

Narrow Rooms

Vocal score

Andrew Toovey (2018)

Vance (Counter Tenor)

♩ = 60 (Hesitant, stammering)

Scene 1

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

Please, _____ I won't take but a minute of your time, doc. It's Sidney

p

The triad chords can be played on the harmonium and/or distributed between violin (also playing the higher line), viola and clarinet. The bass part can be shared between cello and bassoon or played by one of them.

mf *f* *p* *mf*

He's come home. He's been pardoned. He's a free man. But Sidney don't want to go out

mf

Dr. Ulric (bass)

and see any- body and he's not happy either when he's with me. Don't force him, then.

p *mf*

Do nothing now. Best way with most problems: Let them go away from you. But tell him, come see me

Vance
mf

f any time at all. There's nothing to do but let him know he's still your brother. *p* But it was only me

f who visited him in the prison! Who else went there week after week, *mf* far as it is from here, and he

Dr Ulric

never appreciated it, *p* all he asked about was Gareth Vaisey. *f* But Vance, see

mp it's you he's come home to. He didn't come home to Ga - reth after all.

(Vance walks over to Vance where Sidney appears)

Sidney (tenor)

f *p* *p*

You got to face them, Sid. Who says so? Why can't we move

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

Vance Sidney Vance

from here? Leave the house? Everything? Sell it. Who'd buy it, Sid? It's

p *mf*

Sidney

all but turned to powder. It's a wreck. Don't ask me to go to town again.

pp *f* *p* *f* *p*

Vance Sidney Vance

Did you see who was sitting there facing us? Him. Him? You know very well. Roy Sturtevant.

Sidney

f *mf* *p*

I never want to set eyes on him again. He's badluck. He's behind every

Vance
*mf*Sidney
pp

f *pp*

thing. You in prison? Roy's behind that? You know about me, don't you?

p *mp* *mf* *ff*

You know what I am? Gussed the truth about Brian and me, that we...?

Vance

mf *pp*

It don't matter now. It's over and done with. I know more than you give me credit for. It

Sidney

pp *mf* 3 *p*

don't matter what you did. Find something worthy of you. Forget me. Forget your brother.

Detailed description: This system contains the first line of music. The vocal line starts with a piano (*pp*) dynamic, followed by a mezzo-forte (*mf*) section with a triplet of eighth notes, and ends with a piano (*p*) section. The piano accompaniment consists of a treble and bass line. The treble line has a few chords, and the bass line provides a steady accompaniment.

Vance Sidney

f 3 *p* *mf* 3

You are my life. I'm not worth that much. Forget me. I hear that you got the Governor

Detailed description: This system contains the second line of music. It features a vocal line with dynamics *f* (forte) and *p* (piano), and a mezzo-forte (*mf*) section with a triplet. The piano accompaniment includes a treble line with chords and a bass line with a steady accompaniment.

Vance

mf *f* 3

— to intercede for me. I'd do it again. I'd even lie for you, even if you'd killed

Detailed description: This system contains the third line of music. The vocal line starts with mezzo-forte (*mf*), then forte (*f*), and includes a triplet. The piano accompaniment features a treble line with chords and a bass line with a steady accompaniment.

Sidney

mp *f* *mf* 3

Brian McFee in cold blood. So it wasn't 'in cold blood'. He thought I was turning

Detailed description: This system contains the fourth line of music. The vocal line starts with mezzo-piano (*mp*), then forte (*f*), and mezzo-forte (*mf*) with a triplet. The piano accompaniment includes a treble line with a long note and chords, and a bass line with a steady accompaniment.

p *mf*

— against him. I _____ was trying to gain time. To understand my own feelings for him.

f *pp* *mf*

I shouldn't have told you. No. _____ You should _____ have. _____ Promise me; promise

Vance

p *mf*

you'll forget this Roy Sturtevant. No man can cause a - nother evil, un-

mp

less the first allows him to. But there are people who are destined to play parts in our lives.

Sidney

(Vance walks back over to Dr Ulric)

pp *mp* *mp* **3**

You don't think me stained and dirty? You know better than that.

(Vance) *mp* Dr Ulric *mf* *p*

Did you always know? I don't think 'queer or straight!' And I don't think God does

mf *mf* *f*

either. Are you worried about Sidney not having a job? Vance, the worst is over. He's back.

Vance *pp* Dr Ulric *mf*

Is he? You still have your brother, your hero. He confided in you. He told you.

(Pours a drink)

mp

He returned your love more than he could re-turn it to another man. Drink it. It will calm you

mf down. You know the Vance Vaisey boy? mp Gareth? Dr Ulric *mf* Remember he was the only one to survive that

train wreck? Gareth lost his father and two brothers in the car Gareth was driving. He was

left unhurt. Later on, maybe through the guilt, he became a virtual invalid His

Vance

Dr Ulric

f mother needs a care-ta - ker for him. No, doc. ³ Sidney can't do that kind of work. *f* Can and must. Why

Vance

(Vance walks back over to where Sidney is standing)

f can't he? Caretaker?! Never.

(Vance)

mf

A job has come up. Taking care of the young man ³ injured in that train wreck

Sidney

mf

p sometime back. Remember? I though, ³ matter of fact, ³ thought that maybe he, maybe_

Gareth might have, might have died, and you, you might not have told me.

f

3

3

!

Vance
mp

I guess I should have kept you better informed. Anyhow the job's there if you want it.

mf

3

3

3

This Gareth, needs some one to take care of him, the other caretakers never stayed

p

3

3

3

mf

Sidney
mp

on, I thought it was 'be-neath you'. Beneath me? To care for Gareth the invalid,

3

f

the boy who rode horses? Whose dream was to ride at the racetrack? Gareth Vaisey

mp *p*

who was thrown by his horse. Bad - ly kicked, not injured in that train wreck.

mf *f* Vance

You know he was part of the gang of boys that clustered round Roy? Maybe we best drop the i -

f *mf* Sidney

dea No, it's always you telling me I've got to go out and face people. I'll try the job if

Vance

Sidney

mf

f

f

Mrs Vaisey gives it to me. She's desperate. She'll offer it. I'll

go. I can't just sit around here and live off you.

Scene 2

Mrs Vaisey (Soprano) (In the home of Mrs Vaisey and Gareth, her son)

f *mp* *f* *mp*

Doctor Ulric told me all I need to know. Life is very hard, Sidney. I need not tell you.

The musical score for Mrs Vaisey's first line is in 4/4 time. It features a soprano line with dynamic markings of *f* and *mp*, a piano accompaniment in the right hand with sustained chords, and a bass line with a simple harmonic accompaniment.

Sidney

mp *mf* *p*

I'd like the job, more than anything. Will you tell me my duties, Mrs Vaisey?

The musical score for Sidney's first line is in 4/4 time. It features a soprano line with dynamic markings of *mp*, *mf*, and *p*, a piano accompaniment in the right hand with sustained chords, and a bass line with a simple harmonic accompaniment.

Mrs Vaisey

mf

The simplest. The main thing is that you be near him. Sit with him.

The musical score for Mrs Vaisey's second line is in 4/4 time. It features a soprano line with a dynamic marking of *mf*, a piano accompaniment in the right hand with sustained chords, and a bass line with a simple harmonic accompaniment.

mp

Speak to him of things that would interest him. Change the subject when he becomes agitated.

The musical score for Mrs Vaisey's third line is in 4/4 time. It features a soprano line with a dynamic marking of *mp* and triplet markings (*3*), a piano accompaniment in the right hand with sustained chords, and a bass line with a simple harmonic accompaniment.

f *mp*

The most difficult of all is to assist Gareth to manage his breakfast. You see he refuses to

p *mf* *f*

eat. And please, use my Christian name, Irene. I'll expect you tomorrow for sure.

Gareth's voice (offstage)

mp *p* *mp*

I _____ promised to meet him, near Warrior Creek. But the horse wouldn't take me,

f *p* *pp*

wouldn't go there for some reason. So I went on foot. He was waiting for me.

mp *mf* (Vance enters)

He said he'd have waited till the ice caps melted, till the mountains turned to dust.

mf *mp*

Mrs Vaisey Vance

Can I offer you something? No, no thank you.

p *mf* *p*

Sid and I, we've had a dreadful row. Mrs Vaisey, I don't want him being a drudge.

mp *mp* *p* *mf*

Mrs Vaisey Vance

Is he not happy here, in his work? It's the wrong kind of happiness, Mrs Vaisey. Wrong. Don't you see?

Mrs Vaisey

p *mf* *f* *pp*

Vance, I see that happiness is happiness, unless happiness it - self is a sin.

mp *mf* *p*

Your brother has helped my son Gareth in ways no qualified specialist or doctor could.

Vance
mp *p* *mf* *p*

Sidney lost his be - lief in himself in prison. Awful things done to him, He's happy here,

mf *p* *mf* *p*

Mrs Vaisey

I know. But it may, sooner or later, make him... feel 'used'? I'm sure Sidney

mf

does not think he will be here for - ev - er. Though Gareth expects Sidney to remain here, permanently.

pp *p*

I've nev - er seen a relationship so beauti - ful Neither of them feels bad at needling each

Vance
mp *f* *ff*

other. Needing each other! I spent five years trying to get my brother released.

Mrs Vaisey *f* *p* *p* Vance

Only to see him imprisoned again? Sidney may leave anytime he wishes. I'm sorry I came.

Mrs Vaisey

Vance

(Leaves)

mf *p* *p*

I want the best for him. I understand. We can part as friends, then?

Detailed description: This system contains the first line of music. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic for Mrs Vaisey's part, and another piano (*p*) dynamic for Vance's part. The lyrics are: "I want the best for him. I understand. We can part as friends, then?". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Mrs Vaisey

mp *mf* *p* *mf* *p*

Gareth. Please speak to your mother! Do not do this to one who loves you the best.

Detailed description: This system contains the second line of music. The vocal line starts with a mezzo-piano (*mp*) dynamic, followed by mezzo-forte (*mf*) for Mrs Vaisey, and piano (*p*) for Vance. The lyrics are: "Gareth. Please speak to your mother! Do not do this to one who loves you the best.". The piano accompaniment continues with chords and single notes.

mf *p* *mf* *p* *pp*

I can't bear it. I had to send Sidney away. Speak to me. He's gone.

Detailed description: This system contains the third line of music. The vocal line starts with mezzo-forte (*mf*) dynamic, followed by piano (*p*) for Mrs Vaisey, mezzo-forte (*mf*) for Vance, piano (*p*) for Mrs Vaisey, and piano-piano (*pp*) for Vance. The lyrics are: "I can't bear it. I had to send Sidney away. Speak to me. He's gone.". The piano accompaniment continues with chords and single notes.

mf *p* *mf* *p*

I had to make him go. I had to. I sacrificed everything for you.

Detailed description: This system contains the fourth line of music. The vocal line starts with mezzo-forte (*mf*) dynamic, followed by piano (*p*) for Mrs Vaisey, mezzo-forte (*mf*) for Vance, and piano (*p*) for Mrs Vaisey. The lyrics are: "I had to make him go. I had to. I sacrificed everything for you.". The piano accompaniment continues with chords and single notes.

Scene 3

Sidney (Sidney asleep, dreaming and talking to himself)

mf *mp*

All right Vance... No use talking to you then... I tell you I'm afraid of Roy Sturtevant.

f *p*

That man has been dictating my whole life. Roy, stop following me or staring at me.

pp *f* *pp*

I feel like you're my shadow. I said don't look at me. There's only one place I can go.

(Sitting across the stage at a table sewing on a button)

Roy *mp* Sidney *mp* Roy *mf*

You've come back then? I lost my place at ma Vaisey's I wondered how

Sidney

p

long that would last. What did you do wrong this time? She caught me touching Gareth.

Roy
pp

Sidney
mf

Only touching? I'm not ashamed of love, either.

Roy
mf

f

mp

And supposing I was to go to Mrs Vaisey and get you took back? You forget that I taught

Sidney
mf

Gareth toride hor - ses. I didn't forget he raced the train, caused the wreck that killed his

father and two bro - thers. She complained about that, did she?

Sidney *mf* *Roy* *mp* *f*

This system contains the first two lines of music. The vocal line (top) has lyrics "father and two bro - thers." and "She complained about that, did she?". The piano accompaniment (middle and bottom) includes a treble clef staff with chords and a bass clef staff with a melodic line. Dynamics include *mf* and *mp*. A triplet of eighth notes is marked with a '3' above it.

She only told it her own way, her story. And what about my story? Fuck my story.

This system contains the next two lines of music. The vocal line (top) has lyrics "She only told it her own way, her story. And what about my story? Fuck my story.". The piano accompaniment (middle and bottom) continues with chords and a melodic line. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a '3' above it.

Is that what you mean by doing that? He hounded me to race him, sun-up to sun down. I

p *mf* *p* *mf*

This system contains the next two lines of music. The vocal line (top) has lyrics "Is that what you mean by doing that? He hounded me to race him, sun-up to sun down. I". The piano accompaniment (middle and bottom) continues with chords and a melodic line. Dynamics include *p*, *mf*, and *f*. A triplet of eighth notes is marked with a '3' above it.

didn't race him though. I didn't race Gareth or the train. Brian McFee raced him.

mp *mf*

This system contains the final two lines of music. The vocal line (top) has lyrics "didn't race him though. I didn't race Gareth or the train. Brian McFee raced him.". The piano accompaniment (middle and bottom) continues with chords and a melodic line. Dynamics include *mp* and *mf*. A triplet of eighth notes is marked with a '3' above it.

Sidney

Roy

mp

mf

f

Musical notation for the first system. It features a vocal line for Sidney (treble clef) and a vocal line for Roy (bass clef). The piano accompaniment is in bass clef. The key signature has two flats (Bb and Eb). The time signature is 7/8. The Sidney line has a triplet of eighth notes. The Roy line has a triplet of eighth notes. The piano accompaniment has a triplet of eighth notes. Dynamics include *mp*, *mf*, and *f*.

You think you can get her to take me back? If I do, what's in it for me?

Piano accompaniment for the first system, bass clef. It features a simple harmonic accompaniment with a triplet of eighth notes. Dynamics include *mp*, *mf*, and *f*.

Sidney

Roy

p

mf

Musical notation for the second system. It features a vocal line for Sidney (treble clef) and a vocal line for Roy (bass clef). The piano accompaniment is in bass clef. The key signature has two flats. The Sidney line has a slur over a phrase. The Roy line has a slur over a phrase. Dynamics include *p* and *mf*.

You've got my life al - rea - dy I'm where I am today on account of you. The old story, because I

Piano accompaniment for the second system, bass clef. It features a simple harmonic accompaniment with a slur over a phrase. Dynamics include *p* and *mf*.

pp

mf

Musical notation for the third system. It features a vocal line for Sidney (treble clef) and a vocal line for Roy (bass clef). The piano accompaniment is in bass clef. The key signature has two flats. The Sidney line has a triplet of eighth notes. The Roy line has a triplet of eighth notes. The piano accompaniment has a triplet of eighth notes. Dynamics include *pp* and *mf*.

tired of little Brian Mc - Fee, and give him up to you? Then you killed him after a stupid argument.

Piano accompaniment for the third system, bass clef. It features a simple harmonic accompaniment with a triplet of eighth notes. Dynamics include *pp* and *mf*.

Sidney

Roy

pp

mf

Musical notation for the fourth system. It features a vocal line for Sidney (treble clef) and a vocal line for Roy (bass clef). The piano accompaniment is in bass clef. The key signature has two flats. The Sidney line has a slur over a phrase. The Roy line has a triplet of eighth notes. Dynamics include *pp* and *mf*.

You killed us both. I'll get the pretty boy back for you. I know your type.

Piano accompaniment for the fourth system, bass clef. It features a simple harmonic accompaniment with a slur over a phrase. Dynamics include *pp* and *mf*.

p *mf* *pp* *mf*

You've 'fallen in love', haven't you, fallen for Ga - reth? I fell for you too. When you was at school,

mp *p* *p* Sidney

— was crazy enough to tell you, scared you. Go ahead blame me, why don't you,

pp *mp* Roy

for inventing the world. I was - n't ready. How much do you love young Gareth?

mf *mp* *mf* *p* Sidney

The I'll go over and talk to the old lady. See if you'll have your post back. Pay me back later. I

Roy
mf

Sidney
mp

pp

bet. Thank me, properly. Yes, get Gareth back, and you can have me, later on.

Roy
f

mp

p

You weren't never grateful for anything in your life, but you will be mine yet, do you hear?

Sidney (to himself)

mp

mf

(leaves)

p

Wait here. Wait till I get back. I have wrote my name in Hell.

(Moves to the side of the stage and from his pocket produces a letter from Brian McMfee and reads it aloud)

mp

mf

Dear Sidney, There will come the day when you will see I loved you

p *mf*

best, and though I was maybe sent to betray you and was in the hire, in your terrible words, of your life-long

f *mp*

enemy, you should know in your heart that my feelings for you were the strongest. I have never wrote

such a letter before, and I have the funny feeling some how I won't never write a- nother like it again

maybe to any - body If you will reconsi - der your decision I will do all in my power to change my

self and make myself worthy of you. My idea of heaven is to be hunting with you in some

beautiful park with mountains like here at home, but where we won't need guns or

pray, but we will just walk to - gether, arm in arm, in this good world, and be by our-

(Exit Sidney. Blows a kiss with his hand against his mouth)

selves, always to - gether forever and a day. Brian.

Scene 4

(Roy moves to near the Vaisey home)

Roy (calling offstage)

(Enter Mrs Vaisey)

f *ff* !

If you want a roof over that sick brat's head, get down here, I don't have forever.

This block contains the musical score for Roy's first line of dialogue. It features a bass clef staff with a 4/4 time signature. The melody is marked with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. There are three triplet markings (indicated by a '3' over the notes) and a 3:2 ratio marking. The accompaniment consists of a piano staff with chords and a bass staff with a simple bass line.

Mrs Vaisey

f *mf* *ff*

What more can I do? I have reinstated him. I followed your orders. Shall I go live in the in-

This block contains the musical score for Mrs Vaisey's first line of dialogue. It features a treble clef staff with a 4/4 time signature. The melody is marked with a forte (*f*), mezzo-forte (*mf*), and fortissimo (*ff*) dynamic. There are two triplet markings. The accompaniment consists of a piano staff with chords and a bass staff with a simple bass line.

Roy

ff !

-fir-mary for you? Everyone knows your moral character and that you are

This block contains the musical score for Roy's second line of dialogue. It features a treble clef staff with a 4/4 time signature. The melody is marked with a fortissimo (*ff*) dynamic. There are three triplet markings. The accompaniment consists of a piano staff with chords and a bass staff with a simple bass line.

unfit to take care of Gareth. Whores like you have no right to see their sons af-

This block contains the musical score for Roy's third line of dialogue. It features a bass clef staff with a 4/4 time signature. The melody is marked with a fortissimo (*ff*) dynamic. There are two triplet markings. The accompaniment consists of a piano staff with chords and a bass staff with a simple bass line.

Mrs Vaisey

Roy

ff

ff

ter the moment they emerge from your stinking... Leave my house! You will sit down and listen.

(Enter Sidney)

Sidney

ff

Or you will spend the night on the road. Leave her. Take me. Not them. I'll surrender to you.

Mrs Vaisey

(Exit Roy)

ppp

mp

— You can have me instead of them. I don't quite understand, do I, Sidney?

Sidney

mp

He likes to own people. Eat away at them. He used to hand me the correct answers on history

and geography at school, when I was stumped. I have been running away from him since then, since school.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a quarter note followed by a quarter rest and an eighth note. The third measure has a quarter note followed by a quarter rest and an eighth note. The fourth measure has a triplet of eighth notes. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has four measures of chords, and the left-hand part has four measures of single notes.

In jail I felt he was in the next cell. I have been too proud, I - rene, in this good world, and by myself, too

The second system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a quarter note followed by a quarter rest and an eighth note. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has four measures of chords, and the left-hand part has four measures of single notes.

proud. But my pride is no match for his. He has the pride of a king. King of a whole wide world, deep under the

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It contains five measures of music. The first measure has a quarter note followed by a quarter rest and an eighth note. The second measure has a quarter note followed by a quarter rest and an eighth note. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has five measures of chords, and the left-hand part has five measures of single notes.

ground, stronger, bigger, smarter, taller, more cunning. Runs faster, like a hound of Hell.

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It contains four measures of music. The first measure has a quarter note followed by a quarter rest and an eighth note. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a quarter note followed by a quarter rest and an eighth note. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has four measures of chords, and the left-hand part has four measures of single notes.

I told him I would sur - render, and I am tired of the waiting and pretending.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "I told him I would sur - render, and I am tired of the waiting and pretending." The middle staff is the piano accompaniment in G major, featuring chords and a bass line. The bottom staff is the bass line, primarily consisting of whole notes.

I see him everywhere. In the moon when it wears its ha - lo. In dusty roads in Autumn.

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "I see him everywhere. In the moon when it wears its ha - lo. In dusty roads in Autumn." The middle staff is the piano accompaniment in G major, featuring chords and a bass line. The bottom staff is the bass line, primarily consisting of whole notes.

In snow - men, with their coal black eyes. In the setting sunbeams. I'll tell him:

The third system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "In snow - men, with their coal black eyes. In the setting sunbeams. I'll tell him:". The middle staff is the piano accompaniment in G major, featuring chords and a bass line. The bottom staff is the bass line, primarily consisting of whole notes.

p 'Roy, I give myself up. I am beaten'.

The fourth system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "'Roy, I give myself up. I am beaten'." The middle staff is the piano accompaniment in G major, featuring chords and a bass line. The bottom staff is the bass line, primarily consisting of whole notes.

(Mrs Vaisey looks down to the ground - both exit)

pp

A single vocal staff in treble clef with a key signature of one flat (B-flat). The melody consists of the following notes: a quarter rest, a quarter note G4, an eighth note A4, an eighth note B-flat4, a quarter note C5, an eighth note B-flat4, an eighth note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line.

Do you have an - y words to help me then, Irene?

A piano accompaniment staff in treble clef with a key signature of one flat. It contains three chords: a triad of G3, B3, and D4 in the first measure; a triad of G3, B3, and D4 in the second measure; and a triad of G3, B3, and D4 in the third measure. The staff ends with a double bar line.

A piano accompaniment staff in bass clef with a key signature of one flat. It contains three notes: G2 in the first measure, B2 in the second measure, and D3 in the third measure. A long slur spans all three notes. The staff ends with a double bar line.

Scene 5

(Gareth appears at Roy's house)

Roy
f

What are you shivering and shaking for? It's spring.

Gareth
f

I come here to ask you a favour,

Roy
mp

Roy. If not for my sake, for Brian McFee's. Brian don't need no intervention

p *mf* *f*

from you. I'll take care of that, and don't you never mention his name again.

(Tries to force a drink on him. Gareth pushes the drink away from himself)

ff *f*

Gareth

Suck the rest of it off your mouth. Or shall I kiss it off for you? Don't hound us, Roy. Give us a chance!

Roy I came her unbid - den and am not put up to it by anybody.

f

You act pretty strong for a boy who is sick all the time. Walking all the way here at 2am.

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The piano part includes a treble and bass clef with chords and single notes.

f

Roy, but you got to let Sidney off the hook. You hear? Let him go.

mf *f*

What is your ailment ex-actly do you say? Let him off the hook!

The second system continues the musical piece. The vocal line has a dynamic marking of *f* at the start and *mf* later. The piano accompaniment includes triplets in the bass line. The piano part includes a treble and bass clef with chords and single notes.

Roy
mp *mf* *mf* *f*

What about the hook skewered through my body? I'll let him off nothing. Let him die.

The third system concludes the musical piece. The vocal line has dynamic markings of *mp*, *mf*, *mf*, and *f*. The piano accompaniment features a steady bass line with chords in the treble. The piano part includes a treble and bass clef with chords and single notes.

Gareth

mp

Don't hurt him if he comes here. What ever we have done to you long ago, or you think we done.

Roy

pp

mf

Please now let up on us. Is that the end of your speech? I don't have a

(Gareth pulls out a revolver and points it at Roy)

mf

f

hold on him. He has a hold on me. You think I'm scared of that? Go ahead and shoot.

mp

You must never had taken a good look at that son-of-a-bitch to be so in love_____ with him.

p *p* *mp*

If you looked at him hard you'd see there's nothing left of love. He's sick - er even than

pp *Gareth* *mp* *p* *ppp*

you. I prize him and need him and you shan't take him from me.

(Roy turns his back on Gareth.
He whizzes around and catches the gun,
he slaps the boy in the mouth
and takes the weapon from him)

mp *Roy* *mf*

You'll regret this Roy, if you don't let him off the hook. All those lonely years with my

brute of a father, Sid was the one night and day who was in my thoughts. The first time I played with my cock

f *mp*

it was while I looked at a snapshot of him. He owes me his blood. Go tell him

(They walk twice around the circumference of the stage. Gareth gets more and more exhausted. Every time he falters, Roy pushes him with the gun. The cemetery comes into view. They both stare at the stone. Without warning Gareth pushes Roy aside, he kneels before the simple tombstone.)

mf *p*

You went and mentioned Brian Mc-Fee's name. Well, we're going to the cemete - ry and ask his o

ff

pinion if I should let your lover off the hook. Now you march!

Gareth
mf *f*

You were the unknowing cause of the ruin of my family, Brian, and as you hear me on the

otherside I behseech you. Save my home from ruin and punish this hell-hound who is dragging us into the

(Roy clasps his hands over the boy's mouth, shakes him and cries out...)

grave with you. If we must, let us die, but not by his hands.

Roy
mf

Do you hear your one-time lover's prayer now, Brian McFee, in the hot centre of hell!

(To Gareth)

We'll get you on home in real style for your bedfellow and your doting Ma. This is to show your

(Exit Roy, Sidney appears)

pal Sidney what's in store for him if he ever comes near to my property again.

Gareth

mp

mf

f

Did you do it Sidney? Did you kill him? Don't touch me again 'til he's a rotting corpse, do you hear?

mp

p

mp

f

You take care of him now or maybe I'll take care of you both... How do I know you ain't in cahoots...

Sidney

mp

pp

mp

Not at all and never was. I don't belong to you no more. I guess... I guess I

pp

realised that any - body who has devoted his life to hounding me, maybe he's the one I should go to.

The first system consists of a vocal line in treble clef and piano accompaniment in bass clef. The vocal line contains a triplet of eighth notes. The piano accompaniment features a sustained bass line with a triplet of eighth notes in the right hand.

mf

Whoever heard of a man that done nothing but think of another man and the other man

The second system continues with the vocal line and piano accompaniment. The vocal line has several triplet markings. The piano accompaniment maintains a steady bass line with chords in the right hand.

Gareth

mp

hardly ever having said more than good morning to him. You don't love me anymore Sid. I

The third system features a vocal line with a triplet and a piano accompaniment with a sustained bass line and chords.

Sidney

p

Gareth

p

mean, you don't love me as much as Roy loves you. I do love you. That ain't enough for

The fourth system continues with the vocal line and piano accompaniment, including a triplet in the vocal line.

Sidney
mf

me. I want to be loved all out, like he loves you. Gareth, you know

something? You're well now. You're cured. You don't need no caretaker, or nurse or nothing.

Gareth
mf

What do you mean I'm cured; you dumb son-of-a-bitch. Don't you know I'm crazy, crazy in love.

Sidney
mp

Gareth
p

—with you? What's cured about that? I will kill him like you commanded. No

(Sidney walks over to where Roy is standing)

Roy
mf

f

he'll kill you Sid. Is there no end to my punishment? Ain't I ever.

Sidney
mf

going to be forgiven either? Why? I didn't do nothing to egg you on. Don't deny you have been
Everything you did.

stalking me all my life. I wonder you were not present when I was born.
Eve - ry time you passed by, you threw off enough energy for me to want you forever.

I feel you have supervised my every breath. How do I stop it?
 You commanded me just by breathing, like you do now.

pp *pp*

Roy *ppp* Sidney *ff* Roy *pp* Roy *p*
 There is a way. I won't kill again! I will not kill you even to be free. Even a mock killing.

mf
 Supposing you were to hand me to the barn door, like you'd been out hunting, and nailed up the

Sidney *mp*
 skin of your pray. Then next day at sun up you brought Brian to gloat over what you done. Brian is in his

Roy
mp

Sidney
f

f

ff

grave. But he could be brought out of his grave. No! Don't touch me Roy. Don't!

Roy
f

Sidney
ff

Kiss me Sidney if you want to be free. I'm kissing you. Kill me Roy. I don't care.

mp

Roy
mf

You can kill me then. No one will ever know. Kill me or let me go. Kill me or let me go.

I don't want to kill you, never wanted to.

f

Kill me or let me go. I will try, I will try, but don't make love to

If you go home without do - ing what I say, you won't ever be free of me.

f

me now, don't make love to me now. Kill me first. Release me, release me.

Sidney, if you would be free, before you go to the cemetery I want you to nail

f *mp* *pp*

I can't go through with it, Roy. I can't go through with it. I will

me to the barn door. The only way you can release yourself is to nail me fast to the barn door.

try, but don't make love to me now... *mp* Release me, Roy. Release me. Kill me or let me

And you got to bring Brian in the morning.

p *mf* *f*

3 3 3 3 3 3

go. I will try, I will try. I don't know. I don't know.

Is that clear now? Is that clear now? Is that clear now? If you don't stand up

(Roy) *mf*

3 3 3

I'm going to shoot you. Now bathe my right wrist and arm my right foot and thigh with this alcohol I

3 3 3

brought along. Now you nail me to the door just like you were as smart as the next man. Nail this scum to

the barn door. You know you want to. A slap was not e-nough that night at the gradu -

Sidney
mp 3

At the first flick of day I will bring him to you.

ation. In the morning bring Brian, don't forget!

Gareth

(Fade to Gareth's bedroom)

mf

p

You've been gone long enough ³ to kill an army.

Roy ain't dead yet.

This block contains the first system of music. It features a vocal line for Gareth in treble clef and piano accompaniment in bass clef. The vocal line begins with a rest, followed by a triplet of eighth notes and then a phrase. The piano accompaniment consists of chords and a bass line. A dynamic marking of *mf* is above the first measure, and *p* is above the triplet. The lyrics are placed below the vocal line.

Gareth

mf

You're stoned, ain't you? You didn't do nothing to him I bet.

He's nailed to the barn door.

This block contains the second system of music. It features a vocal line for Gareth in treble clef and piano accompaniment in bass clef. The vocal line has a rest, followed by a phrase with a triplet of eighth notes. The piano accompaniment includes chords and a bass line. A dynamic marking of *mf* is above the first measure. The lyrics are placed below the vocal line.

Sidney

mf

I told Roy I'd dig up Brian for him to see Roy nailed there, and I promised I'd be there at daybreak.

This block contains the third system of music. It features a vocal line for Sidney in treble clef and piano accompaniment in bass clef. The vocal line starts with a rest, followed by a phrase with several triplets of eighth notes. The piano accompaniment consists of chords and a bass line. A dynamic marking of *mf* is above the first measure. The lyrics are placed below the vocal line.

Gareth

mf

Will Roy already be dead when you get there? Sidney. If I see you have gone over to that

(From behind the bed he pulls a shotgun and aims it at Sidney)

son-of-a-bitch, you better take cover, if you join him.

Sidney
mp

I can't help what's

Gareth

mp < *mf* *p*

mp < *mf*

f <

Can't help! All you ever thought about talked about or dreamed about all your life was him.
happening Gareth.

ff

You're a coy faggot, that's what you are, and that's why they fucked you in jail

Sidney
f

You know what, you were never sick at all.

p

p

'cause no matter how tough you look, you're a coy, prick teasing stuck up

p

It was just an excuse to go on using your

mf

ff

faggot.

f

Ma as a meal ticket and to keep me. You held yourself aloof, your coyness drove him crazy.

ff *mp* *f*

(Gareth)

ff (Arriving at Roy's) *mp* 3

You are the cause of it all! It's almost sunrise, Brian

mf

There ain't an honest hair 3 on your pretty head. 3

The first system of the musical score features a vocal line starting with a forte (*ff*) dynamic, marked '(Arriving at Roy's)', and a mezzo-piano (*mp*) section with a triplet of eighth notes. The lyrics are 'You are the cause of it all! It's almost sunrise, Brian'. The piano accompaniment includes a melody with a mezzo-forte (*mf*) dynamic and lyrics 'There ain't an honest hair on your pretty head.' with two triplet markings. The bass line consists of a few notes and rests.

will be waiting impatiently for us. By God, he was telling the truth for once in his life.

Sidney *pp*

Are you dead Roy?

The second system continues the vocal line with lyrics 'will be waiting impatiently for us. By God, he was telling the truth for once in his life.' and includes a mezzo-piano (*pp*) section for 'Sidney' with lyrics 'Are you dead Roy?'. The piano accompaniment features a melody with a mezzo-piano (*pp*) dynamic and a bass line with a long, sustained note.

Because if you ain't, I aim to shoot you myself and put you out of your mis - e - ry.

Roy, _____ Roy, _____

The third system features a vocal line with lyrics 'Because if you ain't, I aim to shoot you myself and put you out of your mis - e - ry.' and a piano accompaniment with a melody and bass line. The lyrics 'Roy, _____ Roy, _____' are placed below the piano part.

Sidney
mf

You let go of my prisoner. I am fulfilling my part of this bargain, and you keep out of it.

Gareth
f

Look at the size of these nails! You are a God damned fiend, Sidney. Put that gun down and help me

Sidney
f

Roy
f

with Brian. I ain't dead, Sidney. Pull _____ out the rest _____ of the

Sidney
ff

nails. _____ Can you take it? Well, _____ let's see.

Roy
mf

mp *pp*

First go to the kitchen cup-board and get me the pink bottle marked Emergency Only, Dangerous.

Sidney Roy
mf (Sidney gets the bottle) *mp*

It ain't poison is it, Roy? What do you care? No it ain't poison. Get it or pull out the rest of the nails without it.

(They drink from the bottle)
p Sidney *mp*

Suit yourself. I'm going to pull out the remaining ones now. Can you hear me? Roy?

p *pp* Roy *pp* *mf*

I am so mixed up; I don't know who I am. Did you ever? Everything comes to

pp p

you in the end. By and by it all comes down to you. It's too late, Sidney. No it ain't Roy...

mf Roy
mf

You'll mend. Let me call the doctor. Don't bother. I can see it's

(Sidney's face draws closer to Roy's and his lips touch him)

f *p* *pp*

afternoon by the way the light falls. You're Sidney, aren't you? What's the meaning of that

Sidney
mp

f

Sidney? Does it have to have a meaning? Whoever I am, I am yours...for thousands of years

Roy

mp *p* *ppp* *p*

I've been yours. Your eternal sweetheart, I am all yours. Why did it take you so long then?

mp

Why did it take you so long to tell me it wasn't hate you had for me after all?

Sidney

Roy

pp *mf* *p* *mp*

You're mine. That's all I know. It's real now and it'll be real tomorrow. I don't have no tomorrow.

Gareth

p *mf* *mp* *p*

I don't have no to - morrow. You never was that tender with me, Sidney.

Sidney
mf

Gareth
mp

55

You go downstairs now, Gareth. Roy and I have a lot to talk about. No, I'm going to

watch this, going to mem-or - ize by heart what I'm seeing. I got something to say to you two.

pp You'd better listen. *mp* What about him? *pp* What about me? *mp* Are you mine, Sid? *pp* Answer me.

mf I will give you one last chance. There's a passageway through the basement...

mp

It leads to the old rendering sheds. We can hide in them if you'll go with me.

f \rceil *p**f**mf* \rceil *ff*

Quit holding him like that. You never loved me. But you can't love trash like him. Get your mouth off

Sidney \rceil *pp**mf*

that carcass and come out with me. I can't Gareth, even if I wanted to. I can't run no more.

Gareth*mf*

I belong with the one I have run from for so long. I'll give you five seconds to

f *ff* *mp*

leave that dirty motherfucker and come with me! I told you I have

Detailed description: This system contains the first musical system. It features a vocal line in treble clef with lyrics. The music starts with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), and then a decrescendo to mezzo-piano (*mp*). A triplet of eighth notes is marked with a '3'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a sustained bass note.

mf *f*

run enough. I'm staying. Then you double crossing corpsehunter, go join Brian and this

Detailed description: This system contains the second musical system. The vocal line continues with lyrics. The dynamics are mezzo-forte (*mf*) and forte (*f*). The piano accompaniment continues with chords in the right hand and a sustained bass note in the left hand.

fff (Gareth shoots Sidney)

loser you're so stuck on. Gareth!

Detailed description: This system contains the third musical system. The vocal line has lyrics. The dynamic is fortissimo (*fff*). A stage direction "(Gareth shoots Sidney)" is written above the music. The piano accompaniment continues with chords and a sustained bass note.

p *fff!* (screaming)

What time is it now? Can you please tell me? Two o'clock in hell!

Detailed description: This system contains the fourth musical system. The vocal line has lyrics. The dynamics are piano (*p*) and fortissimo (*fff!*). A stage direction "(screaming)" is written above the music. The piano accompaniment continues with chords and a sustained bass note. A triplet of eighth notes is marked with a '3' and asterisks.

(He shoots Roy in the head. The scene fades to hospital room. Gareth is in a hospital bed covered in bloody bandages, obviously dying with Dr. Ulric - Mrs Vaisey gradually appears from the shadows)

Gareth

mp

I couldn't be shut out again, I couldn't lose Sidney.

After I had al-ready lost my horses, and my father and two brothers. Yet that was happening right in front

of my eyes. Then shutting me out with their better love making.

ppp!

mp

I had to kill them because of the famished way they loved one a -

nother before my eyes. Like I didn't exist any more. nor never had existed - ed, they loved

The first system consists of a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "nother before my eyes. Like I didn't exist any more. nor never had existed - ed, they loved". The piano accompaniment features a bass line with a long slur across the first two measures and a similar slur across the last two measures.

one another like that. That hard. It was like they were angels. They looked__ into one a-

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above them. The lyrics are: "one another like that. That hard. It was like they were angels. They looked__ into one a-". The piano accompaniment continues with a bass line featuring slurs.

nother's eyes like they had found the Promised Land. I warned him, but he wouldn't listen.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "nother's eyes like they had found the Promised Land. I warned him, but he wouldn't listen.". The piano accompaniment features a treble line with a long slur across the first three measures and a bass line with a long slur across the first two measures.

pp They were famished for one another's lips. *mf* Our little mountain

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "They were famished for one another's lips. Our little mountain". The piano accompaniment features a treble line with a long slur across the first three measures and a bass line with a long slur across the first two measures. The dynamic markings *pp* and *mf* are placed above the vocal line.

Dr Ulric
mf

town has had its veil torn away, and there have been things revealed just as ³terrible as those we read about in large

³cities the world over. Only more terrible, I do be - lieve. ^f ³Where are the nurses?

Gareth
mp

Mrs Vaisey
p

I was deceived by Sidney, and he deceived himself. Doctor, please,

Dr Ulric
mp

he's in such pain. Can't you give him something?— He's had all the morphine we ³

dare administer. I want the truth taken down and given to everyone to read. I had to shoot

This musical system features a vocal line in bass clef with lyrics, a piano accompaniment in treble clef with chords, and a bass line in bass clef with sustained notes. A fermata is placed over the final notes of the piano accompaniment.

them. Yes, I know. It allowed them to forget me,

This musical system features a vocal line in treble clef for Dr Ulric and bass clef for Gareth with lyrics, a piano accompaniment in treble clef with chords, and a bass line in bass clef with sustained notes. A fermata is placed over the final notes of the piano accompaniment.

and it let them go. I'm a - lone, am I?

This musical system features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords, and a bass line in bass clef with sustained notes. A fermata is placed over the final notes of the piano accompaniment.

(The Doctor takes a cloth to wipe away the blood on Gareth's face.
Mrs Vaisey takes the cloth from him and embraces her son tenderly kissing him)