

# ALICE TIERNEY

an opera in one act



Piano-Vocal Score  
2023

Music by Melissa Dunphy  
Libretto by Jacqueline Goldfinger  
Stage Director: Christopher Mirto  
Dramaturg: Julia Bumke

Commissioned by the Oberlin Conservatory's  
Opera Commissioning Program,  
with the support of Justus Schlichting  
and a 2020 Discovery Grant from OPERA America.



# Alice Tierney

## Piano-Vocal Score

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# Characters

## **Archaeologists**

Quinn.....soprano  
Lyra.....soprano  
Zandra.....mezzo-soprano  
John.....baritenor

## **Alices**

Alice 1 (John's Alice).....soprano  
Alice 2 (Quinn's Alice).....mezzo-soprano  
Alice 3 (Zandra and Lyra's Alice).....soprano



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# Layers of Time

Libretto by Jacqueline Goldfinger

Alice chorus

Music by Melissa Dunphy

*Lights Up.*

**Dreamy, momentous** ♩=68

Piano introduction, measures 1-9. The music is in 6/8 time and features a delicate, ethereal texture. The right hand plays a series of arpeggiated chords, while the left hand provides a simple harmonic accompaniment. The dynamic is marked *pp*.

Piano introduction, measures 10-17. The texture continues with the right hand playing more complex arpeggiated patterns and the left hand maintaining a steady accompaniment.

Piano introduction, measures 18-24. The music builds slightly in intensity, with the right hand's arpeggios becoming more pronounced. A fermata is placed over the final measure of this section.

Vocal and piano accompaniment, measures 25-33. The vocal parts for Alice 1, Alice 3, and Alice 2 enter. Alice 1 sings: "Lay-ers of time, \_\_\_\_\_". Alice 3 sings: "Lay-ers of \_\_\_\_\_". Alice 2 sings: "Lay-ers of tears. \_\_\_\_\_". The piano accompaniment continues with a similar ethereal texture. The dynamic is marked *p ethereal*.

31

A1. tears. \_\_\_\_\_ Lay-ers of time, \_\_\_\_\_ lay-ers of time, \_\_\_\_\_

A3. \_\_\_\_\_ Lay-ers of tears, \_\_\_\_\_ lay-ers of tears. \_\_\_\_\_

A2. lay-ers of tears. \_\_\_\_\_ Lay-ers of hopes, \_\_\_\_\_ lay-ers of



39

A1. lay-ers of tears. \_\_\_\_\_ Lay-ers of land - fill, lay-ers of laws. Lay-ers of

A3. \_\_\_\_\_ Lay-ers of land - fill, \_\_\_\_\_ lay-ers of laws.

A2. tears. \_\_\_\_\_ Lay-ers of land - fill, lay-ers of laws. Lay-ers of

46

A1. lov - ers, lay-ers of lakes. Lay-ers of land - fill, lay-ers of

A3. Lay-ers of lov - ers, \_\_\_\_\_ lay-ers of lakes. Lay-ers of land - fill, \_\_\_\_\_

A2. lov - ers, lay-ers of lakes. Lay-ers of land - fill, lay-ers of



52

A1. laws. Lay-ers of lov - ers, lay-ers of lakes. \_\_\_\_\_

A3. \_\_\_\_\_ lay-ers of laws. Lay-ers of lov - ers, \_\_\_\_\_ lay-ers of lakes.

A2. laws. Lay-ers of lov - ers, lay-ers of lakes. \_\_\_\_\_

58 **A**

A1. *mp* Grow and e - volve, *mp* grow and e -

A3. *p* Tree-rings and stra - ti-graph-ies and mean-ings

A2. *p* Tree-rings and stra - ti-graph-ies and mean-ings *mp* grow and e - volve,

64

A1. *mp* volve, Tree - rings and stra - ti-graph-ies and mean-ings

A3. *mp* grow and e - volve. *mp* Tree - rings and stra - ti-graph-ies and mean-ings. *mf*

A2. *mp* grow and e - volve, grow and e -



**B**

70

A1. *mf* grow and e - volve,

A3. *mf* grow and e - volve, *mp* gen-er - a - tion

A2. *mp* volve, *mp* gen-er



77

A1. *mp* gen-er - a - tion *cresc.* to gen-er - a - tion

A3. *cresc.* to gen-er - a - tion to gen-er - a - tion

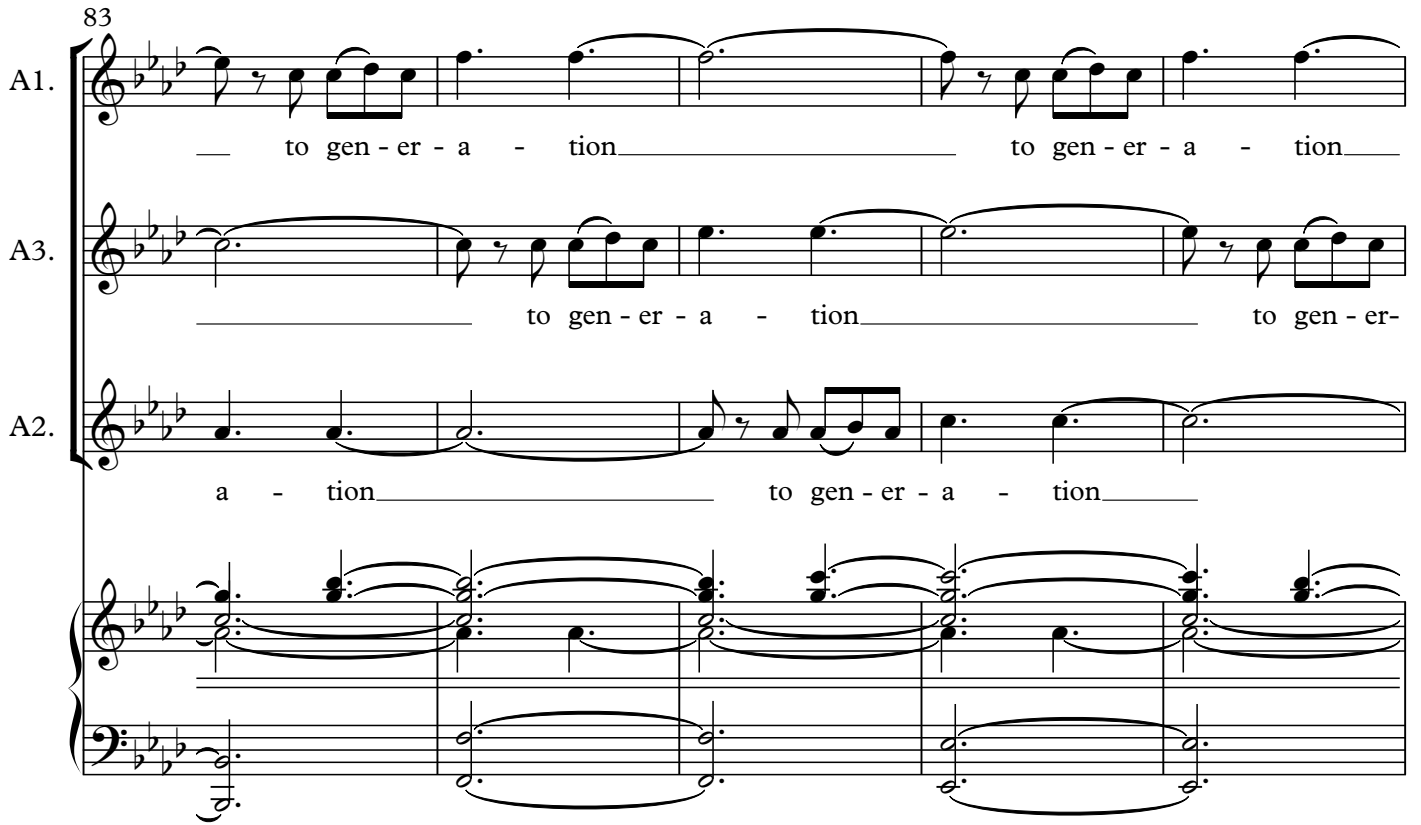
A2. *cresc.* a - tion to gen-er - a - tion to gen-er

83

A1. — to gen - er - a - tion — to gen - er - a - tion —

A3. — to gen - er - a - tion — to gen - er -

A2. a - tion — to gen - er - a - tion —



88

**poco rit.** //

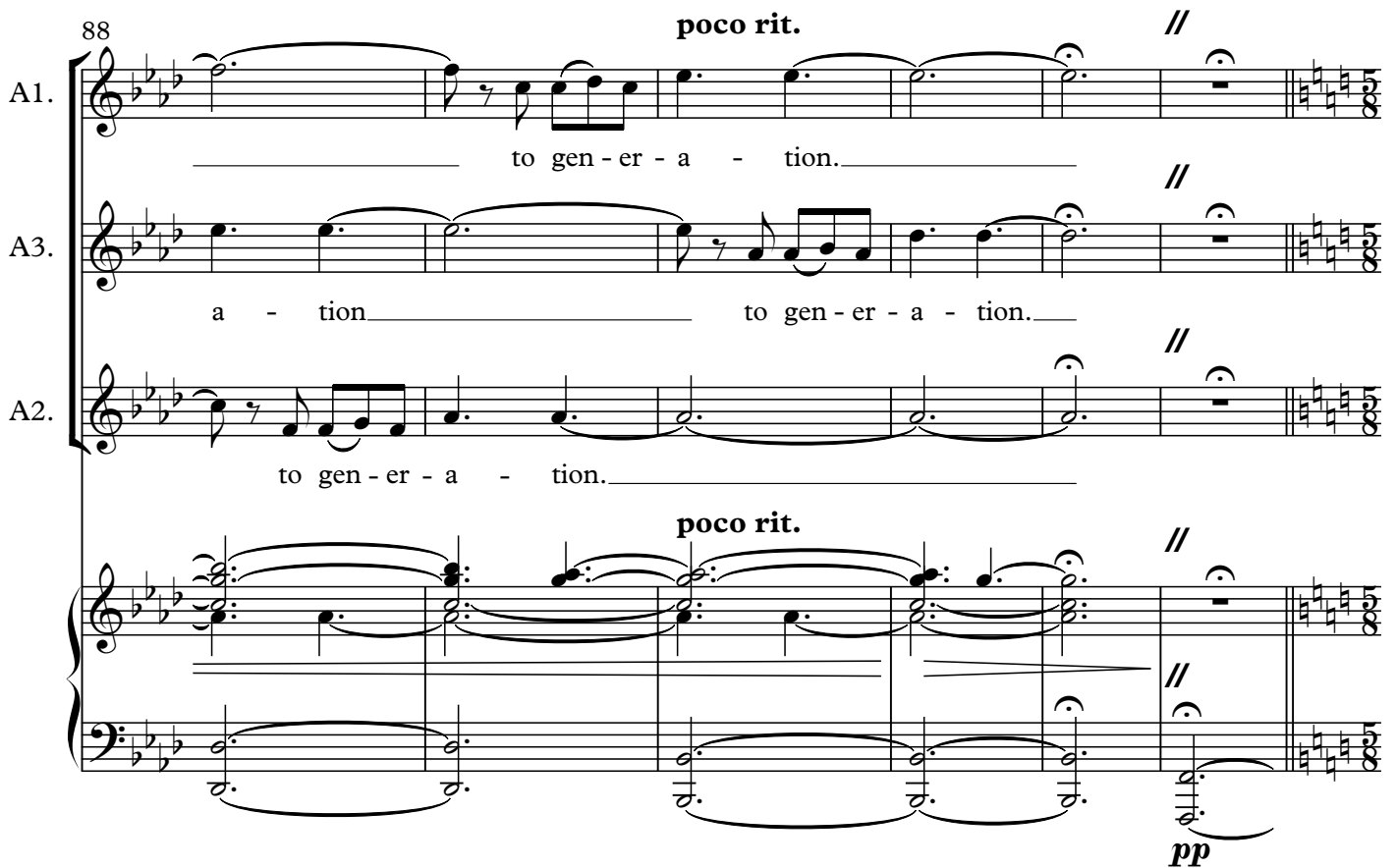
A1. — to gen - er - a - tion. //

A3. a - tion — to gen - er - a - tion. //

A2. to gen - er - a - tion. //

**poco rit.** //

**pp**



# The Dig

Archaeologist scene  
Quinn/Zandra/John

*Sounds of archeological tools. Three graduate students on an archeological dig in the present day. From their clothes and their tools, it is clear they are on their work site. A sign reads, "Excavation Permit #678931, Alice Tierney Boarding House, City of Philadelphia, Approved for Archaeological Work and Removal." They are digging but not having any success. They are exhausted.*



94 **Steady** ♩=126

Quinn

Lyra

Zandra

John

Alice 1

Alice 3

Alice 2

*whispered*  
**mf**

Sift, sift, sift, sift, sift, sift.

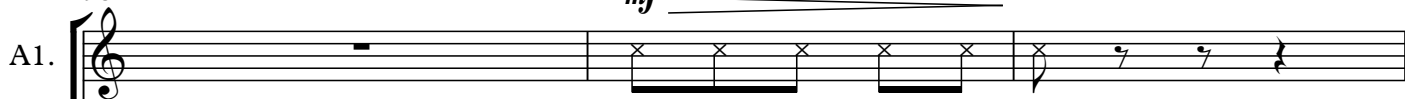
*whispered*  
**mf**

Brush, brush, brush, brush, brush,

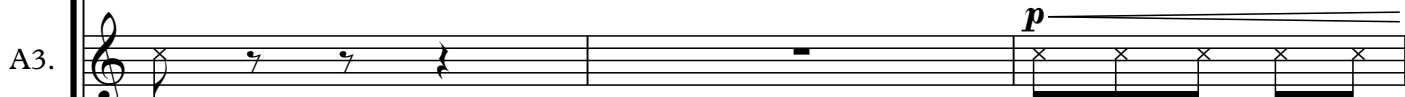
**pp** stodgy, grinding

98

*mf*

A1. 

Wash, wash, wash, wash, wash, wash.

A3. 

brush.

*p*

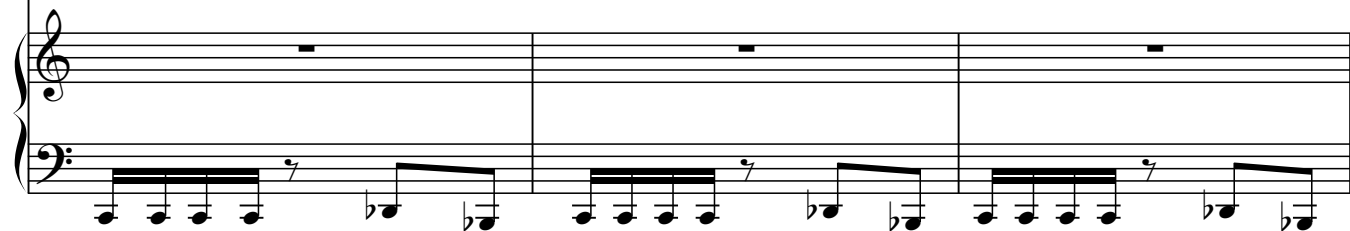
Wish, wish, wish, wish, wish,

*whispered*

*mf*

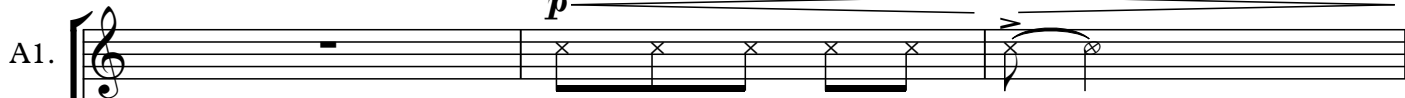
A2. 

Scrape, scrape, scrape, scrape, scrape, scrape.




101

*p*

A1. 

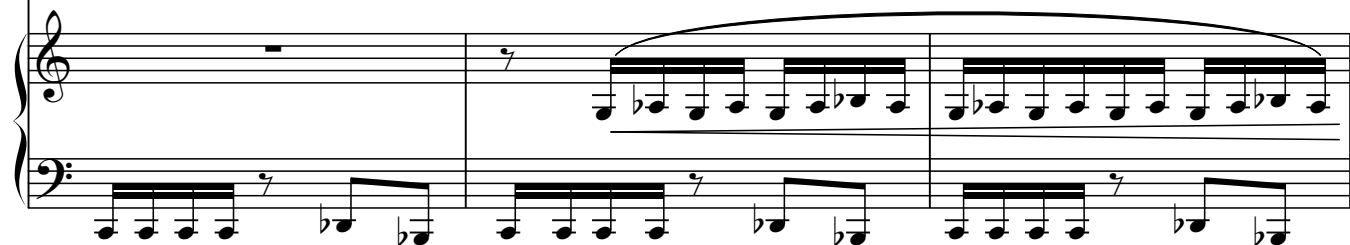
Wish, wish, wish, wish, wish, wish (sh)

A3. 

wish, wish, wish, wish, wish, wish, wish, wish, wish, wish, wish (sh)

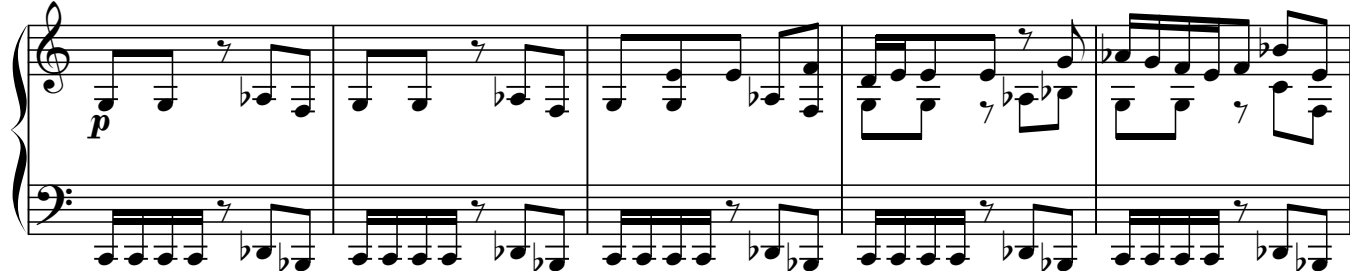
A2. 

Wish, wish, wish, wish, wish, wish, wish, wish, wish, wish, wish (sh)




104

*p*



109

Piano accompaniment for measures 109-113. The music is in a 7/8 time signature with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the final measure of this system.



114

Vocal and piano accompaniment for measures 114-117. The vocal parts are for Z. (Soprano) and J. (Bass). The piano accompaniment continues with the same rhythmic pattern as the previous system, marked with a dynamic of *p* (piano).  
Z. Bricks. More bricks.  
J. Just bricks. Add 'em to the pile.



118

Vocal and piano accompaniment for measures 118-121. The vocal parts are for Q. (Soprano) and Z. (Soprano). The piano accompaniment continues with the same rhythmic pattern. The lyrics are:  
Q. Oys - ter shells. So\_ man-y oys - ter shells.  
Z. An-oth-er brick.

122 *Counting shells*

*spoken - intent but without excitement*

Q.

One, two, three, four, five, six, sev-en, eight, nine, ten, e-lev-en, twelve, thir-teen, four-teen, fif-teen,

*Counting bricks (or maybe measuring with tape)*

*spoken - intent but without excitement*

Z.

One, two, three, four, five, six, sev-en, eight, nine, ten, e-lev-en, twelve, thir-teen, four-teen, fif-teen,

*Counting bricks*

*spoken - intent but without excitement*

J.

One, two, three, four, five, six, sev-en, eight, nine, ten, e-lev-en, twelve, thir-teen, four-teen, fif-teen,



125

Q.

six-teen, sev-en-teen, eight-teen, nine-teen, twen-ty, one, two, three, four, five,

Z.

six-teen, sev-en-teen, eight-teen, nine-teen, twen-ty, twen-ty -

J.

six-teen, sev-en-teen, eight-teen, nine-teen, twen-ty, one, two, three,

127

Q.  six, sev-en, eight, nine, thir-ty, one, two, three, four, five, six, thir-ty-sev-en.

Z.  one, two, three, four, five, six, sev-en, eight, nine, thir-ty, thir-ty-one. Did she


J.  four, five, six, sev-en, eight, twen-ty-nine.

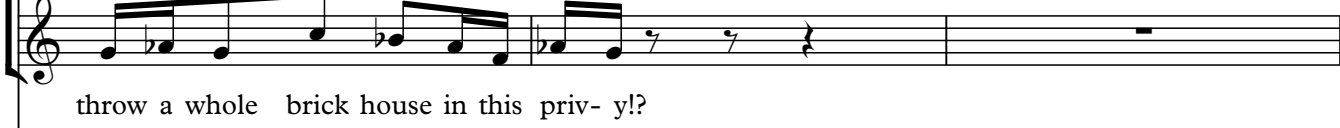


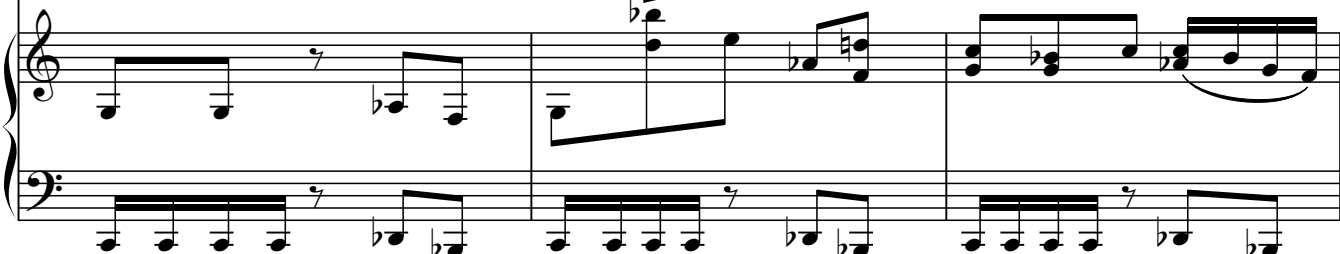
*f* *p*



130

Q.  Right? Did she eat ev-ry oys-ter in the

Z.  throw a whole brick house in this priv-y!?



133

Q. Ches-a-peake Bay!? Fuck me.

Z. I've lost count! Fuck me. *f* sudden excitement Bones! Oh!

J. I've lost count! Fuck me.

The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A dynamic marking of *f* appears at the end of the system.



137

Q. *f* Real-ly?

Z. bones! *mp* Shit. Nope, just cow. Cow bones. *mp*

J. Is it a—! *f* Fuck-in' bo-vines.

The piano accompaniment continues with a consistent rhythmic pattern. Dynamic markings include *f* and *p*.



142 **D**

Q. *f* One more cof - fee. One more cup of cof - fee and— *mf* Zan-dra!

Z. *mp* sorting potsherds and artifacts I ate the last do-nut.

J. *mf* Cream-ware, pearl-ware, pipe stem, stone-ware, brick.



146

Q. *f* Red- ware!? *mp* Fuck me. Cof-fee?

Z. *f* Red- ware!? *mp* Fuck me.

J. *f* Phil-a-del-phia red-ware!?!— *mp* Nope, more brick. *p* Fuck me.

150

*to the sky f*

Q. Oh, A - lice Tier - ney! I wish you'd left us some

Z. We're out of beans. Oh, A - lice Tier - ney!

J. Oh, A - lice Tier - ney!

*f*

154

*mp*

Q. beans in the pri - vy! I should have stayed in bed.

Z. We have pag - es to write and the - ses to de -

*p* *f*

158

*f* *mp*

Q. I hate it when you're right.

Z. fend.

J. The - ses? More like fe - ces. Am I

*p*

*Quinn doesn't want to laugh but can't help herself. Then she scowls and gets back to work.*

162

Q. *mp*

Z. *mp* Oys - ter shell.

J. Bro-ken glass. *mp*

right? Pipe, stone-ware.

166

Q. Un-ex - cep-tion-al!

Z. Brick. Wait, Quinn, what's that?

J. Bor-ing.

170

Q. Just a tea-spoon. I wish it were some-thing else.

*p*

174

Q. *p*

Z. *p* I wish.

J. *p* I wish.

A2. *p* I

*pff*



178

Q.

J.

A1. I wish.

A3. I wish.

A2. wish.

*mp*

*pff*

# I Wish

Quinn/Zandra/Alices

*The women begin their work in two separate areas of the stage.*

**E** **Andantino** ♩=76  
*mf*

183

Alice 1  
*mf* I wish... I wish... I wish... I wish...

Alice 3  
*mf* I wish... I wish... I wish... I wish...

Alice 2  
*mf* I wish... I wish... I wish... I wish...

187

Q. *rit.* *mp* I hate

A1. I wish... I wish... I wish...

A3. I wish... I wish... I wish...

A2. I wish... I wish... I wish...

*rit.*

**F** a tempo

191

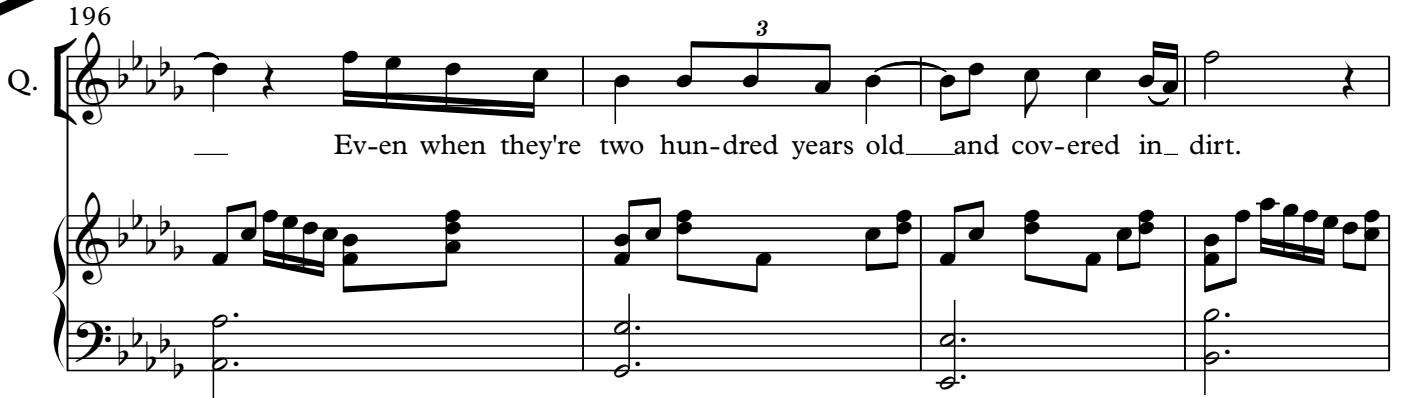
Q. 

kitch-ens. I hate the way they look. I hate the way they smell.

a tempo

*mp*

196

Q. 

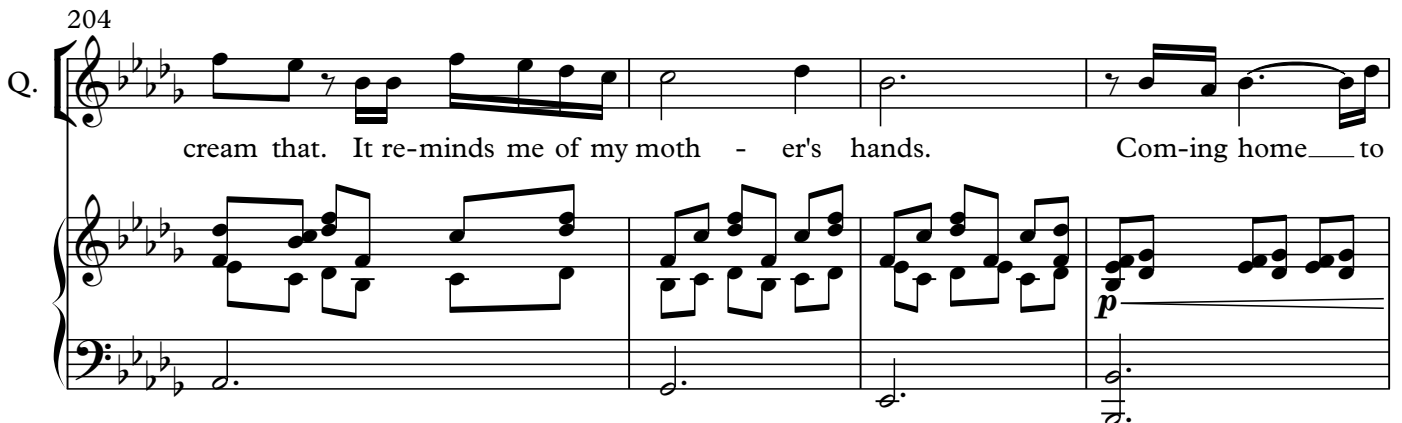
— Ev-en when they're two hun-dred years old and cov-ered in dirt.

200

Q. 

I hate find-ing a tea-spoon. It re-minds me, stir this, cream that, stir this,

204

Q. 

cream that. It re-minds me of my moth - er's hands. Com-ing home to

*p*

208

Q. *3* tuck me in — af - ter mid - night with the smell of gin-ger and *3*

211

Q. *3* pears or brown sug-ar pav-lov-a — un-der her nails. Sweet smells *f*

215

**G**

Q. that al - ways turned sour — for me. — *f*

219

**H**

Faster ♩=112 *rit.* Tempo I ♩=84

*ff* *pp*

*fp*

 Focus shift to Zandra

222

Z.

It was a sign. I wish that it was-n't, but it was a

225

Z.

sign. I had just split up from my fi - an - cé, who was,

228

Z.

shall we say, less than a fi - an - cé

230

Z.

for two nights in Bar - ce - lo - na.



233 **I** Allegro ♩=112 *f*

Z. He said she was Span - ish, she was - n't,

**Allegro** ♩=112 *f* *fp*

237

Z. they ar - ranged to meet in Spain. He said it was

*fp* *fp*

241

Z. spur of the mo - ment. I checked his texts. Fuck - er, -

*f*

244

Z. fuck - er - lied. He said, he said, he said, he said, he

*rit.* *rit.*

249 **J** Tempo I ♩=76

Q. *p* I wish, I wish.

Z. *p* said. I wish, I wish, it does-n't mat-ter what I

Tempo I ♩=76

*pp*



**K**

254 Listesso tempo ♩=76

Q. *mp* Pull-ing up\_ the cov-ers,- tuck-ing the sheets a-round my bod - y,

Z. wished.

*mp*



258

Q. *p* kiss-ing my cheek while I pre-tend-ed to sleep to a-void the des - per-a-tion in her

*p*

262 **Poco meno mosso** ♩=72

Q. eyes. Drift - ing

Z. *mp* For three years he said, you're mak-ing too much of my smiles to them.

**Poco meno mosso** ♩=72

265

Q. in from the plac - es she worked:

Z. For three years he said, you're mak-ing too much of my

268

Q. blue-ber - ry lav - en - der cheese - cake, —

Z. drinks with them. There's not much time be-fore we're

271

Q. peach and pis - tach - i - o tart, \_\_\_\_\_

Z. dead, he said. There are phas - es of the moon, \_ and of our



274

Q. but noth - ing for me, \_\_\_\_\_

Z. lives. There are phas - es be - fore you be - come a wife.



277 **poco rit.** **Poco meno mosso** ♩=69

Q. noth - ing for me. I swore I would nev - er work in a kitch - en,

Z. En - joy them. I

**poco rit.** **Poco meno mosso** ♩=69

*p*

280

Q. *nev - er come home with my work on my hands. I read while my*

Z. *will en-joy them. With-out you.*



283

Q. *room - mates got drunk. While my friends got mar - ried and had kids...*

Z. *With - out her. With - out a*

**Rubato**



286

Q. *I'm get-ting my P. H. D.,god-damn-it.*

Z. *wish.*

*pp*

*Red.*

# Did You Bring my Trowel?

Lyra/Zandra recit

291 **L** *Lyra enters, carrying a trowel, walks to Zandra.*  
**Allegretto** ♩=100

Lyra

Zandra

**Allegretto** ♩=100 *g<sup>ra</sup>*

*pp dolce*

295

L. *mp*

Z. *mf* *mp* Yes, Zan- dra. How will you ev-er find

Ly - ra! Did you bring my trowel?

(8)

299 *Zandra takes the trowel.*

L. A - lice with-out your luck-y trowel?

302

Z.

*mp*

I can't be-lieve that I moved

*mp*

*p*



305

Z.

in with you so fast. I can't be-lieve, may-be this is not the right\_

*mp*

*p*



309

L.

*mf*

Please, not

Z.

choice. I am bro - ken. You, your his-to-ry's not-com-pat-i-ble with—

*mf*

313

L. this a - gain.

Z. *mp* I just— I need to think.

Red. Red.



317

Z. *Zandra moves to work.*

I need— No. Let's just work.



320



# Good Morning, Ladies

John/Quinn recit

**M**

*John enters, sees Zandra looking longingly at Lyra*

324 **Piu Mosso** ♩=104

Quinn

John

*mf*

Good morn - ing, la - dies.

**Piu Mosso** ♩=104

*f* bright, smug

*mf*



330

J.

Re - mem-ber, this on-ly used to be a whore- house.

*p*

*mf*



335

J.

*f*

*Zandra gives him a "fuck off" look...*

Grad stu-dent H. R. guide - lines clear - ly

*f*

339 *f* ...but Zandra and Lyra split apart anyway.

Q. *f* *mf*

J. Leave them a-lone, John!

state— Rules are

*f* *p* *mf*

344 *mf* *Lies*

Q. *mf*

J. And tools are tools. Oh, noth-ing.

rules. What?

349 *Oblivious*

J. *Oblivious*

O-kay. I'm tak-ing first shift dig-ging— the use lay-er to-day.

355 *mp* *rit.*

Q. *mp* *rit.*

Shit for a shit.

# Dirt

John

**N** Moderato ♩ = 60

359

John

*mp*

It was a wish. Not a wish, a

362

J.

dream, a dream found and fought for, for dirt.

365

J.

For the mem-o-ries\_ of oth - ers, a ka-lei-do-scope, or a

368

J.

stained glass win - dow\_\_ of how they lived their lives, that we get to in-ter - pret,

371 *mf*

J. *mf*

that we get to bring to life. Not the banks of my fa - ther or

373

J. *mf*

law courts\_ of my un - cles, but some-thing more true, more

375 *f*

J. *f*

real, more just, the sto - ry of the world in our hands.

378 **O** =90 *accel.* - - - - **Allegro moderato** =116

J. *mp*

Alice 1 enters/steps forward to him

A-lice Tier - ney, who

*mf*

steady 8th notes from prev. measure

384

J. are you? — A-lice Tier - ney, who are you? —

391

J. *mf* I've been look-ing all my life. I did-n't know. I thought I want-ed

396

J. Tu - tankh-a-men, want-ed to be fa - mous. but dig - ging, — hold - ing, —

401

J. — sift-ing, — shar- ing, — see- ing, — tell - ing, — hours up-on hours in the

*rit.*

407 **a tempo**

*John is captivated  
by his Alice*

*mp*

J.

**a tempo**

*mf*

413

*p*

J.

*p*

419

*rit.*

J.

*rit.*

425

**Andante** ♩=92

# Who Are You, Alice?

Andante grazioso ♩=92 Lyra/Zandra duet

431 **P**  
*John settles down to work. Zandra is working next to Lyra.*

Lyra

Zandra

Andante grazioso ♩=92

*p gentle* *sim.*

437

Z.

*mp*

Who are you, A - lice? Who are you?—

443

Z.

I wish we could do the im - pos - si-ble. I wish we could

448

Z.

share— a pint and a laugh,— join hands— and dance down

453 *mp*

Z. Cal-low-hill Street from the rick-et-y docks to your board - ing house

458

Z. to free - dom land, built from dreams and pas - sion and

463 *mf* pulls up bottle from the pile *mf*

L. And free li - quor!

Z. free love.

468 *rall.* *f* *a tempo*

Z. The spir-it of rev-ol-u-tion, un - bro-ken and un - beat - en.

*rall.* *a tempo*



472

Z.

The spi-rit of sex-u-al-i-ty on a ser-pen-tine scale,

476

L.

Are you talk-ing a-bout

Z.

of gen-der on a di - a - pa - son.

482

**Poco piu mosso** ♩=100

L.

A - lice, or you?

Z.

A - lice, of course. Al-though,

487

Z.

you can't ig-nore, I mean, per-haps I feel I have a lit-tle in - sight.

492 *mf*

L. Don't fall in-to the trap of re-im - ag - in-ing the past in your own

497 *rit.*

L. im - age, pour-ing their ash - es in-to your mold. *rit.* *pp*

502 **Tempo primo** ♩=92 *mf*

L. Oh, my

Z. *mp* Look. I vote De-mo-crat.

*sva* bell-like

*p*

506 *poco rit.*

L. love, my heart, my heal - ing, my hope.

*mf lush*

510 **Quasi rubato**

L. *p*  
His- to-ry is a pri-sm... There is al - ways a spec-trum of  
*very smooth transition between vowels*

A1. *pp*  
Mm oo oh  
*very smooth transition between vowels*

A3. *pp*  
Mm oo oh  
*very smooth transition between vowels*

A2. *pp*  
Mm oo oh  
*very smooth transition between vowels*

*pp*



L. *p*  
light, how will you re - fract it?

A1. *pp*  
ah

A3. *pp*  
ah

A2. *pp*  
ah

*pp*



# I Wish that You Could See You

Lyra

521 Allegretto  $\text{♩} = 52$

Lyra

*pp* *p* *p*

2 2



525

L.

wish that you could see you\_\_\_\_\_ the way that I\_\_\_ see you.\_\_\_\_\_ I

2 2 2 2 2 2



529

L.

wish that you could feel you\_\_\_\_\_ the way that I\_\_\_ feel you. Not

2 2 2 2 2 2



533

L.

bro - ken but brave,\_\_\_ and bril - liant and bold,\_\_\_ and gen - u - ine\_\_\_ and

*mp*

2 2 2 2 2

536 *p*

L. strong, so strong. A

2 2 2 2 2 2

540 *mp*

L. beau - ti - ful mon - ster of mad - ness and rage that on - ly

2 2 2 2

543 *mf*

L. I can tame, that on - ly I can

2 2 2

546 **R** *f*

L. hold. I thought I was in love once long a -

2 2 2 2

550

L.

go. I thought she made me whole. I did-n't

553

L.

know it was real - ly you, real - ly

556

L.

you, My love I was wait-ing for you, for

560

L.

you. My love, who ar-rived at my door, soaked and

563

L. *f*

frez - ing. Lost in a storm with on - ly

566

L. *f*

me to keep you warm, give you a home, give you...

569 **S** *mf*

L. *mf*

I was nev - er one for the spot-light. I nev - er want-ed the top prize.

573 *p*

L. *p*

Once I earn this de - gree for my moth - er, I'll be - gin my own

576 *f* *mp* *f*

L. life— at last!— by your side, my love, my own. I

579 *f*

L. did - n't get it wrong, did I? No! You're the one and I will

582 *mp*

L. make it work. This time, no more mis - takes, just

585 *rit.* *p*

L. more, just more, just more.



# I Found Something

Archaeologist scene  
John/Quinn/ Zandra/Lyra

T

588 **Allegro** ♩=132

Quinn

Lyra

Zandra

John

Alice 1

*mf*

*whispered* Sift, sift, sift, sift.

Alice 3

*mf*

*whispered* Brush, brush, brush, brush.

Alice 2

*mf*

*whispered* Scrape, scrape, scrape,

**Allegro** ♩=132  
(percussion)

596 *mf* *mf*

A1. wish (sh) Sift, sift, sift, sift. wish (sh)

A3. wish (sh) Brush, brush, brush, brush. wish (sh)

A2. wish (sh) Scrape, scrape, scrape, wish (sh)

*p*

601 *mf* *f*

Q. No, ov-er here! I've found some-thing!

J. Hey, hey! I've found some-thing!

*mf* *mf* *f*

607 *p* *f* *p*

John and Quinn each hold up a dirt-covered object. They look at each other with hostility.

Q. It's a

J. I'll go first.

*p* *f* *p*

611 **Poco meno mosso** ♩=124

Q.

Z.

J.

614 **poco accel.** . . . . .

Q.

L.

J.

*John steps forward triumphantly. Alice 1 appears next to John. She is dressed like an 1800s party girl. John holds up one of her preserved dancing shoes; it has a broken heel.*

617 **poco rit.** . . . . .

L.

620 **U** Moderato  $\text{♩} = 72$  *mf*

J. *mf*

Af-ter months of im - per-son-al

Moderato  $\text{♩} = 72$  *mf*

623

J.

sherds, I've found it, I've found it!

626

J. *f*

Per - son-al-ly, pri-vate-ly hers: a shoe! Del-i-cate per-

*f*

629

J. *mp*

fec - tion! From this one find, soc-ial sta-tus, e-co-no-mic sta-tus,

*mp*

632

J. *f* *mp*

so much more, sum-mons her from the spir- its. She must have,

635

J. *f* **V** Tempo I ♩=132 *p*

she must - 've thrown it out in a fit of rage ov- er a lov-er!

639

Q. *mp* *f*

The heel is brok- en. She prob- a - bly

642

Q. *mf* *f*

ditched it be- cause, you know, the fuck- ing heel was brok- en.

# I am Alice 1

**W** Solemnly ♩ = 56

645

John

Alice #1 (John's Alice) takes the shoe from his hand.

It did break. It broke on the night I was

*p*

649

A1.

mur-dered. It broke in the strug-gle... They

*mf*

652

A1.

*increasingly pouty and flirty*

threw it in-to the priv-y— and left me dan-gling on the fence. Life-less. A-

*mf*

656

A1.

lone.

8va

pp

mf

660

A1.

mf

I am

663

A1.

A-lice. I am A-lice Tier - ney. I danced my way from New York to New

sim.

666

A1.

Jer - sey, New Jer-sey to the Phil-a-del-phia shore.

sub. p

669 **Y** *f*

A1. *f* Par - ties, glam-our and fash - ion,

672 *f*

J. Par - ties, glam - our and fash - ion.

A1. par - - ties glam - our and fash - ion. Then,

674 *mp*

A1. broke. I ran out of

676

A1. mon - ey but not out of men, or.



679

A1. *f*

wo-men, or... I

*fp* *f*

682 **Z**

A1. *f*

built a place for those who hide in the shad-ows. From the mer-chants' doors at Penn

*f*

685

J.

A1. *f*

Har-bor they came. Top coats, strik-ing sil-hou-ettes.

Top-hats, strik-ing sil-hou-ettes.

*f*

688 **AA** *p*

A1. *p*

I op-en my front door wide. They are read-y for a

*p*

691 *p*

J. *p*

A1. the gaze of some-one who can tru - ly see them, -  
loos-ened col - lar, —

694 *mp*

J. *mp*

A1. *mp cresc.* the fin - est wine and com-pan - y, this is<sub>3</sub> the life I was  
this is the life I was

697

J. des-tined for.

A1. *mf cresc. 3* des-tined for. No stuf - fy ball - rooms,

700

A1. *no hus-band litt'-ring the ci-ty with bas - tards. This is*

703

J. *rit. . . . . Rubato*

A1. *me. No one will ev-er stop me.*

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

707

J. *Moderato ♩ = 60*

A1. *I am A-lice. I am A-lice Tier-ney.*

*mf* *p*

# There's a Reason You Found It in Shit

Archaeologist scene  
John/Quinn/Zandra/Lyra

**BB**  
711 **Moderato** ♩=69

recit.  
*mp*

Wow. Wow, John.

Quinn  
Lyra  
Zandra  
John

**Moderato** ♩=69  
*mp*

716

Q. There's a rea-son you found it in shit. Be-cause shit is a-bout what it's

720

Q. *f* worth. Full of ev'-ry bull-shit ster-e-o- type, *mp* it's your

*f* *sub. p* *f*

725

Q. *f*  
fan-ta- sy, it's your fan-ta- sy. O-pen your eyes. O-pen your

*mp* *f*

730

Q. mind. recit. *mp* to Zandra

L.

Z. recit. *mp* to Lyra I want my P. H.

We might nev - er fin-ish this pro-ject.

*sub. mp*

734

L. *mf* to John and Quinn.  
D. by May. Let's get back to it.

Z. *mf*  
Let's get back to it.

J. recit. *f* to Quinn  
Do you have a bet - ter clue?

*f* *mf* *mp*

Quinn holds up a ceramic sherd.

CC

Moderato ♩=96

in the style of a Suffragette hymn  
*mf* triumphant

739 *mp* recit.

In fact, I do. A piece of trans-fer-ware, a\_\_

*p* *mf*



743 *reads*

tea-pot with a Suf-fra-gette seal! "Lad-ies, all, I pray make free, \_



748

and tell me how you like your tea."

# I am Alice 2

Alice/Quinn

752 **DD** Relentless ♩ = 96 *Quinn's Alice appears next to Quinn and takes the transferware sherd from her hand.*

Quinn

Alice 2

A2.

*p confident*

I am A-lice. I am A - lice Tier-ney.

A2.

Don't know where I came from but I know where I died:\_\_\_\_\_

A2.

*mp*

strung up by my pet-ti-coats on a fence be - hind this board - ing house.

762 *mf*

Q. Some call it a lynch-ing, oth - ers, a su - i -

A2. oth - ers, a su - i -

764

Q. cide.

A2. cide. *f* But I want to be known for my life, not my

766 *mp an echo*

Q. Known for my life, known for my light,

A2. death. I want to be known for my bril-liant light, vi-va-cious



769

Q. song — be - yond sound.

A2. life be-yond life, song be - yond sound, love that knows no bounds.

Detailed description: This system contains three staves. The top staff is for Soprano (Q.), the middle for Alto 2 (A2.), and the bottom for piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the left hand and block chords in the right hand.

773

**EE**

*mp*

Detailed description: This system contains two staves: a grand staff for piano accompaniment. The key signature remains three sharps. The piano part continues with eighth-note accompaniment and block chords. A dynamic marking of *mp* is present.

775

A2. *mf*

Yes, I served of-fic-ers from the best ships in the har-bor, but for

Detailed description: This system contains three staves. The top staff is for Alto 2 (A2.), the middle for piano accompaniment, and the bottom for piano accompaniment. The key signature is three sharps. The piano part continues with eighth-note accompaniment and block chords. A dynamic marking of *mf* is present.

777

A2.

me, we lived a life be - yond our gen - der:

Detailed description: This system contains three staves. The top staff is for Alto 2 (A2.), the middle for piano accompaniment, and the bottom for piano accompaniment. The key signature is three sharps. The piano part continues with eighth-note accompaniment and block chords.

779 *mf*

Q. wine and oth - er wo - men,

A2. and song and oth - er wo - men,

781 *f*

Q. for the fu - ture... We

A2. drop-ping lit - tle pie-ces of our selves in our shit for the fu - ture... We

784

Q. lived in a fan - ta-sy of free - dom... We lived in a fan-ta-sy of

A2. lived in a fan - ta-sy of free - dom... We lived in a fan-ta-sy of

787 *rit.* - - -

Q. free - dom. By day, we were bound by sex, by col-or, by pro-cliv - i-ties,

A2. free - dom. By day, we were bound by sex, by col-or, by pro-cliv - it-ies,



790 *a tempo*  
*mp*

Q. we shed the bur-dens of pro-per so-ci-e-ty.

A2. *mp* but when the sun went down, *pp*



793 *mf*

Q. *mf* And we

A2. We ate like kings. We danced with the joy of the an - cients. And we *mf*

796

Q. loved whom we loved be-cause love is love is love. *badass feminist*

A2. loved whom we loved be-cause love is love is love. *mf* And we are not

*pp* *f*



799

**FF**

Q. *mf*  
We're the Mol-ly Pitch-ers,

A2. prudes or ass-holes who con-trol oth-ers' lives. and we're the

*p*



802

Q. we're the Ri-ot Girls, and we're the Em-pire Zinc Strik-ers,

A2. Flo-rence Night-in-gales, we're the Ri-ot Girls, and we're the Em-pire Zinc Strik-ers,

*mf*

805

Q. we are the an - gels who leave wa - ter in the des - ert for the

A2. we are the an - gels who leave wa - ter in the des - ert for the

GG

807

rit. . . . . a tempo **ff**

Q. free-dom seek-ers cross-ing our bor-der. We scream for

A2. free-dom seek-ers cross-ing our bor-der. We scream for

rit. . . . . a tempo

**ff** rock out

809

Q. lib - er - a - tion while we live lib - er - a - tion,

A2. lib - er - a - tion while we live lib - er - a - tion,

812

Q. *be - cause we will not be bowed, we will not be*

A2. *be - cause we will not be bowed, we will not be*

814

Q. *bro - ken, we will be ful - ly our-selves. A bar to pay the*

A2. *bro - ken, we will be ful - ly our-selves.*

HH *mp*

817

Q. *bills.*

A2. *A flat a-bove to charm the lad - ies.*

*mp*

820

Q. Daz - zling nights, liv-ing my best

A2. Daz - zling nights, liv-ing my best life.

823

Q. life. Thank you, O - - - prah.

A2. Thank you, O - - - prah.

825

Q. All to - geth - er now: A -

A2. All to - geth - er now: A -

*f* *poco rit.* *mf*

828 **a tempo**

Q. *p*  
men, a - men,

A2. *p*  
men, a - men.

**a tempo**  
*p*



831 **Slower, rubato**

Q. I am A-lice. A - men.

A2. I am A-lice Tier-ney.



# And You Scoff at my Alice

II

Archaeologist scene  
John/Quinn/Zandra/Lyra

Moderato ♩=72

836

Quinn

Lyra

Zandra

John

*f* vicious

*p*

Hah! And you scoff at my A-lice,

*pp*

838

J.

*mp*

when yours is worth - y of a Vic - to - rian mel - o - dra - ma,

*mp*

840

J.

*mf*

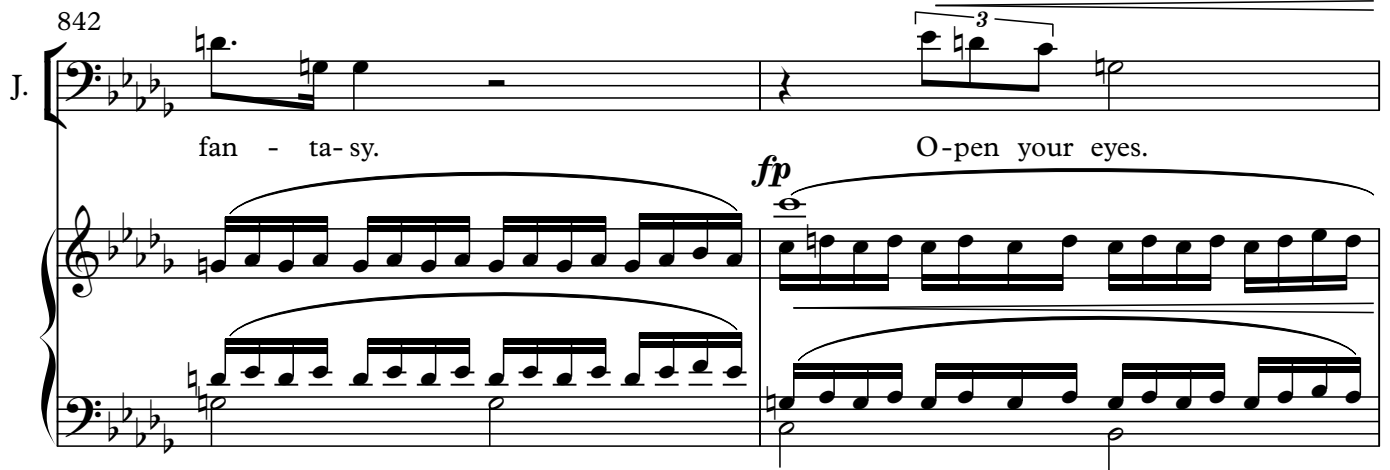
some pro - to E - dith Whar - ton fan - ta - sy. It's your *mocking her*

*mf*

*sarcastic*

842

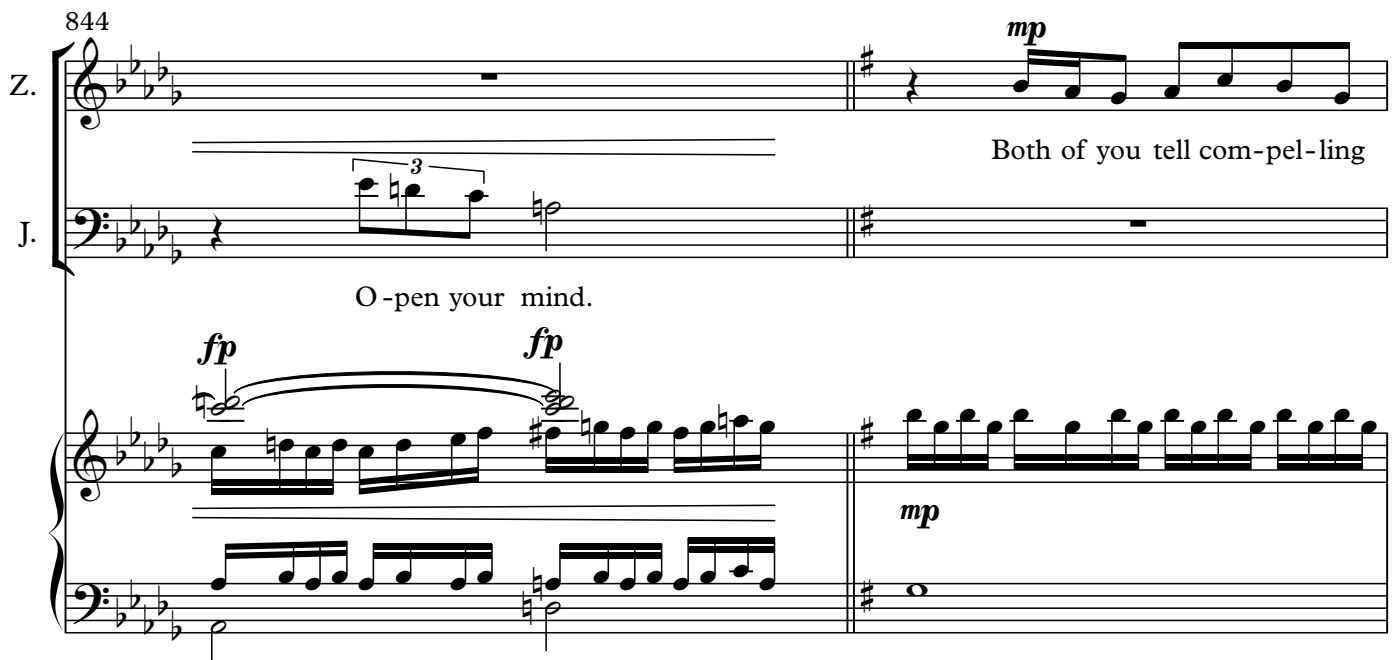
J. *fan - ta - sy.* *O - pen your eyes.*



844

Z. *Both of you tell com - pel - ling*

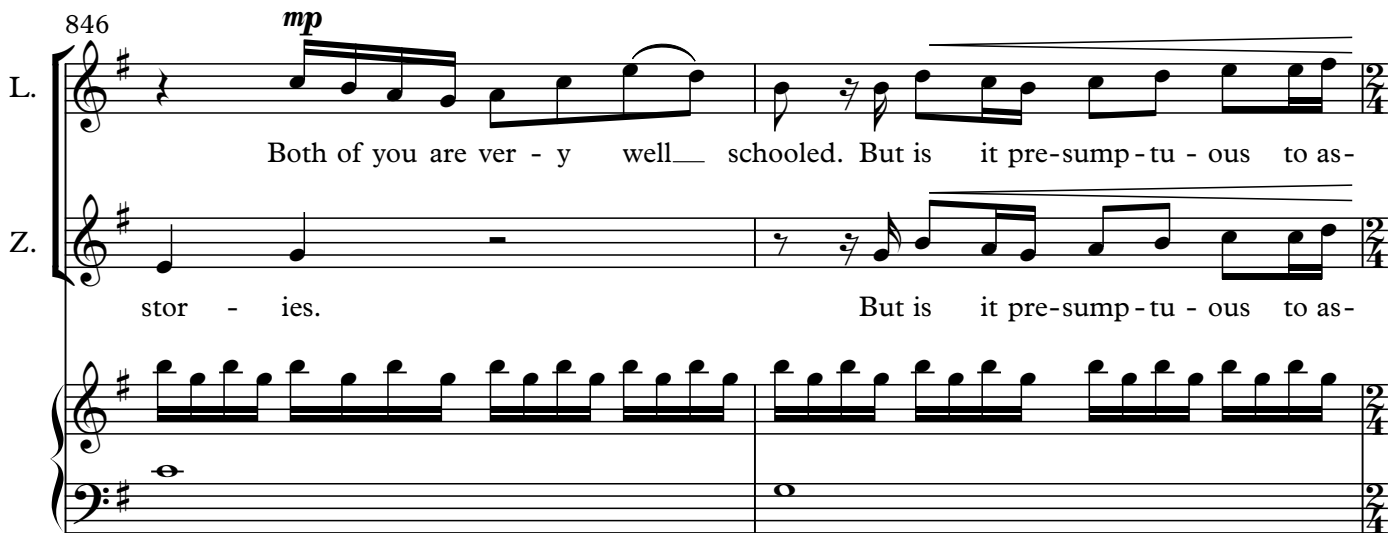
J. *O - pen your mind.*



846

L. *Both of you are ver - y well - schooled. But is it pre - sump - tu - ous to as -*

Z. *stor - ies. But is it pre - sump - tu - ous to as -*



848

Q. *f* Not if I'm right, not if I'm

L. some or con - clude?

Z. some or con - clude?

J. *f* Not if I'm right,

*f*



851

Q. right, not if I'm right.

Z. *p* Can you de-cide who

J. not if I'm right.

*pp*

855

Z. she is? Can I? Who gets to de-

858

Z. cide? Who gets to de - fine or de - code or dis - pel? \_\_\_\_\_

J.

862 **JJ**

Q. *mp* If I'm go-ing to write my dis - ser - ta - tion, if I'm go-ing to

J. *mp* If I'm go-ing to write my dis - ser - ta - tion, if I'm go-ing to

865

Q. get my P. H. D., I have\_\_\_\_\_ to have\_\_\_\_\_ a point of

J. get my P. H. D., I have\_\_\_\_\_ to have\_\_\_\_\_ a point of



868

Q. view, a point of view. If I'm go-ing to *mp* don't overpower L&Z

L. A lens\_\_\_\_\_ is *f*

Z. A lens\_\_\_\_\_ is *f*

J. view, a point of view. If I'm go-ing to *mp* don't overpower L&Z

871

Q. write my dis - ser - ta - tion, if I'm go - ing to get my P. H. D.,

L. not a fact. A sto - ry is not a

Z. not a fact. A sto - ry is not a

J. write my dis - ser - ta - tion, if I'm go - ing to get my P. H. D.,



874

Q. I have to have a point of view.

L. truth, not a truth,

Z. truth, not a truth,

J. I have to have a point of view.

877 *f* *accusing, aggressive*

Q. So what will you write a- bout?

L. *mp* not a truth,

Z. *mp* not a truth,

880 *f* *in Quinn's face, defensive* *Alice 3 fades forward*

L. You need to step back.

Z. *mp* We should step back, *p*

A3. I

883

Z. look at where she start- ed, look at her

A3. might, I might be,

886

Z. end, and what we know of the in-be-tweens.

A3. I might be A - lice.

(pedal freely)



## I Might be Alice 3

890 **KK** Dreamlike ♩ = 72  
*Zandra's Alice enters.*

Alice 3 I might be A-lice Tier - ney.\_\_\_\_

*ppp*



895

A3. I can-not tell you where I come from,\_\_\_\_ but I can tell you where I've



900  
A3.

been.

*mp*

904  
A3.

*mp*

I've been in

907  
A3.

bars where men pro - fess love, on - ly to

910  
A3.

turn their backs when the next ship comes in.

913

A3.

I have lost lov - ers to con - scrip - - tion

916

A3.

and civ - il war. I have lost

919

A3.

lov - ers to the med - dling church, and the

922

A3.

cruel ill - ness of Phil - a - del - phia sum - - mers.

925

A3.

But I have

928

A3.

gained as I have lost,

931

A3.

and I have loved more than most.

934

A3.

Live on, live

937

A3.

on, all those who love and

940

A3.

wish to be loved.

*mp* **poco rit.**

943

A3.

De - stroy all but the proof of your

**a tempo**

946

A3.

pas - sion for the fu - - - ture to

949  
A3. *mf*  
hold and judge. In the end, the gav - el

952  
A3.  
sounds, a ju - ry stands,

954  
A3.  
and I swing from a fence be - hind a

957  
A3. *p*  
board - ing house. A mur - der?  
*pp*

960

A3.

A mis - take? A



963

A3.

su - i - cide in the rough? I

*ppp*



967

A3.

might, I might be A-lice Tier - ney.

# She Might?

Archaeologist scene  
John/Quinn/Zandra/Lyra

LL

973 **Moderato** ♩=84

Quinn *mp* She "might"?

Lyra *mf* May-be.

Zandra

John *mf* She "might"?

**Moderato** ♩=84

*p* *mf*



977

L. *mf* I think she's who Zan-dra thinks she is.

J. *mf* So who do you think A-lice was?

*mf*

**Rubato**

981

*mf*

Q. Not Zan-dra, you.

L. *recit. mp* I don't know. I, I, I, I can't say.

J. Not Zan-dra, you.

**Rubato**

986 **Piu mosso** ♩=96

*mf*

*to Quinn and John*

L. Yet.

Z. Thank you. I stand firm - ly be - hind my

989

Q. Pro-fes - sors— do not res - pect "might"s! //

Z. "might." //

J. And pub-lish-ers do not res - pect "might"s! //



**MM**

992 **Emphatic** ♩=112

J. *f*

If you want a ca-

*f* *mf*



997

Q. *f*

In the top tier, \_\_\_\_\_ you must have cer - tain-ty. The world sees

J. reer, you must have cer - tain-ty.

*f*



1002

Q. staunch-ness as strength, Make your lens a re - al - i - ty.

J. Pick your hill and die on\_ it. Make your lens a re - al - i - ty.

*mf*

1007

J.

Pro - gress is pow - er and pow - er makes mon - ey

1012

Q.

J.

Not to men - tion  
grow on trees.

1016

Q.

J.

ten - ure.  
Oh yeah, ten - ure on trees as well.

1020

Q. Cer - tain- ty, you must have cer - tain- ty.

Z. *mf* We should get back\_\_ to

J. Cer - tain- ty, you must have cer - tain- ty.

*sub. p*



NN

1025

Q. *f* We say this be-cause we care, be -

L. *mf* I sec-ond that.

Z. work.

J. *f* We say this be-cause we care, be -

1031

Q. cause we've all worked so hard to- geth- er. *mf*

J. cause we've all worked so hard to- geth- er. E - ven when we did - n't

*p*

1036

Q. E - ven when some- one did - n't call \_\_\_\_\_ the morn- ing

J. like each oth - er.

1041

Q. af- ter.

L. *f* No, don't tell us any more, please!

Z. *f* H. R. guide- lines!

J. H. R. guide- lines!

(Spoken)  
I thought you'd call me!

*mp*

1046

Q. *mp*

L. *mp* *mf* Work.

Z. *mp* *mf* Work? Work!

J. *mp* Work.

John and Quinn go to their separate corners to work. Their Alices follow.  
Zandra and Lyra work close to one another but not in the same spot.  
Their Alice follows.

1052

1057

*f*

1063

*rit.*

# I am Right

Alice revelation 1

John/Alice 1

1068 **Moderato** ♩=84 *mp*

John: I am right. I am per-fect-ly in the

Alice 1: Of course you are.

*p* *mp*

1071 *mf*

J.: right. De - ci-sions must be made. Some-one must make them.

A1.: So am I. \_\_\_\_\_

*mf*

1074

J.: If not what would this world be?

A1.: Glit-ter and glo-ry, par-ties and pam-per-ing.

1078 **Energetic shuffle** ♩ = 120 *Alice names reasons John is right.*

J.

A1. What would it be? *f* You know

**Energetic shuffle** ♩ = 120

1081 *f*

J.

A1. There'd be no def-i - ni-tion, no rhy - thm to the  
par-ty girls. I know par-ty girls.

1084

J.

A1. rhyme, no rhyme to the rea - son.  
In ev' - ry e - ra, aren't they the

1087

J.

A1.

same? \_\_\_\_\_ The same cloth, \_\_\_\_\_

1090

J.

A1.

the same skin, the same \_\_\_\_\_ sin? \_\_\_\_\_

1093

J.

A1.

manic laughter *Continuing as though the accompaniment hadn't stopped* No, they're

Aren't we wo-men all the same? \_\_\_\_\_



1096

J. *recit. mp*

A1. *not. mp* I don't think

Aren't we wo-men all the— We're not?

*8va*

*mp*

*Tries to hold onto his moral position but can't*

1099

J. that. I could - n't— That would be...

A1. *mp* We are. —

*pp*

1102

J. *p* Just dig, John.

A1. *ff* We are! *mf* Come on, John.

*f*

1106

J. *mp* *mf* **Rubato**

A1. *mp*

Just dig and write, John. Just get your P. H. D., John.

You said you knew me. \_\_\_\_\_ Or am I just a re- **Rubato**

**John ignores her. She fades away.**

1110

A1. *rit.* *p* *pp* **Moderato** ♩=72

flec-tion of your de - sires? John? John?

1114

*poco rit.*

solo cello/viola

tutti

1116

*a tempo* *rit.*

*mp*

# There was a Time

Alice revelation 2

Quinn/Alice 2

**PP**

**Driving** ♩=120

*Focus shift to Quinn and Alice 2.*

1119

Quinn

Alice 2

**Driving** ♩=120

*p* *mf*

1124

Q.

A2.

*mf*

There was a time—

*mf*

I feel ya!—

1128

Q.

A2.

I know you do.—

There was a time when all the men, es-pe-cial-ly the

*Alice hold up pointer and thumb,  
closes one eye, makes squishing motion.*

1132

Q. white men, the cis white men, e-spec-ial-ly the

A2. Squish, squish! I squish their heads!

1136

Q. rich cis white men had the pow - er, the pow - er, the

A2. I squish their lit-tle heads! the pow - er, the

1140 *f*

Q. pow - er, had the pow-er to de - fine us, re - fine us,

A2. pow - er, had the pow-er to de - fine us, re - fine us,

1145

Q. and let us know our place as they looked down from a -

A2. and let us know our place as they looked down from a -



1148

Q. bove, spit on us, shit on us, but now, we de-fine our-selves. QQ

A2. bove, spit on us, shit on us. QQ



1152

Q. *mf* They weren't a-lone,

A2. *mf* Of course not!

1156

Q. those pow-er-ful men,— 'cause all the wo-men on their

A2. Don't get me start-ed on their wives...

1159

Q. arms, es-pec-ial-ly the white wo - men, whis-pered in the cor - ners,

A2. Oh, God! be-hind their

1163

Q. and ev-en though I set the stan - dard for our free - dom, they

A2. fans, and ev-en though I set the stan - dard for our free - dom, they

1167 *f*

Q. held all the pow - er, held the pow-er to de - fine us, re -

A2. held all the pow - er, held the pow-er to de - fine us, re -

1172

Q. fine us, and let us know our place as they looked

A2. fine us, and let us know our place as they looked

1175

Q. — down from a-bove, spit on us, shit on us, but now, we de-fine our-

A2. — down from a-bove, spit on us, shit on us.

1179 **RR**

Q. *mp*

selves. But how do we put our-selves to - geth - er when all the

*p dreamy*



1182

Q.

piec-es were ex-clud-ed or des-troyed, un-re - cord - ed, ig-nored till they



1185

Q. *mp*

crumb-led in-to dust?\_ So we have to pre-sume, not out of nar-cis-si-sm, but ne-

A2. *mp*

So we have to pre-sume.



1189 *mf*

Q. ces - si-ty. And if we have to pre - sume. if we have to draw con-clu-sions,then

A2. And if we have to pre - sume. if we have to draw con-clu-sions,then

*mf*

1193

Q. I should be\_\_ the one\_\_ to do\_\_ it!

A2. you should be\_\_ the one\_\_ to do\_\_ it!

*ff*

1196 *mf*

Q. At least, there'll be some de-cen-cy\_\_ in the de - pic -

*mf*

1199

Q. tion. At least— *over the top - a fantasy*

A2. *f* At least I'll have a heart of gold, my hair will fly free in the



**Slower, Rubato**

1203

Q. *recit.* But more than that, *mp suddenly unsure* It will be more true, right?

A2. wind. **Slower, Rubato**

*p* *pp*



1207

A2. *recit. mp* It is... *with a shrug* some-thing to do. **accel.**

**accel.**

1212 rit. Allegretto ♩=108

Musical score for measures 1212-1216. The piece is in 4/4 time with a key signature of two sharps (F# and C#). Measure 1212 starts with a 5/4 time signature change. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The dynamics are marked 'rit.' (ritardando) and 'sub. p' (subito piano). The score features a treble and bass clef with various rhythmic patterns and articulation marks.



Musical score for measures 1217-1220. The piece continues in 4/4 time with a key signature of two sharps. The score features a treble and bass clef with various rhythmic patterns and articulation marks.



Musical score for measures 1221-1224. The piece continues in 4/4 time with a key signature of two sharps. The score features a treble and bass clef with various rhythmic patterns and articulation marks.



Musical score for measures 1225-1227. The piece continues in 4/4 time with a key signature of two sharps. The score features a treble and bass clef with various rhythmic patterns and articulation marks.



Musical score for measures 1228-1231. The piece continues in 4/4 time with a key signature of two sharps. The score features a treble and bass clef with various rhythmic patterns and articulation marks. The tempo is marked 'rit.' (ritardando). The piece concludes with a 3/4 time signature change.

# Your Alice is my Alice Too

Alice revelation 3  
Lyra/Zandra/Alice 3

SS

Momentous ♩=66

1231

Lyra *mp*  
I do. I do think your A-lice is my A-lice

Zandra

Alice 3

*pp*



1237

L. *mp*  
too. As-sump-tions.

Z. *mp*  
Ar-rows to the

A3. *mp*  
Ex-pec-ta-tions.

*p*

1242

L. *mp* They think they know us \_\_\_\_\_ be-

Z. soul. *mp* They think they know us \_\_\_\_\_

A3. *mp* They think they know us \_\_\_\_\_ be-

1246

L. *mp* cause, be - cause... be-cause my moth-er is the de-part-ment

Z. be - cause...

A3. cause, be - cause...

1250

L. chair. They say, "You're so luck- y!" They say, "Your ca - reer is set!"

1253

L.

They don't think to ask how I feel a-bout it. Is this what I want?



1256

L.

*mf*

Is this what I want? — Ar-rows to the soul.

Z.

*mf*

As-sump-tions. —

A3.

*mf*

Ex-pec - ta - tions. —

*mf*



1261

Z.

*mp*

Be-cause I got drunk one night and told them I worked my way through

*p*

1265

Z.

col-lege as a dom - i - na - trix. Now ev'-ry time I go to my of - fice, there's a

Detailed description: This system contains musical notation for measures 1265-1268. The vocal line (Z.) features a melody with several triplet markings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

1269

L.

Z.

A3.

*mp*

*mp*

They think they know us. \_\_\_\_\_

dil-do\_ or pic-ture or note:"Fuck me to- night,\_ bitch." They

They think they know us.

*mp*

*mp*

*mp*

Detailed description: This system contains musical notation for measures 1269-1272. It features three vocal parts: L. (Lead), Z. (Zach), and A3. (Alto 3). The piano accompaniment continues. Dynamics include *mp* (mezzo-piano). The lyrics are: "They think they know us. \_\_\_\_\_", "dil-do\_ or pic-ture or note:'Fuck me to- night,\_ bitch.'", and "They think they know us.".

1273

L.

Z.

A3.

think they know be-cause their in-ti-ma-cy is a Hust-ler mag-a-zine, and "You know how

Detailed description: This system contains musical notation for measures 1273-1276. It features three vocal parts: L. (Lead), Z. (Zach), and A3. (Alto 3). The piano accompaniment continues. The lyrics are: "think they know be-cause their in-ti-ma-cy is a Hust-ler mag-a-zine, and 'You know how".

1277

Z. those girls wan - na be treat - ed." *mf*

A3. Ex - pec -

1279

L. *mf* As - sump - tions.

Z. *mf* Ar - rows to the soul.

A3. ta - tions.

1282 **VV**

A3. *mf* Be - cause I died, hung on a fence af - ter a rau - cous



1286

A3.

par-ty, with my own pet-ti-coats wrapped a-round my neck un-til it

*p*

*mf*

1290

L.

Z.

A3.

*mf*

They think they know us... be-

*mf*

They think they know us... be-

was ov-er... They think they know me be-

*mf*

1294

L.

Z.

A3.

cause... Ex-pec-ta-tions.

cause... As-sump-tions.

cause it was in all the pa-pers... Ar-rows to the

*mf*

WW

1298

L. *mp* They think, but they nev-er ask.

Z. *mp* I'm a

A3. *mp* soul. Ar-rows to the soul.



1303

L. *mf* I am love.

Z. *mf* tempt-ress\_ or a saint. I am love.

A3. *mp* I'm ev'-ry-thing\_ and noth-ing. *f* I am re - cre - a - tion.

1307 *rit.* . . . *a tempo*

L. *p* They make life so much smal-ler.

Z. *p* They think they know...

A3. *mp* Few-er col-ors,



1311 *mp*

L. Few-er laughs. Ev-en in death, you can't be free of them A-lice,

Z. *mp* Few-er re-frac-tions. Ev-en in death, you can't be free of them A-lice,

A3. *mf* more dis-trac-tions.

1315

L. *p* but we will leave space. We will not fill the blanks on the pa-ges.

Z. *p* but we will leave space. We will

1320

**poco accel.**

L. *f*

Z. *f* We see that the blanks are where the truth lives. We

1324 **Piu Mosso** ♩=72

L. love you for the com-plex-i - ty with - in.

Z. love you for the com-plex - i - ty with - in. We

*f*

*8va*

*Red.* \* *Red.* \* *Red.* \* *sim.*

1328

L. We love you for the com-plex-i - ty with - in.

Z. love you for the com-plex - i - ty with - in.

(8)-----|

1332

L. *p*

1336 **Meno mosso** ♩=66 **rit.** . . . . **a tempo** *Lyra and Zandra kiss*

L. love you for your com-plex-i-ty with - in.

*pp* *pp*

*8va*-----|

1342 (8)-----|

# This is the Place

Company chorus

XX

Rubato ♩=60

1347 recit. *mp*

Quinn I thought my jour-ney had an end point.

Lyra ...that ex- recit. *mp*

Zandra

John recit. *mp* A place on the map, a place...

Rubato ♩=60

Detailed description: This system of music is for a company chorus. It features four vocal staves (Quinn, Lyra, Zandra, John) and a piano accompaniment. The tempo is marked 'Rubato ♩=60'. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The lyrics are: 'I thought my journey had an end point. ...that ex- A place on the map, a place...'. The piano part consists of simple chords in the right hand and a bass line in the left hand.



1349

L. ists in space and time

Z. recit. *mp* rath-er than un-der-stand-ing.

Detailed description: This system continues the musical score. It features two vocal staves (L. and Z.) and a piano accompaniment. The tempo remains 'Rubato ♩=60'. The key signature has two flats (B-flat major or D minor). The lyrics are: 'ists in space and time rath-er than un-der-stand-ing.'. The piano part continues with chords and a bass line.

1351

Q. *mp* <sup>3</sup> This is the time. On-ly un-end-ing to-day and to-

L. *mp* <sup>3</sup> This is the place. There is no\_\_ to-mor- row.

Z. *mp* <sup>3</sup> This is the place. There is no\_\_ to-mor- row.

J. *mp* <sup>3</sup> This is the time. On-ly un-end-ing to-day and to-

*mp*

Detailed description: This block contains the musical score for measures 1351-1353. It features five staves: four vocal staves (Q, L, Z, J) and one piano accompaniment staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The vocal parts have lyrics: 'This is the time. On-ly un-end-ing to-day and to-' for Q and J; 'This is the place. There is no\_\_ to-mor- row.' for L and Z. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and triplets.



1354

Q. *mf* day. Wish-es for a fu-ture that be-come a

L. *mf* <sup>3</sup> And to - day, and to - day.

Z. *mf* <sup>3</sup> And to-day. Wish-es for a fu-ture that be-come a

J. *mf* <sup>3</sup> day and to-day.

*mf*

Detailed description: This block contains the musical score for measures 1354-1355. It features five staves: four vocal staves (Q, L, Z, J) and one piano accompaniment staff. The key signature has three flats. The time signature is 3/4. The vocal parts have lyrics: 'day. Wish-es for a fu-ture that be-come a' for Q and Z; 'And to - day, and to - day.' for L and J. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and triplets.

1356

Q. *mf* past, the ev - er-pres-ent of be - com - ing.

L. *mf* The ev - er - pres - ent of be - com - ing.

Z. *mf* past, the ev - er-pres-ent of be - com - ing.

J. *mf* the ev - er - pres - ent of be - com - ing.

*p*



YY

Maestoso ♩ = 80

1359

Quinn *mp* We think we are liv-ing in a world that stands still, yet it's al - ways, al-ways re-

Lyra *mp* We think we are liv-ing in a world that stands still, yet it's al - ways, al-ways re-

Zandra *mp* We think we are liv-ing in a world that stands still, yet it's al - ways, al-ways re-

John *mp* We think we are liv-ing in a world that stands still, yet it's al - ways, al-ways re-



1363

Q. *volv-ing.* We think that we know how the

L. *volv-ing.* We think that we know how the

Z. *volv-ing.* We think that we know how the

J. *volv-ing.* We think that we know how the

A1. *mp* Al - ways, al-ways re - volv-ing.

A3. *mp* Al - ways, al-ways re - volv-ing.

A2. *mp* Al - ways, al-ways re - volv-ing.

1367

Q. stor - y\_\_\_ ends, yet end-ings are be-gin-nings in dis- guise.

L. stor - y\_\_\_ ends, yet end-ings are be-gin-nings in dis- guise.

Z. stor - y\_\_\_ ends, yet end-ings are be-gin-nings in dis- guise.

J. stor - y\_\_\_ ends, yet end-ings are be-gin-nings in dis- guise.

A1. End-ings are be-gin-nings in dis -

A3.

A2.

Piano accompaniment with chords and arpeggios.

Detailed description: This page of a musical score, numbered 1367, features seven vocal parts and piano accompaniment. The vocal parts are labeled Q., L., Z., J., A1., A3., and A2. The key signature is two sharps (F# and C#). The lyrics for Q., L., Z., and J. are "stor - y\_\_\_ ends, yet end-ings are be-gin-nings in dis- guise." Part A1. has the lyrics "End-ings are be-gin-nings in dis -". The piano accompaniment at the bottom consists of chords in the right hand and arpeggiated figures in the left hand, with some notes tied across measures.

1370

Q. Our re-cord of in - quir - y —

L. Our re-cord of in - quir - y —

Z. Our re-cord of in - quir - y —

J. Our re-cord of in - quir - y —

A1. guise. Our

A3. End-ings are be-gin-nings in dis-guise. Our

A2. End-ings are be-gin-nings in dis-guise. Our

*mf*

Detailed description: This page of a musical score, numbered 1370, features seven vocal parts and piano accompaniment. The vocal parts are labeled Q., L., Z., J., A1., A3., and A2. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: Q., L., Z., and J. sing "Our re-cord of in - quir - y —"; A1. sings "guise. Our"; A3. and A2. sing "End-ings are be-gin-nings in dis-guise. Our". The piano accompaniment at the bottom consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte).

1373

Q. stands as a mas-quer-ade of our\_ own\_ needs, and the

L. stands as a mas-quer-ade of our\_ own\_ needs, and the

Z. stands as a mas-quer-ade of our\_ own\_ needs, and the

J. stands as a mas-quer-ade of our\_ own\_ needs, and the

A1. re-cord of in - quir - y\_\_\_ stands as a mas-quer-ade of our\_ own\_

A3. re-cord of in - quir - y\_\_\_ stands as a mas-quer-ade of our\_ own\_

A2. re-cord of in - quir - y\_\_\_ stands as a mas-quer-ade of our\_ own\_

ZZ

1376 **rit.** . . . . . **Andante** ♩=60

Q. way we wish to see the world.

L. way we wish to see the world.

Z. way we wish to see the world.

J. way we wish to see the world.

A1. needs, **f** We wish, we wish, we wish,

A3. needs, **f** We wish, we wish, we wish,

A2. needs, **f** We wish, we wish, we wish,

**rit.** . . . . . **Andante** ♩=60

**f**

1382

*f*

Q. If the fu-ture is bright, we will know that we do not know.

L. If the fu-ture is bright, we will know that we do not know.

Z. If the fu-ture is bright, we will know that we do not know.

J. If the fu-ture is bright, we will know that we do not know.

A1. we wish, — we wish,

A3. we wish, — we wish,

A2. we wish, — we wish,

1386

Q. If the fu-ture is bright, we will know that we do not

L. If the fu-ture is bright, we will know that we do not

Z. If the fu-ture is bright, we will know that we do not

J. If the fu-ture is bright, we will know that we do not

A1. we wish, \_\_\_\_\_

A3. we wish, \_\_\_\_\_

A2. we wish, \_\_\_\_\_

The score consists of seven staves. The first four staves (Q, L, Z, J) are vocal parts in treble and bass clefs, all in a key with four sharps (F#, C#, G#, D#). Each of these staves has a triplet of eighth notes at the end of the phrase. The next three staves (A1, A3, A2) are vocal parts in treble clef, each with a melodic line and a long horizontal line indicating a breath or continuation. The bottom two staves are piano accompaniment, with a treble and bass clef, showing chords and bass lines.

1389

Q. know. If the fu-ture is bright, —

L. know. If the fu-ture is bright, we will un-der-stand that

Z. know. If the fu-ture is bright, we will un-der-stand that

J. know. If the fu-ture is bright, we will un-der-stand that

A1. we wish, we wish, —

A3. we wish, we wish, —

A2. we wish, we wish, —

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has three sharps (F#, C#, G#).



1393

Q. no-thing is un-der-stood. If the fu-ture is bright, we will thrive in the  
L. no-thing is un-der-stood. If the fu-ture is bright, we will thrive in the  
Z. no-thing is un-der-stood. If the fu-ture is bright, we will thrive in the  
J. no-thing is un-der-stood. If the fu-ture is bright, we will thrive in the

Accompaniment for piano with chords and bass line.

1397

Q. space of be-ing wrong, o - kay with be-ing wrong. —  
L. space of be-ing wrong, o - kay with be-ing wrong. —  
Z. space of be-ing wrong, o - kay with be-ing wrong. —  
J. space of be-ing wrong, o - kay with be-ing wrong. —  
A1. We wish, we wish, —  
A3. We wish, we wish, —  
A2. We wish, we wish, —

Accompaniment for piano with chords and bass line.

1401

Q. *mp* If we want our wish-es to come

L. *mp* If we want our wish-es to come

Z. *mp* If we want our wish-es to come

J. *mp* If we want our wish-es to come

A1. we wish, we wish. \_\_\_\_\_

A3. we wish, we wish. \_\_\_\_\_

A2. We wish, we wish, \_\_\_\_\_

*mp*

1404 *mf*

Q. true, we can - not at-trib-ute wish-es to our past on-ly hopes to our

L. true, we can - not at-trib-ute wish-es to our past on-ly hopes to our

Z. true, we can - not at-trib-ute wish-es to our past on-ly hopes to our

J. true, we can - not at-trib-ute wish-es to our past on-ly hopes to our

A1. *mf*  
Hope,

A3. *mf*  
Hope,

A2. *mf*  
Hope,

*mf*

1408

Q.  
fu - ture, hopes to our fu - ture.

L.  
fu - ture, hopes to our fu - ture.

Z.  
fu - ture, hopes to our fu - ture.

J.  
fu - ture, hopes to our fu - ture.

A1.  
hope, hope. hope,

A3.  
hope, hope. hope,

A2.  
hope, hope. hope,

Piano part with chords and arpeggiated figures.



1416

*rit.* . . . . .

Q. hope, we hope, we hope, we hope.

L. hope, we hope, we hope, we hope.

Z. hope, we hope, we hope, we hope.

J. hope, we hope, we hope, we hope.

A1. we hope, we hope, we hope, we hope.

A3. we hope, we hope, we hope, we hope.

A2. we hope, we hope, we hope, we hope.



**BBB**

1421

**Maestoso** ♩ = 78

Q. *p*

L. *p* A tan-gram of his-to-ry and

Z. *p* A tan-gram of his-to-ry and

J. *p* A tan-gram of his-to-ry and

*p*

1426

Q. pre-sent and fu-tu-ri-ty. \_\_\_\_\_ A

L. pre-sent and fu-tu-ri-ty. \_\_\_\_\_ A

Z. pre-sent and fu-tu-ri-ty. \_\_\_\_\_ A

J. pre-sent and fu-tu-ri-ty. \_\_\_\_\_ A

A1. *p* A tan-gram of his-to-ry and pre-sent and fu-tu-ri-ty. \_\_\_\_\_

A3. *p* A tan-gram of his-to-ry and pre-sent and fu-tu-ri-ty. \_\_\_\_\_

A2. *p* A tan-gram of his-to-ry and pre-sent and fu-tu-ri-ty. \_\_\_\_\_

Piano accompaniment with arpeggiated chords and sustained bass notes.

1429

Q. pri-sm of lens-es all fo-cused on you.\_\_\_\_\_

L. pri-sm of lens-es all fo-cused on you.\_\_\_\_\_ A

Z. pri-sm of lens-es all fo-cused on you.\_\_\_\_\_

J. pri-sm of lens-es all fo-cused on you.\_\_\_\_\_ A pri-sm of

A1. \_\_\_\_\_ A pri-sm of lens-es all fo-cused on you.\_\_\_\_\_

A3. \_\_\_\_\_ A pri-sm of lens-es all

A2. \_\_\_\_\_ A pri-sm of lens-es all fo-cused on

The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The right hand plays a series of chords, while the left hand plays a bass line with long, sweeping lines connecting the notes.



1433

Q. A pri - sm of lens - es all fo - cused on you.

L. pri - sm of lens - es all fo - cused on you.

Z. A pri - sm of lens - es all fo - cused on you.

J. lens - es all fo - cused on you. A

A1. A pri - sm of lens - es all fo - cused on

A3. fo - cused on you. A pri - sm of

A2. you. A pri - sm of lens - es all

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a series of chords and melodic lines, with some notes tied across measures.

1436

Q. A pri-sm of lens-es all fo-cused on you. . .

L. A pri-sm of lens-es all fo-cused on you. . .

Z. A pri-sm of lens-es all fo-cused on you. . .

J. pri-sm of lens-es all fo-cused on you. . .

A1. you, . . . on you. . .

A3. lens-es all fo-cused on you, . . . on you. . .

A2. fo-cused on you, . . . on you. . .

The score consists of seven vocal parts and piano accompaniment. The vocal parts are labeled Q., L., Z., J., A1., A3., and A2. The piano part is at the bottom. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "A pri-sm of lens-es all fo-cused on you. . . you, . . . on you. . . lens-es all fo-cused on you, . . . on you. . . fo-cused on you, . . . on you. . .".

# Back to the Dig

Archaeologist scene  
Quinn/Lyra/Zandra/John

1440 **Steady** ♩=130 *The archaeologists go back to digging and cataloguing finds.*

Q.  
L.  
Z.  
J.  
A1.  
A3.  
A2.



1444

Q.  
J.

Thir - ty - eight, nine, for - ty, one, two, three, four, five, six, sev - en, eight,  
One, two, three,

1446

Q.  nine, fif - ty, one, two, three, four, five, six, sev - en, eight, nine, six - ty,

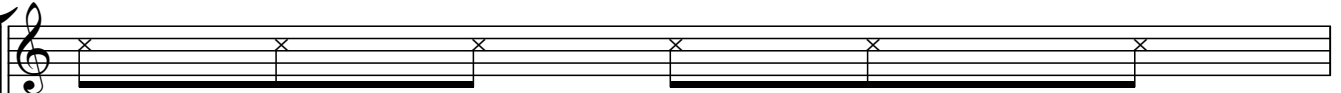
L.  One, two, three, four, five, six, sev - en, eight, nine, ten, e - lev - en, twelve,


Z.  One, two, three, four, five, six,

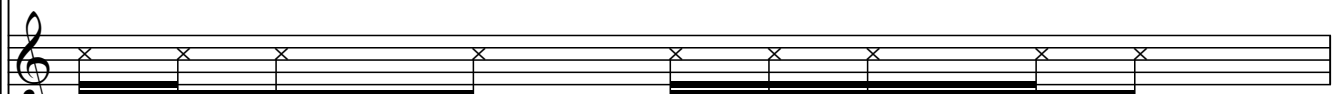
J.  four, five, six, sev - en, eight, nine,






1448

Q.  one, two, three, four, five, six,

L.  thir - teen, four - teen, fif - teen, six - teen, sev - en - teen eight - een

Z.  sev - en, eight, nine, ten, e - lev - en, twelve,

J.  ten, e - lev - en, twelve,



1449

Q. *mp*  
 six - ty sev - en.

L.  
 nine - teen, twen - ty, one, two, three, four,

Z.  
 thir - teen, four - teen, fif - teen, six - teen, sev - en - teen, eight - een,

J.  
 thir - teen, four - teen, fif - teen,



1450

Q. *mp*  
 One more cof - fee. —

L. *mp*  
 five, six, sev - en, eight, nine, thir - ty, thir - ty - one. More

Z.  
 nine - teen, twen - ty, twen - ty - one, two, three, four, five, six, sev - en, eight, nine,

J. *mp*  
 six - teen. Red - ware.

1452

*mf*

Q. Fuck me.

L. piec - es of brick. *mf* Fuck me.

Z. thir - ty, thir-ty - one, two, three, thir-ty-four. *mf* Fuck me.

J. Fuck me.



1455

*mf*

Q. I should have stayed in bed.

L. Pipe stems.

Z. Oys-ter shells.

J. Cow bones.

1459

Q. *f* Stone- ware, cream- ware, and pearl - ware. Oh, A - lice,

L. *f* Stone- ware, cream- ware, and pearl - ware. Oh, A - lice,

Z. *f* Stone- ware, cream- ware, and pearl - ware. Oh, A - lice,

J. *f* Stone- ware, cream- ware, and pearl - ware. Oh, A - lice,



1462

Q. A - lice Tier - ney. Who could we be?

L. A - lice Tier - ney. Who could we be?

Z. A - lice Tier - ney. Who could we be?

J. A - lice Tier - ney. Who could we be?

1466

*p*

A1. Who could we be?

*p*

A3. Who could we be?

*p*

A2. Who could we be?

*mp*



1471



1475

*pp*