

For Life

Opera in One Act

Music by Dawn Lenore Sonntag

Libretto by Kermit Cole



Dagny Press

For Life

Dawn Sonntag is an Olympia, Washington-based composer. Her operas, based on historic events of the past and present, bring to life little-known stories of injustice, courage, and survival. Kermit Cole is a therapist, Harvard-trained psychologist, and cofounding editor of the organization *Mad in America*. Cole resides in Santa Fe, New Mexico.

Based on composite true stories of victims of prescribed psychiatric medication harm, *For Life* takes a critical view of the interdependent roles of the pharmaceutical companies and main-stream psychiatry in promoting dangerous, life-destroying chemicals as “treatments” for natural responses to stress and emotional pain. It brings to light the role that grass-root victim support groups play in restoring health and hope to those who have suffered due to prescribed psychiatric medications. *For Life* is dedicated to the victims and heroic survivors of prescribed psychiatric medication as well as to the courageous psychiatrists, psychologists, therapists, attorneys, bereaved family members and victims who have dared to speak the truth. Special thanks to Scott Skiba, Executive Artistic Director of the Cleveland Opera Theater and director of the Baldwin Wallace Conservatory’s Opera Theater program, the entire production team, and to Baldwin Wallace Conservatory students for their premiere of this work in February, 2021 as part of the *Operas in Place* filmed mini-opera festival.

Characters

Liam, a young adult – baritone
Nurse Grace – soprano
Dr. Mannsplain – tenor
Drug sales rep - soprano
Leyna, Liam’s mother – soprano
Chorus (patients tree figures) – SATB
Score for string orchestra; piano-vocal score available.
Reorchestration for full orchestra or winds possible.

Synopsis

Liam, a young adult struggling with emotional stress and insomnia, awakens from a troubling dream. As he struggles to fall asleep again, he relives his dream. While wandering in the woods, lost, he suddenly sees the flashing red lights of a clinic. A nurse greets him and invites him to see a psychiatrist, who is distributing magic potions to patients who are suffering from emotional distress. Liam describes his struggles with depression and insomnia caused by marital and job problems. The psychiatrist tells Liam that his brain is “not normal – it’s diseased,” requiring life-long treatment. When Liam asks about side effects, a drug sales rep appears and reveals the role of the psychiatrist as a “learned intermediary” who does the bidding of the pharma companies. Feeling desperate and offered no alternatives, Liam complies and takes the potion.

Soon Liam is gripped by akathisia, a horrific side neurological effect that leaves him terrified and unable to calm himself. Liam’s mother, Leyna, discovers him pacing wildly in the woods and leads him back to the clinic, angrily telling the doctor and nurse that the drugs have made her son ill. The doctor and nurse claim that Liam’s symptoms are proof of his mental illness. The trees of the woods transform into human figures who call Leyna stupid for questioning the potions.

They retreat, and the patients from the clinic appear, describing how the side effects of the potions destroyed their lives but how mutual support helped them survive and heal. Liam tells the nurse and doctor he wants to leave the clinic; they tell Liam that “they do the deciding now.” Leyna questions how the psychiatrist and nurse could know her son better than she does.

The nurse and psychiatrist admit that the potions are poisonous and that while they sought to help patients, they have instead harmed them. The drug sales rep, incensed that the psychiatrist and nurse have shunned the profit and power she offers, curses them all to “anosognosia.” She disappears, and the nurse, psychiatrist, and support group fade into the woods, leaving Liam and Leyna alone. Leyna asks Liam how he will find his way. Liam assures her that he must find his way alone but that he will call if he needs her, that the true path out of the woods cannot be found via chemical potions and tinctures but through mutual love and support, for life.

For Life

Kermit Cole

Dawn Lenore Sonntag

Violin I

Violin II

Viola

pp

mp

p

rit. *a tempo*

Liam

7

3 3 3

I dream I am lost in the woods, search-ing. A path leads out of the dark-ness. The trees are watch-ing.

Vln. I

Vln. II

Vla.

pp

pp

pp

13

rit.

A

♩ = 72

The trees are watch-ing. E-v'ry night the same, I lie here, a-wake. My skin is burn-ing, my head is buzz-ing.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

p

p

p

20

3 3

I don't know what is real. I can't feel a-ny - more. Then the sun ri-ses, and I must face the day, my bro-ken life.

Vln. I

Vln. II

Vla.

Vc.

D.B.

27

L

I was re-build - ing. — Sweep - ing up my shat - ter'd dreams. But the help that came — made life a thousand times worse! and then... — if

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

B

33

(Liam lies down, falls into a fitfull sleep) *rit.* $\text{♩} = 64$ *(Liam dreams he is wandering on a path in dark woods.)*

on - ly — I could sleep.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

*(Suddenly a clinic appears in the woods.
A nurse is there, along with four other patients
who are awaiting the psychiatrist.)* *rit.* *piu mosso* $\text{♩} = 88$ *(Dr. Mannshplain enters, wearing a white lab coat
and a wizard's hat. He is brisk and authoritative.)*

40

E/N

Nurse Grace

This — is your des - ti - ny/ The doc - tor will help you find your way.

L

I'm lost. I can't find my way.

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

E/N

A

Dr. M.

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

Rachael

I'm not sure...

(To Rachael)

(To Michael)

(To Katy)

How ma-ny? An ex-tract, deep from the fo-rest. How of - ten? Here's some-thing from tree-bark. Too much to deal with?

Michael

Some-times...

51

E/N

Dr. M.

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

51

Katy

rit.

What if these don't help me?

(To Angel)

Here's just the thing. How re-cent ly? Real-ly! Try the la-test... They will. Trust me!

Angel

May-be yes-ter-day.

4

♩ = 72 (To Liam)

Dr. M.

Young man, how can I help you? How long has it been? What else have you lost?

L

I'm lost in the woods. Ma - ny years. My marriage... my dreams.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dr. M. 

De - pressed; can't sleep.

This musical score is for measures 61 through 65 of the piece 'The Death of Beethoven'. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 61 is marked with a '61' and a '3' above a triplet of eighth notes in the Vln. I staff. The Vln. II staff has a half note in measure 61. The Vla. and Vc. staves have half notes in measure 61. The D.B. staff has a half note in measure 61. In measure 62, the Vln. I staff has a half note, the Vln. II staff has a half note, the Vla. and Vc. staves have half notes, and the D.B. staff has a half note. In measure 63, the Vln. I staff has a half note, the Vln. II staff has a half note, the Vla. and Vc. staves have half notes, and the D.B. staff has a half note. In measure 64, the Vln. I staff has a half note, the Vln. II staff has a half note, the Vla. and Vc. staves have half notes, and the D.B. staff has a half note. In measure 65, the Vln. I staff has a half note, the Vln. II staff has a half note, the Vla. and Vc. staves have half notes, and the D.B. staff has a half note. A large, diagonal watermark reading 'Musical Score' is overlaid on the right side of the page.

Dr. M. eased. The symp-toms seem quite hu-man. They are

L How do you know the dif-frence be-tween ill-ness and pain we face on life's jour-ney?

[illegible]

Dr. M.

part of our pre-sent and past, but...once you have five, or more... it's an ill-ness! We'll know when we find the right po-tion!

L

So what is your di-ag-no-sis? Arethere

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Eliza Nocebo bursts in, wearing a flowery dress
and handing flowers to the nurse and doctor.
The nurse is not welcoming. Lilly brushes her aside.*

C

E/N

Dr. M.

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

side ef-fects?

You're in luck! There's some - one here to explain!

I'm real-ly not here, _____ and by

mf p mf p mf pp

81

E/N

law, I can't see you. I see im - ba - lanced brains, though, a me - di - cal breakthrough! It's just a theo - ry.

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

85

E/N

I tell the doc - tor and he tells you!

We call the doc - tors — "learn - ed in - ter - me - di - a - ries."

Vln. I

Vln. II

Vla.

Vc.

D.B.

89

E/N

They have a li - cense, but they are cor - p'rate sub - si - dai - ries. They serve thepsy - cho - phar - ma - ceu - ti - cal — com - pen - di - um,

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

E/N

They are as use - ful — as opp - os - a - ble thumbs. There is a warn - ing a - bout the ma - ny side ef - fects, They are troub - ling,

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

E/N

my - ri - ad and mul - ti - plex: nau - sea, di - a - be - tes, __ lost la - bi - do and sex - ual funct - ion, fa - tigue, in - som - ni - a, __ a - ka -

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

E/N

thi - sia and ru - mi - na - tion, de - real - i - za - tion, __ an - he - do - nia __ and vio - lence... *rit.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

106

a tempo

E/N

mf

Would you ra - ther be lost in the woods... for life?

Dr. M.

Liam

L

Why would a - ny - one take this?

Eliza

Dr. Mannsplain

Be - ing hu - man __ is an art and a sci - ence. Di - a - gno - sis is a me - ta - phor. It

106

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mp

mf

p

mf

p

mf

p

8

E/N *112* *Eliza* *sultry* *portamento*

There's a name for this! A-no-so-gno - gno - sia!

Dr. M. *8* *3*

gives your pain a name. What more do you need to know? It means we *3* know for you!—

L

Vln. I *112*

Vln. II

Vla.

Vc.

D.B.

But

E/N *117* *Nurse Grace* *rit.*

I feel your fear. The doc - tor will guide you. Trust him. —

Dr. M. *8*

Sci-ence!

L *3*

how do you know it works?

Vln. I *117* *mf* *mp*

Vln. II

Vla.

Vc.

D.B.

L *123* *a tempo*

Can we stop the pain from grow ing and keep the love? Are the seeds of love mixed with seeds of pain? Can we kill the one

Vln. I *123*

Vln. II

Vla.

Vc.

D.B.

128 $\text{♩} = 64$ (Looks at the pill bottle.)

L and not the o-ther? I don't know if the ans- wer is know- ing. I'm told to trust. I will. At least I'll know what I can

Vln. I

Vln. II

Vla.

Vc.

D.B.

134 rit. E ♩ = 64 (Liam returns to the woods with the pill bottle.) Swallows the pill.

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

134 know. sul ponticello sul ponticello sul ponticello

Full Score

This musical score page includes the following elements:

- Vocal Part (L):** Lyrics include "(He sees a distant light).", "Of course. My mind is bro-ken.", "That's why I was lost.", and "I could not see re-al-it-ty,—". The tempo marking is "piu mosso" with a quarter note equal to 84 beats.
- Instrumental Parts:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Voice (Vc.), and Double Bass (D.B.).
- Musical Notation:** Includes dynamic markings such as *pp* (pianissimo) and *p* (piano), articulation like *arco*, and various musical symbols for notes, rests, and phrasing.
- Rehearsal Marks:** A large number "139" appears at the beginning of the Vln. I staff.
- Watermark:** A large, diagonal "PREVIEW" watermark is overlaid across the center of the page.

144

L

could not trust my thoughts. Now I have cla - ri - ty. I see... it's my fault. I must be com - pli - ant. It's the on - ly way out.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

149

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

accel.

F *piu mosso* ♩ = 92

A

Aleta

What are you do - ing? —

155

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

(Liam is barely aware of Aleta's presence;
talks to himself more than in response to Aleta.
Looks at the bottle, could throw it down.)

161

A

How long have you been here?

L

I should have said no. No-thing can help me. I was find-ing my way.

Vln. I

Vln. II

Vla.

Vc.

D.B.

165

A

You need to rest!

L

Now I can't sleep. I can't stop/. They told me to trust. I should have said no. Can't you see? I can't stop mo-ving,

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

mf

mf

169

A

What are you say ing?__

L

mind is ra-cing, heart is pound-ing, E - v'ry-where, there's dan-ger lurk-ing, peo-ple judg-ing, I don't feel safe!

Vln. I

Vln. II

Vla.

Vc.

D.B.

A

173

L

Vln. I

173

Vln. II

Vla.

Vc.

D.B.

E/N

G

A

(Aleta leads Liam back towards the clinic.)

Vln. I

178

Vln. II

Vla.

Vc.

D.B.

E/N

184

A

184

Vln. I

184

Vln. II

Vla.

Vc.

D.B.

188

E/N

struct - ing his treat - ment. Is there some - thing your hi - ding? Was he a - bused? We'll ne - ver know. It does - n't mat - ter. The

188

A

188

Vln. I

Are you say - ing... You said it wasan ill - nes!

Vln. II

Vla.

Vc.

D.B.

192

E/N

po - tion will show his ill - ness. The doc - tor will make it make sense.

192

A

It seems like I've en - ter'd a ma - gic por - tal... that leads to mad - ness... with no way out!

Dr. M.

Dr. Mannsplain

I can - not

192

Vln. I

Vln. II

Vla.

Vc.

D.B.

197

A

Looks at his watch. How do you know the dif - frence between ill - ness, and symp - toms caused by the "cure?"

Dr. M.

(impersonal)

speak to you. But I'll lis - ten.. con - fi - dent - ial - ly!

197

Vln. I

Vln. II

Vla.

Vc.

D.B.

E/N

201

Eliza

You have no proof!

A

201

But the po-tion is hurt-ing him.

I can see it!

Dr. M.

8

It makes no diff -'rence. __ It's all me-ta-pho-ri-cal. __

It's not harm you see! It's the po-tion!

Vln. I

201

Vln. II

Vla.

Vc.

D.B.

A

206

p

mf

I'm not sure I a - gree. Have you tried these drugs? Would you give these drugs to your child - ren?

Dr. M.

8

It's work-ing! __

I'm not ill.

I raised my child-ren

Vln. I

206

p

mf

Vln. II

p

mf

Vla.

Vc.

p

mf

D.B.

p

mf

A

210

rit.

You're con-tra-dict - ing your - self.

I'm not hi-ding a-ny-thing!

If

Dr. M.

8

well.

I am a doc-tor. I ex-plain!

Who are you? What are you hi-ding?

Vln. I

210

Vln. II

Vla.

Vc.

D.B.

Musical score for "The Sorcerer's Apprentice" featuring vocal soloist A and orchestra. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. with lyrics in German and English.

Tempo: $\text{♩} = 64$

Vocal Soloist A:

Lyrics (German):
 du hast die po-tion, was würdest du se-
 hen? Wie weiß würdest du dein ge-
 wand noch sein? Würdest du durch ein po-
 tal, wo kämpfe und schmerz ge-
 rufen werden,

Lyrics (English):
 you took this po-tion, what would you see? How white would your coat still be? Would you pass through a por-tal where struggle and pain are called in-

Instrumental parts:

- Vln. I: *p* (piano), *mf* (mezzo-forte)
- Vln. II: *p* (piano), *mf* (mezzo-forte)
- Vla.: *p* (piano), *mf* (mezzo-forte)
- Vc.: *p* (piano), *mf* (mezzo-forte)
- D.B.: *p* (piano), *mf* (mezzo-forte)

220

A

san - it - ty, — where peo - ple go and ne - ver re - turn? What would you learn? Would your mad - ness be re - vealed?

3

Dr. M.

(Coldly)

Can I help you, ma'am?

220

Vln. I

mp

mf

mp

Vln. II

mp

mf

mp

Vla.

mp

mf

mp

Vc.

mp

mf

mp

D.B.

mp

mf

mp

226

A

rit. *a tempo*

I don't think you can. Our bo-dies are frail; our spi - rits dropped in them. We need you to help us to

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

231

A

soft-en the blow. But my son is not him - self a - ny - more. But how could you know? You did not know him be - fore. You

Vln. I

Vln. II

Vla.

Vc.

D.B.

236

E/N

Nurse Grace

p You must mourn the child you had be - fore. He's not com - ing back a - ny - more. My son re - fused the treat - ment. Now he's gone. I

A

can - not know him now.

Vln. I

Vla.

Vc.

D.B.

241

E/N

hope that you can be spared that fate. We must keep you here... for your

Dr. M.

L

You need to stay.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mf* *mp* *mp* *mp* *mp* *mp*

mf *mf* *mp*

E/N

safe-ty!___

Take the pill___ and you can go.

I

A

You mean if it works?

Dr. M.

Your mind is - n't yours a - ny - more. We change it for you.

L

Vln. I

246

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

E/N

mean when he takes it.____

Dr. M.

His di - ag - no - sis___ is based on his be - ha - vior. It's an art,____ not a sci - ence.___ No tests, no x - rays.

Vln. I

252

Vln. II

Vc.

D.B.

E/N

Eliza *Nurse Grace* *Eliza* *Nurse Grace*

And it's the law! When he takes it,____ we'll know he is rea - dy. And fol - lows the law. Do what the doc - tor says for now. We'll find a

Liam

L

Vln. II

No, I won't!

Vla.

Vc.

D.B.

263 *Nurse Grace*

E/N way. Young peo-ple, be - gin-ning their lives, cou-ra-geously ma - king their

Vln. I *mf* *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

270 way in the world. Young lives in mo-tion slowed to a crawl. Young hearts and minds numbed to it all. How can this be right? I don't know.

Vln. II

Vla.

Vc.

D.B.

278 *rit.* *a tempo*

E/N My son lost hisway. He lost the light.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

284

A There must be an end to this night - mare! But no - one list-ens, no - one hears.

Vln. I *pp*

Vln. II *pp* *p*

Vla. *pp*

I $\text{♩} = 84$

Forest Figure I Forest Figure II

E/N What strength! De-di-ca-ion! ____ Cou-rage! We pi-ty you and your bro - ken heart.

Dr. M. Forest Figure III Forest Figure IV

But you're not a doc-tor! ____ You're not smart! Ac - cept it! Be grate-ful. Your

Vln. II *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

D.B. *p* *cresc. poco a poco*

295 All Forest Figures *rit.* *piu mosso* $\text{♩} = 92$

E/N Who are you ____ to ques-tion this art?

A Aleta (furious)

Who am I? Who am I? I will call them

Dr. M. All Forest Figures

son must com - ply. Who are you ____ to ques-tion this art?

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

303 *rit.*

A out on their le. Ob - served for a mi-nute, di-ag - nosed in a mo-ment, ig - no - ring a life - time of know-ing!

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

D.B. *mp* *cresc. poco a poco*

20 $\text{♩} = 60$

A I saw his face — be - fore he was in me. — Be - fore he saw light, — he saw — through my eyes. — Their de - cept-ion on - ly keeps — the

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

mp

315 *(Rachael, Michael, Angel and Katy emerge from the woods.)* **J** *piu mosso* $\text{♩} = 68$

A cir - cles spin - ing, — crush - ing our souls and our child - ren's lives. *(All patients, in their own octave)* They tell us that life should

Vln. I

Vln. II

Vla.

Vc.

D.B.

320 *piu mosso* $\text{♩} = 64$

A ne - ver be pain - ful, — that fear — is some-thing to fear.

Dr. M. *Angel*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tree bark and po - tions, holes in the head, shocking and beat - ing, —

326

E/N

They pro-mised life,____ but sold us a lie!

326

A

Rachael

They make us in-hu - man. They make us com-ply.____

(Angel)

Angel

heat-ing and freez - ing, They pro-mised life,____ but sold us a lie!

L

Michael

Michael

They make us in-hu - man. They make us com-ply!____ I was in pain.____ The

326

Vln. I

mf

mp

Vln. II

mf

mp

Vla.

mf

mp

Vc.

mf

mp

D.B.

mf

mp

332

A

Rachael

They told me the pills would give me hope. Now all I can feel

L

pills suppressed it, but now____ I can on - ly weep.____

Vln. II

Vla.

Vc.

D.B.

338

E/N

Katy

My ears are ring - ing,____ my skin____ is burn-ing, my head is throb - bing, my thoughts are churn-ing.____

338

A

is hop-less - ness.

338

Vln. I

rit.

Vln. II

Vla.

Vc.

D.B.

[illegible]

353 *All*

E/N In each o - ther we found the truth, qui - et, hum - ble, and gen - tly un - sure. We can't flee from sor - row, we

A In each o - ther, we found the truth, qui - et, hum - ble, and gen - tly un - sure. We can't flee from sor - row, we

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B.

358

E/N

can't flee from pain. We must learn who we are, and who we can be.

358

A

can't flee from pain. We must learn who we are and who we will be.

358

Vln. I

Vln. II

Vla.

Vc.

D.B.

364

L

(Mannsplain, Nurse, Eliza and Liam appear in the woods
Liam struggles, in worse condition than ever.)

Liam (Disoriented, struggling)

I have passed through the por - tal! I can ne - wo-re-turn.

364

Vln. I

Vln. II

Vla.

369

A

piu mosso
♩ = 84
Aleia (to Mannsplain)

I named my son when he was born. Who are you to to rob him of his

369

L

You have named me mad - ness!

369

Vln. I

Vln. II

Vla.

Vc.

D.B.

Eliza (Sinister)

374

E/N

You mo-thers!

mf

A

374

birth - right?

Dr. M.

8

Dr. Mannsplain

Don't be a-shamed of your son. It's in the genes, you know... al-though... we have not found the pre-cise gene

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

Eliza (Shakes her head as Dr. Mannsplain nods in agreement.)

378

E/N

...dis-ap-point-ing. —

piu mosso ♩ = 96

A

378

Aleta

I am not a-shamed of my son. But you learned long a-go that strug-gle and pain are

Dr. M.

8

yet. It's ve-ry..

Vln. II

f

mf

Vla.

f

mf

Vc.

f

mf

D.B.

f

mf

A

384

gold — in your hands. Tree-bark and tinc-tures, de-mons, pos-sess-ion, they op-en a door, and you push us through! You keep your fame and

Vln. I

384

Vln. II

Vla.

Vc.

D.B.

390

E/N

rit. $\text{♩} = 76$

Nurse Grace She's right. I have seen the trem-bling hands of

390

A

wealth and glo - ry! We lose our lives and ne - ver re - turn.

390

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

398

E/N

3

chil-dren Told to put pills they don't want in - to-their bo - dies, ne-ver told the truth, not con - sent-ing to the da-mage to their bo - dies and souls,

398

Vln. I

Vln. II

Vla.

Vc.

D.B.

405

E/N

told they are bro-ken, that their minds are not their own, ne-ver free to live the life they want - ed, robbed of their dreams and of their youth.

405

Vln. I

mf

mp

pp

Vln. II

mf

mp

pp

Vla.

mf

mp

pp

Vc.

mf

mp

pp

D.B.

mf

mp

pp

26 ⁴¹³ *rit.* M = 88 Nurse Grace

E/N *You have*

Dr. M. *They come to me for an-swers. How can I fail them? How can I send them a-way _____with-out hope?*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

p

⁴²² E/N *some-thing to give not found in a pill or po-tion. The ans-wers are found in our eyes when we meet, but we must have the cour-age to see.*

Dr. M. *We are*

Vln. II *mf mp*

Vla. *mf mp*

Vc. *mf mp*

D.B. *mf mp*

Nurse Grace

E/N *But life is not words on a la-bel. It's po-e-try. It's*

Dr. M. *taught to give an-swers with la-bels on bot-tles, pro-mi-sing com-fort with che-mi-cal names.*

⁴²⁹ Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

p

436

rit.

N

$\text{♩} = 60$

E/N

jour - neys.

Dr. M.

Dr. Mannsplain

We're not lost in the woods. — We're learn - ing to

Vln. I

Vln. II

Vla.

Vc.

D.B.

444

Dr. M.

jour - ney. — To - ge - ther — through dark - ness through time — we go on. Trees rise a -

Vln. I

Vln. II

Vla.

Vc.

D.B.

450

Dr. M.

bove us, spires — in wind - storms, wind - rust - led branch - es — speak of wis - dom be -

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

Dr. M. 8 low. They are an - chored by their roots. But we make our po - tions from

Vln. I 456 *pp* *p cresc. poco a poco* 2 2

Vln. II *p cresc. poco a poco* 2 2

Vc. *pp cresc. poco a poco*

D.B. *mf cresc. poco a poco*

461

Dr. M. 8 bark on the sur - face, leav - ing wis - dom be low. Blind with am - bi - tion, I could not see the wis - dom be -

Vln. I 461 *mf* 2 2 *mp* *mf*

Vln. II *mf* 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *mp* *mf*

D.B. *mf* *mp* *mf*

469

E/N rit. 92 Eliza 3 How can I help you when you de - ny sci - ence? When you turn a - way from

Dr. M. 8 low me, or what I did not know.

Vln. I 469 2 2 *pp* *p*

Vln. II 2 2 *pp* *p*

Vla. 2 *pp* *p*

Vc. 2 *pp* *p*

D.B. 2 *pp* *p*

478

E/N

wealth and fame? I gave you - ca - reers, pres - tige and a name by cre - a - ting a por - tal to mad - ness. Who will go with me? Some will suf - fer; __

478

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

a tempo

p

486

E/N

o - thers will gain un-told rich-es, com-forts and fame! Who will stay here, in sad - ess? — Who will stay here, where life is un-cer - tain?

486

A

486

Vln. I

Vln. II

Vla.

Vc.

D.B.

P

rit.

The musical score is for a scene from 'The Sorcerer's Apprentice'. It features vocal soloists (E/N and A) and an orchestra (Vln. I, Vln. II, Vla., Vc., D.B.). The tempo is marked as 108 beats per minute. The key signature has one flat (B-flat). The score includes lyrics for the vocal parts and dynamic markings for the orchestra.

Lyrics:

(To Mannsplain, Nurse, and Aleta)

You are so blind! De-ny - ing me - di - cine and sci - ence! I curse you with a - no - so - gno -

Take your po - tions and cures and get out!

Dynamic Markings:

Vocal Soloists:

- E/N: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)
- A: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)

Orchestra:

- Vln. I: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)
- Vln. II: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)
- Vla.: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)
- Vc.: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)
- D.B.: *f* (first measure), *mp* (second measure), *mf* (third measure), *mf* (fourth measure)

501

E/N

sia!

Vln. I

Vln. II

Vla.

Vc.

D.B.

508

L

We can't es-cape our pain. We pressed it, some-one to share it. The fear the un-cer-tain-ty, the loss and the

Vln. I

Vln. II

Vla.

Vc.

D.B.

518

E/N

rit. Nurse Grace piu mosso ♩ = 96

We don't need la-bels or ma-gic or po-tions. They

L

sor-row are wo-ven through our jour-ney t'wards light t'wards to-mor-row.

Vln. I

Vln. II

Vla.

Vc.

D.B.

529

Aleta

E/N

si-lence the voi - ces that beg to be heard. Mad-ness be - gins when the voice that needs hear-ing turns stri-dent, bi - zarre, or stops speak-ing at all.

Vln. I

Vln. II

Vla.

Vc.

D.B.

541

R

$\text{♩} = 80$

E/N

Sto-ries be - gin with learn-ing and list-'ning. Love be - gins with list-'ning and hear-ing.

Dr. M.

Vln. I

Vln. II

Vla.

Vc.

D.B.

551

S

rit.

piu mosso

$\text{♩} = 96$

Dr. M.

Curse my am - bi - tion. How can I face my-self or o - thers? How can I start _____ a - gain?

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

559

L

Al-ways be with me. Learn to be hu-man. That is e-nough. Start here, with me. We'll learn to - geth-er, and find a path that leads to the

Vln. I

Vln. II

Vla.

Vc.

D.B.

T $\text{♩} = 72$ *Patients and Nurse*

E/N

We on - ly want to live a - gain. We can't a - void suf - fer-ing We must em-brace e - v'ry thing, all voi-ces, vi - sions,

Patients and Liam

L

light. We on - ly want to live a - gain. We can't a - void suf - fring. We must em - brace e - v'ry - thing, all voi ces, vi - sions,

572

Vln. I

Vln. II

Vla.

Vc.

D.B.

U

579

E/N

sor - row and care. They are spokes on the wheel t'wards the fu - ture we share. We on - ly want to live a - gain. We can - not a - void

579

A

We on - ly want to live a - gain. We can't a - void suf - fer-ing.

Dr. M.

We on - ly want to live a - gain. We can't a - void suf - fer-ing.

L

sor - row and care. They are spokes on the wheel t'ward the fu - ture we share. We on - ly want to live a - gain. We can - not a - void

579

Vln. I

Vln. II

Vla.

Vc.

D.B.

585

E/N

suf - fring. We must em - brace voi - ces, vi - sions, sor - row and care. They are spokes on the wheel t'ward the

585

A

We must em - brace e - v'ry - thing, all voi - ce vi - sions, sor - row and care. They are spokes on the wheel t'wards the fu - ture we share, the

Dr. M.

8

We must em - brace e - v'ry thing, all voi - ces vi - sions, sor - row and care. They are spokes on the wheel t'ward the fu - ture we share, t'ward the

L

suf - fring We must em - brace voi - ces, vi - sions, sor - row and care, They are spokes on the wheel t'ward the

585

Vln. I

Vln. II

Vla.

Vc.

D.B.

591 Patients, Dr. Mannsplain, and Nurse fade into the forest.

E/N fu-ture we share.

A fu-ture we share.

Dr. M. fu - ture.

L fu - ture.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

34 V

A

I saw your face be - fore you were born. I saw your eyes, search-ing and kind. Your light is in

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

609

A

me, and I give you mine. But if I leave you to wan - der, will you find your way?

L

We

Vln. I

609

Vln. II

Vla.

Vc.

D.B.

W

L

can't know the fu - ture. Un - cer-tain-ty hope - we must em - brace it all. Call and I'll find you. I must find my way a - lone. But I'll

Vln. I

619

Vln. II

Vla.

Vc.

X

627

A

L

al - ways be with you, where - e - ver we go. Call and I'll find you. I'll al - ways be with you, for - e - ver, where - e - ver we go, _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

Y

638

rit.

♩ = 64

A

L

for life. _____

for life. _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

645

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo

pp

pp

pp

pp

pp

For Life

Kermit Cole

Dawn Lenore Sonntag

♩ = 64

Violin I

Violin II

Viola

pp

mp

p

rit.

a tempo

Liam

7

I dream I am lost in the woods, search-ing. A path leads out of the dark-ness. The trees are watch-ing.

Vln. I

Vln. II

Vla.

pp

pp

pp

pp

rit.

A

♩ = 72

13

The trees are watch-ing. E-v'ry night the same, I lie here, a-wake. My skin is burn-ing, my head is buzz-ing.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

p

p

p

p

20

I don't know what is real. I can't feel a-ny - more. Then the sun ri-ses, and I must face the day, my broken life.

Vln. I

Vln. II

Vla.

Vc.

D.B.

27

L

I was re-build - ing. — Sweep - ing up my shat - ter'd dreams. But the help that came — made life a thousand times worse! and then... — if

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

33

(Liam lies down, falls into a fitfull sleep) rit. **B** ♩ = 64 (Liam dreams he is wandering on a path in dark woods.)

on - ly — I could sleep. I'm lost.

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

41

rit. *piu mosso* ♩ = 88

Nurse Grace

This — is your des - ti - ny/ The doc - tor will help you find your way.

41

Leyna

Rachael

I'm not sure...

(To Rachael)

Dr. M.

How ma - ny?

L

I can't find my way.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

E/N

47

Katy

Dr. M.

(To Michael)

3

(To Katy)

Yes!

(To Angel)

An ex-tract, deep from the fo-rest. How of - ten? Here's some - thing from tree - bark. Too much to deal with? Here's just the thing. How

L

Michael

Sometimes...

Vln. I

47

Vln. II

Vla.

Vc.

D.B.

E/N

52

Katy

rit.

♩ = 72

What if these don't help me?

Dr. M.

8

(To Liam)

re - cent ly? Real - ly!___ Try the la - test... They will. Trust me!___ Young man, how can I help you?

L

Angel

May - be yes - ter - day.

Vln. I

52

Vln. II

Vla.

Vc.

D.B.

Dr. M. 57 8 How long has it been? What else have you lost? What are your symp-toms? An-

L *Liam* 3 I'm lost in the woods. Ma - ny years. My mar-riage... my dreams. De - pressed; can't sleep.

Vln. I 57 3

Vln. II

Vla.

Vc.

D.B.

Dr. M. 63 8 xi-e - ty, wor - ry, dis-tress? Your ner - vous sys-tem is... ve-ry ner - vous in - deed. It's not nor - mal. It's dis - eased.

L 3 3

Vln. I 63 5/4 How do you know the dif - frence between

Vln. II 5/4

Vla. 5/4

Vc. 5/4

D.B. 5/4

Dr. M. 69 8 The symp-toms seem quite hu - man. They are part of our pre-sent and past, but... once you have five, or more...

L 3 3 3 ill - ness and pain we face on life's jour-ney?

Vln. I 69 5/4

Vln. II 5/4

Vla. 5/4

Vc. 5/4

D.B. 5/4

73 *Holds up a big book of potions*

Dr. M. 8 *3* it's an ill-ness! We'll know when we find the right po-tion! *3* You're in luck! There's some-one here to explain!

L *3* So what is your di-ag-no-sis? *3* Are there side ef-fects?

Vln. I 73

Vln. II

Vla.

Vc.

D.B.

78 **C** *Eliza* *3*

E/N I'm real-ly not here, and by law, I can't see you. I see im-ba-lanced

Vln. I 78 *mf* *3* *p*

Vln. II *mf* *3* *p*

Vla. *mf* *3* *3* *3* *p*

Vc. *pp*

D.B. *mf* *p*

83

E/N brains, though, a me-di-cal breakthrough! It's just a theo-ry. I tell the doc-tor and he tells you!

Vln. I 83 *3* *3*

Vln. II

Vla.

Vc.

D.B.

87

E/N

We call the doc - tors — "learn - ed in - ter - me - di - a - ries." They have a li - cense, but they are cor - p'rate sub - si - dai - ries. They serve the psy - cho - pharma -

Vln. I

Vln. II

Vla.

Vc.

D.B.

92

E/N

ceu - ti - cal — com - pen - di - um, They are as use - ful — as opp - os - a - ble thumbs. There is a warn - ing a - bout the ma - ny side ef - fects,

Vln. I

Vln. II

Vla.

Vc.

D.B.

97

E/N

They are troub - ling, — my - ri - ad and mul - ti - plex: nau - sea, di - a - be - tes, — lost la - bi - do and sex - ual funct - ion,

Vln. I

Vln. II

Vla.

Vc.

D.B.

101 *rit.*

E/N fa-tigue, in - som-ni - a, a - ka - thi - sia and ru - mi - na - tion, de - real - i - za - tion, an - he - do - nia and vio - lence...

Vln. I

Vln. II

Vla.

Vc.

D.B.

105 *a tempo* *mf* *Eliza* 3 3 3 *p* **D**

E/N Would you ra - ther be lost in the woods... for life? *Dr. Mannsplain*

Dr. M.

L *Liam* 3 3 Be - ing hu - man is an

Why would a - ny - one take this?

105 *mf* *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

110 *Eliza* 3 *sultry* 3

E/N There's a name for this! A - no - so - gno -

Dr. M. 8 art and a sci - ence. Di - a - gno - sis is a me - ta - phor. It gives your pain a name. What more do you need to know?

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

116 *portamento* *Nurse Grace*

E/N gno - sia! I feel your fear. The doc - tor will guide you. Trust him.

Dr. M. It means we know for you! Sci-ence!

L But how do you know it works?

Vln. I *mf* *mp*

Vln. II

Vla.

Vc.

D.B.

122 *rit.* *a tempo*

E/N

L Can we stop the pain from grow ing and keep the love? Are the seeds of love mixed with seeds of pain? Can we kill the one

Vln. I

Vln. II

Vla.

Vc.

D.B.

128 ♩ = 64 (*Looks at the pill bottle.*)

L and not the o-ther? I don't know if the ans-wer is know-ing. I'm told to trust. I will. At least I'll know what I can

Vln. I

Vln. II

Vla.

Vc.

D.B.

134

rit.

E

♩ = 64

(Liam returns to the woods with the pill bottle.)

Swallows the pill.

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

know.

sul ponticello

sul ponticello

sul ponticello

139

(He sees a distant light).

piu mosso

♩ = 84

3

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

Of course. My mind is bro-ken. That's why I was lost. I could not see re-al-it-ty,— I

arco

arco

arco

arco

pp

pp

pp

pp

pp

p

p

p

p

p

144

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

could not trust my thoughts. Now I have cla-ri-ty.— I see... it's my fault. I must be com-pli-ant.— It's the on-ly way out.

mp

mp

mp

mp

mp

3

149

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

accel.

F *piu mosso* ♩ = 92

Leyna

Liam wanders in the forest against. He becomes increasingly anxious, pacing in circles. The trees begin to spin around him. Suddenly, his mother, Leyna, appears.

Leyna

What are you do - ing? —

155

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

p

p

p

p

p

p

161

Leyna

How long have you been here?

(Liam is barely aware of Aleta's presence; talks to himself more than in response to Aleta. Looks at the bottle, could throw it down.)

L

I should have said no. No - thing can help me. — I was find - ing my way.

161

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

169

Leyna

What are you say ing?__

L

mind is ra - cing, heart is pound - ing, E - v'ry - where, there's dan - ger lurk - ing, peo - ple judg - ing, I don't feel safe!

169

Vln. I

Vln. II

Vla.

Vc.

D.B.

173

Leyna

Do you want to hurt your - self? Let them try!_____

L

Yes! But I want to live! This is mad-ness. No one can help me.____

173

Vln. I

Vln. II

Vla.

Vc.

D.B.

184

E/N

doc-tor pre-scribed a se-ri-ous po-tion. The doc-tor pre-scribes on-ly what's need-ed!__ You're ob-

184

Leyna

This po-tion has made him sick! We're go-ing in cir-cles!

184

Vln. I

Vln. II

Vla.

Vc.

D.B.

188

E/N

struct - ing his treat - ment. Is there some - thing your hi - ding? Was he a - bused? We'll ne - ver know. It does - n't mat - ter. The

188

Leyna

Are you say - ing... You said it was an ill - nes!

188

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for the song "The Doctor" from the musical "The Sound of Music". It is a full orchestral score with vocal parts for E/N (Ensemble/Narrator), Leyna, and Dr. M. (Dr. Mannsplain). The score is written for a standard orchestra including Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 192 to 196, and the second system covers measures 197 to 201. The lyrics are: "po - tion will show his ill - ness. The doc - tor will make it make sense. It seems like I've en - ter'd a ma - gic por - tal... that leads to mad - ness... with no way out! Dr. Mannsplain I can - not speak to you. But I'll lis - ten... con - fi - dent - ial - ly! How do you know the dif - frence be - tween ill - ness, and symp - toms caused by the 'cure?'"

201 *Eliza*

E/N *You have no proof!*

Leyna *But the po-tion is hurt-ing him. I can see it!*

Dr. M. *It makes no diff -'rence. ___ It's all me-ta-pho-ri-cal. ___ It's not harm you see! It's the po-tion!*

Vln. I

Vln. II

Vla.

Vc.

D.B.

206

Leyna *I'm not sure I a - gree. Have you tried these drugs? Would you give these drugs to your child - ren?*

Dr. M. *It's work-ing! ___ I'm not ill. I raised my child-ren*

Vln. I *p mf*

Vln. II *p mf*

Vla. *p mf*

Vc. *p mf*

D.B. *p mf*

210 *rit.*

Leyna *You're con-tra-dict - ing your - self. I'm not hi-ding a-ny-thing! If*

Dr. M. *well. I am a doc-tor. I explain! Who are you? What are you hi-ding?*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Score for "The White Coat"

Tempo: ♩ = 64

Measures: 215 to 220

Vocal Solo (Leyna):

you took this po-tion, what would you see? How white would your coat still be?__ Would you pass through a por-tal__ where strug-gle and pain_____ are called in-

Orchestral Accompaniment:

Vln. I: *p* (measures 215-216), *mf* (measures 217-220)

Vln. II: *p* (measures 215-216), *mf* (measures 217-220)

Vla.: *p* (measures 215-216), *mf* (measures 217-220)

Vc.: *p* (measures 215-216), *mf* (measures 217-220)

D.B.: *p* (measures 215-216), *mf* (measures 217-220)

220

Leyna

san - it - ty, — where peo - ple go and ne - ver re - turn? What would you learn? Would your mad - ness be re - vealed?

3

Dr. M.

8

(Coldly)

Can I help you, ma'am?

220

Vln. I

mp

mf

mp

Vln. II

mp

mf

mp

Vla.

mp

mf

mp

Vc.

mp

mf

mp

D.B.

mp

mf

mp

226

H

rit. *a tempo*

Leyna

I don't think you can. Our bo-dies are frail; our spi-rits dropped in them. We need you to help us to

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

236 *Nurse Grace*

E/N

You must mourn the child you had be-fore. He's not com-ing back a-ny-more. My son re-fused the treat-ment. Now he's gone. I

236

Leyna

can-not know him now.

236

Vln. I

p

Vla.

p

Vc.

p

D.B.

p

241 *piu mosso* ♩ = 72

E/N
hopethat you can be spared that fate. We must keep you here... for your safe-ty!...

Dr. M.
8

L.
You need to stay.

Vln. I
241 *mf* *mp*

Vln. II
mp

Vla.
mf *mp*

Vc.
mf *mp*

D.B.
mf *mp*

I want to leave! But I came here vo-lun-ta-ri-ly. Whose safe-ty?

247

E/N

Take the pill_____ and you can go. I

Leyna

You mean if it works?

Dr. M.

8

Your mind is - n't yours a - ny - more. We change it for you.____

L

I've changed my mind!_____

247

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

252

E/N

mean when he takes it._____

Dr. M.

8

His di - ag - no - sis_____ is based on his be - ha - vior. It's an art,_____ not a sci - ence._____ No tests, no x - rays.

252

Vln. I

Vln. II

Vc.

D.B.

Eliza

Nurse Grace

257

E/N

And it's the law! When he takes it,_____ we'll know he is rea - dy. And fol - lows the law. Do what the doc - tor says for now. We'll find a

L

Liam

No, I won't!

Vln. II

Vla.

Vc.

D.B.

263 *Nurse Grace*

E/N *way.* Young peo-ple, be - gin-ning their lives, cou-ra-geously ma - king their

Vln. I *mf* *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

270

E/N way in the world. Young lives in mo - tion slowed to a crawl. Young hearts and minds numbed to it all. How can this be right? I don't know.

Vln. II

Vla.

Vc.

D.B.

278 *rit.* *a tempo*

E/N My son lost his way. He lost the light.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

284

Leyna

Vln. I *pp*

Vln. II *pp* *p*

Vla. *pp*

There must be an end to this night - mare! But no - one list - ens, no - one hears.

I $\text{♩} = 84$

Forest Figure I *Forest Figure II*

E/N

What strength! De-di-ca-ion!___ Cou-rage! We pi-ty you and your bro-ken heart.

Forest Figure III *Forest Figure IV*

Dr. M.

But you're not a doc-tor!___ You're not smart! Ac - cept it! Be grate-ful. Your

Vln. II

p *cresc. poco a poco*

Vla.

p *cresc. poco a poco*

Vc.

p *cresc. poco a poco*

D.B.

p *cresc. poco a poco*

All Forest Figures *rit.* *piu mosso* $\text{♩} = 92$

E/N

Who are you _ to ques-tion this art?

Leyna

Leyna (furious)

Who am I? Who am I? I will call them

Dr. M.

All Forest Figures

son must com - ply. Who are you _ to ques-tion this art?

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vc.

mf *f*

D.B.

mf *f*

rit.

Leyna

out on their le. Ob - served for a mi-nute, di-ag - nosed in a mo-ment, ig - no - ring a life - time of know-ing!

Vln. I

mp *cresc. poco a poco*

Vln. II

mp *cresc. poco a poco*

Vla.

mp *cresc. poco a poco*

Vc.

mp *cresc. poco a poco*

D.B.

mp *cresc. poco a poco*

Musical Score for "The Deception"

Vocal Soloist: Leyna

Instrumentation: Violin I, Violin II, Viola, Violoncello, Double Bass.

Tempo: ♩ = 60

Lyrics:

I saw his face ____ be - fore he was in me. ____ Be - fore he saw light, ____ he saw ____ through my eyes. ____ Their de - cept-ion on - ly keeps ____ the

Dynamics: The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano).

Rehearsal Markings: Rehearsal mark 310 is indicated at the beginning of the vocal and string staves.

315

Leyna

cir - cles spin - ing, — crush - ing our souls and our child - ren's lives.

315

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Rachael, Michael, Angel and Katy emerge from the woods.)

(All patients)

They tell us that life should

320

Leyna

ne - ver be pain - ful, ___ that fear ___ is some-thing to fear.

Dr. M.

8

Tree bark and po - tions, holes in the head, shocking and beat - ing, ___

Vln. I

320

Vln. II

Vla.

Vc.

D.B.

piu mosso ♩ = 64

Angel

A musical score for 'The Rose Tree' featuring a vocal soloist (Leyna), a male chorus (Dr. M.), and a string ensemble (Vln. I, Vln. II, Vla., Vc., D.B.). The score is in 3/4 time, key of D major, and tempo 'piu mosso' (♩ = 64). The vocal parts have lyrics in English. The string parts include triplets and sustained notes. A large green watermark 'PERUSSO' is visible across the score.

326

E/N

They pro-mised life, but sold us a lie!

326

Leyna

Rachael

(Angel)

They make us in-hu - man. They make us com-ply. Angel

8

heat-ing and freez - ing, They pro-mised life, but sold us a lie! Michael

L

They make us in-hu - man. They make us com-ply! I was in pain. The

326

Vln. I

mf

mp

Vln. II

mf

mp

Vla.

mf

mp

Vc.

mf

mp

D.B.

mf

mp

332

Leyna

Rachael

They told me the pills would give me hope. Now all I can feel

L

pills suppressed it, but now I can on - ly weep.

Vln. II

Vla.

Vc.

D.B.

338

E/N

Katy

rit.

My ears are ring - ing, my skin is burn-ing, my head is throb - ing, my thoughts are churn - ing.

338

Leyna

is hop-less - ness.

338

Vln. I

Vln. II

Vla.

Vc.

D.B.

224

piu mosso
♩ = 72 *All ST*

E/N

We on - ly want to live a - gain. They gave us poi - son to heal us from our pain. But now, we're mo - ving t'wards the

343

All AB

Leyna

We on - ly want to live a - gain. They gave us poi - son to heal us from the pain. But now, we're mo - ving t'wards the

343

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

348

E/N

light, e - ver strong - er, a - way from the night.

348

Leyna

light, e - ver strong - er, a - way from the night

Aleta

How do you find cou - rage and hope?

348

Vln. I

p

348

Vln. II

p

348

Vla.

p

348

Vc.

p

348

D.B.

p

353

All

E/N

In each o - ther we found the truth, qui - et, hum - ble, and gen - tly un - sure. We can't flee from sor - row, we

353

Leyna

In each o - ther, we found the truth, qui - et, hum - ble, and gen - tly un - sure. We can't flee from sor - row, we

353

Vln. I

mp

mf

353

Vln. II

mp

mf

353

Vla.

mp

mf

353

Vc.

mp

mf

353

D.B.

mp

mf

23

358

E/N

can't flee from pain. We must learn who we are, and who we can be.

358

Leyna

can't flee from pain. We must learn who we are and who we will be.

358

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

$\text{♩} = 72$

$\text{♩} = \text{♩}$

364

(Mannsplain, Nurse, Eliza and Liam appear in the woods
Liam struggles, in worse condition than ever.)

Liam (Disoriented, struggling)

I have passed through the por - tal! I can ne - wo-re-turn.

364

Vln. I

Vln. II

Vla.

369

Leyna

piu mosso
 $\text{♩} = 84$
Aleta (to Mannsplain)

I named my son when he was born. Who are you to rob him of his

369

L

You have named me mad-ness!

369

Vln. I

Vln. II

Vla.

Vc.

D.B.

374

Eliza (Sinister)

E/N

You mo-thers!

mf

374

Leyna

birth - right?

Dr. Mannsplain

Dr. M.

Don't be a-shamed of your son. It's in the genes, you know... al-though... we have not found the pre-cise gene

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

Eliza (Shakes her head as Dr. Mannsplain nods in agreement.)

378

E/N

...dis-ap-point-ing. —

piu mosso ♩ = 96

378

Leyna

Aleta

I am not a-shamed of my son. But you learned long a-go that strug-gle and pain are

Dr. M.

yet. It's ve-ry..

Vln. II

f

mf

Vla.

f

mf

Vc.

f

mf

D.B.

f

mf

384

Leyna

gold in your hands. Tree-bark and tinc-tures, de-mons, pos-sess-ion, they op-en a door, and you push us through! You keep your fame and

384

Vln. I

Vln. II

Vla.

Vc.

D.B.

E/N

390 rit. = 76 Nurse Grace

She's right. I have seen the trem-bling hands of

Leyna

wealth and glo - ry! We lose our lives and ne - ver re - turn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

398

E/N

chil-dren Told to put pills they don't want in - to-their bo - dies, ne-ver told the truth, not con - sent-ing to the da-mage to their bo - dies and souls,

398

Vln. I

Vln. II

Vla.

Vc.

D.B.

405

E/N

told they are bro-ken, **that** their minds are **not their** own, ne-ver free__ to live the life they want - ed,__ robbed of their dreams_____ and of their youth.

405

Vln. I

mf *mp* *pp*

Vln. II

mf *mp* *pp*

Vla.

mf *mp* *pp*

Vc.

mf *mp* *pp*

D.B.

mf *mp* *pp*

Nurse Grace

413 rit. ♩ = 88

E/N You have

Dr. M.

Vln. I They come to me for an-swers. How can I fail them? How can I send them a-way _____with-out hope?

Vln. II

Vla.

Vc.

D.B.

422

E/N some-thing to give not found in a pill or po-tion. The ans-wers are found in our eyes when we meet,___ but we must have the cour-age to see.

Dr. M.

We are

Vln. II

Vla.

Vc.

D.B.

429

E/N But life is not words on a la-bel.___ It's po-e-try. It's

Dr. M.

taught to give an-swers with la-bels on bot-tles, pro-mi-sing com-fort with che-mi-cal names.___

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

N

N

N

456

Dr. M. 8 low. They are an - chored by their roots. But we make our po - tions

Vln. I 456 *pp* *p cresc. poco a poco* 2 2

Vln. II 456 *p cresc. poco a poco* 2 2

Vc. 456 *pp cresc. poco a poco*

D.B. 456 *mf cresc. poco a poco*

461

Dr. M. 8 bark on the sur - face, leav-ing wis-dom be low. Blindwith am - bi - tion, I could not see the wis-dom be - low me,

Vln. I 461 *mf* 2 2 *mp* *mf*

Vln. II 461 *mf* 2 *mp* *mf*

Vla. 461 *mp* *mf* 2 2 2

Vc. 461 *mf* *mp* *mf*

D.B. 461 *mf* *mp* *mf*

470 rit. ♩ = 92 Eliza

E/N 470 3 How can I help you when you de-ny sci-ence? When you turn a-way from wealth and fame? I

Dr. M. 8 or what I did not know.

470

Vln. I 470 *pp* *p*

Vln. II 470 *pp* *p*

Vla. 470 *pp* *p*

Vc. 470 *pp* *p*

D.B. 470 *pp* *p*

The image displays a musical score for the vocal and instrumental parts of 'The Sorcerer's Apprentice'. The vocal part is written for a male voice (E/N) and includes the lyrics: 'gave you-ca-reers, pres-tige and a name by cre-a-ting a por-tal to mad-ness. Who will go with me? Some will suf-fer;— o - thers will gain'. The instrumental parts are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into measures, with time signatures changing from 5/4 to 4/4. The tempo markings 'rit.' and 'a tempo' are present. The key signature is one flat (B-flat). The score is marked with measure numbers 479 and 480.

The image displays a musical score for the song "The Rose Tree". It includes a vocal line (E/N) and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal line includes lyrics: "un - told rich - es, com - forts and fame! Who will stay here, in sad - ness? ____ Who will stay here, where life is un - cer - tain? ____". The instrumental parts include a piano introduction and accompaniment. The score is marked with a "rit." (ritardando) at the end. A large, stylized "CanalScore" watermark is visible across the center of the page.

Musical score for "The Sorcerer's Apprentice" (Act II, Scene 1). The score is in 4/4 time, with a tempo of 108. The key signature is one flat (B-flat). The score includes vocal lines for E/N and Leyna, and instrumental lines for Vln. I, Vln. II, Vla., Vc., and D.B.

Vocal Lines:

- E/N:** Lyrics: "You are so blind! De-ny - ing me - di - cine and sci - ence! I curse you with a - no - so - gno -".
- Leyna:** Lyrics: "Take your po - tions and cures and get out!".

Instrumental Lines:

- Vln. I:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*).
- Vln. II:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*).
- Vla.:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*).
- Vc.:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*).
- D.B.:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*).

rit.

Q ♩ = 84

501

E/N

Vln. I

Vln. II

Vla.

Vc.

D.B.

sia!

f

mf

mp

p

f

mf

mp

p

mf

mp

p

508

L

We can't es-cape our pain. We pressed it, some-one to share it. The fear the un-cer-tain-ty, the loss and the

Vln. I

Vln. II

Vla.

Vc.

D.B.

518

E/N

L

Nurse Grace

rit.

piu mosso

♩ = 96

We don't need la-bels or ma-gic or po-tions. They

sor-row are wo-ven through our jour-ney t'wards light t'wards to-mor-row.

Vln. I

Vln. II

Vla.

Vc.

D.B.

529

E/N

si-lence the voi - ces that beg to be heard. Mad-ness be - gins when the voice that needs hear-ing turns stri-dent, bi - zarre, or stops speak-ing at all.

529

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

Dr. M. 551 *rit.* **S** *piu mosso* ♩ = 96

Curse my am - bi - tion. How can I face my-self or o - thers? How can I start _____ a - gain?

L *Liam*

Vln. I 551 *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

Don't try to save me.

559

L

Al-ways be with me. Learn to be hu-man. That is e-nough. Start here, with me. We'll learn to - geth-er, and find a path that leads to the *rit.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

T $\text{♩} = 72$ *Patients and Nurse*

E/N

We on - ly want to live a - gain. We can't a - void suf - fer-ing We must em-brace e - v'ry thing, all voi - ces, vi - sions,

Patients and Liam

L

light. We on - ly want to live a - gain. We can't a - void suf - fring. We must em - brace e - v'ry - thing, all voi ces, vi - sions,

572

Vln. I

Vln. II

Vla.

Vc.

D.B.

579

E/N

sor - row and care. They are spokes on the wheel t'wards the fu - ture we share. We on - ly want to live a - gain. We can - not a - void

579

Leyna

We on - ly want to live a - gain. We can't a - void suf - fer-ing.

8

Dr. M.

We on - ly want to live a - gain. We can't a - void suf - fer-ing.

L

sor - row and care. They are spokes on the wheel t'ward the fu - ture we share. We on - ly want to live a - gain. We can - not a - void

579

Vln. I

Vln. II

Vla.

Vc.

D.B.

585

E/N
suf - fring. We must em - brace voi - ces, vi - sions, sor-row and care. They are spokes _____ on the wheel _____ t'ward the

Leyna
585
We must em-brace e - v'ry - thing, ____ all voi-ce vi - sions, sor-row andcare. They are spokes on the wheel t'wards the fu-ture we share, __ the

Dr. M.
8
We must em - brace e - v'ry thing, all voi-ces vi - sions, sor-row and care. They are spokes on the wheel t'ward the fu-ture we share, t'ward the

L
suf - fring We must em - brace voi - ces, vi - sions, sor-row and care, They are spokes on the wheel t'ward the

Vln. I
585

Vln. II

Vla.

Vc.

D.B.

591 Patients, Dr. Mannsplain, and Nurse fade into the forest.

E/N
fu-ture we share.

Leyna
591
fu-ture we share.

Dr. M.
8
fu - ture.

L
fu - ture.

Vln. I
591

Vln. II
p *mp* *mf*

Vla.
p *mp* *mf*

Vc.
p *mp* *mf*

D.B.
mf

609

Leyna

me, and I give you mine. But if I leave you to wan - der, will you find your way?

L

W

L

can't know the fu - ture. Un - cer-tain-ty hope - we must em - brace it all. Call and I'll find you. I must find my way a - lone. But I'll

627

Leyna

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

al - ways be with you, where - e - ver we go. Call ___ and I'll find you. I'll al - ways be with you, for - e - ver, where - e - ver we go, ___

X

[illegible][illegible]