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Publication Date

2021

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

Worthless

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

Elliona Ziyang Song Li

2021

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ABSTRACT OF THE THESIS

Worthless

by

Elliona Ziyang Song Li

Master of Arts in Music

University of California, Los Angeles, 2021

Professor Ian Krouse, Chair

Worthless is an opera about a person's internal quest on self-discovery. It takes the main character Paidion through different time periods to confront the sources of her fears – her parents, and ultimately makes her contemplate on her upbringing. This piece was written to bring awareness of mental health issues and how childhood traumas can affect one's personalities and life choices. It is also centered around the dual natures on human-beings and the world around us.

Kay Kyurim Rhie
David Samuel Lefkowitz
Ian Krouse, Committee Chair

University of California, Los Angeles

2021

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Instrumentation

Solo Flute, Solo Piccolo

Solo Oboe

Solo English Horn

Solo Clarinet in Bb

Solo Bassoon

Solo Horn

Solo Trumpet

3 Percussionists

Vibraphone, Bass Drum, Tubular Bells, Prerecorded Feedback Loop, Timpani, Suspended Cymbals

Piano, Celesta

Solo Mezzo-soprano

Solo Alto

Solo Tenor

Solo Baritone

Choir (SATB)

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Cello

Solo Contrabass

Duration ca. 15 mins

Synopsis:

Worthless

Scene 1 – Paidion’s bedroom

The opera starts with two people standing in the middle of the stage, introducing themselves to the audience. The audience learns that they're both Paidion, one representing the self-loathing, self-doubting side (male) and the other representing the overly confident, too strong side (female). They nonchalantly sing about how they're constantly being viewed as "worthless" by both people around them and themselves. They sing about how they don't care, and it does not bother them. They hear a duet from their parents singing about their expectations, and this causes a panic attack. We hear instructions from the doctors on their anti-depressants. We learn that Paidion has been suffering from mental illnesses and has been taking medications to avoid emotional pains. After taking the pill, the mother appears either as a hallucination or as a flashback and sings her lullaby (has the “Bird” motive) as Paidion falls asleep.

Scene 2 – A Battlefield

Paidions wake up and find themselves standing on a battlefield with David and Joab leading the battle charging toward them. They think they must be dreaming/hallucinating because of the pills they took in the last scene. David sings about how he has always been a man of God, and yet he has done things that betrayed God; he’s both a benevolent king and a despicable murderer. He understands that God is punishing him for his wrongdoings (Now, therefore the sword shall never depart from your house, for you have despised me, and have taken the wife of Uriah the Hittite to be your wife. Thus says the Lord: I will raise up trouble

against you from within your own house, and I will take your wives before your eyes, and give them to your neighbor... 2 Sam 12:10-11) Paidions see David and Joab and realize that they (Paidion) are at war with King David, and David is trying to kill them. To their horror, they also notice that King David looks exactly like their father ("Dad?!"). They then talk about how they were constantly felt like a disappointment because of the way their father treated them. They figure it would make sense for their Dad to try to kill them in this "hallucination," they even conclude that the Dad that is charging toward them is the manifestation of their inner demon, that somehow, slaying this demon would free them from self-loathing. When they finally confront David, they try very hard to kill him but are beaten down by Joab. As Joab is about to kill them, David stops Joab and expresses how much it hurts him to be at war with his child. He apologizes for all the things he might have done to hurt Paidion and confesses how much he loves them. King David offers his own life to Paidion in hopes of bringing peace to their mind. Before Paidion proceeds to kill David, David sings a prayer for Paidion, explaining how he has only wanted the best for Paidion; Paidions think back on their Dad's well-intended "humiliations" and "insults" and realize that they have always neglected to see their father's loving intentions behind his actions. Paidion and David make amends; we hear the "Bird" motive, and Paidions get swept away by a tornado.

Scene 3 – The aftermath of The Trojan War

The "tornado" brings Paidions to what seems to be the aftermath of the Trojan War, where there are injured soldiers and dead bodies everywhere. The smell of blood makes Paidion

gag and panic. Paidions try to remind themselves that this is only a dream, but even in a dream, they have to remain calm, composed, and tough, just like their mom always encourages them to be. They see a goddess walking around from afar, healing the injured and comforting the souls of the dead with a familiar melody – their mother’s lullaby (but not dissonant.) They overhear the goddess encouraging an injured soldier to stand up and walk, and she believes in him to do it. Paidions think that this sounds like something their mother would say; they think back on how their mom always encourages them to do the impossible. That positivity has become suffocating for them that they would always push themselves too far not to disappoint their mother. The goddess turns around, and Paidions see the face of their mother. Their first reaction is to run, fearing their clear signs of weakness and distress would bring shame to their mother, fearing that the goddess will tell them that "she believes in them to be strong and brave" even in the presence of death and despair. The fear of being trapped in the dream and the feeling of losing their sanity catches up to them. Paidions sit down, and Paidion M has a full-on panic attack, while Paidion F laughs at him for being weak. They hear a gentle voice asking them if they are scared, Paidion F denies it. The voice then tells them that she is Gaia, the mother of all lives, and she knows that they are hurting, but she believes in them to find courage in themselves. Paidion F snaps and complains about how they have become the slaves of this belief and how hard it is to live up to the unrealistic expectations. She accuses Gaia of achieving her own goals and dreams through them, and she is an awful and selfish mother. Gaia tries to calm Paidion down, telling them it is okay to be scared and not be strong. She only wishes to bring courage to Paidion through her encouragement not to limit themselves with their fear. Paidions realize that they have misunderstood their mother. They then conclude that they are the problem and try to take their life in front of Gaia. Gaia does her magic and saves Paidion, then sends them into space without time.

Scene 4 – A space without time

Paidions see a child and recognize the child is their younger self. The child asks Paidion why they seem unhappy; paidions dismiss the child as they think she would not understand it. The child laughs at Paidion for being condescending. Paidions admit it, then confess that they believe they are horrible for blaming their parents' problems. The child reminds them no one is perfect. As long as they are trying their best, they are not a bad person. Paidion asks the child why she seems so happy and hopeful. The child speaks of her dreams and how she can't wait to achieve them when she grows up, and sings hopefully about her future. Paidions are reminded of their dreams and passions and how their upbringing helped them accomplish the aims. They realize they are already what their younger self wanted to be, but they always look for validations through other people's recognition and never give themselves enough credit. However, they are still troubled because they are not good enough yet. An older person walks up and tells Paidion that she's their future self and comments on how they seem unhappy. They ask old Paidion if they will achieve the dreams they have yet to achieve and eventually feel better. Old Paidion says it's up to them whether they will give themselves time and another chance. Paidions don't understand this response and ask if they are the problem; old Paidion says yes, and no, what is life but one problem after another. Paidions agree and say they understand what their issues are now. Old Paidion takes young Paidion's hand and walks away. Paidion wakes up as one person in her bed, feeling a little more at peace with herself.

Libretto

Scene 1: *Paidion's Bedroom*

1. "I'm Paidion"

PAIDION F: (Sprechstimme)

I'm Paidion

PAIDION M: (Spoken)

Ew no, it's Peh-THEE-on

PAIDION F: *Paidion*

PAIDION M: *I hate you!*

CHORUS: *He hates her, she hates him,*

PAIDION F: *I AM you, you are ME*

PAIDION M: *I am YOU*

PAIDION M: *we're stuck!*

PAIDION F: *stuck!*

CHORUS: *They're stuck! They're stuck!!*

PAIDION M: *we're stuck!*

PAIDION F: *stuck!*

CHORUS: *Pehtheeon*

PAIDION M: *Pehtheeon*

PAIDION F: *Paidion*

CHORUS: *Disagreeing opinions,*

PAIDION M: *Pehtheeon*

PAIDION F: *Paidion*

CHORUS: *Pehtheeon*

PAIDION M: *Pehtheeon*

PAIDION F: *Paidion, Paidion*

CHORUS: *He's me, I'm her, they're us!*

2. "Worthless"

PAIDION M: *Worthless, people see me they think –*

PAIDION F: *Worthless, all the things I do are mindless.*

PAIDION M + PAIDION F:

*Decisions, rescissions, no precision,
I might sound a tad heartless,*

But honestly —

PAIDION M: *I'm no fun at parties,
a casual hello to the girls,
my heart goes 160.*

PAIDION F: *Another blackout night,
another stranger sleeping by my side.*

PAIDION M + PAIDION F:

*Is love real or just a fantasy?
How can I have someone,
when I bring nothing to society?*

PAIDION F: *It's okay it's fine,
I really don't need to shine.
I honestly don't give a rip,
it's only wine and dine.*

PAIDION M: *It's fine it's okay,
this really isn't a downplay.
I don't want to board the ship,
we're all the same on doomsday.
In all honesty —*

PAIDION M + PAIDION F:

*You don't wanna be impotent like me,
a social outcast, a government ID.
What I see in the mirror disgusts me,
a waste of time, a waste of money.*

*Like my father said,
I'm not worthy of anything.
Not love, not courage, definitely not trustworthy.
How can I restart this life journey?
Where's my Ctrl+Alt+Delete?*

3. "Hear Me Out" (Flashback)

MOTHER: *O, my child,
greatness is within your reach,
success is within your grasp.
If only you would know, how proud I am,
you would be easier to teach.*

FATHER: *O, you little brat,
dry your tears and be tough.
The world won't stop for your tears and pain,
if only you would know, you let me down,
You will never be enough.*

MOTHER: *Mother wants the best for you,
mother knows best.
Mother believes you can do it,
mother needs you to believe too*

FATHER: *Father wants you to not fail,
father knows best.
Father will make you do it,
stop biting your nails.*

MOTHER + FATHER:

*Hear me out, child,
sweet and mild,
we want you to make it,
out there in the wilds.*

*You ought to make us proud,
stand out from the crowds.
Set sail for the far beyond,
we'll come along and adjust your shrouds.*

PAIDION M + PAIDION F:

*Dry my tears? Make my emotions disappear?
When I look to my peers,
guess what I see?
The same fears I see in me,
our images smeared.
I tried to tell you to hear me out,
but you wouldn't hear.
You only interfere,
try to take control and steer.
Your disapprovals, your cheers,
are piercing through me like a spear.*

MOTHER + FATHER:

*Hear me out, child,
sweet and mild,
we want you to make it,
out there in the wilds.*

You ought to make us proud,

*stand out from the crowds.
Set sail for the far beyond,
we'll come along and adjust your shrouds.*

(End of flashback)

(The following six lines are spoken.)

PAIDION F: *Dude, stop it, you're breathing too fast it's making me nervous.*

PAIDION M: *It's called hyperventilating, and no, I can't help it.*

PAIDION F: *Are you having another one of those panic attacks you weakling?!*

PAIDION M: *We're the SAME PERSON, which means you're having one too!*

PAIDION F: *Well, at least I'm not so weak to rely on the pills...*

PAIDION M: *PILLS! THAT'S IT, the meds can save us.*

(Both take pills at the same time, we hear the instructions from the doctor on the prescriptions.)

4. "Make Me Proud"

MOTHER: *Sleep O child,
sleep now O child.
Sleep and know how proud I am,
sleep and remember how proud I am,
how proud I am of you,
how proud I am of us.*

*Sleep O child, my only child.
Sleep and wake to prove my worth,
my worth as a mother don't you let me down.*

Sleep O child, make me proud!

Interlude 1 “Of Shadow and Light”

The “bird motive” from “Lullaby” can be heard throughout the interlude, as both Paidions travel to the next scene.

Scene 2: A Battlefield

5. “David’s Confession”

DAVID: *Charge, charge, as if your life depends on it,
barge, barge, no fear no woe not even a bit.
This battle pulls my heartstring,
leaving such a keen sting.
But it has to be fought,
the lesson has to be taught.
So onward, ONWARD!*

JOAB: *My king, my king, I’ll follow you to death,
my lord, my lord, till I draw my last breath.
It’s your son we’re fighting,
he has betrayed you so.
If it hurts you to kill him,
I’ll kill him for you.
So onward, ONWARD!*

(The following seven lines are spoken over music.)

PAIDION F: *What is this? Are we hallucinating? Is this one of your weird dreams again?!*

PAIDION M: *How am I supposed to know?!*

PAIDION F: *Well, it's YOUR dream? HELLO? Where ARE we anyway?*

PAIDION M: *Looks like a battlefield to me, this looks too detailed to be a dream.*

PAIDION F: *Are those people charging toward us?!*

PAIDION M: *Say, does that old man look familiar to you?*

Both: *DAD?!*

DAVID: *I have done ungodly things,
I have clipped off my own wings.
I am a murderer, killing the man who fought for me,
yet my people still look up to me, as a benevolent king.*

CHORUS: *Now therefore the sword shall never depart from your house,
for you have despised me,
and have taken the wife of Uriah to be your wife.
Thus, says the Lord: I will raise up trouble,
trouble against you,
from within your house;
I will take your wives,
and give them to your neighbor.*

DAVID: *Heavenly father, please forgive me,
hear my cries and hear my plea.
I know I have betrayed you, I repent my sin,
please don't take the mark of God from my skin.
Please, not my child, don't make me kill my child.*

(Fight sequence)

(The following nine lines are spoken over music.)

PAIDION M: *Why is Dad trying to kill us?!*

PAIDION F: *I don't know isn't this YOUR dream!?*

PAIDION M: *No, it's not, I'm never brave enough to fight even in a dream.*

PAIDION F: *Right, you're a coward, all you do is run and hide, everything I hate about myself
comes from you.*

PAIDION M: *Shut up, not everyone likes to be reckless and cocky like you, and also, I AM you,
and that makes you a coward too!*

JOAB: *Come forth and face your fate!*

DAVID: *Please child, don't run from me!*

PAIDION F: *Yeah right, like I'm gonna stand here and let you kill me, not a chance, not even
in a dream!*

(Fight sequence)

(The following eight lines are spoken over music.)

PAIDION F: *I have always hated how condescending Dad is –*

PAIDION M: *Yeah... the way he looks at me makes me feel like the biggest failure –*

PAIDION F: *Do you think... maybe... this fake Dad is your inner demon?*

PAIDION M: *OUR inner demon!*

PAIDION F: *Yes, yes, whatever, maybe killing the inner demon will finally fix your weakness –*

PAIDION M: *OUR weakness! What are you suggesting? That we kill Dad?*

PAIDION F: *This is not our dad!*

PAIDION M: *Ok, it's worth a try!*

(Fight sequence, Paidions are beat down by Joab, who is ready to kill them.)

6. “If it Brings You Peace”

DAVID: *STOP!!*
 My child,
 strike me down, beat me up.
 I cannot bear to see you die,
 so take my life,

if it brings you peace.

*I know you hate me,
for I have failed you, as your king, as your father.
So, take my life,
if it brings you peace.*

CHORUS: *They are confronted, conflicted, and confused.
They are thinking, it makes sense, and it does not.
They hate their father, they love him too.
They think back on what they were taught to do.

If only it would bring them peace.*

7. “Nothing Hurts Me Now”

PAIDION M: *Nothing hurts me now,
nothing you could say or do,
will make me say “OW”.*

PAIDION F: *Nothing hurts me now,
no matter what you think or feel,
or take or endow.*

PAIDION M: *I am strong, just as you taught.
No emotions, will never be fraught.*

PAIDION F: *I am tough, as expected.
I will be feared, and respected.*

PAIDION M: *Nothing hurts me now,
you can try all day,
I don't care how.*

PAIDION F: *Nothing hurts me now,
no pain no dread, and no despair,
they're never allowed.*

PAIDION M: *Fear of failure, is a loser's behavior,
look to no others, I'm my own savior.*

PAIDION F: *How hard I've fought, feelings of distraught,
if I slip, or fall, all will be for naught.*

PAIDION M + PAIDION F:

*Nothing hurts me now,
I need no help, no love, nobody else.
Nothing hurts me now,
I lack no conviction, try me, and bow!!*

PAIDION M: *Call me a coward, sure, it doesn't hurt.*

PAIDION F: *Call me a joke, a failure, call me dirt.*

PAIDION M: *Call me ungrateful, fine, it doesn't hurt.*

PAIDION F: *It's not like I ever expected to be heard.*

PAIDION M + PAIDION F:

*Nothing hurts me now,
though everything hurts,
you always disavow.*

*Nothing hurts me now,
nothing hurts me now?*

8. “David’s Prayer”

DAVID: (Recitative)

*O Lord, O Lord!
How many are my foes?
Many are rising against me!
I cry aloud to the Lord, rise up O Lord!
Deliver me O my God!
Deliverance belongs to the Lord.
May your blessing be on your people.*

9. “David’s Petition” + “Worthless (reprise)”

(Aria)

*Now Judge me O Lord,
for I have walked in my integrity.
Prove me O Lord, and try me, test my heart and mind.
I trust in the Lord,
your steadfast love before my eyes.
I walk in faithfulness to you,
I do not sit with the worthless!*

PAIDION M: *Worthless, people see me they think –*

PAIDION F: *Worthless, all the things I do are mindless.*

PAIDION M + PAIDION F:

*Decisions, rescissions, no precision,
I might sound a tad heartless.*

DAVID: *Forgive the heartless,
forgive the mindless.
You are my beloved child,
believe me you are not worthless.*

PAIDION M + PAIDION F:

Is love real or just a fantasy?

DAVID: *My love for you comes naturally.*

PAIDION M + PAIDION F:

I have no love, no courage, and not trustworthy.

DAVID: *You are worthy of everything!*

PAIDION M + PAIDION F:

Worthless, my own father calls me worthless.

DAVID: *You mean the world to me,*

PAIDION M + PAIDION F:

Worthless, am I calling myself worthless?

DAVID: *For you I'd cross the seven seas.*

PAIDION M + PAIDION F:

I say it doesn't bother me but deep down it hurts so much.

DAVID: *My child I'm sorry for the sorrow I caused you.*

PAIDION M + PAIDION F:

Worthless, I don't want that to be me.

DAVID: *Child, please forgive me.*

10. "Hear Me Out (reprise)" (Flashback)

FATHER (lovingly):

Oh, you little brat,

dry your tears and be tough.

I have to prepare you the best I can,

the world out there is rough.

The world won't stop for your tears and pain,

but I will be with you when the skies rain.

If only you would know, you can never let me down.

For you, I will never be enough.

You make me so proud,

you stand out from the crowd.

Set sail for the far beyond,

I'll be by your side like I have vowed.

11. "Could it be?"

PAIDION F: *Could it be? That I misunderstood him?
That all his insults, were not insults at all?*

PAIDION M: *Could it be? That I misheard him?
That all his scolding, was not because I'm dull*

PAIDION M: *Maybe I don't hate him?*

PAIDION F: *Maybe I love him?*

PAIDION M: *Maybe he loves me back?*

PAIDION F: *He didn't mean to attack?*

PAIDION M: *How could I not see,*

PAIDION F: *his intensions behind all this.*

PAIDION M: *Could it be?*

PAIDION M + PAIDION F:
Could it be?

PAIDION M + PAIDION F:
*Dad, I'm sorry for not hearing you out,
I understand now,
I understand now.*

Interlude 2

The "bird motive" from "Lullaby" can be heard throughout the interlude, only more violent given the nature of the tornado.

Scene 3: *Aftermath of the Trojan War*

The tornado carries Paidions to what seems to be the aftermath of the Trojan War, there are dead and injured soldiers everywhere, both Paidions react to this scene with fear and panic.

(The following 16 lines are spoken.)

PAIDION F: *ANOTHER BATTLEFIELD? Very creative. What is WRONG with you?*

PAIDION M: *Anxiety disorder, imposter syndrome, manic depression, and a case of stubborn migraine, but I suspect this isn't really what you're asking –*

PAIDION F: *OF COURSE NOT! I'm asking you why your dream has brought us to another battlefield!*

PAIDION M: *I don't know, but I'm pretty sure this isn't my dream now, although I do often have weird dreams –*

PAIDION F: *Shhhhh! Someone's coming, get ready to fight!*

PAIDION M: *Or maybe we can hide behind that rock.*

PAIDION F: *That would also work.*

PAIDION M: *She doesn't look like a bad person, seems like she's healing people, is she a nurse?*

PAIDION F: *Nurses don't dress like that, she's clearly a goddess.*

PAIDION M: (panting):

Do you think we're stuck in the dream?

*Why didn't the tornado just wake us up?
I don't want to be trapped in a nightmare dealing with battles and wars forever!
And who's to say this goddess isn't here to kill us?*

PAIDION F: *Man, don't freak out, this is only a dream, remain calm and tough.
Like you said it's only a dream.
If mom was here, she'd tell you to trust your own ability to calm your nerves.*

(The goddess walks around humming Paidion's mother's lullaby to heal the injured soldiers and comfort the souls of the dead, then it leads to the next number.)

12. "When it Hurts"

GAIA: (singing to an injured soldier)

*I feel your pains I know you're hurt I do,
your cries they make me sad and make me blue.
Beneath the surface fear and horror stir,
behind the courage dread and terror brew.*

*You are afraid you fear you've lost it all,
you are unsure if you can even crawl.
Above the ground your brothers lie in peace,
above the death you're trying not to bawl.*

*But when it hurts you simply need to know,
despair and gloom can sometimes help you grow.
So when you suffer I want you to know,
I'll hold your hands so you won't sink below.*

(The following nine lines are spoken over music.)

GAIA: (to the injured soldier)

Come on, try to stand and walk, I know you have what it takes.

I can only heal your body, but it's up to you to heal your mind.

I know it seems hard at the moment, but I can assure you that you have what it takes to survive.

I will be right here with you, lending you my courage.

PAIDION F: (to Paidion M)

Look at her, healing this injured soldier, she sounds like mom.

PAIDION M: *It does sound like something mom would say, all her "you can do it," and "I believe in you."*

PAIDION F: *People hear it and say, "lucky you, what an encouraging mom you have – "*

PAIDION M: *Never realizing how suffocating it could be!*

PAIDION M + PAIDION F:

Yes! Looks like we're on the same page!

13. "Lucky Me"

PAIDION F: *Lucky me, I say, my mom believes in me.*

Lucky me, I say, she even counts on me.

*How great it is to find value in another person,
so lucky me, lucky me!*

PAIDION M: *Lucky you, she says, I'd do anything for you.*

Lucky you, she says, I love you through and through.

How nice it is to have your goals decided by her,

so lucky you, lucky you!

PAIDION F: *If you let me down, I don't know what I'd do,
I might even disown you,
just kidding, but don't make me regret
giving birth to you.*

PAIDION M: *Lucky me, they say, she trusts in me,
it's an honor, really, for that to be.
To live out the rest of my days that way,
so lucky you, and lucky me.*

(The following three lines are spoken over music.)

PAIDION M: *Is it me, or is this really quite toxic?*

PAIDION F: *It is, it is.*

PAIDION M: *Okay, good – not that it's good but –*

PAIDION M: *Lucky I won't have to share
my fears and weaknesses,
my feelings and dreams,
With her.*

PAIDION F: *If you ever let her find out,
that you're not a perfect child,
She'll say, "Oh I've failed as a mother!"
Not good.*

(The goddess turns around and Paidions realize that she looks exactly like their mother. Paidions run away from her as they have a panic attack.)

(The following 8 lines are spoken over music.)

PAIDION F: (murmuring)

This is a dream, this is a dream, this is a dream...

PAIDION M: *Mom would be SO disappointed, seeing me so weak.*

PAIDION F: *This is all your fault! If you weren't so weak, I'd be totally calm!*

You're the one who lacks the courage Mom speaks of all the time!

And if it wasn't for your weird dream I wouldn't be running away from mom!

PAIDION M: *Let me remind you one thing, you ARE me!*

We're LITERALLY the same person!

And for the last time, THIS. ISN'T. MY. DREAM!!

(Both sit down by a tree, we hear the instructions on the pills again, with accompanying “panic” spoken from the recording.)

(The following 18 lines are spoken.)

PAIDION F: *Another panic attack?*

In a dream?

After all this time your weakness still amazes me.

Why do you have to exist?

PAIDION M: (panting)

You think it's my choice?

Why can't you just accept the fact that we're part of each other?

PAIDION F: *Then what?*

Sit down and have a nice panic attack with you?

No, I'll never do that.

Besides, now that I understand dad, I realize that you've always been the one that's not good enough, not me.

I won't let you drag us down anymore.

You're gonna have to fix your problems man, then we'll be all good.

PAIDION M: *Oh yeah? Why'd you run from mom just now then?*

PAIDION F: *Because I don't want her seeing you so weak, she'll think she raised us wrong.*

PAIDION M: *Liar! You ran because you couldn't bear to hear her say that she believes in you to not be afraid, because you ARE afraid –*

PAIDION F: *No, I'm not! What do I have to be afraid of?*

This is only a stupid dream!

(As they mock each other while having a panic attack, a hand extends in front of their eyes. They look up and see the face of their mother smiling at them.)

(The following 15 lines are spoken over music.)

GAIA: *My children, are you okay?*

You seem scared.

PAIDION F: *Why wouldn't we be okay?*

This is only a dream, we're not scared.

PAIDION M: *Mom I can explain –*

GAIA: *Mom? (chuckles) I've never heard anyone call me that.
I have to admit it's cute.
Look, children. I am Gaia, mother of earth and all lives.
I can tell when you're in distress.
Let me help you.*

PAIDION F: *We don't NEED your help!
We're not in distress thank you very much.
(looks at Paidion M who's whimpering on the ground.)
We're not scared, even when there's a ton of dead people around us.*

GAIA: *Understand that this fear is temporary, I believe you have what it takes to
overcome –*

PAIDION F: *Oh PLEASE spare me of the Chicken Soup! So I'm in distress at the moment, so
what?!*

14. "So What"

PAIDION F: *So, I lose my cool,
I make you seem a fool,
I might even embarrass you a little,
so what, so what?*

*You say you trust in me,
you act as if that's the key.
Deep down you know you're not happy with me,
so what, so what?*

I'm done trying to please you,

*finding my value through your value.
Your goals are unrealistic,
and your ways are sadistic*

*So, you guilt trip us
when we make a fuss.
You say you've failed as a mother,
so what, so what?*

*I'm done chasing a nightmare,
your expectations are unfair.
I'm ditching my pathetic passivity,
rid me of your toxic positivity!*

*So, I lose my cool,
I make you seem a fool,
I might even embarrass you a little,
so what, so what?*

15. "It's Okay"

GAIA: *My child you're scared it's quite okay it is,
no need to keep your feelings all at bay.
When I encourage you to just be brave,
I mean to help, not tell you to behave.*

*The world around can try to keep you down,
it lies and mocks in hopes to make you drown.
My words they're there to help and aid you heal,
not there to mark your forehead with a frown.*

PAIDION F: *I'm always so afraid to let you down,
you have such high expectations, I can't and won't be a clown.
I'm not perfect and yet you think I am,
I have to get a hundred on all exams.*

GAIA: *You do not need to be the perfect child,
I understand you will not be defiled.
Your fears and woes have always been allowed,
emotions and your feelings can't be cowed.*

(The following four lines are spoken over music.)

GAIA: *You are valid, so are your feelings and imperfections.
But you need to know that I'll always love you as who you are.*

PAIDION F: *Not who you want or imagine me to be?*

GAIA: *That was never the case my sweet child.*

16. "Hear Me Out (reprise)" (Flashback)

MOTHER: (lovingly)

*O my child,
greatness is within your reach,
success is within your grasp.
But I want you to know, it's okay to fail,
for life isn't a stroll on the beach.*

*Fears and pain might stop you for a while,
for sometimes life is nothing but a trial.*

*I believe you know what's best for you,
I'll be there and support you with a smile.*

*You make me so proud,
you stand out from the crowds.
Set sail for the far beyond,
I'll be by your side like I have vowed.*

(The following three lines are spoken.)

PAIDION F: *All this time, I've misunderstood both of my parents?*

PAIDION M: *No, WE have both misunderstood them.*

(Paidions look at each other and ask.)

PAIDION M + PAIDION F:

Is it our fault?

17. "Enslaved Souls"

CHORUS: *It's tough, she cries,
impossible expectations to fulfill.
Trapped.
How can I please anyone,
when I can't even please myself?*

PAIDION F: *Play by the rules we yell,
let the emptiness swallow you whole,
let that dark despair consume you.*

*Death may be the sweet redemption,
that you're not worthy of.*

PAIDION M: *Believe in yourself they say,
some things you can give it all you got,
and it just doesn't work out.
Not everything can be achieved,
by pure optimism.*

PAIDION M + PAIDION F:

*It's a wonderful world you sing,
deep down you know,
even you don't believe it.
It's a nasty place,
full of desperate creatures fighting to survive.*

CHORUS: *We're here for you they exclaim,
maybe I should be happy that
someone out there still cares.
O but I don't want anyone to care,
world's abandoned me long ago.*

PAIDION F: *But I DO still care I scream,
though I know I don't.
The reality collapses around me.
No one wants me,
nor do I want anyone.*

PAIDION M: *Love and friendship, you praise,
are only illusions we created*

*through simple pathetic imagination.
In hopes of making our journey to that coffin
A little more bearable.*

PAIDION M + PAIDION F:

*Too much hassle I sigh,
I'm sure it's easily replaceable, this thing.
'Cause at the end of the day,
aren't we all nothing,
but enslaved souls?*

CHORUS: *If our ultimate destination
is that urn on the shelf,
or the wooden box underground.
Doesn't getting there first,
mean winning the race?*

PAIDION F: *Getting there first...*

PAIDION M: *Winning the race...*

CHORUS: *Enslaved souls, enslaved souls...*

(Paidions attempt to take their own life and are stopped by Gaia's magic.)

Interlude 3

The "bird motive" from "Lullaby" returns for the last time, this time calm and serene as it teleports Paidion to a space without time.

Scene 4: *A Space Without Time*

(The following 14 lines are spoken over music.)

PAIDION M: *What is this place? Are we dead?*

PAIDION F: *I don't think so, look, there's a little girl over there.*

PAIDION M: *I think... She's us!*

YOUNG PAIDION:

Hey, you there, why do you seem so unhappy.

PAIDION F: *You wouldn't understand.*

YOUNG PAIDION: (scoff)

Don't be so condescending — like those adults.

PAIDION F: *You're right, I do sound like my father don't I?*

PAIDION M: *I think... We think that we are a horrible person for blaming our problems on our parents.*

YOUNG PAIDION:

Why can't you adults understand?

No one is perfect.

Not you, not me, not even your parents.

We all make mistakes, and that's okay.

But we're all learning, right?

PAIDION M: *Why are you so happy then?*

18. "My Future"

YOUNG PAIDION:

*I have a simple dream,
a young but perfect scheme.
Do what I love for life,
my future with a gleam.*

*You might think I'm naïve,
a dream I can't achieve.
But just you wait and see,
and hide your disbelief.*

*O I can't wait to grow up,
though I'm merely a young pup,
don't underestimate me.*

*Think of all the great things I'll do,
there might just be one or two,
but my future belongs to me.*

CHORUS: *You might think she's naïve,
a dream she can't achieve.
But just you wait and see,
and hide your disbelief.*

(The following five lines are spoken over music.)

PAIDION F: *We are already who she hopes to be...*

PAIDION M: *Having our passion as a job.*

PAIDION F: *Doing what we love for life.*

PAIDION M: *If I'm being fair, I think mom and dad helped us a lot along the way.*

PAIDION F: *By trying to please them, we achieved great things.*

(An old person walks up and introduces herself as Paidion from the future.)

(The following seven lines are spoken over music.)

OLD PAIDION: *I'm you from the future. You seem unhappy, but I think I already know why.*

PAIDION M: *If you're us from the future, please tell me if I will eventually feel better.*

PAIDION F: *And if we will achieve the dreams that we have yet to achieve.*

PAIDION M: *Because we're not nearly good enough yet.*

OLD PAIDION:

That's up to you, whether you will give yourselves time and another chance.

PAIDION F: *I don't think I follow, are you saying we are the problem?*

OLD PAIDION:

Yes, and no, what is life but one problem after another?

19. "Purple"

OLD PAIDION:

*You try to see the world as it is,
right or wrong, black or white.
But that's not how it works,
there are things and people in the middle.*

*You think people can only be one thing,
and one thing only at a time.
But that's oversimplifying it,
that will only bring you trouble.*

*So tell me, why are you unhappy,
aside from the medical reasons,
what makes you struggle?*

CHORUS: *They know now, people have multiple sides,
but that's not a reason for divides.
Like a magnet they have two poles,
not blue nor red they're purple.*

YOUNG PAIDION:

*Mom and Dad may sound harsh,
but their intentions are valid.
It's okay to be unhappy about it,
just remember not to be a turtle.*

PAIDION M: *Things aren't either blue or red,*

they're purple.

PAIDION F: *I'm happy to accept the fact that
I'm purple.*

(Old Paidion takes young Paidion's hand and walks off stage. The stage transforms back into Paidion's bedroom. She wakes up as one single person on her bed, with "Purple" playing in the background, feeling a little more at peace with herself.)

5

Fl. *f* *p* *f* *ff*

Ob. *f* *p* *f* *p*

Eng. Hn.

Cl. *f* *p*

Bsn. *f* *p*

Hn.

Perc. I

Pno. *pp*

P.F. *fp* *f*
 AM you, you are me by the way I hate you too! stuck! stuck! Pai - di - on

P.M. *fp* *mf*
 I am you we're stuck! we're stuck! Pai thee-on

Choir *fp* *pp*
 They're stuck! They're stuck! Pai-thee - on
 hates him They're stuck! They're stuck! Pai-thee - on

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p*

Vc. *mf* *p*

Cb. *mf* *p*

Detailed description of the musical score: The score is for page 40 of a symphony. It features a full orchestral ensemble and vocal/choir parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section includes Percussion I (Perc. I) and Piano (Pno.). The string section includes Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal/choir parts include Piano Forte (P.F.), Piano Mezzo (P.M.), and a Choir. The score is in 4/4 time and begins with a dynamic of *f*. The woodwinds and strings play rhythmic patterns, while the vocal/choir parts sing lyrics. The score ends with a dynamic of *p*.

Fl. *p* *f* *mf* *f*
 Ob. *p* *f* *mf* *f*
 Eng. Hn. *p* *f*
 Cl. *p* *f*
 Bsn. *p* *f*
 Hn. *p* *f*
 Perc. I
 Pno. *p*
 F.F. *ff*
 Pai - di - on
 Pai - di - on Pai - di - on
 P.M. *f*
 Pai - thee - on
 Pai thee - on
 Choir
 Dis-a-gree-ing o - pi-ni-ons
 Pai - thee - on
 He's me, they're us!
 Pai - thee - on
 Dis-a-gree-ing o - pi-ni-ons
 Pai - thee - on
 I'm her, they're us!
 Pai - thee - on
 Vln. 1 *mf* *p* *mf* *p*
 Vln. 2 *mf* *p* *mf* *p*
 Vla. *p* *p*
 Vc. *mf* *p* *mf* *p*
 Cb. *mf* *p* *mf* *p*

Fl. *mp* *f* *f* *p* *f*
 Ob. *mp* *mf* *f* *p* *f*
 Eng. Hn. *f* *p* *mp*
 Cl. *mp* *f* *p*
 Bsn. *p*
 Hn. *p*
 Perc. 1
 Pno. *pp*
 Choir
 He's me, they're us!
 I'm her, they're us!
 Vln. 1 *p* *pp* *p*
 Vln. 2 *p* *pp* *p*
 Vla. *pp*
 Vc. *p* *pp* *p* *poco gliss.*
 Cb. *p* *pp* *p* *poco gliss.*

2. Worthless

molto vibrato

21

Fl. *p*

Pno.

P.F. *mp*
Worth - less peo - ple see me n'say worth less, all the things I do are

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb. *p* *mf*



23

P.F. *f*
mind - less but hon - est - ly

P.M. *mf* *f*
De - cis - sions, re - cis - sions, no pre - ci - sion I might sound a tad heart - less,

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mp*

25

Bsn. *mf*

Pno. *p*

P.F. *mf* Excitedly *f*
 my heart goes one six - ty

P.M. *mp* Nervously *p*
 I'm no fun at par - ties, a ca - sual hell - o to the girls heart goes one six - ty

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

Cb. *mf*

27

Bsn. *f*

Pno. *mf*

P.F. Proudly *mf* *f*
 A - no - ther blacked out night, a - no - ther strang - er

P.M. Annoyed *ff* *p* *mf*
 sleep - ing by her side. Is love real

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb. *p*

29

Eng. Hn. *p* *mf*

Bsn. *f* *mf*

Hn. *p* *mf*

P.F. *p* *f*

P.M. *f* *p*

How can I have some - one when I bring
or just a fan - ta - sy?

Choir *mf* *p* *f*

Ah Ah Pai - thee - on
Pai - thee - on Ah Ah

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

32

Eng. Hn. *p*

Bsn. *p*

Hn. *p*

Pno. *mf*

P.F. *p*

P.M. *mf*

no - thing to so - ci - e - ty
it's o - kay it's fine, I real - ly don't need to shine,

Choir *pp*

Dis - a - gree - ing o - pi - ni - ons
Dis - a - gree - ing o - pi - ni - ons

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

35

Eng. Hn.

Bsn.

Hn.

Pno.

P.F.

I honest - ly don't give a rip. It's on - ly wine and dine.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Pno.

P.F.

P.M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

It's fine it's o - kay this real-ly isn't a down - play

I don't wan-na board the ship.

40

Fl.

Eng. Hn.

Bsn.

Hn.

Pno.

P.F.

P.M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

mf

f

p

mf

pizz.

mf

p

p

You don't wan-na be im-po-tent like me, a so-cial out-cast a gov-ern-ment I D.

we're all the same on dooms-day. Out-cast a gov-ern-ment I D.



43

Eng. Hn.

Bsn.

Hn.

P.F.

P.M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

mf

p

mf

mf

p

mf

mp

mp

arco

mp

p

mp

Like my fa-ther said I'm not worth-y of a-ny-thing.

what I see in the mir-ror dis-gusts me a waste of time a waste of mo-ney. not love,

47

Eng. Hn. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Pno. *mp*

P.F. *p*
How can I, re-start this life,

P.M. *p*
not cour-age, de-fi-nate-ly not trust-worth-y.

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.*

Vc. *p* *pizz.*

Cb. *p* *pizz.*



50

Pno. *pp*

P.F. *pp*
this jour-ney?

P.M. *pp*
where's my con-trol alt delete?

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

4. Make Me Proud

Enfatico ♩ = 76

Musical score for Piccolo, Percussion 1, and Piano. The Piccolo part features a complex rhythmic pattern with dynamic markings *sfz*, *p*, *sfz pp*, *ff*, *sfz p*, *sfz pp*, and *ff*. The Percussion 1 part includes a Vibraphone section with a dynamic marking of *f*. The Piano part is mostly silent with some chordal accompaniment.



Senza misura

Musical score for Piccolo, marked *Senza misura* (without measure). It features a rapid, continuous melodic line with a dynamic marking of *fp* at the end.



A Tempo

Musical score for a full ensemble. The Piccolo part (59) has a melodic line. Percussion 1 and 2 include Bass Drum with dynamic markings *pp* and *ppp*. The Piano part has a dynamic marking of *mp*. The Mother part includes the lyrics: "Sleep O child, sleep now O child." The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) features a melodic line with dynamic markings *pp*, *ppp*, *p*, and *mp*.

68

Picc. *pp*

Ob. *pp*

Cl. *pp*

Mother *mp* *p* *mf* *f* *p*
 Sleep and know how proud I am, sleep and re-mem-ber how proud I am, how proud I am of you, how proud I am

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



75

Picc. *sfz* *p* *pp* *f*

Ob. *mf*

Eng. Hn. *p*

Cl. *p*

Perc. 2

Perc. 3 Tubular Bells *pp* *f*

Pno. *mp*

Mother *pp* *mp*
 of us. Sleep O child, my on - ly

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*

Cb. *mp* *p*

53

Picc. *mf* *f* *ff*

Eng. Hn.

Hn. *p*

Perc. 3

Pno. *mf*

Mother *mf* *ff*

child. Sleep and wake_ to prove my worth, my worth as a

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

57

Picc. *p*

Eng. Hn. *pp*

Hn. *pp*

Perc. 2 *p* *pp*

Perc. 3 *f*

Pno. *mf* *pp*

Mother *pp* *p* *f* *ppp*

mo-ther don't you let me down. Sleep O child, make me proud!_

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Interlude I

Of Shadow and Light

Calmly (♩ = 63)
Vibraphone

Percussion 1 *pp*

Percussion 3 Prerecorded Feedback Loop

Soprano *sfz* Pan - ic, pan-ic! *pp* Paaaaaan - ic! *ff* A-TTACK!

Alto *sfz* Pan-ic! *pp* Paaaaaaaaan - ic! *ff* A-TTACK!

Tenor *sfz* Pan - ic! *sfz* Pan-ic! *pp* Paaaaaaaaaaaaan - ic! *ff* A-TTACK!

Bass *sfz* Pan - ic! *pp* Paaaaaaaaaaaaaaan - ic! *ff* A-TTACK!

Celesta *pp*



Perc. 1 *mf*

Perc. 3

S. *p* A - ttrack! *pp* Pan-ic a-ttrack!

A. *p* A - ttrack! *pp* Pan-ic a-ttrack!

T. *pp* Pan-ic a-ttrack!

B. *pp* Pan-ic a-ttrack! W

Cel. *mf*

105

Perc. 1

Perc. 3

S. *fp* Pan - ic a - tack! *f* Hissing *pp* Whispering worth-less! worth-less!

A. *fp* Pan - ic a - tack! *f* Hissing *pp* Whispering worth-less! worth-less!

T. *fp* worth-less! *pp* Whispering worth-less!

B. *fp* worth-less! *pp* worth-less! *sfz* wor-wor-wor-worth-less! *pp* Whispering worth-less! worth-less!

Cel.



108

Fl. *sfz* *pp*

Perc. 1 *ff*

Perc. 3 *pp* *n*

S. worth-less! worth-less! Now sleep!

A. worth-less! worth-less! Now sleep!

T. worth-less! Now sleep!

B. worth-less! Now sleep!

Cel. *f*

1) Unsynchronized
2) Synchronized

rit. ♩ = 54

Fl. *sfz* ⁶ *p* *sfz* *pp* *p* *mp* *f*

Ob. *mp* *f*

Eng. Hn. *f*

Cl. *p* *mp* *f*

Perc. I *ppp*

Cel. *ppp*

Vln. I *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *p* *p*

Vc. *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

Detailed description: This page of a musical score covers measures 54 through 58. It features a variety of instruments including woodwinds, percussion, and strings. The Flute part is highly active, starting with a sixteenth-note triplet marked *sfz* and moving through dynamic levels of *p*, *sfz*, *pp*, *p*, *mp*, and *f*. The Oboe, English Horn, and Clarinet have more sparse entries, with the Clarinet playing a rhythmic pattern in measures 55-56. The Percussion I part features a triplet of eighth notes in measure 54, followed by a steady eighth-note pattern marked *ppp*. The Cello part provides a rhythmic accompaniment with eighth notes, also marked *ppp*. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) consists of sustained notes with dynamic markings of *mf* and *p*, often with hairpins indicating a gradual decrease in volume. A 'rit.' (ritardando) marking is present at the beginning of the page, and the tempo is indicated as ♩ = 54. The score is written in a common time signature, likely 4/4.

120

Fl. *p* *f*

Ob. *p*

Eng. Hn. *p* *mp* *pp*

Cl. *p* *f*

Bsn. *p*

Perc. 1

Cel.

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *p*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*



123

Fl. *f* *ff* *mf*

Ob.

Bsn. *f* *mp* *mf*

Perc. 1 *pp*

Cel. *pp*

127

Fl. *mf*

Ob. *pp*

Eng. Hn. *p* *mp* *f* *f*

Cl. *mp*

Bsn. *p* *mf* *p*

Hn. *mf* *p*

Perc. 1 *p*

Cel. *p*

Vln. 1 *ppp*

Vln. 2 *pp* *ppp*

Vla. *ppp*

Vc. *pp* *ppp*

Cb. *pp* *f* *p subito*

130

Fl. *f dolce*

Ob. *mf* *f* *f p subito* *f*

Eng. Hn. *mf* *f* *f p subito* *p*

Cl. *f dolce*

Bsn. *mp* *f pp subito*

Hn. *mp* *f pp subito* *p*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

rall. A tempo (♩ = 54) accel.

134

Fl. *6*

Ob.

Eng. Hrn. *mp* *ff* *p* *f* *p*

Cl. *f* *p*

Bsn. *mp* *ff* *p*

Hrn. *ff* *p* *f*

Perc. I Suspended Cymbal *pp*

rall. A tempo (♩ = 54) accel.

Vln. 1 *molto vibrato* *f* *p*

Vln. 2 *p* *ff* *p*

Vla. *molto vibrato* *f* *p*

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

Cb. *p* *mp* *f* *p* *molto vibrato*

137 $\text{♩} = 60$

Fl. *f* *mp*

Ob. *p* *f* *f* *p* *mf*

Eng. Hn. *p* *f*

Cl. *f* *p* *f* *p* *mp*

Bsn. *f* *f* *p* *mp* *mp* *mp*

Hn. *p* *f*

Tpt. *f*

Perc. 3 Tubular Bells *ff*

Cel. *mp* *f*

Vln. 1 $\text{♩} = 60$ *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *pizz.* *f*

Vc. *mf* *pizz.*

Cb. *mf*

139

Fl. *ff*

Ob. *f* *p* *f* *p* *ff*

Eng. Hn. *mp* *mf* *f*

Cl. *f* *p* *f* *ff*

Bsn. *f* *p* *ff* *ff*

Hn. *mf* *f*

Tpt. *mf* *f*

Perc. 3

Cel. *mp* *f*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *f*

Vc. *mf*

Cb. *p* *f* *ff*

141

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vin. 1

Vln. 2

Vla.

Vc.

Cb.

Timpani

Bass Drum

Suspended Cymbals

p, *f*, *ff*, *pp*, *mp*, *mf*, *ppp*

The musical score is arranged in a system of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin 1 (Vin. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Timpani, Bass Drum, and Suspended Cymbals. The score is marked with various dynamics such as *p*, *f*, *ff*, *pp*, and *mp*. The woodwinds and strings play melodic lines with dynamic markings. The percussion instruments provide rhythmic support, with the Bass Drum and Suspended Cymbals playing sustained notes.

146

Fl. *f* < *ff* *f* < *ff* *f* < *ff* *p*

Ob. *f* < *ff* *f* < *ff* *f* < *ff* *p*

Eng. Hn. *f* < *ff* *f* < *ff* *f* < *ff* *p*

Cl. *f* < *ff* *f* < *ff* *f* < *ff* *mp*

Bsn. *p*

Hn. *f* < *ff* *f* < *ff* *f* < *ff* *p*

Tpt. *f* < *ff* *f* < *ff* *f* < *ff* *mp*

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Vln. 1 *f* *mf*

Vln. 2 *arco* *f* *pp*

Vla. *arco* *f* *p*

Vc. *arco* *f* *p*

Cb. *f* *p*

150

Fl. *pp* *f* *ff* *f* *ff* *f* *ff*

Ob. *pp* *f* *ff* *f* *ff* *f* *ff*

Eng. Hn. *pp* *f* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff* *f* *ff*

Bsn. *pp*

Hn. *pp* *f* *ff* *f* *ff* *f* *ff*

Tpt. *pp* *f* *ff* *f* *ff* *f* *ff*

Perc. 1 *f*

Perc. 2 *p* *ff*

Perc. 3 *p* *ff*

Vln. 1 *f* *mf* *f*

Vln. 2 *ppp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

154

The score consists of the following parts:

- Fl.**: Flute, starting with a forte (*f*) dynamic and playing a rapid sixteenth-note pattern.
- Ob.**: Oboe, playing a melodic line with a forte (*f*) dynamic, featuring a triplet.
- Eng. Hn.**: English Horn, playing a melodic line with a forte (*f*) dynamic, featuring a triplet.
- Cl.**: Clarinet, playing a melodic line with a forte (*f*) dynamic, featuring a triplet.
- Bsn.**: Bassoon, playing a melodic line with a forte (*f*) dynamic, featuring a triplet.
- Hn.**: Horn, playing a melodic line with a forte (*f*) dynamic, featuring a triplet.
- Tpt.**: Trumpet, playing a melodic line with a mezzo-forte (*mf*) dynamic, featuring a triplet.
- Perc. 1**: Percussion 1, playing a steady bass drum pattern.
- Perc. 2**: Percussion 2, playing a steady snare drum pattern.
- Perc. 3**: Percussion 3, playing a cymbal pattern with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*fff*).
- Vln. 1**: Violin 1, playing a melodic line with dynamics ranging from fortissimo (*ff*) to piano (*p*).
- Vln. 2**: Violin 2, playing a melodic line with dynamics ranging from fortissimo (*ff*) to piano (*p*).
- Vla.**: Viola, playing a melodic line with dynamics ranging from fortissimo (*ff*) to piano (*p*).
- Vc.**: Violoncello, playing a melodic line with dynamics ranging from fortissimo (*ff*) to piano (*p*).
- Cb.**: Contrabasso, playing a melodic line with dynamics ranging from fortissimo (*ff*) to piano (*p*).

158

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

Bsn. *ff* *p*

Hn. *mf* *ff* *p*

Tpt. *p* *mf*

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 158 to 161. The woodwind section (Flute, Oboe, English Horn, Clarinet, Bassoon) and the brass section (Horn, Trumpet) play a rhythmic, sixteenth-note pattern starting in measure 158. The woodwinds are marked *ff* (fortissimo), while the Horn and Trumpet are marked *mf* (mezzo-forte). The Bassoon part includes a dynamic shift to *p* (piano) in measure 161. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) provides a sustained accompaniment, all marked *p* (piano). The percussion parts (Perc. 1, 2, 3) are silent throughout. The score is written in a key with one sharp (F#) and a common time signature (C).

8. David's Prayer

Penseroso e pesante $\text{♩} = 60$

162

Fl. *sfz* \rightarrow *pp*

Ob. *sfz* \rightarrow *pp*

Eng. Hn. *sfz* \rightarrow *pp*

Cl. *sfz* \rightarrow *pp*

Bsn. *sfz* \rightarrow *pp*

Hn. *sfz* \rightarrow *pp*

Tpt. *sfz* \rightarrow *pp*

Perc. 2 Bass Drum *sfz* \rightarrow *pp*

Pno. quick

David *p* *mp* *f* *mf* *mp*

O Lord, O Lord! How ma-ny are my foes? Ma-ny are ri - - sing a- gainst me! I cry a -

Penseroso e pesante $\text{♩} = 60$

Vln. 1 *fp* \rightarrow *ppp*

Vln. 2 *p* *ppp* *fp*

Vla. *p* *ppp* *fp*

Vc. *p* *ppp* *fp*

Cb. *p* *ppp* *fp*

168

Perc. 2 *p*

David *f* *p* *mp*

loud to the Lord, rise up O Lord! De - li - ver me O my God! De - li - ver ance be - longs to the Lord.

Vln. 1 *mp* *p* *sfz* \rightarrow *pp*

Vln. 2 *mp* *p* *sfz* \rightarrow *pp*

Vla. *mp* *p* *sfz* \rightarrow *pp*

Vc. *mp* *p* *sfz* \rightarrow *pp*

Cb. *mp* *p* *sfz* \rightarrow *pp*

174

Ob. *mf*

Eng. Hn. *mf* *p* *pp*

Cl. *mf*

Bsn. *mf* *p* *pp*

Hn. *p* *pp*

Perc. 2

David *sotto voce* *pp*
 May your bless- ing be on your peo - ple.

Vln. 1 *ppp* *p* *f* *p* *pp*

Vln. 2 *ppp* *p* *pp*

Vla. *sfz* *pp* *ppp* *p* *pp*

Vc. *sfz* *pp* *ppp* *f* *ff* *pizz.* *arco* *p* *pp*

Cb. *ppp* *ff* *pizz.* *arco* *mf* *p*

9. David's Petition

rit. . . Determinato ♩ = 80

Musical score for measures 182-190. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a complex rhythmic pattern with various dynamics including *f*, *p*, *mf*, and *ff*.



Musical score for measures 191-198. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), David (Soprano), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). David's vocal line includes the lyrics: "Now judge me O Lord, for I have walked in my in-". The woodwinds and strings provide accompaniment with dynamics such as *f*, *pp*, and *mf*.

196

Fl. *p* *f* *p* *f*

Ob. *p* *f*

Eng. Hn. *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *f* *p*

Hn. *p* *f* *p*

Tpt. *mf* *p*

David *mp* *f*
falsetto
 - te - gri - ty. Prove me O Lord, and try me, test my heart and mind.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

202

Fl. *ff* *p*

Ob. *ff* *p*

Eng. Hn. *ff* *mf* *p*

Cl. *p* *f*

David *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

200

Fl. *p*

Eng. Hn. *f*

Cl. *p*

Bsn.

David
trust in the Lord, your stead - fast love be - fore my eyes. I walk in faith - ful - ness to you, I

mf *f*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*



215

Fl. *p*

Ob. *p*

David
do not sit with the worth - less!

accel.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Worthless (Reprise)

Dolente (♩ = 108)

227

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

E.H. *mf* *f*
 worth - less, all the things do are mind-less

P.M. *mp* *p* *mf*
 Worth - less peo-ple see me and say Worth - less De-ci-sions, re - ci - sions, no pre-cis-sion I might sound a tad

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*



228

Fl. *p*

Ob. *p*

Cl. *p*

E.H. *mf* *mf*
 but hon-est-ly Is love real

P.M. *p* *f*
 heart-less, real

David *f* *p*
 For - give the heart-less, for - give the mind-less. you are my be-lov - ed child, be-lieve me you are not worth-less.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

237

Fl. *p*

Eng. Hn. *p*

Cl. *p*

Bsn. *mp*

Hn. *p*

F.F. *f*

P.M. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p arco*

Vc. *p*

Cb. *p*

or just a fan - ta - sy?

or just a fan - ta - sy? no love, no cou - rage, and de-fi-nate-ly not trust - worth - y

245

Fl. *ff*

Ob. *p*

Eng. Hn. *p*

Cl. *ff*

Bsn. *p*

Hn. *mp*

F.F. *f*

P.M. *mf*

David *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Worth - less my own fa-ther calls me Worth - less

Worth - less am I call-ing my-self worth - less?

Worth - less my own fa-ther calls me Worth - less

Worth - less am I call-ing my-self worth - less?

You mean the world to me For

252

Fl. *p*

Ob.

Eng. Hn. *p*

Cl. *p*

Bsn. *p*

Hn.

T.P. *f*

P.M. *f*

David *p* *f*

Does - - n't bo - ther me so much.

I say it does - n't bo - ther me but deep down it hurts so much

you I'd cross the sev - en seas. My child I'm sor - ry for the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

256

Fl.

Ob.

Bsn. *pp*

T.P. *ff*

P.M. *ff*

David *ff* *pp* *soffo voce*

Worth - less I don't want that to be me -

Worth - less I don't want that to be me -

sor - row I caused you Child, please for - give me

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*