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Smith, Rachael, "The dinner: An opera in one act." (2020). *Electronic Theses and Dissertations*. Paper 4265.

<https://doi.org/10.18297/etd/4265>

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THE DINNER
AN OPERA IN ONE ACT

Rachael Smith
B.M., SUNY Fredonia, 2018

A thesis submitted to the faculty of the School of Music of the University of
Louisville in partial fulfillment of the requirements for the degree of

Master of Music in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2020

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THE DINNER
AN OPERA IN ONE ACT

By

Rachel Smith, B.M., SUNY Fredonia, 2018

A Thesis Approved on

April 29, 2020

By the following Thesis Committee:

Krzysztof Wolek

Allison Ogden

Kimcherie Lloyd

for Roman

ACKNOWLEDGEMENTS

Dr. Wolek: Thank you for taking me into your studio and helping me through this project. I've seen so much growth in myself as a person and as a composer and I look forward to applying all you've taught me in my future projects!

Dr. Ogden: Thank you for all your insight and guidance you have given us in seminar. You have made the studio such a positive environment and helped me find ways to engage with new music and new ideas.

Prof. Lloyd: Thank you for all you've taught me! I know I am more well rounded as a musician because of you and thanks to you I feel so much more prepared for what is to come next.

Michael Ramach: Thank you for all your help and guidance these past two years. It was a risk to set my own libretto and I appreciate the time you took to help me along the way.

Josh and Carter: Thank you both for being my support system. I couldn't have finished this without all of your moral support and help along the way. I look forward to when we will get to perform this and Josh's on a double bill with Carter conducting!

Maria: Thank you for being the best roommate I could ask for. You helped me find a way to celebrate both the wins and the losses which is something I'll cherish always.

My parents: Thank you for your unwavering support. There were a lot of challenging obstacles to overcome just to get this far and knowing you were only a phone call away helped me get through it all. Thank you for all you've done supporting my dream.

PROGRAM NOTE

After getting engaged Kate decides to invite her estranged mother over to come out as queer. As Kate attempts to appease her mother, who fervently disagrees with her lifestyle, choices, and sexuality, the dinner starts over, progressively becoming stranger until Kate must finally confront their relationship.

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INSTRUMENTATION

Flute
Oboe
Bb Clarinet
Bassoon

Horn in F
Bb Trumpet
Trombone

Percussion (2 Players)

Piano

String Quartet
Double Bass

Percussion 1: Xylophone, Medium Gong, Bass Drum, Glockenspiel, Medium Cymbal,
Toms

Percussion 2: Medium Gong, Bass Drum, Temple Blocks

PERFORMANCE TECHNIQUES

x whispered or spoken

▲ to be played as high as possible

▼ Gasp/Ingressive Breathing

Trills should always be played up a semi-tone.

Text in quotation marks should be spoken naturally at performer's own pace as opposed to text with x note heads which should be spoken in the notated rhythm.

CHARACTERS

Kate: Late 20s female, newly engaged to Pat. (mezzo-soprano)

Linda: Mother of Kate, mid 40's, single. (Soprano)

Pat: Late 20s, nonbinary, newly engaged to Kate. (Contralto)

SYNOPSIS

Scene I: After getting engaged Kate decides to invite her estranged mother over to come out as queer. She is nervous about it but her partner Pat reassures her that it'll be alright and that they'll be there for her as support. Kate's mother Linda arrives and the dinner immediately begins to take a turn for the worst. Besides being generally unfriendly and misgendering Pat, Linda has not warned the couple about her new gluten free fad diet. Linda loudly exclaims she won't eat the lasagna Pat made and lectures on the dangers of gluten. In an attempt to appease her mother Kate says she will make something else. As she turns to cook something new the lights go out.

Scene II: The evening has started over and Kate is back in the kitchen before Linda's arrival. She notices that something is amiss and assumes she must have been daydreaming but worries about what she had just seen. She panics and tells Pat they have to make a salad instead of the lasagna. Pat is skeptical but ultimately makes the salad in order to make Kate happy. Linda arrives and notices Kate is acting a little strange. When it is time to cook dinner Kate announces they'll be having salad and to her relief Linda accepts this alternative. As Kate is serving dinner Linda explains that salad is for the best since Kate has gained weight since she last saw her. Linda also explains that since Kate gained weight she should be more cautious about the kind of clothes she wears, referring to the holy bible that is her issue of Cosmopolitan Magazine. Kate, feeling self conscious, turns to go change but once again the lights go out.

Scene III: The evening has started over and Kate is once again back in the kitchen before Linda's arrival. The kitchen has become more distorted and Kate begins to realize that the past two iterations of the dinner were not dreams. She panics and tries to get around another reset by trying to persuade Pat and Linda into going out to dinner instead. This ultimately backfires when Linda's feelings about Pat are brought to light and Linda threatens to leave. In an attempt to salvage the dinner Kate tells Linda she'll try to throw something else together. Kate turns to go cook something and the lights go out.

Scene IV: The evening has started over and Kate is once again back in the kitchen before Linda's arrival. The kitchen is barely recognizable and once Kate realizes the dinner has reset again she begins throwing things. Pat tries to calm her down but Kate realizes that so far her efforts to avoid displeasing her mother have been in vain and that the only thing in common with the resets is her mother's disapproval. When Linda rings the doorbell Kate grabs a kitchen knife with the intent of killing her mother. Before she can open the door the lights go out and the dinner resets.

Scene V: It appears as though the dinner has started over but the kitchen is gone and Kate is left in nothingness with only Pat. She realizes she tried to kill her mother and begins to cry. Pat tells her that her mother is here and that Kate has to make a choice. Kate confronts her mother and attempts to make Linda accept who she is. When it is clear that Linda's own prejudices won't allow her to, Kate realizes that she gets to decide her identity for herself and chooses her found family over her family by blood. Linda leaves, remorsefully saying Kate looks just like her father while Pat and Kate hold hands in solidarity.

Introduction

Eerily ♩=60

This musical score is for the introduction of a piece, marked 'Eerily' with a tempo of ♩=60. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Xylophone, Gong, and Piano. The second system includes parts for Violin (two staves), Viola, Violoncello, and Contrabass. The score is written in 4/4 time, with a 3/4 time signature change in the second measure of each system. The piano part features a prominent melody in the right hand, starting with a forte (f) dynamic and moving to piano (p) later. The woodwinds and strings provide accompaniment, with some woodwinds playing sustained notes in the later measures. The string parts include a variety of dynamics, including mezzo-forte (mf), piano (p), and forte (f), with some pizzicato (pizz.) markings. The overall mood is mysterious and somber, as indicated by the 'Eerily' marking.

7

Fl. *p* *mp* *mf* *f* *tr*

Ob. *mf*

Cl. *p* *mf*

Bsn. *fp* *mf* *f*

Hn. *mp* *mf*

Tpt. *pp* *mf*

Tbn.

Xyl. To Gong

Gong *p*

Pno. *mp* *f*

Kate

Linda

Pat

7

Vln. *arco* *mp*

Vln. *arco* *mp*

Vla. *arco* *mp*

Vc. *p*

Cb. *p*

accel.

$\text{♩} = 110$
17

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Xyl. Gong Pno. Kate Linda Pat. Vln. Vln. Vla. Vc. Cb.

To B.D.

mp *mp* *mp* *fp* *f* *mf*
mp *mp* *mp* *fp* *f* *mf*
mp *fp* *mf*
f *f* *f* *f* *f*

Detailed description: This page of a musical score covers measures 17 through 21. It begins with a tempo marking of quarter note = 110 and a rehearsal mark of 17. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), Xylophone, Gong, and Piano. The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass) and vocalists (Kate, Linda, Pat). The woodwinds and piano play a rhythmic pattern of eighth notes. The brass instruments play sustained notes with dynamic markings: *mp* (measures 17-19), *fp* (measure 20), and *f* (measure 21). The strings play sustained notes, with the Violin I, Violin II, and Viola parts marked *f*. The vocalists have rests. The Gong part is marked 'To B.D.' (To Be Determined). The time signature changes from 4/4 to 3/4 at the start of measure 20.

rit. $\text{♩} = 80$

22

Fl. *ff*

Ob. *ff*

Cl.

Bsn. *ff*

Hn. *mf*

Tpt. *mf*

Tbn.

Xyl.

Gong Bass Drum *mp* *f*

Pno.

Kate

Linda

Pat

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

$\text{♩} = 80$

This musical score page contains measures 22, 23, and 24. At the top left, the number '4' indicates the page number. At the top center, 'rit.' is written with a dotted line extending to the right. At the top right, a tempo marking $\text{♩} = 80$ is present. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Gong, Bass Drum, Piano (Pno.), and vocal parts for Kate, Linda, and Pat. The second system includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 22 begins with a '22' above the first staff. The time signature changes from 4/4 to 3/4 in measure 23. The second system starts with another $\text{♩} = 80$ tempo marking. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo) are indicated throughout. Performance markings include accents and slurs. A '3' indicates a triplet in the Trombone part of measure 23 and in the Violoncello and Contrabass parts of measure 24. A triplet of eighth notes is marked in the Gong part of measure 24.

rit.

25

Fl. *b \flat .*

Ob. *b \flat .*

Cl. *# \flat .*

Bsn. *b \flat .*

Hn. *f*

Tpt. *f*

Tbn. *f*

Xyl.

B. D. *fp*

Pno. *ff* *f* *p* solo

Kate

Linda

Pat

rit.

25

Vln. *p* *ppp*

Vln. *p* *pp*

Vla. *p* *pp*

Vc.

Cb.

Scene I

A small kitchen with a table set for dinner. Pat is carelessly making lasagna.

Calmly ♩=60

(Pat opens up the oven, the lasagna is clearly burned)

33

Flute *p* *mf*

Oboe *p*

Clarinet in B \flat *p*

Bassoon *mf* *f*

Horn in F *p*

Trumpet in B \flat *mp*

Trombone *p* *mf* *p*

Xylophone *mp* Gong

Bass Drum *mp* Bass Drum

Piano *mp* *f*

Kate

Linda

Pat

Calmly ♩=60

Violin *p* *mf*

Violin *p* *mf*

Viola *mp* *mf*

Violoncello *mp* *mf*

Contrabass *p* *mf*

(Pat throws out the lasagna and carefully looks around before putting a new boxed lasagna in the oven)

♩=100 accel. . . . ♩=120

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Gong

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

♩=60

f

mf

f

f

f

f

To Xyl.

Xylophone

p

Superball mallet

Slow circles around drumhead

ff

ff

ff

*f*³

f

p

p

(As high as possible)

p

col legno

p

col legno

p

p

p

p

p

p

50 (Kate enters)

Fl. *mp* 3

Ob.

Cl. *p* 3 *mp*

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D. To T. Bl.

Pno. *mf* *mp*

Kate *mf* 3 *f*
How's the la - sa-gna com-ing — She will be here in a min-ute

Linda

Pat *mf* 3
It will be done in a min-ute_

50

Vln. *p* arco *mp* pizz.

Vln. *p* arco *mp* pizz.

Vla. *p* *mp* pizz.

Vc. ord. *p* ord.

Cb. ord. *mf*

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Is it good?

Linda

Pat

When has Lind-a ev-er been on time? Made it same as al-ways so yes un-less you've been ly-ing to me for

60

Vln.

Vln.

Vla.

Vc.

Cb.

arco

pizz.

mp

pp

p

mf

68

Fl. *mf* *f* 3

Ob. *mf* 3 3

Cl. *p* *mf* 3 3

Bsn.

Hn.

Tpt. *p*

Tbn.

Xyl.

B. D.

Pno. *mf* 3 3

Kate *mf*
As long as it's good

Linda

Pat ten years It will be fine, all fine I prom-ise with all of my

Vln. *f*

Vln.

Vla. *arco* *mf* 3 3

Vc. *f* *mf* 3 3

Cb. *f* 3 3

75 (doorbell rings)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mp*

Tpt. *mp*

Tbn. *p* *mf*

Xyl. *ff*

B. D.

Pno. *f* *mp* *ff*

Kate *p* *f* *mf*
 If you say so... Quick! Give me your ring

Linda

Pat *p* *mf*
 heart it's fine... I know so... She's

Vln. I *mf*

Vln. II

Vla.

Vc. *p*

Cb. *p*

(Kate frantically looks for a place to hid the ring and grabs a nearby cookie jar)

82

Fl.

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat
go-ing to find out an-y-way___ The cook-ie jar___ You're go-ing to get crumbs in the

Vln. *f* *mp* (As high as possible)

Vln. *mf* *f* *pizz.*

Vla. *f* *pizz.* *f* *pizz.*

Vc. *f* *pizz.* *f* *pizz.*

Cb. *f* *pizz.* *mf* *pizz.*

(doorbell rings) (Kate rushes to the door and then opens it)

89

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Xyl. *ff*

B. D.

Pno. *mp* 5 *f* 5 3 *8^{vb}*

Kate
Just do it please Ring, jar, now! Ring, jar, now! Com-ing

Linda

Pat
set - tings Kate Com ing

89

Vln. *mf*

Vln. *mf*

Vla. *mf* arco

Vc. *mp* arco *p*

Cb. *mp* *p*

rit. ♩=84

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

mf

n < p *mp*

f

mf

Hi mom.

It's good to see you. Pat-ric - ia I was-n't ex

Oh hi, Lind-a.

rit. ♩=84

f

f

f

f

104 (awkward silence)

Fl. *mp* *sf* *p*

Ob. *mp*

Cl. *mp* *pp* *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Xyl.

T. Bl. *mf* Temple Blocks

Pno. *f* *8va*

Kate

Linda *mp*
pect-ing to see you You look well

Pat *mf* *f* *mp*
You can call me Pat, Miss Hal-quist.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

112

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. *mute* *mp*

Tbn. -

Xyl. *mf* To B. D.

T. Bl. *p* *mf* *mp*

Pno. *mf*

Kate *f*
So___ mom, wine? Cof- fee? Wine?Cof- fee?

Linda *mf*
Wine, mer-lot, if_you have it_____

Pat *mf*
Xan-ax? Xan-ax?

112

Vln. *f* *mf* L.H. pizz.

Vln. *mf* L.H. pizz.

Vla. -

Vc. pizz. *f* pizz.

Cb. *f* pizz.

(Pat and Linda sit down at the table)

117

Fl.

Ob. *mf*

Cl. *mf* 3

Bsn. *mf*

Hn.

Tpt. mute off

Tbn.

Xyl.

T. Bl.

Pno. *mp* *mf*

Kate *mp* 3
Pat made la-sa-gna your fav-orige

Linda
So what's for din-ner _____ Is it glu-ten free? 3

Pat

117

Vln.

Vln.

Vla.

Vc.

Cb.

accel. ♩=90

123

Fl. *f*

Ob. *f*

Cl.

Bsn. *mf*

Hn.

Tpt. *ord.* *p*

Tbn. *mf* *mp*

B. D. *pp* *mf* *pp* *mf*
Bass Drum To Gong Gong

T. Bl. *pp* *mf*

Pno. *f*

Kate *mf*
Ex - cuse me?

Linda *f* *mf*
I don't eat glu-ten a-ny - more They say it caus - es

Pat *mf*
Ex - cuse me?

accel. ♩=90

123

Vln. *arco* *p*

Vln. *arco* *p*

Vla. *p*

Vc. *arco* *p*

Cb. *arco* *mf* *p*

131

Fl.

Ob. *mf* *f*

Cl. *mf* *p* *f*

Bsn. *p*

Hn. *mf* *mp*

Tpt. *mf* *mp* *mf*

Tbn. *mf*

Gong To Xyl. Xylophone *mf*

T. Bl. *mp* *mf*

Pno. *f*

Kate

Linda *f* *ff*
 can-cer can-cer and heart dis - ease. So I don't eat glu-ten a-ny -

Pat

Vln. *f* *p*

Vln. *f*

Vla. *mf*

Vc. *mf*

Cb. *mf* *p* *f*

136

Fl. *mf* key clicks *mp* *f* *p*

Ob. key clicks *mp* *f* *p*

Cl. *p*

Bsn. key clicks *mp* *f* *p*

Hn. valve clicks *mp* *f* *p*

Tpt. valve clicks *mp* *f* *p*

Tbn. *mp* *p* *p*

Xyl. *mp* *f* *p* *mf* Cymbals

T. Bl. *mf* *fp*

Pno. *p*

Kate

Linda *mp* *f* *mp*
more They say it gives you can-cer and heart dis-ease. You would - n't want that

Pat

136

Vln. *pizz.* *p* *f* *arco* *p*

Vln. *pizz.* *p* *f* *arco* *p*

Vla. *pizz.* *p* *f* *arco* *p*

Vc. *pizz.* *p* *f* *arco* *p*

Cb. *p* *f* *p*

142

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *mf*

Tpt.

Tbn. *mf*

Cym. Xylophone To Glock. *ff*

T. Bl. *mf*

Pno. *f* *p* *mf*

Kate *p*
But... that was your fav - orite

Linda *f* *mf*
would you Would you? And you could have

Pat *mf*
You could have told us that a-head of time.

142

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f* *p*

Cb. *f*

(Kate turns to go cook something else)

(blackout)

148

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

Glockenspiel *mf*

T. Bl.

Pno. *mp* *mf*

Kate *mp* *p*
It's o - kay I'll go make some-thing else.

Linda
asked

Pat

148

Vln.

Vln.

Vla.

Vc.

Cb.

158

Fl.

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn.

Tpt.

Tbn.

Glock.

T. Bl.

Pno. *p*

Kate

Linda

Pat

158

Vln.

Vln.

Vla.

Vc.

Cb.

Scene II

The same small kitchen as before but the furniture appears to be slanted and skewed. Pat is still carelessly making lasagna

Calmly ♩=60 accel.

(Pat goes to take out new boxed lasagna from the freezer as Kate quickly enters)

168 ♩=90

Flute *p*

Oboe *p*

Clarinet in Bb *p*

Bassoon *mf* *f*

Horn in F *p* *f*

Trumpet in Bb *mp*

Trombone *p* *mf* *p* *f*

Glockenspiel *mf* *f*

Temple Blocks *mp*

Piano *mp* *f*

Kate

Linda

Pat

Violin *p* *mf* *f*

Violin *mf* *f*

Viola *mp* *mf* *f*

Violoncello *mp* *mf* *f*

Contrabass *p* *mf* *f*

(Pat hides the new lasagna box behind their back)

rit.

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

mp

p

mf

f

p

mf

pizz.

p

To Xyl.

I must have turned too fast... I must have I must have turned too fast...

Is eve-ry-thing o-kay?

rit.

♩ = 60

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylophone

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

mf

f

p

f

mf

f

Ev ery-thing is fine, all fine. — Where is Lind-a? — Don't

mf 3

Not on time — that's for sure

arco

mf

arco

p

arco

mp

f

p

♩ = 60

♩ = ♩

♩=80 187 ♩=60

Fl. *p*

Ob. *mf* *p*

Cl. *p*

Bsn. *mf*

Hn. *pizz.*

Tpt. *mf* mute remove mute

Tbn. *pizz.*

Xyl. *f* *mf* 3 3 To Gong

B. D.

Pno.

Kate mess with me She was just here, just here a sec-ond a-go

Linda

Pat *mf* 3 It a-

♩=80 187 ♩=60

Vln. *f* *pizz.*

Vln. *arco* *mf* *f* *pizz.*

Vla. *mf* *f* *arco* 3 3

Vc. *mf* 3 3 *mp*

Cb. *mf* 3 3 *p*

3 + 2

rit. .

191

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *p* *f*

Hn. *p* ord. *mf*

Tpt. *p* *mf*

Tbn. *p* *f*

Xyl. *pp* *mp*

B. D. *pp* *mf*

Pno.

Kate

Linda

Pat
 maz-es me _____ where your mind goes. Two _____ feet on the ground _____ but you're up in the clouds some where. It a

191

3 + 2

Vln. *p* arco *f* *mp*

Vln. *p* arco *f* *mp*

Vla. *mp* *f* *p*

Vc. *p* *f* *p*

Cb. *mf* *p* *f*

♩=60

197

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Gong

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

To Xyl.

Xylophone

mf

f

3

"Daydreaming, daydreaming,
I must have been daydreaming"

mp

I think we need to re-think

maz-es me where your mind goes

p

pp

pp

p

pp

♩=60

197

202

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *p* 3 *sfz* *mp*

Xyl. *p*

B. D.

Pno. *p* *mp* 3 *8^{va}*

Kate *mf* *mp* 3
 din-ner I think she's glu-ten free Do we have sal-ad mix?

Linda

Pat *mp* 3
 It will be fine, all fine Are you

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Cb. *mp*

210 (doorbell rings)

Fl.

Ob.

Cl. *p* *mf*

Bsn. *f* 3

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Xyl. *ff*

B. D.

Pno. *ff* 5 3 5 3 5

Kate *mf* *f*
Well I Just make a sal - ad in - stead! Please.

Linda

Pat *mf* *f*
o - kay some-thing seems wrong

210 (As high as possible) 5 (As high as possible) 5 (As high as possible) 5

Vln. *mf* *f*

Vln. *f*

Vla. *f*

Vc.

Cb. *f*

(Pat throws out burnt lasagna and puts the new one back in the freezer as Linda enters)

219 $\text{♩} = 80$

Fl. *f* *tr*

Ob. *f* *tr* *p* *3*

Cl. *n < p < mp*

Bsn.

Hn.

Tpt. *f* *3*

Tbn. *sfz > mp > pp*

Xyl. *f*

B. D.

Pno. *mf* *f* *mf*

Kate *mf*
Hi mom—

Linda *mf* *3* *f*
Slowdown kath-er-ine— Pat-ric-ia—

Pat "What a waste of time." *f* *3* *mp*
Oh— hi, Lind-a. You can

219 $\text{♩} = 80$

Vln. *f*

Vln. *f*

Vla. *f* *pizz.*

Vc. *mf* *pizz.*

Cb. *f* *pizz.*

227 (the three of them sit down at the table)

Fl. - 3/4, 4/4

Ob. - 3/4, 4/4, *mf*

Cl. - 3/4, 4/4, *mf*

Bsn. - 3/4, 4/4, *mf*

Hn. - 3/4, 4/4, *mf*

Tpt. - 3/4, 4/4, *mf*

Tbn. - 3/4, 4/4, *mf*

Xyl. - *mp*

B. D. - 3/4, 4/4

Pno. - *p*

Kate - *mf*
Call them Pat mom. Mer-lot, sit please— So mom, we were think-ing sal-ad_ for din-ner_

Linda - *mf*
How_

Pat - call

227

Vln. - *p*

Vln. - *p* arco

Vla. - *p*

Vc. - *p* arco

Cb. - *p*

(Kate kicks Pat under the table)

234

Fl. *pp* *f*

Ob.

Cl. *pp* *f*

Bsn.

Hn. *f*

Tpt. *f*

Tbn.

Xyl. *pp* *ff*

B. D.

Pno. *f* *ff*

Kate

Linda
bor-ing but that will do I sup - pose Pat-ric-ia An-y-ways sal-ad is for the

Pat
Well, we al-so fuck!

234

Vln. *mf* *pp* *ff* *mf*

Vln. *mf* *pp* *ff*

Vla. *mf* *pp* *ff* *mf*

Vc. *mf* *pp* *ff* *pp* *mf*

Cb. *mf* *pp* *ff* *mf*

240

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda
best You've real ly filled out Kather-ine_ Could-n't find_ an-y-thing more flat-ter-ing to wear

Pat
It's al-most like that's norm-al

240

Vln.

Vln.

Vla.

Vc.

Cb.

245

Fl.

Ob.

Cl.

Bsn. *mf*

Hn.

Tpt.

Tbn.

Xyl. *mp*

B. D.

Pno.

Kate

Linda

Pat

2/4

You must not have heard the good word of Cos-mo_ Cos-mo-pol-i-tan_ Cos-mo said, Cos-mo said,

Cos- mo?

245

Vln.

Vln.

Vla.

Vc.

Cb.

pp *mf*

pp *mf*

pp *mf*

pp *mf*

2/4

251

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *mp*

Xyl.

B. D.

Pno.

Kate

Linda
dark and long with min-i-mal pat - terns___ min-i-mal pat-terns but stripes are fine but on-ly if the stripes are

Pat

251

Vln.

Vln.

Vla.

Vc.

Cb.

259

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

mf

sfz

sf

mp cresc.

vert-i-cal _____ Cos-mo said, Cos-mo said _____ Dark and long _____ with min-i-mal pat-terns _____

sfz cresc.

sf cresc.

sf cresc.

sf cresc.

sf cresc.

269

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

min-i-mal pat-terns min-i-mal pat-terns__ but stripes are fine if vert-i-cal__

Do you

269

Vln.

Vln.

Vla.

Vc.

Cb.

278

Fl. *mf* *p*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Xyl. *mf*

B. D.

Pno.

Kate *mp*
I guess you're right_____

Linda *f*
I don't ex - pect some-one like you__ to un-der-stand Cos-mo_

Pat
al-ways read that trash

278

Vln. *mp*

Vln. *mp*

Vla.

Vc.

Cb.

(Kate turns to change) (blackout)

285

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

p

mf

f

p

pp

mp

f

ppp

mp

mp

p

mp

mp

mf

ppp

mp

mp

mf

ppp

mp

I'll change

293

Fl. *mf* *ppp*

Ob.

Cl. *n* *mp* *n*

Bsn.

Hn.

Tpt.

Tbn.

Xyl. To Cym.

B. D.

Pno.

Kate

Linda

Pat

Vln. *ppp*

Vln. *ppp*

Vla. *ppp*

Vc.

Cb.

Detailed description of the musical score: The score is for measures 293 to 300. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes Xylophone (Xyl.), Bells (B. D.), and Cymbals (Cym.). Three vocal parts are listed: Kate, Linda, and Pat. The Flute part begins with a melodic line in 4/4 time, marked *mf*, featuring a triplet of eighth notes. The Clarinet part enters in measure 294 with a melodic line marked *n* (piano), which then crescendos to *mp* (mezzo-piano) and returns to *n*. The Viola part has a melodic line marked *ppp* (pianissimo) starting in measure 294. The Violin II part also has a melodic line marked *ppp* starting in measure 294. The score concludes with a double bar line at the end of measure 300.

Scene III

The same small kitchen as before but it is even more distorted. Pat is still carelessly making lasagna

Anxiously ♩=80

(Kate staggers in, Pat turns off the oven before rushing to help)

300

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *mf* *f*

Hn. *p* *f*

Tpt. *mp*

Tbn. *p* *mf* *f*

Xyl. Medium Cymbal Bowed, slowly *p*

B. D. *mf* *pp*

Pno. *mp* *f*

Kate *mf*
It was - n't a

Linda

Pat

Anxiously ♩=80

300

Vln. *p* *f* *ppp* pizz.

Vln. *p* *mf* *f* *mp* pizz.

Vla. *mp* *f* *mp* pizz.

Vc. *mp* *f* *mp* pizz.

Cb. *p* *mf* *f* *mp* pizz.

(Kate begins to panic)

Fl.

Ob.

Cl. *mf* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Cym.

B. D. *mf* *p*

Pno. *mp* *8va*

Kate *p* (ingressive breathing, gasp)
 dream, it was-n't a dream was-n't a was-n't a

Linda

Pat Kate

307

Vln. *arco* *fp*

Vln. *arco* *fp*

Vla. *arco* *fp*

Vc. *arco* *fp*

Cb. *arco* *fp*

313 $\text{♩} = \text{♩}$ 3 + 2 2 + 3

Fl.

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Tpt. *mf*

Tbn.

Cym.

B. D.

Pno. *f*

Kate *f*
 dream No! It's not go-ing to be fine.

Linda

Pat *ff*
 Calm down! It's go - ing to be fine.

313 $\text{♩} = \text{♩}$ 3 + 2 2 + 3

Vln. *As high as possible*

Vln. *As high as possible*

Vla. *As high as possible*

Vc.

Cb.

Musical score for woodwinds, percussion, piano, and vocal soloists. The score is in 3/4 time and features a key signature of one flat. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Cymbal (Cym.), Bass Drum (B. D.), Piano (Pno.), and vocal soloists Kate, Linda, and Pat. The score starts at measure 318. Dynamics range from *mp* to *f*. The piano part includes a triplet and a fifth fingering. The vocal soloists have lyrics: "O - ver and o - ver a -".

Musical score for strings and double bass. The score is in 3/4 time and features a key signature of one flat. It includes parts for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score starts at measure 318. Dynamics range from *ppp* to *mf*. The double bass part includes triplet markings.

rit.

324

Fl. *5 3 5 5 5*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

B. D.

Pno. *5 3 5 5 5* *p³*

Kate

Linda

Pat

gain o - ver and o-ver a - gain But why

Vln.

Vln.

Vla.

Vc. *3 3 3*

Cb.

rit.

♩=60

332

Fl.

Ob.

Cl. *mf*

Bsn.

Hn. *mp*

Tpt. *p* *mf*

Tbn. *p* *mf*

Cym.

B. D.

Pno. *f*

Kate

Linda

Pat

Are you feel-ing o - kay some-thing seems May-be we should call Lin-da to re -

Stop! I've heard this all be-fore.

♩=60

332

Vln. *mf* *f* (As high as possible)

Vln. *mf* *f* (As high as possible)

Vla. *p* *mf* *f* (As high as possible)

Vc. *f* (As high as possible)

Cb. *n* *mf*

♩=80

(doorbell rings)

340

Fl. spoken
Five, four, three, two, one.
pp spoken

Ob. spoken
Five, four, three, two, one.
pp spoken

Cl. spoken
Five, four, three, two, one.
pp spoken

Bsn. spoken
Five, four, three, two, one.
pp spoken

Hn. spoken
Five, four, three, two, one.
pp spoken

Tpt. spoken
Five, four, three, two, one.
pp spoken

Tbn. spoken
Five, four, three, two, one.
pp spoken

Cym. *pp* *mp* *ff* Xylophone

B. D.

Pno. *ff* *mp*

Kate *mf*
It's too late She'll be here in Five, four, three, two, one.

Linda

Pat *mf*
sched-ule I must have been day-dream-ing too

340

Vln. spoken col legno
Five, four, three, two, one.
pp spoken

Vln. spoken col legno
Five, four, three, two, one.
pp spoken

Vla. spoken col legno
Five, four, three, two, one.
pp spoken

Vc. spoken col legno
Five, four, three, two, one.
pp spoken

Cb. spoken col legno
Five, four, three, two, one.
pp spoken

(Linda enters)

347

Fl. *f* *mf* 3 3

Ob. *f* *mf* 3

Cl.

Bsn.

Hn.

Tpt. *mf* 3 *f*

Tbn. *sfz*

Xyl. *f* *mp* 3 3

B. D.

Pno.

Kate *f* *mf* 3
Hi mom a - gain I had a thought__

Linda *mf* 3 3 3 3
Is this how you nor-mal-ly greet peo-ple at the door It's good to know you still

Pat

347

Vln. ord. *mp* *mf*

Vln. ord. *mp* *mf*

Vla. ord. *mp* *mf*

Vc.

Cb. *mp* *mf* *mp* 3

355

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

f

mp — *mf*

p

mf

mp

It's Pat

What if we_ went out_ to din-ner_

Please play a

have those Hel - lo Pat-ric-ia

What?

It's Pat

What?

355

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

rit. . . . ♩ = 50

364

Fl. *p* *mf*

Ob. *mp* *p* *mf*

Cl. *mp* *p*

Bsn. *p* *mf*

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate *mp*
long. Let's go out on the town_____ we could eat on the can-nal_____ oh just

Linda

Pat

rit. . . . ♩ = 50

364

Vln. *p* *mf*

Vln. *mf*

Vla. *f* *p*

Vc. *f* *p* *mf*

Cb. *f* *p* *mf*

accel.

371

Fl. *fp* *mf* *fp* *f*

Ob. *mf* *fp*

Cl. *fp* *fp*

Bsn. *mf* *fp* *mf*

Hn. *fp* *fp*

Tpt. *mf* *fp*

Tbn. *fp*

Xyl. *p* *mf*

B. D. *p* *mf*

Pno.

Kate *f* "Pst, Pat" *mf* *f* *mf*
 you, me, and Pat, how pleas-ant is that? how pleas-ant is that? Eat-ting din-ner_ a-way from

Linda

Pat *mf* *f*
 how pleas-ant is that?

accel.

371

Vln. *fp* *f* *mf* *fp* *f*

Vln. *fp* *f* *mf* *fp* *f*

Vla. *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f*

Cb. *fp* *f* *mf* *fp* *f*

379

Fl. *mf* *p*

Ob.

Cl.

Bsn.

Hn.

Tpt. *mp*

Tbn.

Xyl.

B. D.

Pno.

Kate
home Let's go out on the town, let's go

Linda

Pat *mf* 2
let's go

379

Vln. *p*

Vln. *p*

Vla. *mf* *p*

Vc. *mf*

Cb. *mf*

383 $\text{♩} = 60$

Fl. *mf* *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate
out on the town Let's eat din-ner_ a - way_ from home!

Linda

Pat
out on the town Let's eat din-ner_ a - way_ from home!

383 $\text{♩} = 60$

Vln. *mp* *mf* *f*

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc.

Cb.

(awkward silence)

387

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

n *mf*

f

f

mf

If you're too la - zy to cook you

p

393

Fl. *mf*

Ob. *mf* 4 *mp*

Cl. *mp*

Bsn. *mf*

Hn.

Tpt. *mp*

Tbn. *mp*

Xyl.

B. D. *pp*

Pno. *f*

Kate *mf*

Linda *f* *mf*
 should-n't have in-vi-ted me o - ver It's bad e - nough you in - vit-ed her to a fam-i - ly din-ner She... Her.

Pat

393

Vln. *f* pizz.

Vln. *mf* *f* pizz.

Vla. *f* pizz.

Vc. *mf* *f* pizz.

Cb. *mf* *f* *sfp*

401

Fl. *p*

Ob. *mp*

Cl. *mp* *mf* *p*

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D. *mp* *pp* *mf* *f*

Pno.

Kate *ff* *mf* *ff*
Pat.____ Them. They. Pat.____

Linda *ff* *mf* *ff*
Tri-cia. Is n't our fam-ily, She. Her. Tri-cia. Is-n't our fam-ily, should-n't have been in-vit-ed____

Pat.

401

Vln.

Vln.

Vla.

Vc.

Cb.

rit. ♩ = 70

408

Fl.

Ob. *p* *pp*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl. *mp* *p*

B. D. *mp* *f*

Pno. *mf* *ff*

Kate *ff* *f*
No! It's

Linda *mp*
I can come back when you try to make this din-ner work.

Pat

rit.

408

Vln. *pp* arco

Vln. *pp* arco

Vla. *pp*

Vc. arco

Cb.

(Kate turns to make something else)

3 + 2 2 + 3 3 + 2 3 + 2 $\text{♪} = \text{♪}$

416

Fl.

Ob. *f* *p* *mf*

Cl.

Bsn. *f*

Hn.

Tpt.

Tbn.

Xyl. *f* *p*

B. D.

Pno. *mf*

Kate
fine, all fine, o - ver and o - ver a - gain, and a - gain and again and a - gain...

Linda

Pat

3 + 2 2 + 3 3 + 2 3 + 2 $\text{♪} = \text{♪}$

416

Vln. *f* *p*

Vln. *p*

Vla.

Vc. *f*

Cb. *f* *p*

(blackout)

♩=80

424

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

p

and_ a - gain...

f

p

mf

f

p

p

mf

p

♩=80

424

Vln.

Vln.

Vla.

Vc.

Cb.

f

f

f

f

pp

pp

pp

pp

pp

mp

mp

mp

mp

432

Fl. *pp* *f* *pp* *f*

Ob. *pp* *f* *pp* *f*

Cl. *ppp* *f* *ppp* *f*

Bsn. *p < f* *p < f*

Hn. *pp* *f* *pp* *f*

Tpt. *pp* *f*

Tbn. *pp* *f*

Xyl. *mf*

B. D. *mp* *fff*

Pno. *mf*

Kate

Linda

Pat

Vln. *p < f* *p < f*

Vln. *p < f* *p < f*

Vla. *ppp* *mp < f* *ppp* *mp < f*

Vc. *ppp* *mp < f* *ppp* *mp < f*

Cb. *p < f* *p < f*

Detailed description: This page of a musical score covers measures 432 to 435. It features a large ensemble of instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and brass section (Trumpet, Trombone) play melodic lines with dynamic markings ranging from *pp* to *f*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) provides harmonic support with dynamic markings from *ppp* to *f*. The percussion section includes Xylophone and Bass Drum, with the latter playing a triplet pattern. The vocal parts for Kate, Linda, and Pat are present but contain no notes. The score is written in a standard musical notation with various dynamic markings and articulations.

Scene IV

The same small kitchen as before but extremely distorted. Pat is patomiming making lasagna.

Chaotically ♩=120 **accel.** ♩.=60 (Kate stumbles in)

444

Flute *fp* *fp* *ff* *p*

Oboe *fp* *fp* *ff*

Clarinet in Bb *fp* *fp* *ff*

Bassoon *ff* *ff*

Horn in F *f* *fp* *ff*

Trumpet in Bb *fp* *fp* *ff*

Trombone *f* *fp* *ff*

Xylophone *p* *p*

Bass Drum *fp*

Piano *ff* *p*

Kate

Linda

Pat

444

Chaotically ♩=120 **accel.** ♩.=60

Violin *p* *ff*

Violin *p* *ff*

Viola *p* *ff*

Violoncello *p* *ff*

Contrabass *p* *ff*

This page contains a musical score for measures 456 through 461. The score is divided into two systems. The first system includes the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Bass Drum (B. D.), Piano (Pno.), and vocal soloists Kate, Linda, and Pat. The second system includes Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 456: Flute, Oboe, and Clarinet enter with a melodic line. Dynamics range from *p* to *mf*. The Piano accompaniment provides harmonic support.

Measure 457: The vocal soloists enter. Kate sings: "What's the point... I will nev - er be ___ e - nough". Linda and Pat are silent.

Measure 458: Linda and Pat enter. Linda is silent. Pat sings: "It will be fine, all ___ fine...".

Measure 459: The instrumental ensemble continues with the vocalists.

Measure 460: The instrumental ensemble continues with the vocalists.

Measure 461: The instrumental ensemble concludes the passage.

Key performance markings include dynamics (*p*, *mp*, *mf*), articulation (*n*), and phrasing slurs. The time signature changes from 9/8 to 2/4 and then to 3/4.

accel. ♩=180

465 2 + 3 3 + 2

Fl.

Ob. *f*

Cl.

Bsn. *f*

Hn. *f*

Tpt. *f* *mf*²

Tbn. *f*

Xyl. *f*

B. D.

Pno. *f*

Kate *ff*
 Fine?! O-ver and o - ver a-gain, it's not fine. It's not fine. O-ver and o-ver a - gain and a-gain, not fine. It's

Linda

Pat

accel. ♩=180

465 2 + 3 3 + 2

Vln. *port.* *ff* *pizz.* *arco*

Vln. *ff* *pizz.* *arco*

Vla. *ff* *pizz.*

Vc. *ff* *pizz.*

Cb. *ff*

(Kate sees the knife on the kitchen counter)

488

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

pp *fp* *f*

p

p

f *pp*

n

mute off

Superball mallet

Slow circles around drumhead

sul pont. arco

where is the end? _____

Scene V

The lights remain out as Kate enters into nothingness.

Aggressively ♩.=60

502

Flute *ff*

Oboe *ff*

Clarinet in B♭ *ff*

Bassoon *ff*

Horn in F *ff*

Trumpet in B♭ *ff* ord.

Trombone *ff*

Tom-toms *f* 2

Bass Drum *p* *8va*

Piano *ff*

Kate

Linda

Pat

Aggressively ♩.=60
502 (As high as possible)

Violin *ff* (As high as possible)

Violin *ff* (As high as possible)

Viola *ff*

Violoncello *ff* ord.

Contrabass *ff* ord.

506 $\text{♩} = \text{♩}$ $\text{♩} = 60$

Fl. *p*

Ob. *mf*

Cl. *n < pp* *p* *mf*

Bsn. *p*

Hn. *p* *mf*

Tpt. *p* *ord.*

Tbn. *p* *mf*

Tom-t. *ff* *To Xyl.*

B. D. *f*

Pno. *mf*

Kate

Linda

Pat *p* *mf* *f*

Are you feel-ing o - kay some-thing seems wrong

506 $\text{♩} = \text{♩}$ $\text{♩} = 60$

Vln. *ord.* *p* *mf* *f*

Vln. *ord.* *p* *mp* *mf*

Vla. *ord.* *mp* *f*

Vc. *ord.*

Cb. *mp* *f*

517

Fl. *mf* > *mf*

Ob. *mf*

Cl. *n* < *p*

Bsn. *f*

Hn.

Tpt.

Tbn.

Xylophone *mf* *ff*

B. D.

Pno. *p* *ff*

Kate *p* *mp* *mf* *mp*
 I tried, I, tried to kill her Mymoth-er Do you re

Linda

Pat *mp*
 Who? Ah, yes.

517

Vln. *ppp* *p*

Vln.

Vla. *ppp* *p*

Vc.

Cb.

537

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

To Glock.

Pno.

Kate

it was real. I swear

Linda

Pat

It a - maz - es me where your mind goes Two

537

Vln.

Vln.

Vla.

Vc.

Cb.

(doorbell rings, Linda enters)

rit.

$\text{♩} = \text{♩}$

553

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt.

Tbn.

Xyl. Glockenspiel *p* To Xyl.

B. D.

Pno. *mp*

Kate *mf* Oh hi mom.

Linda

Pat

553

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *f* solo *p*

Cb.

(Kate hands Linda her engagement ring)

562

Fl. *fp* *mf* *p* *mp*

Ob. *mp* *fp* *p* *mp*

Cl. *n < p* *mp*

Bsn. *fp* *mf* *mp*

Hn.

Tpt.

Tbn. *sfz* *mp* *pp*

Glock.

B. D.

Pno. *p* *f* *mp* *mf*

Kate

Linda *mp*
 Hel - lo Kath-er-ine... Why have you in - vit-ed me here I don't un-der - stand...

Pat

562

Vln. *pp* *fp* *mf* *mp*

Vln. *pp* *fp* *mf* *mp*

Vla. *pp* *fp* *mf* *mp*

Vc. *pp* *pp* *mf* *p* *mf*

Cb. *pp* *mf* *p*

575

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

B. D.

Pno. *mp* *f*

Kate *mp* *mp*
I'm mar-ry-ing Pat____ Ten years a - go____

Linda *f* *p*
Ex-cuse me____ When did this hap - pen____

Pat

575

Vln. *p* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp*

586

Fl. *f*

Ob.

Cl. *f*

Bsn.

Hn.

Tpt.

Tbn.

Xylophone

Glock. *f*

B. D.

Pno.

Kate *mf* *f*

ten years three thou-sand six hun-dred fif - ty days___ eight-y sev-en thou-sand six___ hun-dred hours_____ all

Linda

Pat

586

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

593

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

mute

p

Xyl.

B. D.

mf

Pno.

mf

Kate

ff

beau-ti - ful, so beau - ti - ful

It's not a phase__

Linda

mf

It must be a phase, a phase you'll out-grow

Pat

593

Vln.

Vln.

Vla.

Vc.

Cb.

fp *f* *ff*

602

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

Vln.

Vln.

Vla.

Vc.

Cb.

p

mf

p

mp

mf

p

p

f

To what?!

You say these

f

No daugh-ter of mine is go - ing to to be a ho-mo-sex-u - al or what - ev-er it is you are

pp

mp

p

pp

mp

pp

mp

mp

mp

pp

pizz.

arco

overpressure

ord.

pizz.

overpressure

arco

pizz.

overpressure

arco

overpressure

ord.

ord.

610

Fl. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *fp*

Bsn. *mf* *fp*

Hn. *mf* ord. *fp*

Tpt. *mf* *fp*

Tbn. *mf* *fp*

Xyl.

B. D. *p* *fp*

Pno. *mp* *mf*

Kate *f* *mp* *f* *ff*
 things and it's not fine it's not fine_ o - ver and o - ver a-gain it's not fine_ I'm not fine_ Just

Linda

Pat

610

Vln. *mf* *fp*

Vln. ord. *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *fp*

(Kate turns to Pat)

618

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Xyl. *mp*

B. D. To Gong

Pno. *mp*

Kate *mp*
 stop! How do I make her un-der-stand— Well how did you

Linda

Pat *mf*
 You can't make an-y-one_ do an-y-thing

618

Vln. *mf* pizz.

Vln. *mf* pizz.

Vla. *p*

Vc. *mf* pizz.

Cb. *mf* pizz.

627

Fl. *pp*

Ob. *p*

Cl. *pp*

Bsn. *pp* *p*

Hn. *fp* *pp*

Tpt. *p* mute

Tbn.

Xyl.

B. D.

Pno. *mp*

Kate *mf*
make your moth-er un-der stand

Linda

Pat *p* *mp*
I did-n't I lost my fam-i-ly

627

Vln. *arco* *pp* *mp*

Vln. *arco* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *arco* *pp* *mp*

Cb. *arco* *mp* *pp* *mp*

637

Fl. *p*

Ob. *mp* *p*

Cl. *mp*

Bsn. *mp* 3 3

Hn.

Tpt. *mp* mute off

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat *mf*

when they found out my life was not one they could own _____ When my choic-es_ wouldhave me dis-owned

637

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf* 3

Cb. *mf*

645

Fl. *p* *pp* *p*

Ob. *p* *pp* *p*

Cl. *pp* *p*

Bsn. *mf* *p*

Hn. *p*

Tpt. ord. *p*

Tbn.

Xyl. *mf*

B. D.

Pno. *mf*

Kate

Linda

Pat *f* *p*

as if it was a choice I nev-er had a choice at all But now you get to

645

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb.

654

Fl. *mp* *mf* *mp*

Ob. *mp* *mf*

Cl. *p* *mf* *p*

Bsn. *mf* *p*

Hn. *mp* *mf*

Tpt. *mp* *mp* *p*

Tbn. *p* *mf*

Xyl. *fp* *mf*

B. D.

Pno. *mp* *mf*

Kate *mp*
All I've ev-er want-ed _____ was to make you proud_____

Linda

Pat *mp*
choose _____ All I've ev-er want-ed _____ was a

654

Vln. *p* *mp*

Vln. *mf* *mp*

Vla. *mf* *p*

Vc. *mp* *mf*

Cb. *p*

665

Fl. *mf* *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mp*

Hn. *mf* *mp*

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate *mf*
to see me as I am

Linda

Pat *mf*
lov-ing moth-er a - round to call me by my name Learn to love in-

665

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 665 to 700. It features a full orchestral arrangement and vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin, Viola, Violoncello, Contrabass) are active throughout. The vocal soloists (Kate, Linda, Pat) have lyrics: 'to see me as I am', 'lov-ing moth-er a - round to call me by my name', and 'Learn to love in-'. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is in 3/4 time and includes various musical notations such as slurs, ties, and articulation marks.

accel. ----- $\text{♩} = 80$

676

Fl. *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mf* *f*

Hn. *mp* *mf* *mp*

Tpt. *mp* *mf* *mp*

Tbn. *mp* *f*

Xyl.

B. D. *p* Gong To B. D.

Pno. *f*

Kate *f*
this life we have found

Linda

Pat *f*
stead this life that I have found this life we have found Where you call me

accel. ----- $\text{♩} = 80$

676

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

685

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Xyl. Gong Pno. Kate Linda Pat Vln. Vla. Vc. Cb.

mp *mp* *fp* *f* *mf* *mf*

fp *mf*

Bass Drum *fp*

f

you see me as I

by my name you see me as I

685

Detailed description: This page of a musical score covers measures 685 to 689. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Xylophone (Xyl.), Gong, and Bass Drum. The piano (Pno.) part is written in grand staff. Three vocal soloists, Kate, Linda, and Pat, have parts with lyrics. The score includes dynamic markings such as *mp* (mezzo-piano), *fp* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one sharp (F#).

rit. a tempo rit. ♩=60

690

Fl. *ff*

Ob. *ff*

Cl. *n*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Xyl.

B. D. *f fp mp fp*

Pno. *f*

Kate *ff mf*
 am You are your own You pick your home As I've picked you.

Linda

Pat *ff mf*
 am You are your own You pick your home As I've picked you.

690 a tempo rit. ♩=60

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

(Kate turns to Linda)

701

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

B. D.

Pno.

Kate

Linda

Pat

701

Vln.

Vln.

Vla.

Vc.

Cb.

mp

pp

mf

p

pp

mp

p

mp

8va

I am choos-ing to be hap-py___ I am choos-ing them___

(Linda turns to leave
but hesitates)
accel. . . . ♩=120

710

Fl. *p* *mp* *<mf*

Ob. *mf* *p* *mp* *mf*

Cl. *p* *mf*

Bsn. *mf* *p* *mp*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f* *p* *mf*

Xyl. *f*

B. D.

Pno. *f*

Kate *ff*
I am choos - ing my fam - i - ly

Linda *mp* *mf*
You look just like your fath - er You look just like you

Pat

710

accel. . . . ♩=120

Vln. *f* *p* *mp*

Vln. *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

(Linda exits and Pat and Kate hold hands in solidarity)

721 *rit.*

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl. *f* *pp*

B. D.

Pno. *f* *pp*

Kate

Linda *f*
fath - er

Pat

Vln. *rit.*

Vln.

Vla.

Vc.

Cb.

CURRICULUM VITAE

NAME: Rachael Smith

ADDRESS: 15 Talamora Trail, Brockport, NY 14420

DOB: Brockport, New York - February 22, 1996

EDUCATION & TRAINING: B.M., Music Composition State University of New York at Fredonia
2014–2018

AWARDS: Artistic Excellence Award
The Peabody Institute of the Johns Hopkins University, Baltimore
2018

Ethos Laureate Prize
State University of New York at Fredonia, Fredonia
2018

President's Award
State University of New York at Fredonia, Fredonia
2018

Collegiate Honor Award
Sigma Alpha Iota, Delta Lambda Chapter, Fredonia
2018

INVITED PRESENTATIONS: Graduate Student Regional Research Conference
University of Louisville
2020

Women in Music Festival
State University of New York at Fredonia
2018

SUNY Undergraduate Research Conference
State University of New York at Fredonia
2016

SUNY Fredonia Creativity and Research Exposition
State University of New York at Fredonia
2016

RECENT PERFORMANCES: Vermin (2019) - Soprano, Viola, and Cello
New Music Ensemble and Wind Ensemble Concert
University of Louisville - 2019

Vermin (2019) - Soprano, Viola, and Cello
New Music Ensemble Concert - Hosted by New Music Festival
University of Louisville - 2019

Combustion (2019) - Orchestra
Orchestra Reading
University of Louisville Orchestra - 2019

Lifeless Matter (2018) - Baritone and Mixed Sextet
A/TONAL Ensemble
University of Louisville - 2019