

Commissioned by Opera Steamboat

from WELCOME TO THE MADNESS

Scene 4 - I Don't Believe You/Door - for mezzo-soprano and cello

Libretto
Rachel J. Peters

Music
Leanna Kirchoff

(During the following, THE MARJORIE MARGERY cycles wordlessly through CHARLOTTE's Sense Impressions exercises, enacting simple mundane activities: smelling a skunk and then a flower; tasting a lemon and then a birthday cake; moving hands through water and then cement.

♩ = 66 approximately, very rhapsodically, free interplay between Charlotte and cello

(Charlotte's tone is rather conversational throughout)

Charlotte Perry

Violoncello

C.

Vc.

4

7

10

13

f flamboyant flourish

poco rit.

p

sfz

mp *dolcissimo*

mf

1 march-like ♩ = 88

sung or spoken

melodramatically

pp *sfz* *subito p* *sfz* *sfz*

p *mf*

Peo-ple think act-ing is ly-ing, pre-tend. On the con-trar-y:

The truth of the play lives with-in our-selves. Ac-tors bring that world from the in-side out.

But how to start? "Be the prince of Den-mark?"

Im-pos-si-ble! "Kill your un-cle and a-venge your

fa-ther" There's some-thing to do! A goal, a need, sat-is-fied by ac-tion. Un-less you

17 **relax tempo a little**

C. *cantabile*
make it yours, — un-less you be-lieve it, I don't be-lieve you. —

Vc. *p* *mf*

20 **2 melodramatically** *(spoken)*
— We all don't mur-der our un-cles. One hopes not!

Vc. *p* *ff* *sfz* *f*

24
But we all do live in hu-man bo-dies. — True of Cath-e-rine the Great or a plumb-er in — Sas-ka-toon.

Vc. *p* *f*

28
Do as they would, and you will be as they were. Then I will be-lieve you. —

Vc. *mf* *mp* *p*

(CHARLOTTE and the MARJORIE MARGERY guide everyone toward the doorframe.)

3 ♩ = 112
A door on-stage gives us —

Vc. *p* *f*

39
— some-where to leave — and some-where to go. From the fam-

Vc. *mp* *f* *p* *f*

The musical score is written for voice (C.) and violin (Vc.). It consists of several systems of music. The first system (measures 17-19) is in 4/4 time, with a tempo instruction 'relax tempo a little' and a 'cantabile' marking. The second system (measures 20-23) is in 3/4 time, marked '2 melodramatically' and '(spoken)'. The third system (measures 24-27) is in 4/4 time. The fourth system (measures 28-31) features changing time signatures: 2/4, 4/4, and 2/4. The fifth system (measures 32-38) is in 2/4 time, marked '3' and includes a tempo marking '♩ = 112'. The sixth system (measures 39-42) is also in 2/4 time, marked '3'. Dynamics include piano (p), mezzo-forte (mf), fortissimo (ff), sforzando (sfz), and forte (f). Performance instructions include 'cantabile', 'relax tempo a little', 'melodramatically', and '(spoken)'. A large 'PREPUS SCORE' watermark is visible across the page.

45 **poco rit.** 4 **a tempo**

C. il - iar _____ in - to the new. _____ In the course of a

Vc. *p* *mf*

50

C. life - time, _____ we pass through thou ³ - ³ sands of doors.

Vc. *p* *f* *mp* *f* *p*

55

C. In thou - sands of ways. _____ For thou - sands of rea - sons.

Vc. *f* *p* *f* *p*

(THE MARJORIE MARGERY passes through the doorway one at a time, each with their own imaginy character and story. This should be unspoken, brief, and simple to follow. For example, picking up a suitcase and leaving home, or greeting a long lost loved one. After each completes their entry into the Horst Studio, they take places inside. The rest guide the audience to situate themselves around the perimeter of the studio as CHARLOTTE continues to sing.)

5

C. _____

Vc. *f* *ff* *sfz*

suddenly dramatic

68

C. _____

Vc. *p* *f* *ff* *p*

ho-hummy *again, suddenly very dramatic*

72 **molto rit.**

C. _____

Vc. *mf* *sfz* *f* *mf* *f* *ff*

expressivo (does not have to be exactly in time)

Perusal Score

100 9

C. Bois, Ber-nar-da Al-ber-? You waltz in, but you

Vc. *sfz* *mf*

105

C. may not waltz out. We don't know Dus-ty Hoff-man for his danc-ing.

Vc. *mf*

(JOSÉ LIMÓN, the last in line, takes giant, elegant, athletic sweeping steps as a head start. Such passion could bring the entire building crashing down, so CHARLOTTE blocks his entrance.)

110

C. That's be-cause of me.

Vc. *sfz* *mp* *f* *mp* *f* *mp*

114 (spoken) José believes!

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

118 poco accelerando

Vc. *mp* *mf*

121

C. Af-ter you, my liege! Go to your darl-ing Har-riet-te!

Vc. *ff* *p* *f* *p*