

(he relents)

427

mp

3

Bill

... O K,

I'm coming right o-ver.

Bye.

8va

Pno. 1

mp

Pno. 2

p



7: (Bill leaves the stage, Gig comes forward to address the audience. Chorus is offstage. Lights on Gig - the rest of the stage in darkness.)



430

p-ff

p-ff

p-ff

Chorus

O

ver

the

Pno. 1

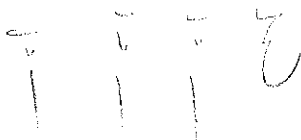
legato

ped

Pno. 2

legato

ff



62

Slowish - steady

433

Chorus

p-pp

p-pp

ri

ver

Pno.1

mp

simple p

Pno.2

mp

simple p

436

Chorus

p - conversational

Gig

My brother Bill went out with a girl named

Pno.1

Pno.2

437

Gig

Mar — tha. He took her — to the

Pno.1

Pno.2



438

Gig

no — vies, of course, then for a drive in the fami — ly car.

Pno.1

Pno.2

139

Gig

she had pro-mised her aunt and un-cle that she would stop at their

Pro.1

Pro.2

(the lights go up in the

140

Gig

farm some-time that night and in-tro-duce Bill to them.

Pro.1

Pro.2

background to reveal Aunt and Uncle watching T.V. Bill and Martha 65
 441 A little faster

Gig

When she and Bill a—rrived the

Pro.1

Pro.2

poco (p)

(p) ped

== enter.)

443

Chorus

fff * The Chorus enters one voice at a time - *fff* - at fairly regular intervals. All voices should be in by *

* 111

Gig

family was watching the ten o'clock news. They all sat near the T V — and

Pro.1

Pro.2

poco (p)

ped

445 (breathe as necessary)

Chorus

Gig
during the weather re-port Mar-tha in-tro-duced my bro-ther to her

Pno. 1

Pno. 2

447

Chorus

Gig
re-la-tives. Through—out the fore-cast they asked Bill ques-tions,

Pno. 1

Pno. 2

Chorus

Gig

and u-sing his an-swers, the sound of his voice and the ex-pre-ssion on his

Pro.1

Pro.2



Chorus

(Bill and Uncle shake hands as all...)

Gig

(Gig remains onstage - to one side; observing)

face, they formed their o-pin-ions.

Pro.1

Pro.2

[Handwritten signature]

154 (~~pp~~ sempre)

Chorus *gl. (freely, slow)*

lay

... are introduced.)

(Uncle, Aunt, Bill and Martha continue watching T.V.)

mp relaxed

Uncle

You're

Pno.1

mp

Pno.2

157 (A)

Chorus *gl. (as before)*

158 (A)

Uncle

Gil Johnson's boy, eh? You look just like your old man.

mp

Bill

Yes-sir.

P

Pno.1

P

mp

(459)

(fade out slowly one at a time)

(In 1) (with Pro. 2)

Chorus

mp

Aunt

S'pose you'll be ta-kin' o-ver his- place- soon.

Bill

Du-no, ma'am.

Pro. 1

Pro. 2

(In 1) (with chorus)

462

mf

Chorus

A late sum-mer storm hit Barnes Coun-ty last night

Pro. 2

469 *fff*

Chorus

A late sum—mer storm hit Barnes Coun—ty last night

Uncle

mp

Did that storm hit you up north, too? *(made at ease)*

Bill

mp *mf*

Not too bad.

Pro.1

mp

Pro.2

476

Chorus *mp-pp* *late.* *mp-pp* *Late.* (Repeat until ♩)

Aunt *p* Mat-tha, will

Bill Lost a quar-ter sec-tion up by the old Strand place.

Pro.1 *p*

Pro.2 (Repeat until ♩)

8ba

(430/431)

Chorus

Aunt
you be al-right in the ci-ty? All these

Martha
It's not so big.

Piano 1 (Pno.1)

Piano 2 (Pno.2)

(Complete bars 480/481 then stop.)

(480/481)

Chorus

(482)

Aunt

peo-ple, all that noise... All that

Martha

It's quiet, real-ly.

Pno. I

P

mp

(Complete bars 480/481 then stop.)


Pno. 2

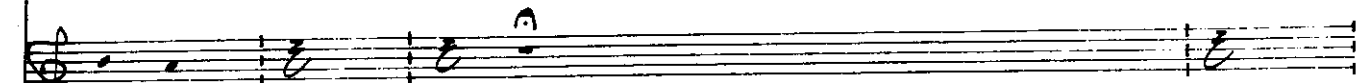
3/4

mp

mp

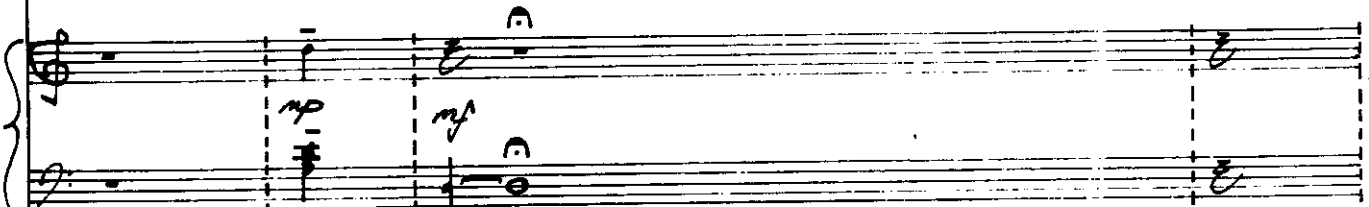

486 *ff*

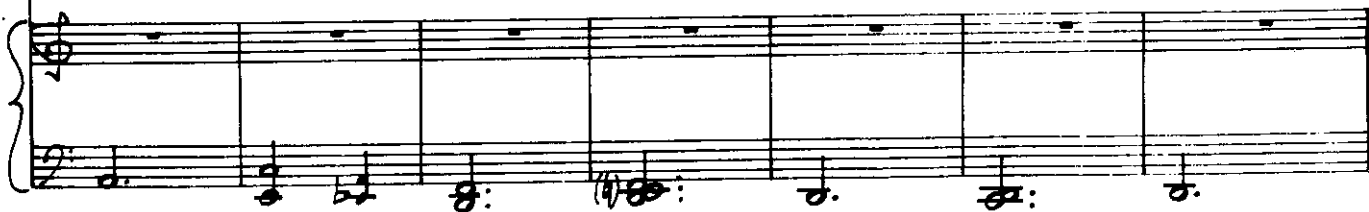
Chorus 
 Hail and hea—vy rain de—stroyed crops and fur—ther de—va—sta—ted

Aunt 
 tra—ffic...

Martha 
 No...

Uncle 
 Ha! We drove in for parts last Tues—day: A mess.

Pno.1 
 Pno.2 

Pno.2 

Chorus

farm—ers al—rea—dy hit— by— re—cent flood—ing. Hea—vy

Aunt

So loud... so crow—ded.

Uncle

That place is like a zoo!

Pno.1

mp

Pno.2

499 *(Repeat until ♫)*

Chorus
flood—ing. Hea—vy flood—ing.

Aunt
P
Are you— going— too, Bil—ly?

Martha
mf
It's not so...

Bill
P
Not sure, ma'am.

Pro.1
sva

Pro.2
sva *(Repeat until ♫)*

(500/501)

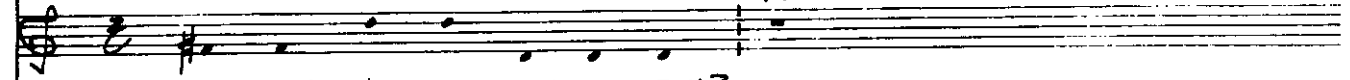
Chorus



(Bill becomes increasingly agitated as this conversation goes on around him.)

mp \longleftarrow \longrightarrow *p*

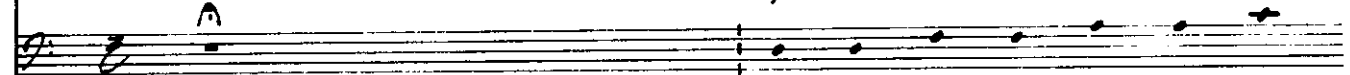
Martha



Bill wants to go, don't you, Bill?

mp

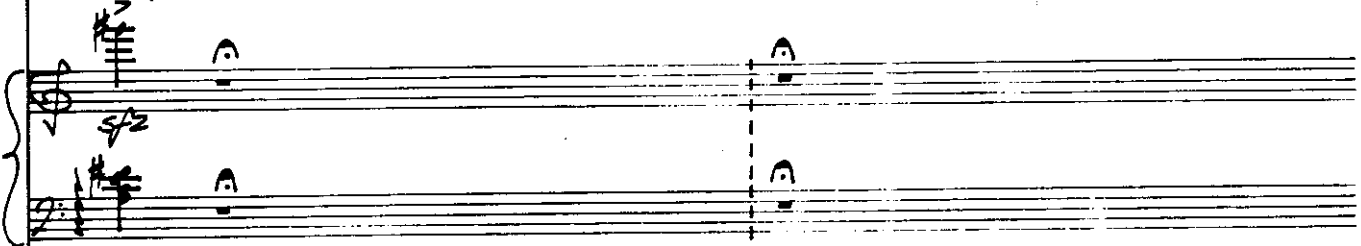
Unde



What's he wan-na leave the farm

sva \rightarrow

Pno. I



mp

Pno. 2



(500/501)

Chorus

(Complete bars 500/501 then continue.)

(502)

mp

pp

P

Near U—nion Creek,

(Bill looks accusingly at Martha. She is getting embarrassed.)

Aunt

mp

Well, Mar—tha told me...

Uncle

for?

Pro.1

mf

P

(Complete bars 500/501 then continue.)

Pro.2

pp

P

Ped

Cut +

Chorus

floods de-strayed homes — which have stood by the ri-ver for

Aunt

No sense look-in' a

Uncle

There's no sense lea-vin' a good thing.
 (Bill stands up: he has mentally left the conversation; no one notices.)

Bill

What do they know?

Pno.1

Pno.2

(Ped)

511 *mf*

Chorus

ge—ne—ra—tions, mm A—no—ther storm front

poco

Aunt

gift horse in the mouth.

mp

Uncle

Makes no sense, lea—vin' home!

f - angrily

Bill

No—thing makes sense!

mp

Pno. 1

Ped

p *mf*

Pno. 2

8ba Ped

517

Chorus

Handwritten notes above the Chorus staff: β β β

Dynamic markings: $\underline{\underline{p}}$ $\underline{\underline{mp}}$ $\underline{\underline{p}}$

— is ly—ing — to the north and the fore—cast—

(Bill steps out of the living room toward downstage.)

Martha

Dynamic markings: $\underline{\underline{p}}$ $\underline{\underline{mp}}$

I'll live on cam—pus.

Unde

Dynamic marking: $\underline{\underline{p}}$

And where will you live, young la—dy?

Pno.1

Dynamic markings: $\underline{\underline{p}}$ $\underline{\underline{mp}}$ $\underline{\underline{p}}$

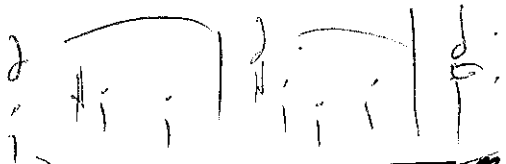
Text: *cresc. poco a poco.*

Pno.2

Dynamic markings: $\underline{\underline{p}}$ $\underline{\underline{mp}}$ $\underline{\underline{p}}$

(8ba)

(Ped)



522 *mf* *p cresc. poco a poco*

Chorus *calls-for-mole-rain.* *ly-ing, ly-ing, ly-ing,*

dismayed mp

Aunt *Oh, its so— big.—*

Martha *It's not so big.*

Bill *Lies, Mar-tha, you're tell-*

Pro.1 *pp sub. cresc. poco a Ped*

Pro.2 *mf* *p* *cresc. poco a poco*

(Sba) ————

(= 195T tempo)

528

Chorus

ly-ing, ly-ing, ly-ing, ly-

(Martha leaves the living room; Aunt and Uncle continue to speak to her empty chair.)

Martha

No! It's not like

Uncle

A zoo. That ci-ty is one big zoo.

Bill

-ing lies.

Pto.1

poco.
(Ped)

Pto.2

p.
Ped

Chorus (531) (532) *ff*

Mattha that! *ff* ing. What do they know?

Uncle A big Zoo. *ff*

Bill What do they know? *ff*

Pno.1

Pno.2 (8ba) (Ped)

536

Martha *mf* *f* *mf*
 What do they know a-bout me, — these

Bill *mf* *f* *mf*
 What do they know a-bout me, — these

Pro. 1 *sva* *sva* *sva*
sfz *sfz* *sfz*
8ba *8ba* *8ba*

Pro. 2

==

Martha *f*
 peo-ple? They don't lis-ten! I can't tell them! They-

Bill
 peo-ple? They don't know. I just met them!

Pro. 1 *sva* *sva*
sfz *sfz*
8ba *8ba*

==

Martha

ff mf
 won't un-der-stand what I want. I'm not sure when I'm here

Bill

They don't un-der-stand what I feel.

Pno. 1

sva
 sfz
 8ba

Pno. 2

ff



Martha

f - angrily
 I feel small - like a child - I'm not!

Bill

Makes no sense when I'm here

Pno. 1

sva
 sfz
 f
 sfz
 f
 sfz
 8ba

Pno. 2

ff

575

Martha

ah

Stop the noise!

Bill

I think I'm thinking some-one el-ses' thoughts.

Stop the noise!

Pno.1

Pno.2

578

Martha

Let me work this out a— lone.

Stop the noise!

Bill

Let me work this out a— lone.

Stop the noise!

Pno.1

Pno.2

582

Martha *sub. mp* ————— *f*
 Step a-side! Clear my head! Close — my eyes!

Bill *sub. mp* ————— *f*
 Step a-side! Clear my head! Close — my eyes!

Pno.1 *mp* ————— *f*

Pno.2 *mp sub.*

586 *mf* ————— *ff*

Martha *ff*
 I'll find what I need in — side. ————— What do they

Bill *ff*
 I'll find what I — need — in — side. ————— What do they

Pno.1 *sfz*

Pno.2 *f* *mf* *sfz* *ff*

591 *mf*

Mattha know a — bout — me, these peo — ple i've known — for a

Bill know a — bout — me, these peo — ple i've known for a —

Pro.1 *sfz* *sva* *sva*

Pro.2 *sfz* *sva* *sva*

(mf) *mf* *(mf)*

595 *f, mf*

Mattha life — time? How can they see what I — should be, when

Bill — minute? How can they see what I — should — be, when

Pro.1 *f* *sva* *sva*

Pro.2 *sfz* *sva* *sva*

f *mf* *f*

90
600

Martha *mp*
I don't know. May-be they're right, may-be I'm

Bill
I don't know.

Pno. 1 *mp* *p.* *mp* *p.*

Pno. 2 *mp*

605

Martha *mf*
not good enough. Do I ex-pect too much? How will I know?

Pno. 1 *mf* *p.* *mf* *p.*

Pno. 2 *mf*

610 mp

Bill

May-be they're right and may-be I'm frigh-tened but how do I

Pno.1

Pno.2



615

Martha

How will I

Bill

know what I want if I don't know what's there?

Pno.1

Pno.2

620

Martha

know but to go?

Bill

Pro.1

Pro.2

mf

mf

f ped

f

625

Chorus

* (As before (bar 113) enter one voice at a time - *pp*. All voices should *pp* be in by \odot)

* *pp*

8va

Pro.1

(Ped)

Pro.2

mp

mf

mf

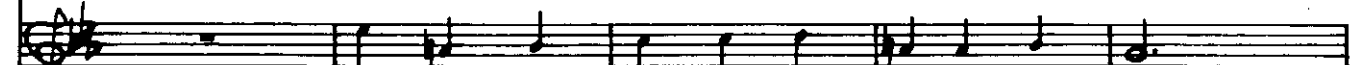
631 (breathe as necessary)

Chorus



Martin

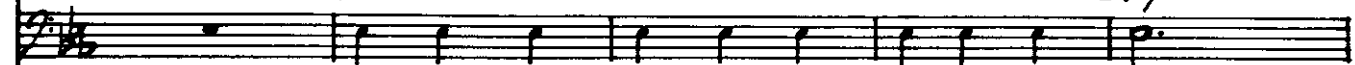
p _____ *mp*



How will I know what is there but to dare?

Bill

p _____ *mp*



How will I know what is there but to dare?

Pro.1



Ped

Pro.2

mf _____ *p* _____ *mp*



Ped

636

may-be I'm scared, ————— ^{*} may ————— be, ————— ⁶²

Chorus

May-be I'm scared. Yes, may-be I'm scared. —————

Bill

May-be I'm scared. Yes, may-be I'm scared. —————

p *ff* *ff* *ff*

Pno. 1

(Ped)

Pno. 2

(Ped)

p *ff* *ff*

(Martha and Bill turn and walk slowly back to the living room, where they continue their conversation with Aunt and Uncle as though nothing has happened.)

6A1

Chorus

(Repeat if necessary)

Musical score for Chorus. The score is written on a single staff with a treble clef and a key signature of one flat. It begins with a measure rest, followed by a series of notes. A bracket labeled 'MM' spans the first four measures. The score ends with a double bar line and a repeat sign.



(Gig comes forward again, and addresses the audience)

6A2

Gig

spoken

For the record, Martha was told

Pro.1

Pro.2

Ped

Musical score for Gig. The score is written on three staves. The top staff is for the voice (Gig) and contains two notes with a slash through them, followed by the word 'spoken'. The middle and bottom staves are for piano accompaniment (Pro.1 and Pro.2). The piano part consists of chords and single notes. There are markings for 'Ped' (pedal) and 'smz' (smezzando) in the piano part. A circled annotation 'POINT POINT' is written over the piano part. The score ends with an ellipsis.

(650)

Gig

to stop by again soon. With Bill. On the road again in the car,

Pro. I

(with Gig)

(Ped)

mp

652

Gig

Bill drove hard over the gravel. Because she knew the country better than

Pro. I

mp

mp

(Ped)

(653) (654)

Gig

he did, Martha warned Bill about a sharp, unmarked turn up ahead.

Pro. I

mp

(Ped)

655

Gig

She had to warn him a second time with a note of hysteria in her voice

Pno. I

(Ped)

656

Gig

Bill slowed and made the turn, then dove Martha

(begin moving towards singing.)

Pno. I

(Ped)

Pno. 2

take Timpani sticks and move to strings of Piano I

(Ped)

(656) *(always - p)* *freely*

Gig
home without saying a word. He told me la-ter that

Flto. I

(Ped)

* Pianist 2 - on strings with
Timp. sticks

658

Gig
if he ha-dn't slowed for that turn he would have gone off the

Flto. I

(Ped)

660

Gig
road in-to the trees. He was up-set for a long time a-bout

Flto. I

(Ped)

662

Gig

this. It is not an ea-sy thing to fi-gure. He had his

Pno. I

(Ped)

664

Gig

an-ger, and it was trans-ferred to the car — and the road. Mar-tha would have at so

Pno. I

2ba

666

Gig

felt it. He might have raised his an-ger by de-gree af-ter her first

Pno. I

(2nd Pianist)

Ped

668

Gig

war-ning, and e-ven af-ter her se-cond, and rolled the car in-to the trees.

Pro. I

fp

mf

(Ped)

2nd Pianist return to Piano 2.

670

Gig

But he did lis-ten. Mar-tha was not a bad per-son,

Pro. I

of the keys

p

Faster

673

Gig

nei-ther were her re-la-tives, and he knew when to trust her.

Pro. I

mp

675

Gig

This is what Bill says. Some-times

Pro. I

(melodramatic)

679

Gig

al-so he says that the an-ger is in his blood and he is a-

Pro. I

A little slower, again

683

Gig

-live with it. I can see clear-ly most of what he tells me.

Pro. I