren't cooped up here, you spend half the year in London! And what, pray tell, do you do there? I never know, except to get the bills come next season!

ARTHUR

Well, I'm sorry if I can't play the role of the doting husband and father you so desire!

HELEN

Little Arthur hardly sees his father! What type of model are you setting for him!

ARTHUR

He's only five! What can he know of the world!?

HELEN

We've been married seven, and I feel I know you even less than when I married you! We barely see you!

ARTHUR

And what is that to you? You love that little brat more than you ever loved me! Give me some attention for once!

HELEN

I do! Arthur, you're my husband, I want to be with you!

ARTHUR

Then come with me to London.

HELEN

I can't, little Arthur would not be up for the ride—it is too long at his age.

ARTHUR

Then let's have the boys come here.

HELEN

What?

ARTHUR

I'll invite all my friends. Instead of months in the city, let's entertain them for a few months here in the country.

HELEN

Are you sure...

ARTHUR

Yes! We will all get better acquainted. That is, after all, what you wanted, right?

Scene 4

ARTHUR

Lord and Lady Lowborough, may I present you to my wife Helen.

LADY LOWBOROUGH

Please, Annabella. I remember you, didn't we make our debut at the same party?

HELEN

Yes, I seem to recall, but that was over seven years ago.

LADY LOWBOROUGH

Ah, but I still remember you—stealing the most eligible bachelor right before my eyes. Back then, you were very lucky.

HELEN

It seems you have done very well yourself. I am pleased to have you here.

LADY LOWBOROUGH

Come, let us leave the menfolk to their sporting. Walk with me.

(to mirror where Annabella admires herself)

I don't look too bad at all.

HELEN

You do your husband proud.

LADY LOWBOROUGH

Yes, I am very beautiful.

HELEN

I am sure your husband is very pleased with you.

LADY LOWBOROUGH

But Helen, tell me, is YOUR husband pleased with YOU?

HELEN

I don't know. I do the best I can.

LADY LOWBOROUGH

But is your best good enough?

HELEN

If it is not, may God grant me what I lack.

LADY LOWBOROUGH

Pretty words. What they lack for in action, they more than compensate with noble sentiments.

HELEN

Are you quite finished...

LADY LOWBOROUGH

I'm quite finished, and pleased with myself. I hope you make a very GOOD wife for your husband, Helen. Now, I figure we should find them, I can hear them singing—they must have already found the alcohol.

ARTHUR and LORD LOWBOROUGH

The parson is my friend since he forgives us all our sins.

To our pal up in the pulpit let us all raise a stein

When I'm saddened you are there, indeed you are a friend of mine

Instead of water, give us wine!

Jesus is my friend since he turned water into wine

To our pal above in heaven let us all raise a stein

When I'm thirsty you are there, indeed you are a friend of mine

Instead of water, baptize wine!

HELEN

My goodne...

LADY LOWBOROUGH

Men, men, surely you can hold off the cups for another hour—it is just past dinner time.

ARTHUR

Why forsake pleasure in the presence of such company?

LADY LOWBOROUGH

Why drink yourself into a stupor before the evenings pleasures can be fully enjoyed?

LORD LOWBOROUGH

Then let us fill the evening with merriment. Annabella, why not play us a tune.

LADY LOWBOROUGH

My keyboard skills are as lacking as refinement is lacking in your taste.

LORD LOWBOROUGH

Well, obviously your tongue is not lacking, so sing us a tune.

LADY LOWBOROUGH

Only if our hostess would care to join me in a duet.

LORD LOWBOROUGH

Yes! Sing us “The Wild Rose Briar.” Arthur, are you familiar with it?

ARTHUR

Only too well.

Duet

LADY LOWBOROUGH and HELEN

Love is like the wild rose briar

Friendship, like the holly tree,

The holly is dark when the rose briar blooms

But which will bloom most constantly?

The wild rose briar is sweet in spring,

Its summer blossoms scent the air:

Yet wait till winter comes again

And who will call the wild-briar fair?

Then scorn the silly rose-wreath now

And deck thee with the holly's sheen.

That when December blights thy brow

He still may leave thy garland green.

LORD LOWBOROUGH

Truer words were never spoken. Don't you agree Arthur?

ARTHUR

Trite and overhanded. Subtlety is more my game.

LORD LOWBOROUGH

Perhaps then we should move to a game of chess?

LADY LOWBOROUGH

None for me, I beg you. I never could figure out which piece went where.

ARTHUR

Helen will surely play, she is always besting the men.

LORD LOWBOROUGH

I must see this then, if nothing else than to restore male honor.

ARTHUR

Nothing you will ever do could possibly restore male honor.

LORD LOWBOROUGH

Speak for yourself.

(pause)

ANNABELLA

Chess players are so unsociable, they are no company for any but themselves.

(Leaves)

HELEN

I have captured your pawn with my bishop.

LORD LOWBOROUGH

It is those bishops that trouble me, but the bold knight can overleap the reverend gentlemen, and now, those sacred persons once removed, I shall have all before me.

ARTHUR

What keen gamesters you are! Why Helen, your hand trembles as if you had staked your life upon it. I wouldn't beat her, she'll hate you if you do—I see it in her eyes.

(Leaves)

LORD LOWBOROUGH

I despise your husband.

HELEN

What do you mean?

LORD LOWBOROUGH

Don't tell me you don't know! Your husband disappears for months at my estate. At one time I thought it was for me, his old friend. But then I saw what was happening, but I couldn't stop it. Annabella had already given birth and if I challenged Arthur to a duel, I would be ridiculed.

HELEN

You don't know what you're talking about!

LORD LOWBOROUGH

Why do you doubt my word? I can show you.

Scene 5

(Lord Lowborough and Helen see Arthur and Lady Lowborough without being seen)

LADY LOWBOROUGH

Ah, Arthur, it was here you kissed that woman.

ARTHUR

Well, I couldn't help it. You know I must keep straight with her as long as I can. Haven't I seen you kiss your dolt of a husband, scores of times? And do I ever complain?

LADY LOWBOROUGH

But tell me, don't you love her still?

ARTHUR

Not one bit, by all that's sacred!

LORD LOWBOROUGH

You see, even your husband has betrayed you.

ARTHUR

It is you I love, you who completes my happiness.

HELEN

No, he is just trying to make me jealous, just like when we first met!

LADY LOWBOROUGH

You say that every day and every night, but yet you return to her.

ARTHUR

Only in body. My heart remains with you.

HELEN

You should not conspire with your wife and my husband to play tricks on me!

LORD LOWBOROUGH

This is no joke.

LADY LOWBOROUGH

Say we will be together one day!

ARTHUR

In time, but I can never leave Helen and you can never leave your husband.

LADY LOWBOROUGH

But one day?

ARTHUR

Yes, sooner I hope rather than later.

LORD LOWBOROUGH

She is a fool, he will say whatever he can to get what he wants.

LADY LOWBOROUGH

Truly?

ARTHUR

I never say a word I don't mean.

HELEN

There is nothing left for me.

LORD LOWBOROUGH

Do you see how he has shamed you?

HELEN

Yes, it is over.

Scene 6

(In Helen's room)

HELEN

Alone, forgotten, abandoned

I leave this place

It has nothing but old memories

Their joy blurred by time

And events I cannot begin to fathom

Where do I go from here?

I don't know the answer

I am alone

In a night of ever darkening skies

How did this come to pass?

I don't know

I don't know if it was me

Where do I go from here?

I am lost

Forgotten

And abandoned

My soul is stretched

Stretched so thin

I feel it might break

Lost, alone and forgotten

I huddle here

Trying to gather myself

In a world of ever-darkening night

(Arthur enters)

ARTHUR

Helen, where were you? Our guests were waiting!

HELEN

For what?

ARTHUR

For you to do your duty and be their hostess.

HELEN

My duty? What of your duty? Is your duty to play me false with Annabella? Is it your duty to be an adulterer? For your wife's sake, please cease....

ARTHUR

My wife! What wife? I have no wife. Or if I have, she means nothing to me. My wife is worthless to me—I told Lord Lowborough I have no use for you. I told him just that. What say you now?

HELEN

I say that what he prizes so lightly will not be long in his possession.

ARTHUR

Poor ignorant Helen. Do you think to be so melancholy as a grand heroine and die for your broken heart!

HELEN

By no means. My heart is too dried to be broken and I mean to live as long as I can.

ARTHUR

You have no other option than to live under my roof. You cannot leave and when I want you for myself, you cannot choose but to yield.

HELEN

By law, you are a man and free to do as you please, but though you might own my body, you shall never own my soul.

ARTHUR

(Slaps her and pushes her onto the bed)

Your soul is useless. I own your body and the thing that you hold most dear—your son.

(seems about to go further into rape, stops at the last moment)

Sleep now, but know that you sleep in a bed that is owned by me, in a house that is owned by me, on an estate that is owned by me. Even your dreams are not your own.

(Arthur leaves)

HELEN

I will not bow before you
Beneath no man will I cower
You might stifle me

Engage an unfortunate end for me
Fill my life with salt
Till I find it hardly worth living
You might silence my voice
Burn my writings
In a fury of flames
I will not stop
You might kill my dreams
Ending their lives as you will end mine own
Rise up
And silence me
As you never can.

Scene 7

(Helen walks into her husband's bedroom)

ARTHUR

Wife.

HELEN

Mr. Huntingdon.

ARTHUR

I am pleased you came so far to nurse me back to health.

HELEN

I received a letter from my aunt describing your condition—and your debauchery.

Besides, you left me with little choice. You would have taken my son by law.

ARTHUR

Our son.

HELEN

There is precious little of you left in him. I have seen to that.

ARTHUR

That can be rectified. I thought you might enjoy watching me die.

HELEN

You will not die. The doctor said you would be fine with rest and moderation of drink.

ARTHUR

Pish. That fool knows nothing—where is my son?

HELEN

He is safe. You can see him when you are feeling better.

ARTHUR

Is he here?

HELEN

Wherever he is, you will not see him until you have promised to leave him completely under my care and protection. To let me take him away whenever and to wherever I please, if I judge it necessary. But that is for tomorrow.

ARTHUR

No, let me see him now. It must be so.

HELEN

No.

ARTHUR

I swear it, as God in Heaven! Now, let me see him!

HELEN

I cannot trust your oaths or promises.

You have led me astray before.

I trusted you, I loved you

I sacrificed and toiled for you

I clung to you, begged for your love

I was in awe of you-- you, my beloved.

And then there was nothing

You had it all and pushed it all away

away for painted whores and empty bottles

Did they fill you? Did you rest easy in their arms?

Did they make you forget?

I was your fool, your clown, your joke.

your promises are nothing,

your words empty

I must have a written agreement.

Do you have nothing to say then?

ARTHUR

Bring it to me.

Scene 8

ARTHUR

You've been watering the wine again.

HELEN

Don't you think you have had enough? The doctor warned you...

ARTHUR

To hell with him...

HELEN

Regardless, even watered, you have had three bottles today!

ARTHUR

Three bottles of your watered wine is one glass of true wine.

HELEN

Arthur please, don't exert yourself

ARTHUR

Woman, I will do as I please.

(to Helen)

What, do you think I am your precious Jesus and can turn your water into
my wine?

(recap of drinking song from Scene 4)

Jesus is my friend since he turned water into wine

To our pal above in heaven let us all raise a stein

When I'm thirsty you are there, indeed you are a friend of mine

Instead of water, baptize wine!

La, la la...

(getting weaker)

HELEN

Arthur, stop this!

ARTHUR

I will do what I want! You wanted to keep me down, to control me. I am
my own man!

HELEN

Please, let me help you!

ARTHUR

Oh yes, now you help me-- where were you when I got into this mess? Off on holiday?

HELEN

I was trying to save our son-- so he wouldn't become someone like you!

ARTHUR

And what is so bad about me, Helen? Tell me, I never felt good enough for you. I tried at first, but you wore me out. Always so damn perfect all the time. Can't you just live a little bit? Would that be so bad? Your goodness comes at the expense of any fun- when was the last time you smiled?

HELEN

I am still here and healthy.

ARTHUR

But at what price!?

HELEN

You take everything to excess. You drink, you whore, you gamble

ARTHUR

Well at least I do it with passion!

HELEN

That isn't true and you know it. Whatever I am today you made me it.

ARTHUR

So I am responsible for what you have become but You are not responsible for what I have become. Come now, Helen. I am here dying now-- how much of a hand did you play in that?

HELEN

None that I wished. I might have my failings, but I am trying to do the best I can with what God gave me.

ARTHUR

God again, can't you begin to see past him and see the people right in front of you? You are so in awe of God that you are blind to the world!

HELEN

I am not so blind that I cannot see your failings. I might not be perfect, but at least I am not afraid to try to better myself.

ARTHUR

Afraid? You think me a coward?

No coward soul is mine
No trembler in the world's sphere
I see Heaven's glories shine
But Hell I do not fear.

Vain are the thousand creeds
From empty churches on the way
Worthless as withered weeds
I will not listen to what you say

My guide is my heart
My passions and my lust
The greatest joy from any part
In that and only that I trust

Come down o hell,
Painful, tortourous and hot
In flames let me dwell
I fear you not

Duet

ARTHUR

I believe in one god the father and the almighty creator of desire and lust
of all that is seen and unseen. I believe in one lord, myself
eternally begotten of pleasure. Sex from sex, and drink from drink. One
woman or two women, bedding, or playing with our being with each other.
Through all this joy was made. For us and for our happiness

I believe in myself, and only myself. I acknowledge nothing and no
authority. I look for the next day and the next conquest, and the life that
might or might not come. Amen.

HELEN

I believe in one god the Father and the Almighty Creator of heaven and
earth of all that is seen and unseen.

I believe in one Lord, Jesus Christ, the only Son of God, eternally begotten
of the Father.

For us and for our salvation he came down from heaven: he suffered death
and rose again

I believe in one Lord, Jesus Christ. Amen.

(Arthur dies)