

UNIVERSITY OF MIAMI

*FOOTBALL SEASON IS OVER* – A MONODRAMATIC CHAMBER OPERA IN ONE  
ACT

By

Gregory James Watson

A DOCTORAL ESSAY

Submitted to the Faculty  
of the University of Miami  
in partial fulfillment of the requirements for  
the degree of Doctor of Musical Arts

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Football Season is Over – A Monodramatic Opera in One Act

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*football season is over* is a monodramatic chamber opera in one act that tells the story of a single character who struggles with himself and his decisions in the final hours of his life. Inspired by Hunter S. Thompson's story *Death of a Poet*, this work depicts Thompson's character F. X. Leach in the hours preceding the events of the short story. In addition to composing the music, I wrote the libretto for *football season is over*. Leach struggles with his addiction to alcohol and cocaine, as well as his own violent tendencies. *football season is over* explores topics such as addiction, substance abuse, domestic violence, sexual violence, self-harm, and suicide.

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## Chapter 1

### Introduction

This paper explains the development of thematic and analytical concepts behind my opera, *football season is over*. I discuss the synopsis, libretto, and narrative structure, as well as analytical and extra-musical material that pertain to this opera. Though my staging directions are minimal, I also explain the few choices I made regarding the staging and action on stage.

My inspiration to write *football season is over* came after reading the short story *Death of a Poet* by Hunter S. Thompson (1937-2005). Thompson included this story in *Screwjack*, a collection of three of his short stories that was published in 1991. *Death of a Poet* tells the story of Thompson flying to Green Bay to visit his friend, F. X. Leach, after winning a substantial bet on a football game. Upon arrival, Leach tells Thompson that he changed his bet at the last minute and now owes a large sum of money to some dangerous people, saying “They’re going to kill me.” Throughout the rest of the story, Leach drinks heavily and shows his violent and depraved nature, admitting to owning multiple sex-dolls that he hits because this keeps him from beating his wife. At the end of the story, Leach commits suicide by shooting himself in the head.

My opera, *football season is over*, takes place in the imagined hours before Thompson arrives in Green Bay. During these hours, the character of Leach has just learned that he has lost the bet and is grappling with the precarious situation this has put him in. Leach engages with his own vices – alcoholism, drug abuse, domestic and sexual violence, and self-harm – in an attempt to cope with the situation he is in.

## Influences

The world of contemporary opera is one that is quite vast, both stylistically and thematically. *football season is over* fits well within the modern operatic repertoire. However, several operas of the common practice period have also had an impact on *football season is over*, including works by Giacomo Puccini and Georg Benda.

### neither

Morton Feldman's (1926-1987) opera *neither* is also a monodrama, with the libretto being a sixteen-line poem of the same name by Samuel Beckett. This poem does not follow a specific character or plot. Rather, the poem explores more conceptual ideas surrounding dualities present within human emotion and the human condition. This text lends itself well to the slow, dissonant, and cavernous soundscapes that Feldman uses for the opera. It also creates a lack of obvious drama, something that was likely intended by Feldman due to his open disdain for the genre.<sup>1</sup>

Feldman's *neither* was one of the first operas I went to for inspiration about *football season is over*. Feldman's music has had a large impact on my own music stylistically, so his setting of a libretto for the stage is something that has affected my own text setting and ideas about staging.

*neither* is also significant to me because of its non-traditional formal design within the genre. This piece eschews a typical structure of arias and recitatives for a structure that is continuous and uninterrupted. The result is an opera that is arranged more

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<sup>1</sup> Strauss, Walter A., *Review of Samuel Beckett and Music* by Mary Bryden (2000).

like a long art song. This influenced the way I designed *football season is over* as well. While my opera does have clearly divided sections, these sections do not fit squarely within the roles of aria or recitative. The twelve movements of my piece are more like a series of art songs. This is due in part to the fact that *football season is over* only utilizes one staged character.

### **Wozzeck**

Alban Berg's (1885-1935) *Wozzeck* (1914-1922) is an early example of an opera that was composed outside the styles of the common practice period. *Wozzeck* tells the story of the titular character's fall into madness, and his demise. Wozzeck is a German soldier living in poverty with his wife and son. He begins to have suspicions that his wife is being unfaithful to him, which are later confirmed after confronting her. Wozzeck is about to strike his wife when she stops him, saying "Better a knife in my belly than your hands on me." He eventually leads his wife into the woods and stabs her to death near a pond. Later, as the townspeople notice the blood on him, he runs back to the site of the murder. Panicked, he throws the knife he used to kill his wife into the pond. However, feeling that he has not thrown it far enough, he wades into the water to retrieve it.

Wozzeck then drowns in the water.

*Wozzeck* was influential to me primarily because of the story. As I was making sketches of the plot to *football season is over*, I was reminded of *Wozzeck* because of the my own character's struggles with mental health and revenge. The character of Leach in *football season is over* fantasizes about committing acts of violence against his wife. The escalation of violence from being a fantasy to being real is present in both *Wozzeck* and

*football season is over*, and I was inspired by the gradual decline in Wozzeck's mental state and morality. Scenes 7 through 9 focus on this part of his character. Scene 6, *smell the flowers*, features Leach blaming his wife for his predicament, saying that she spends too much of his money. Scene 7, *run rabbit run*, shows him fantasizing about beating her and imagining himself as a wolf biting her throat. This escalates in Scene 8, *what's your name?*, in which Leach pretends a sex doll is his wife, speaking to it and beating it. The violent fantasies culminate in Scene 9, *where you belong*, in which Leach imagines murdering his wife by shooting her, comparing the splatter of blood to a Jackson Pollock painting. The characters of Leach and Wozzeck have the shared characteristics of mental illness and an affinity for revenge.

*Wozzeck* has also influenced *football season is over* musically. During the time *Wozzeck* was written, Berg was composing with free atonality. While *football season is over* is atonal, it is much more economic with its pitch material. This pitch material, while minimal, is still rather free in that it does not adhere to any kind of system. Even in moments of consonance, I am not composing with any kind of functional harmony. Berg uses the tritone of F-B to represent Wozzeck and his wife. The F-B tritone is also prevalent in *football season is over*, though that interval does not have the extramusical significance in my opera that it does in *Wozzeck*.

### **Mysteries of the Macabre**

György Ligeti's (1923-2006) *Mysteries of the Macabre* (1974-77, 91) is a collection of three arias sung by the Gepopo character from the composer's opera *Le Grande Macabre* (1974-77). The plot of *Le Grande Macabre* revolves around Nekrotzar,

the prince of Hell, attempting to destroy the world. Nekrotzar plans to do this by means of a comet sent from God. Act 2 takes place in the fictional land of Breughelland, in which Prince Go-Go learns that his people, who fear an impending death, are in a frenzy. Gepopo, the chief of police, then arrives at the castle to warn Prince Go-Go of a comet that is approaching. Gepopo, however, speaks in a coded language that is difficult to understand. Nekrotzar then arrives in Breughelland, and Prince Go-Go hides beneath a bed. After a drunken meal, Nekrotzar summons the comet which destroys the world.

*Mysteries of the Macabre* helped serve as inspiration for *football season is over* because of its absurdist nature. In some productions of the piece, the lone character of Gepopo is seen wearing bondage gear. This helped me to rationalize the on-stage violence against a sex-doll in *football season is over*. The coded language in which the character speaks was also significant to me while writing the libretto. The libretto for my opera is presented as the inner thoughts of the character in the form of a stream-of-consciousness. As such, the libretto often quickly moves between seemingly unrelated topics. To a casual listener, this may seem like nonsense. However, much like Gepopo's speech in *Mysteries of the Macabre*, there is a purpose for everything in my libretto.

### **Past Output**

In my own output as a composer, I generally put the primary focus of my music on color, texture, and pacing. Pitch and rhythmic material have often come secondary. My music also employs sustain and soft dynamics and focuses on economy of material. An example of this can be seen in my piece *quartet no.1 for strings*, in which the only pitch class I employ is A. See Example 1.

Example 1- Excerpt from *quartet no.1 for strings.*

The image shows a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. Above the staves, there are performance markings: 'ord.' (ordine) and 's.t.' (sostenuto) with dashed lines indicating sustained notes. Specific techniques are marked: 's.p.' (sotto piano) for the Viola and Vc., 'sul A' (sul tasto) for the Viola, and 'sul pont.' (sul ponticello) for the Violin II. Trills are indicated by a '3' with a slur over the notes. The key signature has one flat, and the time signature is 4/4.

Because my music frequently employs sustain and soft dynamics, I use methods other than dynamic and quick harmonic changes to create climax and tension. Some of the ways in which I create climaxes and tension are through the use of range and repetition. Unexpected shifts in range and slight alterations to repeated gestures are an effective way of creating tension without relying on dynamic or harmonic change. An example of this in my vocal writing can be found in my piece *follows from* for mezzo-soprano and violin. Examples 2 and 3 illustrate how I create a climax by repeating a gesture and putting it in a higher register.

Example 2. Melodic figure in *follows from*.

The image shows a musical score for a vocal line and a violin accompaniment. The vocal line is in the upper staff, and the violin line is in the lower staff. Both staves start at measure 24. The vocal line has lyrics: "fear of death fol - lows the fear of death". The melodic figure is a triplet of eighth notes: G4, A4, B4. The violin accompaniment plays a similar triplet figure. The key signature has one flat, and the time signature is 4/4.

Example 3. Repetition of melodic figure in a higher register.

39  
 fear of death fol - lows from \_\_\_\_

39  
 3

*f*

*f*

Indeterminacy often plays a role in my music. As specific rhythms are sometimes the least important part of my instrumental music, I generally employ rhythmic indeterminacy. In these cases, the players are free to play the indicated pitches in whatever rhythm they desire. I find that this results in music that sounds free and natural. In some of my more spacious music, players are instructed to choose the duration and point of entry of each of their pitches, rather than instructing them to simply choose a rhythm. This generally results in longer periods of rest and greater variance between notes. An example of indeterminacy can be found in Example 3, an excerpt from my piece *the following is based on true events*.

**Example 4.** Indeterminacy in the following is based on true events.

The image shows three musical staves illustrating indeterminacy based on true events. Each staff has a 10-inch duration bracket. The first staff shows a single note. The second staff shows a sequence of notes with a thick arrow pointing to the end of the sequence. The third staff shows two staves of notes with a thick arrow pointing to the end of the sequence.

players out of sync with each other

11h

## Chapter 2

### The Story

#### Developing the opera

While *football season is over* was inspired by Hunter S. Thompson's story *Death of a Poet*, I only use the larger narrative created by this short story as a means of exploring the depraved nature of the character of F. X. Leach. *Death of a Poet* is only slightly longer than three pages, and as such Thompson gives very little background on Leach's character. Because of this, I had to infer many aspects of his nature from the story. Leach never reveals his own name throughout the opera, however. The only character that Leach refers to by name in the opera is Hunter, though Hunter never appears on stage.

Thompson does not indicate the time in which *Death of a Poet* takes place. However, the story was published in the early 1990's and I have placed *football season is over* in that same general time frame. This only affects the opera regarding a few minute details, such as Leach referencing television shows that would have been popular around that time. I have kept the physical setting of my opera the same as in of *Death of a Poet*, being F. X. Leach's trailer in Green Bay, Wisconsin.

This opera focuses on Leach's character traits of alcoholism, drug abuse, violence, and self-harm. I derived each of these traits from specific parts of *Death of a Poet*. Thompson directly states that Leach has a problem with alcohol, saying "Leach was a bad drinker and a junkie for mass hysteria."<sup>2</sup> Thompson does not specifically say that Leach has a drug abuse problem. However, Leach is an impulsive and unhinged figure in

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<sup>2</sup> Thompson, Hunter S. *Screwjack*. New York: Simon & Schuster, 1991.

the story. As Thompson features heavy drug use in his other works such as *Fear and Loathing in Las Vegas*, I decided that it was reasonable to portray the character of Leach as someone who indulges in hard drugs.

In *Death of a Poet*, Leach tells Hunter that he owns sex-dolls because they keep him from beating his wife. This shows that Leach has been physically abusive to his wife in the past. At the end of the story police arrive at Leach's trailer yelling for him to open the door. Leach yells "You bitch, I should have killed you a long time ago," implying that his wife has reported him to the police for domestic violence. *Death of a Poet* ends with Leach shooting himself in the head. Thompson describes Leach as being calm during his suicide, implying that this was a cool and calculated decision. Before this, Leach's first words upon Hunter's arrival are "You're just in time, I was about to slit my wrists." I have extended Leach's suicidal tendencies to include acts of self-harm, including cutting his arms and hitting himself.

### **Synopsis of *football season is over***

*football season is over* begins in F. X. Leach's home immediately following a televised football game between the Green Bay Packers and the Kansas City Chiefs. Leach has made a substantial bet on the Packers to win. He is in a state of panic after seeing that the Packers have lost. Leach begins grappling with the gravity of his situation and recalling the events of the previous night, in which he drunkenly changed his bet from a Chief's win to a Packer's win and doubled down on his bet. In his manic state, he moves between moments of confidence in himself and moments of panic.

Leach begins to drink heavily to calm his nerves. He recalls that his friend, Hunter, will be coming to his house later to celebrate the Chiefs' victory, unaware that Leach changed his bet. He imagines telling Hunter the story of his predicament, and eventually telling his wife. He continues to drink, causing him to begin to slur his speech and causing his thoughts to become less logical as his inhibitions are lowered. This leads to his first thoughts of suicide as being a way out of his situation. He soon becomes very intoxicated, slurring most of his words. Under the influence of alcohol, he is less in a state of panic and begins ruminating on the unhappy parts of his life in general. This is the first point in which Leach blames his wife for his current situation. His suicidal ideations continue, saying a slurred version of "They can't kill me if I'm already dead."

As his drunken state intensifies, Leach begins using cocaine to counteract the effects of the alcohol. Here, his thoughts become very scattered as he reminisces about partying with Hunter years earlier. Thoughts of his predicament are still occasionally intrusive, but they are quickly dismissed by memories of Hunter or other related thoughts. He remembers that he has a .357 Magnum handgun and fantasizes about using it to defend himself against those to whom he owes money. These fantasies are occasionally interrupted by the sobering realization that his plan to use a handgun to get out of his debt will not work. He gives himself words of confidence and responsibility, saying "Ante up, you wanted this."

As these more sobering thoughts become more prevalent, the positive emotions elicited by the cocaine begin to turn to anger. The anger is first directed toward his wife. He calls her a bitch and claims that she would be happy if he were killed. He blames his wife for the situation on the grounds of money. This blame and anger soon turn to

thoughts of physical violence. He fantasizes about beating his wife, with no mention of finances or his current predicament. Feeling the need to physically release the anger and violence he is feeling, Leach gets out a blow-up sex doll, talking to it as if it is his wife. He hits the doll while yelling obscenities at his absent wife. He also allows his sexual depravity to show, claiming that the doll can't say no to sexual intercourse and asking, "Where's the fun in that?"

As the drugs are wearing off, Leach's anger begins to turn inward. He acknowledges that he is to blame for this situation and reflects upon being at fault for many of the bad things that have happened to him. He begins drinking again to numb his emotional state, which once again lowers his inhibitions. Because of this, Leach engages in acts of self-harm. His thoughts become a bit more erratic, imagining his wife seeing him in this state and calling him a lunatic. At this thought, he begins hitting himself in the face, screaming "I am not crazy, I am in control." His acts of self-harm worsen as he cuts his arm with a razorblade. At this, Leach expresses a moment of comfort by saying it feels just like home, suggesting that this act of cutting himself is a vice that he has struggled with before. He begins to contemplate suicide more seriously, telling himself to "just do it." Accepting his fate, Leach puts the razorblade to one of his wrists when he hears Hunter knock on the door.

### **Libretto**

I wrote the libretto for this opera. I decided to write it myself for several reasons. The primary reason is that I wanted to have complete creative control over the music and text for this piece. Working with a separate librettist was concerning to me because they

may have a different artistic vision for the piece. Had this opera been a musical setting of a play, piece of literature, or some other form of art, then I may have considered working with a separate librettist. While *football season is over* is inspired by a piece of literature, it is my own story that I have written based on a character in that piece of literature.

I also felt confident that I could compose this libretto in such a way that it would fill my artistic desires and convey the intended meanings. I have composed and set my own texts many times, as well as set the words of other people. While I am confident in my ability to do both, I have found setting my own text to be a more enjoyable and rewarding experience. As a practical matter, by composing my own libretto I have relieved myself of the obligation to pay a librettist.

The libretto for *football season is over* reflects the character's inner monologue in the form of stream of consciousness. I took inspiration from works of literature that have utilized this stream of consciousness style of writing. The work of James Joyce had an impact on me. I began reading Joyce's *Portrait of an Artist as a Young Man* as an introduction to this style of writing. After I became comfortable with the way he structured the prose in that book, I began reading his *Ulysses*, which furthers his stream of consciousness approach to narrative. I spent some time studying Joyce's *Finnegan's Wake*, though I worried *football season is over* may lose some of its emotional impact if this style of storytelling were taken to the extreme as it is in *Finnegan's Wake*. To a lesser degree, I also studied Virginia Woolf's *To the Lighthouse* and James Kelman's *How Late It Was, How Late*, which also utilize a varied stream of consciousness styles.

As this libretto is the inner monologue of a drunken, drug abusing, violent man, these thoughts will often be quite vulgar and taboo. For this reason, the libretto contains

a large amount of profanity. This takes place in the form of curse words, threats, and a generally depraved state of thinking. The profanity in *football season is over* does not exist for the purpose of eliciting shock in the audience. Rather, I intend for this to be an accurate portrayal of the thoughts of someone who lives the way Leach does.

### **Soprano Role**

I have written the character F.X. Leach to be played by a soprano voice. I made this decision partly because of personal preference and partly because of orchestration considerations. In general, I prefer the female voice to the male voice for its lightness, agility in its higher registers, and timbral purity in the lower registers. Because much of my instrumental writing in *football season is over* is also soft, light, and high in pitch, any lower voice type would be too heavy and rich in frequencies and would interfere with, cover, or obscure my orchestration. It was primarily for these reasons of inherent vocal qualities and orchestration needs that I chose a soprano.

The role of Leach is not a pants role. This role is not reflective of the way pants roles have historically been used. In operas of the 17<sup>th</sup> and 18<sup>th</sup> centuries, composers commonly wrote male parts for female voice types, particularly if the role was of a young boy or the character was trying to deceive another character. These roles began emerging as the practice of castrating young boys before puberty came to an end. Prior to this, some boys were castrated to preserve their high voice. This allowed composers to write male characters of all voice types. After this practice fell into obscurity, stage directors were forced to cast women as these characters. It then became common for composers to specifically write male characters that were sung by women. These pants roles were most

common in the Baroque and Classical eras, though composers still write for them to this day.

One of the most famous examples of a pants role is the character Cherubino from Mozart's *Le nozze di Figaro*. The character of Cherubino was revived in John Corigliano's *The Ghosts of Versailles* (1991), in which Corigliano again casts Cherubino as a mezzo-soprano. More recently, Kaija Saariaho's opera *L'Amour de loin* (2000) features a character named The Pilgrim, a male character. The Pilgrim is played by a mezzo-soprano. Thomas Adès also wrote a pants role in his opera *The Tempest* (2003). In this piece, the character Ariel is played by a coloratura soprano. Adès adapted *The Tempest* from William Shakespeare's play of the same name. In this play, Ariel, while being a non-human spirit, has widely been considered to be a male character.<sup>3</sup>

I recognize that issues regarding gender identity are more widely discussed now than ever before. As such, listeners may draw conclusions about Leach, his gender, and his character that I do not intend. Many listeners will likely have life experiences and points of view that I have never experienced, and, because of this, they may interpret this story and this character in ways that I did not when writing this opera.

I do not require that this role be played by a woman. I never directly address Leach's gender in *football season is over*. This may make Leach's gender ambiguous to some. Because of the nature of the libretto, audiences will likely find some ambiguity in the details of the story of this opera anyway. I believe any person, regardless of gender, with the vocal range required for *football season is over* would play the role of F. X.

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<sup>3</sup> W. Stacy Johnson, "The Genesis of Ariel," *Shakespeare Quarterly* 2, no. 3 (1951).

Leach well. This vocal range is not meant to be reflective of Leach's gender or character traits.

## Chapter 3

### Dramatic Structure

*football season is over* is an opera in one act divided into four large sections distinguished by subject matter depicted through the text and the activity on stage. The four large sections of the piece focus on alcoholism, drug abuse, violence, and self-harm respectively, each lasting for three scenes within the opera, for a total of twelve scenes overall. There is no overture. Throughout these scenes, I wanted the character to slowly reveal his problematic nature in order to change the audience's perception of him as the opera goes on. Table 1 and Table 2 show how these scenes are divided and placed within the opera.

**Table 1.** The first six scenes of the opera.

Scene	1	2	3	4	5	6
Name	they're going to kill you	sweet light crude	if i'm already dead	you lucky sonofabitch	armed to the teeth	smell the flowers
Character Trait	Alcoholism			Drug Abuse		

**Table 2.** The last six scenes of the opera.

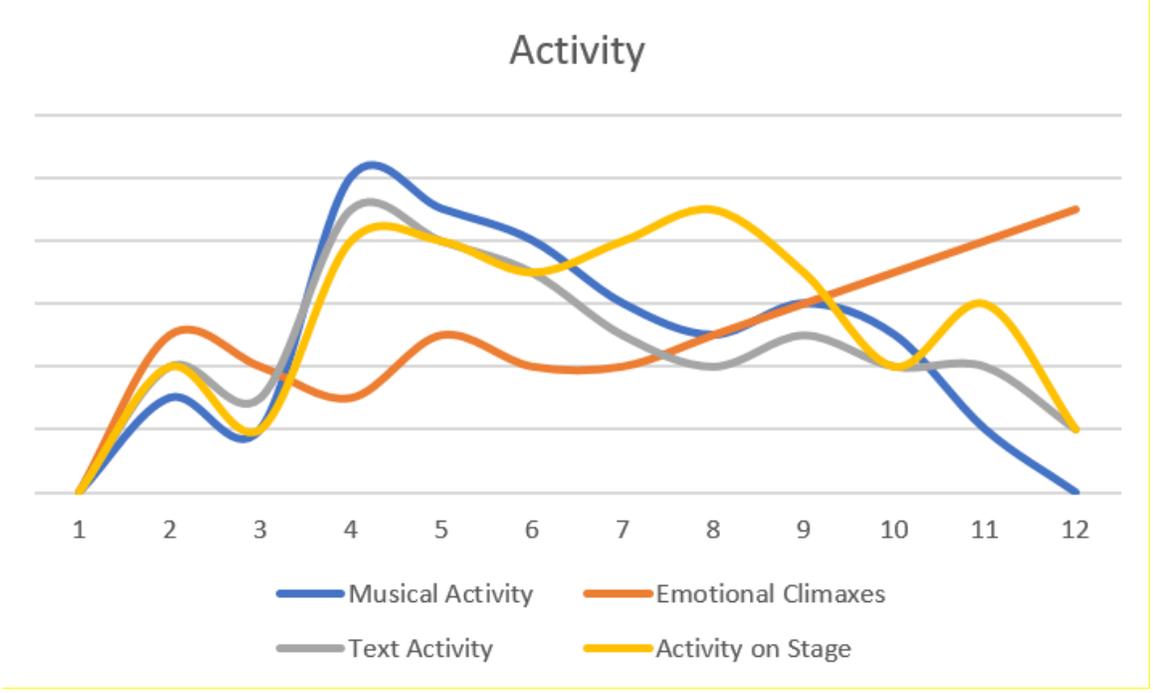
Scene	7	8	9	10	11	12
Name	run rabbit run	what's your name?	where you belong	a wonderful day	feels like home	the view from here
Character Trait	Violence			Self-harm		

### Staging

*football season is over* takes place in a single room, ideally a black box theater. Significant props include a table, a chair, a bottle of whiskey, a gun, razorblades, cocaine, and a blow-up sex doll. The table is in the center of the stage. This simple set is intended to help show the character of Leach at his barest.

For most of the opera the character is either sitting at the table or pacing the room. The action on stage is not meant to reflect musical or emotional climaxes. Rather, they are meant to show a more accurate depiction of how a person might react in such a situation in various states of mind. Table 3 shows how the action on stage relates both to musical activity and the amount of text being delivered.

**Table 3.** Graph of types of activity in the opera.



The opera begins with Leach sitting at his chair, his head in his hands. He begins pacing the room in a panic after realizing his likely fate. He is muttering that someone is going to kill him, as he drinks to numb his sense of panic. Throughout the first three scenes he drinks heavily, regularly taking large drinks from a bottle of whiskey as he realizes the severity of his situation. He continues to pace the room until Scene 3, in which he returns to his chair as he is so drunk that he can no longer stand up. In this part of the opera, I intend to show Leach in a manner that is more pitiful than depraved.

In the second large section of the work, beginning in Scene 4, Leach uses cocaine to alleviate the effects of the alcohol. My intention here is to allude to his recalcitrant nature, but more importantly to show that he lives in an unhealthy way and has unhealthy vices. He becomes elated as this reminds him of partying with his friend Hunter and he temporarily forgets about his predicament. Throughout the next three scenes, Leach struggles with quickly changing emotions. His high level of energy shifts from positive emotions to negative ones as he remembers the severity of his situation.

In the third large section, beginning in Scene 7, I show Leach's violent nature. Here, I intend for the audience's reception of Leach to take a sharp turn. During states of negative emotion, he begins to imagine defending himself with a handgun. This marks the beginning of his violent thoughts, which he soon directs at his wife. He begins acting violently, first making threats to his wife that soon turn to Leach physically lashing out in anger. Leach expresses this anger at his wife by hitting a blow-up sex doll. He eventually fantasizes about murder, pointing the gun at his imagined wife while he pantomimes shooting her. Here, I intend for the audience to see Leach as the dangerous and problematic person he truly is.

In the final large section, beginning in Scene 10, Leach sits at the table again, coming to terms with his fate. The effects of the cocaine begin to wear off and Leach's violent thoughts turn inward. He enters a state of self-loathing as he begins to accept that his fate is the result of his own actions. This self-loathing goes through several states, from general depression to active self-harm to quiet acceptance and suicidality. In the final scene, though Leach is at his lowest point he is also at his most calm. He is preparing himself to commit suicide when Hunter knocks on the door. This ends the opera, leaving Leach's ultimate fate unknown to the audience.

## Chapter 4

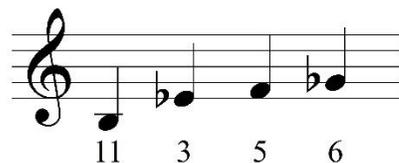
### Analysis

In this chapter I discuss my approach to writing the musical material for *football season is over*. The methods I employ are not unique to my musical output, however I have typically employed these methods with instrumental music, rather than vocal. When I am generating material, I often find a central pitch that serves somewhat as a tonic and then find a set of other pitches based on their intervallic relationship to the central pitch. The other pitches are typically derived from relationships based on a second or a tritone.

### Musical Materials

Throughout much of this opera, the central pitch was F. In my first sketches, I then decided to use the pitch classes B, E $\flat$ , F, and G $\flat$ , as the primary pitch material. This creates a pitch-class set of (0137). The normal form of this set is [11, 3, 5, 6].

Figure 1. Pitch class set (0137) in normal form.



I also use the set (0137) when the melodic material focuses on the minor second ascent from E to F. This results in the pitch classes E, F, G, and B.

Figure 2. Pitch class set (0137).



While I initially chose this set because of the relationships of seconds and a tritone from F, I found that this set offers many melodic possibilities. This is because the pitch-class set (0137) has an interval vector of  $\langle 111111 \rangle$ . This allows me to use any interval while still retaining an economy of material.

Figure 3. Intervallic information for (0137).

### Intervals

Eb to F = **M2**

Eb to Gb = **m3**

Eb to B = **M3**

F to Gb = **m2**

F to B = **A4**

Gb to B = **P4**

I was drawn to the tonal implications of this set. The minor second from 0 to 1, the major second from 1 to 3, and the tritone from 1 to 7 can create melodic material that calls to mind the Locrian mode. However, I had no intention of composing a tonal or modal piece. Rather, I wanted to create melodic material that focused on these intervals and could be easily recognized. An example of this melodic material can be seen in the

first phrase in the soprano line (see Example 5). By using extreme economy of pitch material, I am able to create simple melodies that are easy for the audience to remember and for me to manipulate.

**Example 5.** "They're going to kill you" motive.

The musical notation for Example 5 is a single line for soprano (S) in treble clef. It begins with a measure rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. This is followed by a measure rest, then a half note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The melody concludes with a half note E4. The lyrics are: "They're go-ing to kill you, mo - ther\_ fu - cker." The dynamic marking *mp* is indicated above the first note.

While the interval vector for this set of pitches is <111111>, it is difficult to exploit each interval well while still retaining some sense of a tonal center. If I were to focus on using each interval within this set, it would likely sound more dodecaphonic. For this reason, I focused on the characteristic dissonant intervals within this pitch collection and avoided the consonant relationships.

### **Voice Leading Using (0137)**

*football season is over* frequently utilizes tone clusters in the form of drones built from pitch collections. These drones take place in the form of swells in the winds and strings that create rapid timbral changes. To balance this, the harmonic changes are very slow, if present at all. I often used oblique motion between the voice and the orchestra to compliment this slow harmonic motion. While some instruments may be changing pitch, the overall harmony underneath remains the same.

Example 6. Oblique motion in Scene 1.

The musical score for Example 6, Scene 1, is presented in a standard orchestral layout. The vocal line (Soprano) is at the top, with lyrics: "fu - ekers. Let her p - p pay the fu - eking rent." The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Clarinet in Bb (B. Cl.), Bassoon (Bsn.), Cor Anglais (C. Bn.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The score is marked with dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). A red box highlights the oblique motion in the strings and winds from measure 75 to 80.

### Scene 1

Scene 1 opens with tutti pianissimo unisons on Fs in the strings, winds, and piano in various registers at pianissimo. These are sustained and rearticulated at irregular durations. Specifically, I fade the winds in and out of the texture to provide contrasts in color and to allow the players to breathe. My intention was to create a feeling of hushed

immediacy. This reflects the mood of the character, as he has just realized that the Packers lost the game and he is in grave danger.

The pattern of octave F's at irregular intervals continues for approximately forty-five seconds until m. 17, in which there is a tutti rest. The winds, strings, and piano re-enter after the rest, and continue with the same pattern. The soprano enters in m.26, singing the "They're going to kill you" motive. This sets the tone for the gravity of the opera's plot and establishes the dissonant language I use throughout the opera. The (0137) collection of pitches is not immediately established, however. In the next phrase, a perfect fourth is used above the bass, rather than a tritone.

**Example 7.** Variation of "They're going to kill you" motive.

31  
S  
They're go-ing to kill you.

I used a Bb in this passage because, as I was sketching the material for this scene, I was working intuitively. I had not yet conceived of the (0137) collection of pitches as being significant. Later in this scene I treat the Bb similarly to the F by using a minor second and tritone above it melodically.

**Example 8.** Melodic figure centered on Bb.

72  
S  
It's a-bout fuck - ing time let's do this.

The “They’re going to kill you” motive is not present with the B $\flat$  as the central pitch in this scene, however. The A $\flat$  that would be required for that motive, being a major second lower than B $\flat$ , is not present at all in the scene. Though the pitch material surrounding the B $\flat$  is similar to the (0137) collection, it is treated differently. The C $\flat$  behaves more like an upper neighbor tone to the B $\flat$ , melodically.<sup>4</sup>

Early in Scene 1 I begin musically expressing Leach’s heavy drinking, which continues for three scenes. In the soprano part, I begin to utilize spoken and fragmented speech patterns that often take the form of stuttered or incomplete words in order to show Leach’s increasingly drunken state of being. My libretto in Scenes 2 and 3 furthers this by exaggerating these stutters and incomplete or mispronounced words. While the spoken text in Figure 11 is metered, the performer is occasionally asked to speak the words freely and out of time.

**Example 9.** Stuttered speech pattern in Scene 1.

76  
S  
Let her\_\_\_ p - p - pay the fu - cking rent.

While I am economical with the pitch material in the voice, I restrict the pitch material in the orchestra even further. The orchestra only utilizes pitch class F until m. 33, in which the bass clarinet plays a fragment of the “They’re going to kill you” motive. Following this, the winds begin to slowly play sustained G $\flat$ ’s that resolve down to F’s.

<sup>4</sup> The B $\flat$  is also occasionally notated as an A#. I notate these enharmonic notes differently depending on context. When the pitch is in relation to an F, that is, it is preceded or followed by an F, I notate it as a B $\flat$ . When the pitch is in relation to a B natural, I notate it as an A#.

Example 10. Descent from G $\flat$  to F in clarinets, Scene 1.

The image shows a musical score for two clarinets. The top staff is for B♭ Clarinet (B♭ Cl.) and the bottom staff is for B Clarinet (B. Cl.). The B♭ Clarinet part features a melodic line that descends from G $\flat$  to F, with dynamics markings *mp* and *pp*. The B Clarinet part features a sustained harmony with dynamics markings *pp*, *mp*, and *pp*.

The durations at which the G $\flat$ 's enter the texture is similar to the intervals at which the winds play their F's at the beginning of Scene 1. The durations are irregular and do not follow a pattern. As pitch class G $\flat$  becomes more frequent in the winds, the piano part adds G $\flat$ 5 to its sustained harmony in m. 50. The strings soon begin playing pitch class G $\flat$  as well, with the Violin I part playing a touch-fourth harmonic over G $\flat$ 5 in m. 63.

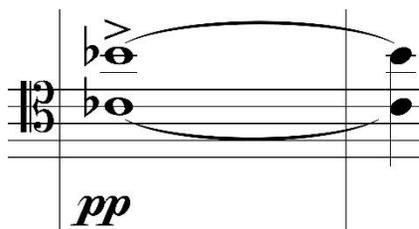
Example 11. Touch-fourth harmonics on G $\flat$ , Scene 1.

The image shows a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Vln. I staff shows a melodic line starting on G $\flat$ , moving down to F, with dynamics markings *mp* and *pp*. The Vln. II staff shows a sustained harmony with dynamics markings *mp*. The Vla. staff shows a sustained harmony with dynamics markings *pp*. The Vc. staff shows a sustained harmony with dynamics markings *pp*.

The cello makes a significant addition to the texture in m. 69. Up until this point, the cello had only briefly and occasionally entered the texture, providing tremolo swells

on an F. In m. 69, however, the cello enters on a sustained double stop on  $C\flat_4$  (B3) and  $B\flat_4$ .

Example 12. Cello double stop, Scene 1.



$C\flat$  and  $B\flat$  are pitch classes have not yet been introduced by the orchestra. The cello enters with these pitches following the soprano sustaining the words “They’re going to kill you.” This is the longest utterance of these words at this point and shows a shift in Leach’s mind back to the severity of his situation. This marks the beginning of the climax for this scene.

The oboe introduces  $C\flat$  to the winds’ texture in m. 71 soon after the cello’s double stop. In m. 73, the piano begins playing the same dyad as the cello an octave higher. Each of these textures continue to layer themselves on top of each other, culminating around mm. 79-82 (see Example 13). Here, the soprano sings the same legato “They’re going to kill you” line but in a higher octave. These sustained words, paired with the high vocal register and thick texture of the orchestra, mark the climax of Scene 1.

## Example 13. Climax of Scene 1.

17

The musical score for Example 13, 'Climax of Scene 1', page 17, features a vocal line and a full orchestral accompaniment. The vocal line (Soprano) has the lyrics: "They're going to kill you... Going". The instrumental parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics are indicated throughout, with *mp* (mezzo-piano) and *pp* (piano) being prominent. The score shows a complex texture with various melodic and harmonic lines.

The texture starts getting thinner after this point. The winds begin to swell less frequently, eventually leaving the texture entirely. The strings also begin to fade out, beginning with the cello, which returns to the tremolo swells on F and leaves the texture

in m. 88. The strings drop out one by one until this leaves only the piano, repeating a G $\flat$  and F dyad at irregular intervals. In m. 117 the piano stops playing the G $\flat$ , leaving only octave F's and eventually sustaining only the F6, ending the scene.

**Example 14.** Ending of Scene 1.

## Scene 2

Musically, Scene 2 functions as an extension of Scene 1. I use the same (0137) pitch material, though I am even more restrictive with this set in Scene 2. I only use the pitches B, E $\flat$ , F, and G $\flat$ , occasionally adding an A $\sharp$  following a B $\natural$ . The A $\sharp$  is only present in the vocal melody, and the orchestra exclusively uses the (0137) set.

Much like Scene 1, Scene 2 opens with sustained octave F's. I exclude the piano in Scene 2, however, utilizing only the strings and high winds. I do this to help further separate this scene from Scene 1, as they both use the same pitch material. In this scene, pitches other than F appear much more quickly. The octave F's connect this scene with the ending of Scene 1, but the audience will already be accustomed to dissonant intervals by this point so a long introduction of octaves is unnecessary.

While the “They’re going to kill you” motive is present throughout the opera, I do not use it in Scene 2. Rather, I use a different motive that is more exclusive to this scene. This is because, as Leach is drinking heavily, his thoughts begin to drift away from his

predicament and he begins thinking about his wife and his friend, Hunter. The soprano introduces that motive in m. 138.

**Example 15.** "Sweet light crude" motive.

S *mf*

Sweet light crude.

I always use this motive starting on B or F. When the motive begins with an F, the intervallic content changes slightly. The tritone up to B is still the same, however the following pitch is down a minor second rather than a major second. These are the instances in which the A# is used.

**Example 16.** "Sweet light crude" motive beginning on F.

S

tell ya I'll tell ya what i - sss

I treat the winds and strings in a similar manner to Scene 1. Scene 2 begins with swells in the winds using similar pitch material. To separate this scene from Scene 1, I never use pitch class G $\flat$ . The winds and strings are restricted to B, E $\flat$ , and F. This creates a sound that is less dissonant than Scene 1 and is, subsequently, more mellow.

I reintroduce the strings to the texture in m. 245. There is still a great deal of sustain and the strings are also restricted to pitch classes B, E $\flat$ , and F. However, in this

scene I am not utilizing dynamic swells with the strings. Rather, I utilize a sharp attack and rapid decay. I then start changing the attacks in the winds to match the sharp attacks of the strings. This begins in m. 147 with the clarinet. Within a few measures, all instruments have sharp attacks with quick decays.

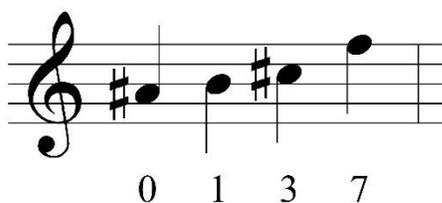
**Example 17. Sharp instrumental attacks in Scene 2.**

This is done to further contrast Scene 1, because this scene is using similar pitch material. The strings continue sharp attacks for the rest of the movement. The winds, however, begin to revert to dynamic swells in m. 162. This does not happen immediately, as the clarinet begins this in m. 162 while the oboe and flute are still utilizing the sharp attacks. By m. 169, in the last five measures of the scene, all the winds have reverted to dynamic swells while the strings continue to use accented attacks with immediate decay. This contrasts with Leach's behavior and thoughts, as he is drinking heavily and is becoming less coherent and "sharp" mentally.

### Scene 3

In Scene 3, Leach is at the peak of his drunkenness. His speech is the most slurred and fragmented of the entire opera. I depart slightly from the pitch material used in Scenes 1 and 2, though the intervallic content is similar. I use a transposed version of (0137) with the pitches A# (B $\flat$ ), B, C# and F in the opening measures.

Figure 4. Transposed (0137).



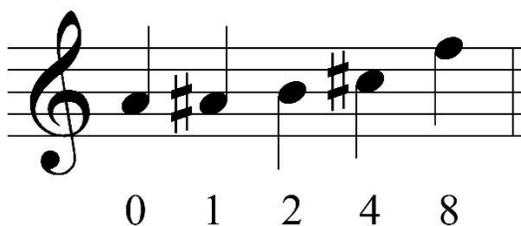
While C# is new at this point in the opera, I have featured A#, B, and F in the previous two scenes. I wanted to depart from the pitch content of the previous scenes, but I did not want this transition to be harsh. After 173 measures of the same pitches, a single new pitch could be jarring to some listeners. I use the same intervallic content and some of the same pitches to ease the transition into a new set of pitches. After the introductory measures in Scene 3, I introduce the pitch A, a new pitch in the opera.

Example 18. Introduction of pitch class A in Scene 3.

The musical score for Example 18 shows the introduction of pitch class A in Scene 3. The score includes staves for Bsn., C. Bn., Pno., Vln. I, Vln. II, Vla., and Vc. The Vc. staff has a red box highlighting a passage starting at measure 182. The Bsn. staff also has a red box highlighting a passage in the final measure.

This A changes the set to (01248). While I also used A $\sharp$  in the previous scenes, that pitch was only used melodically and never in the orchestra. For that reason, I did not include that pitch in the set analysis. In Scene 3, however, the fifth pitch I introduce, A, is used frequently, structurally, and in the orchestra.

Figure 5. Pitch class set (01248).



I also distance Scene 3 from the previous two scenes by use of register. The first two scenes generally used the high winds, high strings, and the high range of the piano. Scene 3 features the instruments in the orchestra that are lower in pitch. I still use the high strings, but in their lower registers. The high winds enter about half-way through the scene but introducing the scene with the lower voices and registers is enough to separate this scene from the previous two.

Example 19. Lower register in Scene 3.

scene iii

39

S  
189  
tell ya mo-ther fuck - er... Mo-ther fuck - er, Fuck - er...

Fl.  
189

Ob.  
189

B♭ Cl.  
189

B. Cl.  
189

Bsn.  
189

C. Bn.  
189

Pno.  
189

Vln. I  
189

Vln. II  
189

Vla.  
189

Vc.  
189

D.B.  
189

This thick, lower register is meant to sound cluttered and unclear, a representation of Leach's drunken state of mind. Because he is so intoxicated, his speech is often fragmented and slurred. Words will occasionally be mispronounced or incomplete. He struggles with longer words, having to begin the word "Minneapolis" several times

before he is able to fully pronounce it. Leach eventually begins to repeat a word over and over, laughing at how words can seem to lose their meaning if repeated many times.

**Example 20.** Leach struggling to pronounce the word “Minneapolis.”

229

S

Nah heessa good guy. That one time in Minnea, Minnea, Minneapolis.

**Example 21.** Leach laughing at the repetition of the word “out.”

44 *p*

215

S

scene iii

Out - ta this Out out ow wow wow wow wowwow Hahahaha!

This scene is also where Leach first directly hints that he is contemplating suicide. He repeatedly says, “They can’t kill me if I’m already dead” and slurred versions of “I need to get out of this.” In the previous scenes Leach has hinted at this in a more ambiguous way, saying things like “I’m gonna do it” but not revealing what “it” is. In this scene that becomes more solidified.

#### Scene 4

In Scene 4 there is a sudden shift in mood. In this scene, Leach uses cocaine to alleviate the effects of the alcohol. This immediately excites him and his mind begins racing, quickly moving from one thought to another. To match Leach’s unpredictable

thoughts, I utilize a significant amount of indeterminacy in this scene. The indeterminate elements are related to both pitch and rhythm, but these are only employed in the orchestra. I have written the soprano part with strict rhythms and pitches. I did this to make sure this scene stylistically fits in with the rest of the scenes in *football season is over*.

I decided to base the indeterminate elements of this scene on the number seven. I chose seven because that number is often associated with luck, and the title of this scene is “you lucky sonofabitch.” I created rhythmic cells that are comprised of rhythms with values that add up to twenty-one sixteenth notes, divided into three groups of seven sixteenth notes. I occasionally write these rhythmic figures without noteheads. When this is the case, the performers are free to choose any of the 12 chromatic pitches to play as long as they are played with these rhythms. However, I also occasionally indicate the pitches that are to be played with these rhythms. I notate a collection of pitches above the rhythms, and the performers may use these pitches to whatever extent they wish so long as they are played with the notated rhythm.

Example 22. Rhythmic figures in Scene 4.

The image shows three staves of musical notation for Flute, Oboe, and Clarinet in B $\flat$ . Each staff begins with a treble clef and a dynamic marking of *f*. The notation consists of rhythmic figures where groups of seven sixteenth notes are indicated by stems and beams, with some notes lacking noteheads. The Flute staff has three such groups. The Oboe staff has three groups, with the second group having a small 'x' above it. The Clarinet in B $\flat$  staff has three groups, with the second group having a small 'x' above it.

**Example 23.** Rhythmic figures with indicated pitches in Scene 4.

Example 23 shows three staves of musical notation for Flute (Fl.), Oboe (Ob.), and B♭ Clarinet (B♭ Cl.). Each staff contains a melodic line with three notes and a corresponding rhythmic figure below it. The Flute part starts with a B♭, followed by a D, and then a G. The Oboe part starts with a D, followed by a D, and then a G. The B♭ Clarinet part starts with a D, followed by a D#, and then a G. The rhythmic figures consist of vertical lines of varying heights and thicknesses, indicating the duration of each note.

I also created collections of seven ordered pitches. For each collection I would choose a starting pitch and each following pitch would be related to the pitch that precedes it by a seventh or its inversion, a second. The quality of the seventh or second was chosen intuitively. When I wrote these pitch collections in a part, I did not indicate any rhythmic or durational values. The performers are free to choose the rhythms and durations of these pitches so long as the pitches remain in the indicated order.

**Example 24.** Unmetered pitch collections in Scene 4.

Example 24 shows two staves of musical notation for Bassoon (Bsn.) and Contrabassoon (C. Bn.). Both staves use a bass clef. The Bassoon part contains a sequence of seven notes: D#, E, F, G, A, B, and C#. The Contrabassoon part contains a sequence of seven notes: D, E, F#, G#, A#, and B#. The notes are placed on the staff without any rhythmic or durational markings.

The vocal part is also less cohesive in Scene 4 than in the previous scenes. The only recurring motive in this scene is when Leach exclaims “Hunter, you lucky son of a bitch!” While the exact intervallic content of this motive changes throughout this scene, the rhythmic content and contour always remain the same. I only use this motive with the words “You lucky son of a bitch.”

Example 25. "You lucky sonofabitch" motive.

S

263

Hun-ter you luck - y son of a bitch!

Example 26. "You lucky sonofabitch" motive with different pitches.

S

303

Rip it up! You lu - cky son of a bitch!

For the rest of the text, I generally tried to imitate the quick speech patterns Leach would have as he is high on cocaine. The pitch content for the vocal part is made up of the pitches that are being played by the orchestra underneath in the first half of the scene. Nearing the second half of the scene, around m. 219, the pitch content becomes more economical, focusing on the pitches B, C, F, and G $\flat$ . This is a quick return to some of the pitch content of the first two scenes. While this pitch content is reminiscent of those scenes, the motivic content from the first two scenes is not present. This is because the

motivic content from the first two scenes represents a darker mood while I intend for the motivic content in Scene 3 to reflect Leach's newly elated state.

All the instruments in the orchestra are featured prominently at some point during Scene 4. The scene begins with a wide variety of instruments entering and exiting the texture. About halfway through the scene, the texture thins out a bit, and as the scene draws to a close, the texture becomes thicker and muddier as only the low voices are featured, each playing a different pitch collection. Because I leave so much up to the performers in this scene, I needed to find a way for the performers to still be able to stay together and align with the metered music of the soprano. To do this, I synchronized entrances and changes in the instrumental parts with easily recognizable cues in the soprano part. The uniform change/entrance with the most instruments happens immediately following an utterance of the "You lucky son of a bitch" motive, right on the downbeat.

Example 27. Entrances and changes in Scene 4.

263

S  
 Hun-ter you luck-y son of a bitch! Ev-'ry-one at the bar e-ven!

Bsn.

C. Bn.

*p*

## Scene 5

In Scene 5, I return to the (0467) set. Here, I transposed the set to be E $\flat$ , D, C, and A $\flat$  (see Example 28). I had originally begun composing this scene with the same pitch material as the first two scenes: G $\flat$ , F, E $\flat$ , and B. However, I transposed it down a minor third for the sake of the soprano. With the previous collection of pitches, I had set many of the climactic words on a B5. I was concerned about exhausting the soprano, and I didn't want to set those words on any other pitch in that collection, nor did I want to set those words an octave lower. By transposing this scene down a minor third, I hoped to

retain the power of the soprano's voice in that range without putting so much strain on them.

Example 28. (0467) in Scene 5.

The image shows a musical score for a bass clef instrument. The key signature has one flat (B-flat). The dynamic marking is *mp*. The score includes fingerings and accents for notes 6, 7, 4, and 0. The notes are written on a five-line staff with a bass clef. The notes are: 6 (first space), 7 (second space), 4 (third space), and 0 (fourth space). The notes are written in a stylized, handwritten font. The notes are: 6 (first space), 7 (second space), 4 (third space), and 0 (fourth space). The notes are written in a stylized, handwritten font. The notes are: 6 (first space), 7 (second space), 4 (third space), and 0 (fourth space). The notes are written in a stylized, handwritten font.

In this scene, Leach is still under the influence of cocaine. He remembers that he has a handgun and becomes confident that he can defend himself against his creditors. As he is not sober, however, he briefly returns his thoughts to his friend Hunter, from whom he got the gun. As he remembers his predicament, he realizes that a single handgun would not be enough to defend himself against multiple other people who also have guns, saying “Like a knife to a gunfight, though.” Still, the cocaine is enough to restore his confidence by the end of the scene, saying that he is “armed to the teeth.”

Because he is very confidently talking about his gun and defending himself, I set the text to the first part of this scene in a militaristic style. The vocal melodies are more pulse-based than in previous scenes, emphasizing notes that fall on the beat. As his mind shifts away from his firearm and he reminisces about spending time with Hunter, the melodies become more fluid again.

Example 29. Melodic style in soprano part, Scene 5.

311  
Armed to the teeth in here! And the three fifty-seven mag-num!

The orchestra does not match this militaristic style. The low winds, much like the high winds in Scenes 1 and 2, sustain their notes with slow dynamic swells. The piano plays clusters with pitches from the (0467) collection that enter irregularly. Leach's thoughts about his firearm are fleeting, and as such the orchestra is unaffected by them. The character of the orchestra more closely resembles the soprano's melodies when Leach is thinking about Hunter or remembering his predicament.

Example 30. Orchestral texture at the beginning of Scene 5.

B. Cl.  
Bsn.  
C. Bn.  
Pno.

311

The scene continues in this fashion until m. 342, in which there is a brief rest after the words "For crying out loud." The soprano then enters in the next measure with the words "They're going to kill me."

Example 31. Setting of the words "They're going to kill me," Scene 5.

The musical score for Example 31 consists of the following parts:

- Vocal Line (L):** The vocal line is in treble clef. It begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) marked with a *f* dynamic. The lyrics are: "For cry-ing out loud! \_\_\_\_\_ They're going \_\_\_\_\_ to kill \_\_\_\_\_ me. \_\_\_\_\_".
- Flute (Fl.):** The flute part is in treble clef and contains rests throughout the passage.
- Oboe (Ob.):** The oboe part is in treble clef and contains rests throughout the passage.
- Bass Clarinet (B♭ Cl.):** The bass clarinet part is in treble clef and contains rests throughout the passage.
- Bass Clarinet (B. Cl.):** The bass clarinet part is in bass clef. It features a melodic line with dynamics *pp*, *pp*, and *mp*.
- Bassoon (Bsn.):** The bassoon part is in bass clef. It features a melodic line with dynamics *pp* and *mp*.
- Contrabassoon (C. Bn.):** The contrabassoon part is in bass clef. It features a melodic line with dynamics *pp*, *mp*, and *pp*.
- Piano (Pno.):** The piano part is in grand staff (treble and bass clefs). It features a complex accompaniment with dynamics *mp*.

This is the first time Leach has said “they’re going to kill me” rather than “they’re going to kill you.” In previous scenes Leach was saying this phrase to himself, as if to get himself prepared for the consequences he was about to face. Here, though, this phrase is a cry of despair. Because of the cocaine’s influence, Leach’s emotions are rapidly switching between lamenting his own death and confidence because of his gun. Immediately following “they’re going to kill me,” he confidently exclaims “let them try!” However, this confidence quickly fades as he utters the words “Ante up, motherfucker.

You wanted this.” He stresses the words “armed to the teeth” to try to reinstate his sense of confidence. As this tactic fails to build the confidence he had at the beginning of the scene, his mind again fondly remembers time spent with Hunter. As the scene draws to a close, Leach repeats the words “armed to the teeth” twice more, as a final attempt to regain his confidence that he can defend himself.

As the music fades slowly, Leach is silent and ruminating on his current emotions. Throughout this scene and Scene 4, his emotions had been quickly shifting. In this silence, though, as the cocaine in his system begins to fade, his emotions start to become more focused. As will be evident in the next scene, the emotion he begins to focus on is anger.

Musically the scene ends with the winds leaving the texture. This leaves the sustained piano to fade out while the high strings pluck D’s and E♭’s in a pointillistic texture. Beneath that, the viola and cello play slow harmonic glissandos. While neither of these two things were a prominent part of Scene 5’s texture, I have ended the scene this way to help it transition into Scene 6.

**Example 32.** Ending of Scene 5.

The musical score for the ending of Scene 5 consists of two staves, Violin I (Vln. I) and Violin II (Vln. II), both in treble clef. The key signature has one flat (B-flat). The Vln. I staff features a series of six measures, each containing a single eighth note followed by a quarter rest. The notes are D4 (with a flat), E4 (with a flat), F4 (with a flat), G4 (with a flat), A4 (with a flat), and B4 (with a flat). The Vln. II staff features a series of six measures, each containing a single eighth note followed by a quarter rest. The notes are D4 (with a flat), E4 (with a flat), F4 (with a flat), G4 (with a flat), A4 (with a flat), and B4 (with a flat). The score concludes with a double bar line.

## Scene 6

I began Scene 6 much like I ended Scene 5. I opened the scene with slow, unmetered harmonic glissandos in the viola and cello. I instructed the performers to repeat the notated gestures ad libitum until I give a new gesture, giving stemless notes with verbal instruction and an arrow.

**Example 33.** Harmonic glissando in Scene 6.

The violins enter in the fifth measure of the scene, performing the same pizzicato gestures they were playing at the end of Scene 5 (see Example 33). I consistently keep the Violin II playing a D6, and the Violin I playing an E $\flat$ 6. I did not use any system for their rhythmic placement; I did this intuitively. However, I did try to place them in such a way that it would sound unpredictable and random.

**Example 34.** Violins in Scene 6.

The piano joins the violins in m. 446 with the same pitches. Prior to this, I begin slowly adding the high winds, with eighth note half-step trills on D and E. I use an E- F trill to create dissonance with the D - E $\flat$  trills. This dissonance is most notable at the end of the scene, when the trills begin to align.

**Example 35.** Trills in rhythmic alignment, Scene 6.

Example 35 shows three staves of music for Flute (Fl.), Oboe (Ob.), and B♭ Clarinet (B♭ Cl.). Each staff contains a trill marked with 'tr' in the first and fourth measures. The trills are in eighth-note rhythm. The Flute and Oboe trills are on D and E, while the B♭ Clarinet trill is on E and F.

Other than this E and the various harmonics that will emerge from the viola and cello, D and E $\flat$  are the only pitches used in the orchestra. In addition to D and E $\flat$ , the soprano also occasionally uses a C melodically.

**Example 36.** "They're going to kill you" motive in Scene 6.

Example 36 shows a single staff of music for Soprano (S). The melody consists of a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The lyrics are: smell \_\_\_\_\_ the flo - wers \_\_\_\_\_.

In Scene 6 Leach begins to solidify his anger, blaming his predicament on his wife. It begins with Leach immediately placing the blame on her, saying that she has buried him and that she would enjoy it if he were dead. He says that she will “smell the

flowers” that he implies will be growing over the place he is buried. However, anger is not the only emotion Leach is experiencing at this time. His mind still shifts to other topics as he still has some cocaine in his system. Leach’s “smell the flowers” comment prompts him to think about a carrion flower which emits an odor that smells like rotting flesh. Though these flowers grow all over the world, he begins to refer to these flowers as growing in Australia, a topic that briefly occupies his mind before he returns to his angry state. Once he returns to this frame of mind, his anger becomes more consistent.

This is marked by more regularity in the orchestra. As such, the scene’s structure is a general move from rhythmic irregularity to regularity. I use the piano as the central voice to establish this rhythmic regularity. Rather than using pointillistic sixteenth notes at irregular rhythmic intervals as throughout most of the scene, I begin using the piano to play straight staccato eighth notes. These straight eighth notes generally begin with a descent of a major seventh from D to E $\flat$  or a minor ninth from E $\flat$  to D. This pattern begins with a short succession of notes, but the patterns get longer as the scene goes on to more firmly establish this rhythmic regularity.

**Example 37.** Straight eighth note pattern in the piano, Scene 6.

The musical notation for Example 37 is presented in a grand staff format, with the piano part indicated by a brace and the label 'Pno.' to the left. The right hand (treble clef) begins with a whole rest, followed by a quarter rest, and then a series of eighth notes. The first eighth note is D4, followed by E $\flat$ 4, then a sequence of four eighth notes: D4, C4, B3, and A3. This sequence is repeated in the second measure. The left hand (bass clef) contains whole rests in both measures.

I begin to align the high winds with each other and the piano, having them act as one unit before they leave the texture. Eventually I solely use the high strings in rhythmic



## Scene 7

In Scene 7, the part of the opera that focuses on Leach's violent tendencies begins. Here, Leach starts expressing his anger toward his wife more specifically, making direct physical threats toward her. As his anger is now fully established, Scene 7 utilizes much more strict rhythmic regularity. Throughout much of this scene, I use a constant eighth note pulse with the exception of a few pauses and swells in the low voices.

I strictly use a set of three pitches within the orchestra in this scene, E, F, and B, with F being the central pitch.

**Example 39.** Pitch material in Scene 7, prominence of F.

The musical score for Example 39 illustrates the pitch material in Scene 7, highlighting the prominence of the pitch F. The score is arranged in a standard orchestral format with vocal lines and instrumental parts. The vocal line (Soprano) features the lyrics "Go for the jug a-lad! Jug a-lad! Run, lad, lad!" and is marked with a red box. The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), and Piano (Pno.). The Piano part is marked with a red box. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The red boxes highlight specific passages in the vocal line, Oboe, Bassoon, and Piano parts, demonstrating the use of the pitch F.

I use these pitches in the same kind of pointillistic texture in the high strings and high winds. In the piano, however, I use these pitches in the constant eighth note pulse, and in the voice I use these pitches with a lot of disjunct motion, singing major sevenths from the F to the E rather than minor seconds.

I open the scene with one full measure of eighth note F's in 4/4. After a brief pause, this gesture is continued with the high winds occasionally playing a staccato F in line with the piano. These octaves and unisons have a light, bouncy character in this context (see Example 40).

Example 40. Opening of Scene 7.

The musical score for Example 40, 'Opening of Scene 7', is presented in a standard orchestral format. It features eight staves: Soprano, Flute, Oboe, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon, and Piano. The time signature is 4/4. The Soprano part is mostly rests. The Flute and Oboe parts play staccato eighth notes in the second and third measures, marked *mp*. The Clarinet in Bb plays a single eighth note in the second measure, marked *p*. The Bassoon and Contrabassoon parts are mostly rests. The Piano part plays a constant eighth note pulse in the first and third measures, marked *p*. The score includes dynamic markings (*mp*, *p*, *pp*) and a crescendo/decrescendo hairpin in the Contrabassoon part.

However, in m. 573, the bassoon, contrabassoon, and double bass all sustain a low F that swells from pianissimo to mezzo-piano. I do this to show the more menacing

nature of this scene. These swells become more dissonant and longer as the scene goes on. This culminates in m. 631, as the low winds and double bass play a swell using all three pitches. Following this, there is a dramatic change in texture. The constant eighth notes are no longer present, and all instruments drop out except the piano. The piano sustains low clusters of E, F, and B in various octaves with the sustain pedal constantly down.

**Example 41.** Swell in the bass clarinet, bassoon, and contrabassoon in Scene 7.

The image shows three staves of music for bass instruments: B. Cl. (Bass Clarinet), Bsn. (Bassoon), and C. Bn. (Contrabassoon). Each staff begins with a dynamic marking of *pp* (pianissimo) and ends with *mp* (mezzo-piano). A wedge-shaped swell symbol is drawn across the notes in each staff, indicating a gradual increase in volume. The notes are half notes, and the time signature is 3/4.

In the soprano part, I utilize a lot of disjunct motion by leaps in register. I establish this in the soprano's first gesture, which leaps up a major seventh from F to E.

**Example 42.** Melodic pattern in soprano line, Scene 7.

The image shows a single staff of music for the soprano line. The melody consists of eighth and quarter notes with rests. The lyrics are: "E - nough is e - nough is e - nough." The time signature is 3/4. The staff is labeled with an "L" on the left side.

A pattern begins to emerge of several major seventh leaps up, followed by a half step gesture down from F to E. This pattern is not strict, but it allows the audience to have a vague idea of what will happen melodically without knowing specifically what will happen.

This pattern begins to break down when Leach sings “Do you think anyone’s buying that that’s your natural hair color.” I did this primarily out of necessity. Prior to this sentence I had been using repetition and sustain liberally. Because this is such a long sentence, I break this pattern to avoid spending too much time on it. This sentence is set using consecutive sixteenth notes that alternate between F and E.

**Example 43.** Text setting of "Do you think anyone's buying that that's your natural hair color?"

The musical notation shows a single staff with a treble clef and a common time signature. The melody consists of several measures of music, primarily using sixteenth notes. The lyrics are written below the staff, aligned with the notes. The lyrics are: "Do you think a - ny - one's bu - ying that that's your na - tu - ral hair co - lor?".

After this, Leach begins comparing himself to a wolf that is hunting its prey. This happens when Leach says, “I’ll beat that color right the fuck out of you.” Leach begins to focus on this violent imagery, saying things like “Right at your throat!” and “Go for the jugular.” This new fixation with violence is marked by a sudden rest in m. 595, followed by another swell in the low reeds and bass (see Example 41).

After this swell, the high winds and strings are now sustaining dynamic swells on F, E, and B. Other than the effect from the piano’s sustain pedal, this is the first constant sustain that has occurred in this scene. This texture continues until Leach says the words,

“Who needs a gun when you’re a wolf.” This is followed by another sudden rest which directly precedes the final low reed swell in m. 631.

**Example 44.** Final swell in low reeds, Scene 7.

The musical score for Example 44 consists of four staves. The top three staves are for B. Cl., Bsn., and C. Bn. respectively. The bottom staff is for Pno. The reed parts (B. Cl., Bsn., C. Bn.) show a dynamic swell from *pp* to *mp* in the final measure. The piano part (Pno.) features a sustained low cluster of E, F, and B. A small asterisk (\*) is placed below the piano staff in the final measure, and a reed symbol is shown below the piano staff in the final measure.

From this point forward in the scene, as discussed earlier, the only instrument sounding is the piano, which is sustaining low clusters of E, F, and B. This is to give a feeling of spaciousness. In this new texture, Leach repeats the words “Run, rabbit!” as if mockingly calling out to his prey. I give the descriptor, “menacingly” to instruct the soprano to sing these words as threateningly as possible.

## Scene 8

In Scene 8, Leach is at his most depraved. Musically, though, in Scene 8 I use some of the most consonant music in the opera. I do this to ironically reinforce the depravity and violence on stage. This calm and consonant music is not meant to detract from the awful acts that Leach is committing. Rather, it is meant to heighten these acts.

Up until this point in the opera, I have not composed any music that is meant to be ironic. Because of this, a listener will likely expect the action on stage to reflect the calm and dissonant music they are hearing. When the expectation is not fulfilled, Leach's depraved behavior will be even more shocking to the audience.

Leach begins this behavior by saying the words, "Oh, but you'd love to get off that easy, wouldn't you?" suggesting that he doesn't just want to kill her, he wants her to suffer. Hunter S. Thompson states in his story *Death of a Poet* that Leach owns multiple blow up sex dolls that he has purchased for the express purpose of being the subjects of his violence. These dolls, according to Leach, keep him from beating his wife. In my scene, Leach retrieves one of these dolls and hits it repeatedly while pretending the doll is his wife. I show that he is using the doll as a symbol for his wife by having him speak to his wife while hitting it, yelling things like "How fucking dare you!" and "You are so fucking lucky!"

This depravity is furthered when he discusses the normally intended purpose of the dolls. Leach claims that the doll "Fucks just as good and doesn't even talk back," giving the implication that he views his wife merely as a sex object. Further, he claims that they "can't say no" and asks, "So where's the fun in that?" suggesting that he has rape fantasies and has possibly engaged in sexual violence against his wife in the past. He returns to his previous thoughts about shooting his wife, thinking about the splatter of blood it would make as well as the hole in the wall from the bullet.

Musically, this scene differs a bit from the previous scenes. I use the C Major scale as a diatonic set, creating harmonies that more closely resemble the major mode. I am not composing with tertian harmony, but all the pitch material is diatonic to C Major.

The resemblance to the major mode is also due in large part to the vocal melodies, which often resolve to members of the C Major or A minor triads.

**Example 45.** Opening vocal melody in Scene 8.

Leach

$\text{♩} = 64$

*mf*

Oh, but you'd love To get off that ea-sy wou-ldn't you? In the back of the neck,

I open this scene with the violins and viola on touch-fourth harmonics. They are playing two perfect fifths, one above G6 and one below. Already, this sonority separates Scene 8 from the previous scenes by using such an open spacing. The high strings continue sustaining throughout most of the scene, and in m. 658 the low strings enter with another perfect fifth. The bass enters on an A1 and the cello enters on an E2.

The strings have a constant dynamic of piano, only swelling to mezzo-piano when they change pitch. With the strings, I generally move them to a pitch that is a diatonic second or third away from their previous pitch. I occasionally employ leaps in the strings, but this is to avoid octaves.

**Example 46.** Touch-fourth harmonics, open spacing, and Viola leaping from an A to a G to avoid the octaves created by stepwise motion.

The musical score for Example 46 consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I staff starts at measure 32 with a dynamic of *mp* and moves to *p*. The Vln. II staff starts with *p* and moves to *mp*. The Vla. staff has a red box around a leap from A to G, with dynamics *mp* and *p*. The Vc. staff starts with *mp* and moves to *p*. The D.B. staff starts with *mp*. The score shows sustained harmonies with slurs and dynamic markings.

Beginning around the middle of this scene I use the winds in pairs to echo the voice. I use the winds in this way after the soprano has sung a more sustained part of the melody. The winds enter before the voice has finished the melody, creating a slight overlap. The only other musical element in this scene is the left hand of the piano, which occasionally plays low octave A's using the sustain pedal. I do this to allude to the minor mode even when the strings are sustaining harmonies that are more reminiscent of major. The only time the piano plays a pitch other than A is in m. 692, in which it plays octave G's. I do this to create more tension with the double bass and cello before they both resolve to a perfect fifth A and E at the end of the scene.

**Example 47.** Perfect fifth at the end of Scene 8.

The musical score for Example 47 consists of two staves: Vc. and D.B. The Vc. staff starts with a dynamic of *mp* and moves to *p*, then *mp*, and finally *pp*. The D.B. staff starts with *mp* and moves to *pp*. The score shows sustained harmonies with slurs and dynamic markings, ending with a perfect fifth.

The calmer, more consonant music sharply contrasts with the violent and depraved action on stage. I use music that is calm and placid to ironically reinforce Leach's actions. This ironic reinforcement will happen because of expectation. A listener, upon hearing this music that contrasts with the music that has preceded it throughout the opera, will likely assume that the action will reflect this change. The increasingly violent action, however, could be shocking to a viewer. Shocking scenes and imagery become even more so when they are unexpected.<sup>5</sup>

## **Scene 9**

In Scene 9, Leach is still primarily directing his anger at his wife. Here, he directs his fantasies more strictly to murder rather than abuse. Leach claims that "this world has too many people in it, you and you and you and me" and says, "Let me take care of that," suggesting that he is fantasizing about killing multiple people including himself. While Leach's words are still expressing extreme violence, this violence is not acted out like it is in Scene 8. Because of this, I do not use consonance to ironically reinforce this violence. The music is still calm, but I use more dissonance than in Scene 8.

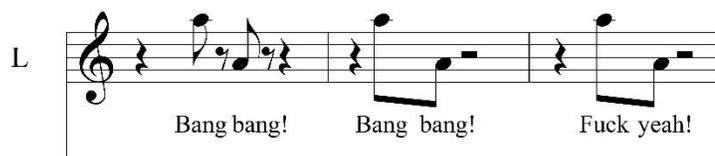
In the soprano part, I utilize more sustain and repetition than in the previous scene. I do this to reflect that Leach is now deeper in thought and ruminating on these fantasies, rather than physically lashing out as in Scene 8. There are moments in which

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<sup>5</sup> Boyes, A. (2018, March 06). What is psychological shock? And 5 tips for coping. Retrieved February 26, 2021, from <https://www.psychologytoday.com/us/blog/in-practice/201803/what-is-psychological-shock-and-5-tips-coping>

the soprano line is a bit more angular and disjunct. In these moments, I use shorter durations and octave displacement.

**Example 48.** Use of octaves in soprano part, Scene 9.



I did this to highlight the violent nature of what Leach is fantasizing about. In these moments, Leach is imagining the act of shooting his wife in the head. This is an incredibly violent act, but also quite exciting for Leach. I separate this from the calmer lines that precede this in order to show Leach’s excitement about this imagined murder.

I also use octaves in the beginning of the scene. These octaves are more sustained and calmer. The use of an octave to set the words “bang bang” (see Example 48) connects these two musical ideas, suggesting that while Leach is excited about this violent act, it is still in his imagination like the rest of the scene.

In the orchestra, much like in Scene 8, I employ a great deal of sustain. Unlike Scene 8, however, I do not restrict this to the strings in Scene 9. This sustain is present in the high winds and violins. In Scene 8, the sustain in the strings functions like a pad underneath the violent action on stage (see Example 45). In Scene 9, however, I use the winds to provide a texture that is constantly changing through timbre. I did this to separate the kinds of violence being portrayed in Scenes 8 and 9. In Scene 8, the violence on stage is real as he is lashing out physically. In Scene 9, the violence, while more severe, is imagined.

In m. 706, I introduce the double bass, cello, and viola to the texture with pizzicato eighth notes and irregular entrances to create a pointillistic texture beneath the high sustain. Using these eighth notes, I allude to Scene 7. I make this connection because the violence in Scene 7 is also imagined. Scene 9 is also the conclusion of Leach's increasingly violent thoughts.

Example 49. Pizzicato low strings in Scene 9.

The musical score for Example 49 consists of three staves: Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 3/4. The key signature has one sharp (F#). The Viola staff has a whole rest in the first two measures and a half note with a flag in the third measure, marked 'pizz.' and 'pp'. The Vc. staff has whole rests in the first two measures and a half note with a flag in the third measure, marked 'pizz.' and 'pp'. The D.B. staff has a half note with a flag in the first measure, marked 'pizz.' and 'pp', and whole rests in the second and third measures.

In m. 727 I introduce the low winds to the texture. The low winds behave in the same manner as the low strings, playing staccato eighth notes with irregular entrances. I use the low winds less frequently than the low strings. The role of the low winds in this scene is to add changes in timbre.

Much like in Scene 6, in Scene 9 there is a gradual shift from irregularity to regularity. This takes place in the low winds and low strings. In Scene 6, I begin to employ regularity to show that Leach's thoughts are becoming more focused. In Scene 9, however, regularity does not represent anything extra-musical. Rather, my intent with

using regularity near the end of this scene is to help connect it with Scene 10, which utilizes a constant eighth note pulse throughout much of the scene.

**Example 50.** Irregularity in Scene 9.

Example 50 shows three staves (Vla., Vc., D.B.) with irregular rhythmic patterns. The Vla. staff has a quarter note G4, a quarter rest, and a quarter note A4. The Vc. staff has a quarter rest, a quarter note G3, a quarter rest, and a quarter note F3. The D.B. staff has a quarter note G2, a quarter rest, a quarter note F2, and a quarter rest.

**Example 51.** Regularity in scene 9.

Example 51 shows three staves (Vla., Vc., D.B.) with regular rhythmic patterns. The Vla. staff has a quarter rest, a quarter note G4, and a quarter rest. The Vc. staff has a quarter rest, a quarter note G3, and a quarter rest. The D.B. staff has a quarter rest, a quarter note G2, and a quarter rest.

The pitch material in this scene begins to shift back to the more dissonant language that I used before Scene 8. There are still remnants of the more consonant language of Scene 8, however. In the high winds and violins, I only employ the pitches A5 and B5. I use melodic material in the voice that is indicative of A harmonic minor. I subvert these tonal implications with the lower voices. In these voices I use pitches that

are dissonant with the A and B being played in the upper winds and violins. As such, the pitch classes I use in these voices are G#, B $\flat$ , and C in various octaves. See Example 48.

As these notes are pizzicato and therefore not sustained, the dissonance with the upper voices and soprano is not as jarring as in previous scenes. It is enough, though, for a listener to begin readjusting to a non-tonal harmonic landscape.

### **Scene 10**

In Scene 10, Leach begins directing his anger inward. He realizes that his current situation is the result of his own actions and begins on a path of self-loathing. Leach comments on the fact that his reckless behavior was likely to get him into this kind of serious trouble at some point, saying “Like it would never happen.” This admission of guilt leads into Leach’s depressive tendencies as well. He ruminates on calmer negative emotions, sarcastically saying, “What a wonderful day.” While he has brought up the idea of suicide as a way out of this predicament multiple times throughout this opera, in this scene Leach begins to more seriously consider this as a legitimate option. He says, “I won’t let them kill me. Not them,” suggesting that if anyone is going to kill him, it is going to be him.

Throughout much of this scene I feature constant eighth notes in the piano. However, I open by introducing the pitch material with sustained high winds and strings which enter at different places to create a kaleidoscopic effect.

**Example 52.** Sustained high winds, opening of Scene 10.

The image displays a musical score for four woodwind instruments: Flute, Oboe, Clarinet in Bb, and Bass Clarinet. The score is written in 7/8 time and consists of four measures. The Flute part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Oboe part starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Clarinet in Bb part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Bass Clarinet part is mostly silent, with a half note G4 in the second measure and a quarter rest. Dynamics include *p* (piano) and accents (>).

I open the scene in this way to help connect it with the previous scene, which ended with sustained high winds and strings. After several iterations of this from the winds and strings, I introduce the piano into the texture with constant eighth notes. I assigned the piano a very soft dynamic and in a high register so that it will be slightly masked by the thicker texture of the winds and strings, which are playing a composite rhythm of eighth notes. I do this to make the transition to straight eighth notes less jarring.

Example 53. Piano entrance in Scene 10.

The musical score for Example 53, titled "Piano entrance in Scene 10," is presented in two systems. The first system covers measures 773 and 774. The Piano (Pno.) part is written in treble and bass clefs, starting with a piano (*pp*) dynamic. The right hand plays a series of eighth notes, while the left hand has a few notes. The strings (Vln. I, Vln. II, Vla.) enter with a pointillistic texture of sustained notes. The second system covers measures 774 and 775. The piano part continues with a more active melodic line, and the strings maintain their texture. Dynamics include *pp* and *ppp*.

I introduce every pitch class that I will use throughout this scene in the opening material. These pitch classes are A $\sharp$ , B, D $\sharp$ , and E. As has been the case with other scenes, I place emphasis on the dissonant intervals within this pitch class collection. Within these pitch classes, I generally focus on the minor second between A $\sharp$  and B, the minor second between D $\sharp$  and E, and the tritone between A $\sharp$  and E.

The piano and strings once again create a pointillistic texture in this scene. As they are more active than the soprano or winds, I restrict the pitch material for these instruments even further. Within this texture, I only utilize pitch classes A $\sharp$  and B in the strings and piano.

Example 54. Pointillistic texture in piano and strings, Scene 10.

The musical score for Example 54 illustrates a pointillistic texture in piano and strings, Scene 10. The score is divided into two systems. The first system, labeled 'Pno.', consists of three staves: the upper staff (treble clef) contains a series of eighth notes with sharp accidentals, the middle staff (treble clef) contains a series of eighth notes with natural accidentals, and the lower staff (bass clef) contains a series of eighth notes with natural accidentals. The second system, labeled 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.', consists of four staves. The Violin I staff (treble clef) contains a series of eighth notes with sharp accidentals. The Violin II staff (treble clef) contains a series of eighth notes with natural accidentals. The Viola staff (alto clef) contains a series of eighth notes with natural accidentals. The Violoncello staff (bass clef) contains a series of eighth notes with natural accidentals. The score is marked with measure numbers 783 and 785.

With the winds and soprano, however, I utilize more sustain and less activity. For this reason, I utilize all four pitch classes in these instruments.

Example 55. Pitch material in the soprano and high winds, Scene 10.

Musical score for Example 55, showing the vocal line (Soprano) and high winds (Flute, Oboe, B♭ Clarinet) for Scene 10. The vocal line is in treble clef and includes the lyrics: "Like you don't de - serve this...". The instrumental parts are also in treble clef and include dynamic markings: *pp* (pianissimo) and *p* (piano). The score is marked with measure numbers 805 and 806.

A recurring motive for the soprano in Scene 10 is a descent from E to D# to B to A#. I first introduce this at the end of m. 782 continuing into mm.783-4 on the word “motherfucker.”

Example 56. Soprano motive in Scene 10.

Musical score for Example 56, showing the vocal line (Soprano) for Scene 10. The score is marked with measure number 780. The lyrics are: "it's got-ten you... mo - ther fuck - er...". A red box highlights the notes corresponding to the motive: E, D#, B, A#.

Throughout this scene I often use this motive when Leach is criticizing himself and admitting blame. Some examples include using the motive over the words “Like it would never happen” and “Like you don’t deserve this.”

There is an instance in which I use octave displacement within this motive. I do this over the words “Won’t let them kill me.” I displace the B4 up an octave to B5 over

the word “kill.” There is one other B5 in this scene, over the word “not” from the “Not them.” These B5s, highlighting the words “kill” and “not,” in this context, highlight the allusion to Leach’s suicide. He introduces the concept of someone killing him and emphasizes that it won’t be his creditors.

**Example 57.** Soprano motive with octave displacement, Scene 10.

810  
L

scene x

*mp*

*f*

this. And a - gain. I won't let them kill.

In m. 830 the winds, which for most of the scene had been playing slow, sustained swells using all four pitch classes for the scene, suddenly return to the material at the beginning of the scene. I mark this sudden return with a low chord in the piano using the sustain pedal. Over this sustained chord, the soprano sings “What a wonderful day” one last time. The winds give one more utterance of the beginning material and as they are fading I reintroduce the high eighth note piano material. This continues for six measures until the scene ends.

## Scene 11

In Scene 11, Leach engages in acts of self-harm. He begins to drink heavily again to numb his emotional pain, though he says, “The booze won’t get you out of this one,” admitting that this is only a temporary solution to his problem. After this, Leach cuts his arm with a razorblade in an act of self-harm. By doing this, Leach is again displaying shocking behavior on stage. Unlike in Scene 8, however, the music in Scene 11 does not

use irony to reinforce these shocking actions. While the music is calm, I utilize harsh dissonance. Leach comments on what his wife would think if she could see him in this state, saying that she would call him crazy. By saying this, he recognizes that this is not normal behavior and will also not help him with his predicament. This thought only upsets him further, however. It causes him to repeatedly punch himself in the face while yelling “I am not crazy! I am in control!”

He continues to engage in these acts, showing his complete lack of stability. Even though Leach is engaging in acts of violence against himself, the calm music will still feel natural as it has gradually gotten less active in the previous scenes. At the end of the scene, Leach says, “Feels just like home,” suggesting that he has used self-harm as a coping method in the past.

In Scene 11, I use the piano almost exclusively. The piano plays clusters in its high and low registers. I use the middle register very sparingly. This is to create a feeling of openness. Early in the scene, I have the piano playing melodic seconds and sevenths after a cluster. I do this to smooth the transition from Scene 10, which ended with constant eighth notes, to the slow and open pace of Scene 11. The pitch classes for the seconds and sevenths are derived from the clusters they follow. As the scene continues, I use these melodic seconds and sevenths more sparingly and with longer durations to gradually fade them out of the texture. In the middle of the scene I introduce the violins, having them occasionally play pizzicato eighth notes to help articulate the piano chords with a different timbre.

Example 58. Melodic seconds and sevenths in the beginning of Scene 11.

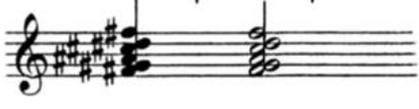
I do not use a specific collection of pitches in Scene 11. In the beginning of the scene, I generally draw from a set of clusters that I use multiple times. As the scene goes on, however, the clusters become larger as I add more pitches. This makes them less identifiable as independent entities. This is especially true as the scene draws to a close, after the strings have dropped out again and in which both hands of the piano solo are playing a cluster at the same time. Here, I approach these clusters in one of two ways. Either one cluster is comprised of only white key notes while the other is comprised of only black key notes, or both clusters are chromatic with one being a minor second apart from the other.

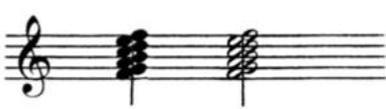
I use these two different types of clusters, rather than just using one, because I sometimes had issues with enharmonic notation within the larger clusters. These larger chromatic clusters would have required double flats or double sharps in some cases unless I were to use a square note-head system of notation or the lines used by composers like Henry Cowell.

Example 59. Performance notes in Henry Cowell's *Three Irish Legends*.<sup>6</sup>

## Explanation of Symbols

The Symbol  should be played as 

With a Sharp  

With a Natural  

I find that style of notation to be helpful particularly when the clusters are moving quickly. In this scene, however, the clusters are slow and spread out. For this reason, I found the square note-head notation to be less necessary. I also think this traditional style of notation looks more elegant.

Example 60. Clusters in Scene 11.

Pno. 

<sup>6</sup> Henry Cowell, *Three Irish Legends* (1922).

The scene ends with the soprano singing “Feels just like home” using melodic material that is similar to the “They’re going to kill you” motive. This is because of the final pitch, E4, which is preceded by a minor second above on F4 and a major second below on D4. I do this to remind the listener of the melodic material that is significant earlier in the opera but has been less present in the most recent scenes. This melodic material becomes important in the following, final scene.

**Example 61.** End of Scene 11 in soprano part, similar melody to “They’re going to kill you” motive.

895

L

Feels just like home.

## Scene 12

In Scene 12, Leach commits to the idea of killing himself. For much of this scene, he is trying to work up the courage to go through with it, saying things like “Just do it,” and “You know this is right.” While he is emotionally distressed, this is the scene in which Leach is at his most calm. Rather than showing Leach try to kill himself in a panicked frenzy, I show him experiencing quiet acceptance. Leach tries to find some moments of comfort in this situation. He asks himself, “Do you see the view from here?” as an acknowledgement that he is at the unique point in everyone’s life when they are about to die. Leach solemnly says, “Green Bay, be my grave,” as what he assumes are going to be his last words. Before he goes through with his suicide, he hears his friend Hunter knock on the door, leaving his ultimate fate unknown to the audience.

Musically, Scene 12 is the least active in the opera. I only use the soprano and piano throughout this scene. I do this because this is the scene in which Leach is at his most fragile and raw. By only using the piano with the soprano, I hoped to capture the intimacy of an art song with the staged action of an opera, even if the staged action is just Leach sitting at his table.

This scene opens with the piano playing a pianissimo F6 with the sustain pedal down. Throughout the entire scene the piano only sustains F's, either as a single F6 or octave Fs on F6 and F5. Only the first, second, and final attacks of the piano utilize the single F6. All other attacks are octaves of F5 and F6. I use the sustained and spacious piano attacks to show Leach's calm disposition. Repeated, sustained octaves like this may also call to mind church bells at a funeral. By gradually stripping the music down to these octaves, I intend to clearly mark not only that the opera is nearing an end, but so is Leach's life.

In the soprano part, I return to the "They're going to kill you" motive frequently. In this scene, however, Leach is not referring to someone else killing him, but rather he is referring to doing it himself. I also directly quote Scene 1 here, both using the same melody and the same text, "motherfucker."

**Example 62.** Direct quotation of Scene 1 in Scene 12, soprano part.

938  
L

En-joy the view, mother-fucker.

By quoting and using similar melodic material as Scene 1, I intend to show that Leach's journey from the moment he realized his situation has come to an end. Unlike in

Scene 1, however, this melodic material stays within one octave. In Scene 1, I utilized the high range of the soprano, whereas throughout this scene I keep the soprano in the middle to low register throughout this scene. In Scene 1, I intend to show hushed immediacy, while in Scene 12, I intend to show the quiet acceptance of his fate. Throughout this scene, I alternate between ending phrases in the soprano on F and G $\flat$ . Even though this piece is not tonal, the phrases that end on G $\flat$  may feel unresolved because of the F drone in the piano.

**Example 63.** Phrase ending on G $\flat$  in soprano part, Scene 12.

The musical score for Example 63 consists of two staves. The top staff is for the Soprano (L) and the bottom staff is for the Piano (Pno.). Both staves are marked with measure numbers 962. The Soprano part is in treble clef and contains the lyrics: "... this is right. Do \_\_\_\_\_ it. \_\_\_\_\_". The Piano part is in grand staff (treble and bass clefs) and shows a drone on F in the bass register.

I do this to show that Leach is still having doubts about killing himself, though he continues to convince himself that it is the best option. As the scene nears an end, I end the soprano's phrases on F more frequently to show that he is further accepting that he is going to kill himself. Leach says the words "Be my grave," one last time and the piano attacks with two more octave F's and one more single F.

Example 64. Final notes in Scene 12.

The image shows a musical score for Example 64. It consists of two staves: a vocal line labeled 'L' and a piano accompaniment labeled 'Pno.'. The vocal line begins at measure 979 with the lyrics '— my grave. —'. The piano accompaniment also starts at measure 979 and includes a final attack followed by a knock on the door.

I precede the piano's final attack with eleven beats of silence, the longest period of silence in *football season is over*. I do this to create unease in the audience as they will likely be wondering if the piece is over yet. This mirrors what Leach is wondering about his life. Four beats after the final attack in the piano I give the instruction to produce the sound of someone knocking on the front door of the trailer. I have written this knock in and metered it to ensure that the knock happens exactly where and how I intend. Someone will perform the knock offstage, and the opera is over.

Example 65. Notation for the knock at the end of the opera.

The image shows musical notation for the knock at the end of the opera. The notation is presented on a staff with a treble clef. The text "a knock on the door, offstage" is written across the staff. The notation includes a series of 'x' marks representing the knock, followed by a musical note and a fermata.

## Conclusion

Upon completing *football season is over*, I reflected upon the heinous acts I depict in the opera and the possible normalization of such acts. Through this normalization, I intend to show the various problems people may face and the various evils people may embody when they are behind closed doors. The problems and evils that are present within Leach are many. By showing these so blatantly, I hope to show how most people are neither only a villain nor only a victim in their lives, but a complex mixture of both. While Leach suffers from things such as depression, alcoholism, and drug addiction, he is also sexually depraved and violent. He ultimately deserves his fate which is the result of his own actions.

*football season is over* is a significant piece within my output. The process of creating this piece allowed me to experiment with narrative in a longer form than anything I had done before. Thinking about character development alongside musical development was a new and enjoyable challenge. This also allowed me the opportunity to think about dramatic staging for the first time. I feel I have written an opera that is intimate and dark and I am confident in the quality of my work.

## Appendix A

### Libretto

#### scene 1: they're going to kill you

*Fade in. F. X. Leach sits alone at a table in his mobile home, his head in his hands as if in a state of panic. He gets up from the chair and begins pacing the room. There is a bottle of whisky on the table.*

Leach:

They're going to kill you, motherfucker.

They're going *kill* you.

Fucking Packers.

The rum spilled on my shirt.

You sonofabitch, you're right.

Double down!

I can still taste it.

They're g- g- going t- t- to kill you.

Cheese-head, cheese-head!

I'm one of you, swear to god!

Anoth- another round. To celebrate!

Going to kill you.

Hahaha.

Double down!

Oh my god. Stop.

Hahaha.

It's about fucking time, let's do this.

Come get me, motherfuckers.

Let her p- p- pay the fucking rent.

They're going to *kill* you.

Going to kill you, motherfucker.

Fuck off.

Bye bye.

#### scene 2: sweet light crude

*Leach repeatedly drinks from the bottle of whisky. He sits down as he gets increasingly drunk.*

Sweet light crude.

Ugh.

Hey, there we go!

Where the fuck are you?

Where are you?

Get in here!  
 Boy do I have a story for you.  
 Gonna fucking- gonna do it.  
 Gonna fuck-. Gonna do it.  
 Take me alive, huh!  
 Tell your friends.  
 Fuck you!  
 Tell them at the fucking breakfasss club.  
 Motherfuck.  
 A little bit goes a long way.  
 Oof. I tellyawhat isss, yeah.  
 I got- I gotta fuckin', gotta do it.  
 Tell 'em all!

**scene 3: if i'm already dead**

*Leach sits in his chair, swaying back and forth from drunkenness.*

I'll tellyawadissallabou, motherfu-  
 Tell ya. motherfucker.  
*Motherfucker.*  
 Who neesss the headay- who neesss it?  
 When I telya abou wadd'I shoulda done.  
 Ugh!  
 I coulda fuc- ya know?  
 For crying out loud.  
 Why's it gotta be *my* money?  
*My* money!  
 All th- all the piss n' shitinaworl.  
 Thasss it.  
 Why don you ever fuc- shit!  
 I needa get outta this.  
 Outta this, outta this.  
 Out out ou ou wowowowowow. Hahaha!  
 Can't kill me!  
 Can't kill me if'm already dead!  
 Already dead!  
 That oughtta fucking show her.  
 Show them, 'n him.  
 Nah he'ssa good guy.  
 Tha' one time in Minnea- Minnea- Minneapolis.  
 Can't kill me!  
 I needa get outta this.

**scene 4: you lucky sonofabitch**

*Leach makes a line of cocaine on the table and snorts it. He immediately gets up from the chair and moves about the room energetically.*

Ahhh!  
 That's the fucking stuff!  
 Thank god she's not here.  
 Thank god, thank god.  
 Why do I even *wear* clothes anymore?! Hahaha.  
 Hunter, you lucky sonofabitch!  
 Everyone at the bar, even!  
 I should be charging for this shit!  
 Charging for it!  
 That strip joint wasn't worth it anyway.  
 Who goes to Vegas to see that shit?  
 Some jackass in a golf shirt with some Chinese food.  
 "So, ya got it all figured out, do ya?" Hahahaha!  
 What was that show with Tony Danza?  
 Danza.  
 That's it. That's how you do it, right there.  
 Or Carson.  
 You lucky sonofabitch.  
 Can't believe I wound up here.  
 I could move over by Hunter!  
 That's it.  
 Fucking Green Bay.  
 Who's the Boss!  
 Danza!!  
 I could've won big, too, ya know!  
 Won big won big won big!  
 Too much ether.  
 Haha.  
 Too much! Too much!  
 Too much ether!  
 Haha.  
 Too much.  
 Those were the days!  
 Fuck, let's rip it up, buddy!  
 Rip it up! Rip it up! Rip it up!  
 You lucky sonofabitch!

**scene 5: armed to the teeth**

*Leach, still moving around the room, confidently makes gestures with a handgun.*

Whatever it takes!  
 Armed to the teeth in here!  
 And the .357 Magnum.  
 Hahaha!  
 Thanks, thanks for the idea, Hunter!  
 Hunter, Hunter, thank you.  
 What a fucking space cadet.  
 Have enough grapefruit there, pal?!  
 Space cadet...  
 And the rum! The rum!  
 Oh shit.  
 For crying out loud!  
 They're going to kill me.  
 Let 'em try!  
 Ante up, motherfucker.  
 You wanted this.  
 Armed to the teeth!  
 Like a knife to a gunfight.  
 Covered in fucking grapefruit juice.  
 What a guy!  
 Fuck me, I should have known.  
 It's always me.  
 Fuck me!  
 Armed to the teeth!  
 Armed to the teeth.

**scene 6: smell the flowers**

*Leach, still moving about the room, begins making violent gestures.*

You bitch.  
 This is all your fault, you know.  
 You've buried me.  
 And I bet you'll smell the flowers all day long.  
 What's it called?  
 That one in Australia or some shit.  
 I never even got to go!  
 This is all your fault.

Out all day every day with my fucking money so you can look like you've got your shit together.  
 Well I'm right here!  
 Hey world!  
 Come smell the fucking flowers!  
 Who needs Australia!  
 Red and black and green or whatever.  
 I'm not going anywhere, you bitch!

**scene 7: run rabbit run**

*Leach continues with the violent gestures from scene 6.*

Oh, you bitch.  
 Enough is enough, you fucking bitch.  
 Enough is enough is enough, you bitch.  
 You think anyone's buying that that's your natural color?  
 I'll beat that color right the fuck out of you.  
 Right at your throat.  
 Go for the jugular!  
 Wolves and lions, they get it.  
 Run, rabbit!  
 Run, rabbit.  
 And I'll shake, and I'll shake, and I'll shake.  
 Who needs a gun when you're a wolf?  
*(Leach sits in his chair)*  
 Run, rabbit!  
*(Leach begins laughing menacingly with each iteration of "Run, rabbit")*  
 Run, rabbit!  
 Run, rabbit, run!  
 Run, rabbit!

**scene 8: what's your name?**

*Leach sets down the gun and grabs a blow-up sex doll, previously offstage. He swings it around freely.*

Oh, but you'd love to get off that easy, wouldn't you?  
 In the back of the neck, right between the eyes!  
 And why is paint so fucking expensive?  
 There's no way you're leaving me with this shit!  
 No fucking way.  
*(Leach hits the doll with each word of "How fucking dare you!")*

How fucking dare you!  
 Needs to be heavier.  
 You are so fucking lucky, you know that?  
*(Leach hits the doll with each word of "So fucking lucky!")*  
 So fucking lucky!  
 Fucks just as good and doesn't even talk back!  
 Can't say no!  
 So where's the fun in that?  
*(To the doll)*  
 What's your name, baby? Wanna be my wife?  
 Take the piece of shit trailer, see if I care!  
 I don't care.  
 You can buy the fucking paint!  
 For crying out loud.  
 And the fucking hole in the wall! Plaster!  
*(Leach hits the doll with each word of "How fucking dare you!")*  
 How fucking dare you!

**scene 9: where you belong**

*Leach throws the doll to the side and picks up the gun. He is standing but calmer.*

This world has too many people in it.  
 You, and you, and you.  
 And me.  
 Let me take care of that for you!  
*(Leach aims the gun at an imaginary target and pretends to fire two shots)*  
 Bang bang!  
 Fuck yeah!  
 Like a Pollock!  
 Who needs the paint, anyhow?  
 Who needs it?  
 So full of shit, the lot of ya.  
 That's where you belong.  
 You like those fucking flowers so much?  
 All day, forever, baby.  
*(Leach aims the gun at an imaginary target and pretends to fire two shots)*  
 Bang bang!  
 Pollock be damned.

**scene 10: a wonderful day**

*Leach puts the gun down and calmly moves around the room.*

Look where it's gotten you, motherfucker.

Look what it added up to.  
 Again, and again.  
 Every day, another one.  
 What a wonderful day.  
 Like it would never happen.  
 Again, and again.  
 Like you don't deserve this.  
 And again.  
 I won't let them kill me.  
 Not them.  
 Ante up, motherfucker.  
 What a wonderful day.

**scene 11: feels like home**

*Leach returns to the chair.*

Go ahead and try.  
 The booze won't get you out of this one.  
 You drown your demons, and become them eventually.  
*(Leach picks up a razorblade and cuts his forearm)*  
 Ugh!  
 Not enough.  
 If only she could see you now.  
 I should've left you a long time ago, you crazy fucking lunatic!  
*(Leach hits himself in the face three times, on the words "I," "not," and "crazy.")*  
 I am not crazy!  
*(Leach hits himself in the face three times, on the words "I," "in," and "control.")*  
 I am in control!  
*(Leach begins crying and cuts his forearm again)*  
 Ahhhhhhh.  
 Fuck it, let it bleed.  
 Again.  
 Whoops, can't stain it!  
 Hahaha!  
 Ruined my old bike.  
 Ruined it!  
*(Leach cuts his forearm again)*  
 Aahhhh, fuck.  
 Feels just like home.

**scene 12: the view from here**

*Leach, still sitting, holds the razorblade to his wrist.*

This is it.  
 Fucking shit.  
 Okay.

Okay.  
Okay.  
Enjoy the view, motherfucker.  
I can't even think about this.  
Just do it.  
You know this is right.  
Do it.  
Just do it.  
Green Bay, be my grave.  
Do you see the view from here?  
Be my grave.

*A knock is heard offstage. Fade out.*

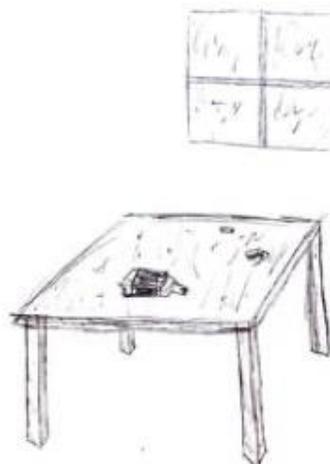
## **Appendix B**

### **Score**

# Gregory J. Watson

football season  
is over

**a monodramatic opera in one act**



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**characters**

F. X. Leach - Lyric Soprano

*football season is over* is set in F. X. Leach's trailer in Green Bay, Wisconsin in the early 1990's

**instrumentation**

flute  
oboe  
clarinet in Bb  
bass clarinet  
bassoon  
contrabassoon  
piano  
violin I  
violin II  
viola  
cello  
double bass

**duration**

circa 51'

## performance notes:

### scene iv

the instrumental parts in scene iv are unmetred and without tempo

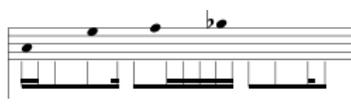
a line following a measure indicates to continue that gesture until the next notated measure



stems without noteheads indicate that the performer should play the notated rhythm using any of the 12 chromatic pitches they desire. no tempo is given for the rhythm.



stemless noteheads indicate that the performer should play the notated pitches using any rhythm and duration they desire. the pitches should remain in the notated order.



if stemless noteheads occur in the same measure as stems without noteheads, the performer should play the indicated rhythm while choosing the pitches from those indicated in the measure. the pitches do not need to remain in the notated order.

*In the coffin of ice, I sleep naked*

*In the tunnel of fire, I drink*

-F. X. Leach

Transposed Score

## scene i

they're going to kill you

Gregory J. Watson

$\text{♩} = 86$  (Leach is in a state of quiet panic)

F. X. Leach

Flute *pp*

Oboe *pp*

Clarinet in Bb *pp*

Bass Clarinet

Bassoon

Contrabassoon

Piano *pp*

Violin I *pp*

Violin II *pp*

Viola

Cello

Double Bass

scene i

6

58

L.

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene i

7

65

L.

65

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

65

Pno.

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

scene i

8

72

L

*mp*

They're go-ing to

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Pho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene i

9

78

L

kill you, mo - ther - fu - cker. They're go-ing to kill you.

78

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

78

Pno.

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene i

10

84

L

Fuck - ing Pack - ers.---

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mp*

*n*

## scene i

11

89

L

The rum spilled on my shirt. You son of a bitch,

*p*

89

Fl.

Ob.

B. Cl.

*pp*

C. Cl.

Bsn.

C. Bn.

89

Pho.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene i

12

94

*mp* *p* *mp*

L — you're right. Dou-ble down!

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mp* *pp*

ord. ----- m.s.p. ----- ord.







## scene i

16

L. *112*  
a - noth - - - a - no-ther round. To

Fl. *112*  
*pp* *mp*

Ob. *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

B. Cl.

Bsn. *pp* *mp* *pp*

C. Bn.

Pho. *112*

Vln. I *112* *mp*

Vln. II

Vla.

Vc.

D.B.

## scene i

17

116 *p*  
L. ce-le-brate! Going \_\_\_\_\_ to kill \_\_\_\_\_ you... \_\_\_\_\_

116 *pp*  
Fl.

116 *pp* *mp* *pp*  
Ob.

116 *pp* *mp* *pp*  
B. Cl.

116 *pp* *mp*  
B. Cl.

116  
Bsn.

116  
C. Bn.

116  
Pno.

116 *pp*  
Vln. I

116  
Vln. II

116 *mp* *pp*  
Vla.

116 *pp* *mp* *pp*  
Vc. ord. - m.s.p. - ord.

116 *pp* *mp* *pp*  
D.B.

scene i

18

121 out of time, un-pitched *p* *mf*

L Ha ha ha! Dou-ble down. Oh my god. Stop. Ha ha ha! It's a-bout fuck - ing time let's do this.

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp* *pp*

B. Cl. *pp*

Bsn. *pp* *mp*

C. Bn.

Pho.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

scene i

19

125 *p*

L. *3*  
Come on mo-ther fu-ckers. Let her p - p - pay the fu-cking rent.

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp* *pp* *mp*

B♭ Cl. *mp* *pp* *pp*

B. Cl. *pp* *mp* *pp*

Bsn. *pp* *pp* *mp* *pp*

C. Bn.

Pno.

Vln. I *mp* *pp*

Vln. II *pp* *mp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B.

20  
129

scene i

*f*

L. They're going \_\_\_\_\_ to kill \_\_\_\_\_ you.....

Fl. *pp* *mp* *pp*

Ob. *pp* *pp* *mp*

B. Cl. *mp* *pp* *pp* <

B. Cl. *pp*

Bsn. *pp* *mp* *pp*

C. Bn.

Pno.

Vln. I

Vln. II *pp* *mp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B.

## scene i

21

133 *p*

L. Going \_\_\_\_\_ to kill \_\_\_\_\_ you. \_\_\_\_\_

Fl. *pp* *mp* *pp* *pp* *mp*

Ob. *pp* *mp* *pp*

B. Cl. *mp* *pp* *pp* *mp*

B. Cl. *mp* *pp* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *pp*

C. Bn.

Pno.

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *mp* *pp*

Vc. ord. ----- m.s.p. ----- ord. *pp* *pp*

D.B.

## scene i

22  
138

*mf* *p*

L. Mo - ther fu - cker Fuck

Fl. *pp* *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B. Cl. *pp* *pp* *mp*

B. Cl. *pp* *mp* *pp*

Bsn. *mp* *pp*

C. Bn.

Pno. *mp* *pp*

Vln. I *mp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B.

-- m.s.p. --- ord.

scene i

23

143

L off. Bye bye

Fl. *pp* *mp* *pp*

Ob.

B. Cl. *pp*

B. Cl.

Bsn. *pp* *mp* *pp*

C. Bn.

Pno.

Vln. I *> pp*

Vln. II

Vla. *mp* *pp*

Vc.

D.B.

## scene i

24

148

L

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mp*

*mp* *pp*

*mp* *pp*

scene i

Musical score for scene i, page 25, measures 153-157. The score includes parts for L., Fl., Ob., B. Cl., B. Cl., Bsn., C. Bn., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The Flute part begins at measure 153 with a *pp* dynamic marking. The Piano part features a complex texture with multiple voices and slurs. The Violin I and II parts have specific articulation marks. The rest of the instruments are silent.

## scene i

26  
158

L

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene i

27

164

L.

164

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

164

Pno.

164

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, labeled 'scene i' and page '27', contains measures 164 through 171. The score is arranged in a vertical stack of staves. The instruments listed on the left are L. (Lyra), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), C. Bn. (Contrabassoon), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Piano part (Pno.) is the only instrument with musical notation in this section, featuring a complex melodic line with many accidentals and slurs. The other instruments have rests throughout the measures. The measure number '164' is written above the first staff of each instrument group.

## scene i

28

171

L

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

let ring

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene ii  
sweet light crude

$\text{♩} = 76$

178

F. X. Leach

178

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

178

Piano

178

Violin I

Violin II

Viola

Cello

Double Bass

scene ii.

30

185

L

*mf*

Sweet light crude.

Fl.

*mp* *pp* *mp* *pp* *mp*

Ob.

*mp* *pp* *mp* *pp* *mp*

B♭ Cl.

*mp* *pp* *mp* *pp* *mp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

*pp*

Vln. II

*pp* *mp* *pp*

Vla.

Vc.

D.B.

scene ii.

192

L  
Hey, there we go! Where the fuck are\_\_ you? Where are\_\_ you?\_\_ Get in here!

Fl.  
*pp mp pp mp pp*

Ob.  
*pp mp pp mp*

B $\flat$  Cl.  
*mp pp mp pp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.  
*mp pp*

Vc.

D.B.

32 scene ii.

197 *mp* spoken, out of time

L Boy, do I have a sto-ry for you! Gonna fucking-Gonna do it. Gonna fuck-gonna do it. Take me a-

Fl. *mp* *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp*

B♭ Cl. *mp* *pp* *mp* *pp* *mp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I *mp* *pp* *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp*

Vc.

D.B.

## scene ii.

33

202

L

live, huh? Tell your friends! Fuck \_\_\_\_\_ you.

202

Fl.

pp mp > pp mp > pp mp > pp mp >

Ob.

pp mp > pp mp > pp mp > pp mp > pp mp

B♭ Cl.

pp mp > pp mp > pp mp > pp mp >

B. Cl.

Bsn.

C. Bn.

202

Pno.

202

Vln. I

mp > pp mp > pp mp >

Vln. II

mp > pp mp > pp mp >

Vla.

pp mp > pp mp >

Vc.

D.B.

34 scene ii.

208

L  
Tell them. Tell them at the fuck-ing break-fass - ss club. A lit-tle bit goes a long way.

Fl.  
*pp mp pp mp pp*

Ob.  
*pp mp pp mp pp mp*

B $\flat$  Cl.  
*pp mp pp mp pp mp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I  
*pp mp pp mp*

Vln. II  
*mp pp mp pp*

Vla.  
*> pp mp*

Vc.

D.B.

scene ii.

35

213 spoken, out of time

L Oof. I'll tell ya I'll tell ya what i - sss I got I got-

Fl. *pp mp pp mp pp mp pp mp*

Ob. *pp mp pp mp pp mp pp mp*

B♭ Cl. *pp mp pp mp pp mp pp mp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I *pp mp pp mp pp*

Vln. II *mp pp mp pp mp*

Vla. *pp mp pp mp*

Vc.

D.B.

36 scene ii.

L  
219  
- ta fuck-in' got - ta fuck-in' do it. Tell 'em all! \_\_\_\_\_

Fl.  
219  
*pp* *mp* *pp*

Ob.  
*pp* *mp* *pp* *mp* *pp*

B $\flat$  Cl.  
*pp* *mp* *pp* *mp* *pp*

B. Cl.  
\_\_\_\_\_

Bsn.  
\_\_\_\_\_

C. Bn.  
\_\_\_\_\_

Pno.  
219  
\_\_\_\_\_

Vln. I  
219  
*mp* *pp*

Vln. II  
*pp* *mp* *pp*

Vla.  
*pp* *mp* *pp*

Vc.  
\_\_\_\_\_

D.B.  
\_\_\_\_\_



## scene iii

38  
232

L. *p* spoken, out of time  
I'll tellyawadissallabou mo - ther - fu

Fl.

Ob.

B♭ Cl. *mp* *p*

B. Cl. *mp* *p*

Bsn. *p*

C. Bn. *p*

Pno.

Vln. I *p*

Vln. II *mp*

Vla. *mp* *p*

Vc. *p*

D.B. *p*

scene iii

39

239

L

Tell ya mo-ther fuck - er. Mo-ther fuck - er. Fuck - er.

239

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

239

Pno.

239

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene iii

40  
244

L  
— Fuck - er. ————— Who needs the headay Who needs — it?

244

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

244

Pno.

244

Vln. I

Vln. II

Vla.

Vc.

D.B.

circular bowing

## scene iii

41

250

L

When I tell ya a-bou what I— should a done. Ugghh! I coulda fuc, ya know?

250

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

250

Pno.

250

Vln. I

Vln. II

Vla.

Vc. circular bowing

D.B.

scene iii

42 *mf* *f*

L  
255  
You fuck-ing bitch. Why's it got-ta be my \_\_\_ mo-ney? My \_\_\_ mo - ney!

Fl.  
255

Ob.  
*pp* *mp* *pp*

B $\flat$  Cl.  
255

B. Cl.  
255

Bsn.  
255

C. Bn.  
255

Pno.  
255

Vln. I  
255 circular bowing

Vln. II  
255

Vla.  
255 circular bowing

Vc.  
255

D.B.  
255

## scene iii

43

*p* *f*

260

L

All th, all the piss n' shitanaworl Thass \_\_\_\_\_ it. \_\_\_\_\_ Why don't you e-ver fuc, Shit! I needa get outta this.

260

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*pp* *mp*

scene iii

44 *p* *mf* *p*

265

L. *p* *mf* *p*

Out - ta this — Out out ow wow wow wow wow wow Hahaha! Can't kill me —

265

Fl. *mp* *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp* *pp*

B $\flat$  Cl. *pp* *mp* *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *mp* *pp*

C. Bn. *pp* *mp* *pp* *mp* *pp*

Pno. *pp* *mp* *pp* *mp* *pp*

Vln. I *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* standard bowing

Vc. *pp* *mp* *pp* *mp* *pp*

D.B. *pp* *mp* *pp* *mp* *pp*

scene iii

45

270

L

Can't kill me if 'm al-rea-dy dead! Al - rea-dy dead

270

Fl.

*pp* *mp* *pp* *mp*

Ob.

*mp* *pp* *mp*

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

270

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene iii

46  
274

L

That ought-ta fuck-ing show her. Show them. 'n him.

Fl.

*pp* *mp* *pp* *mp* *pp*

Ob.

*pp* *mp* *pp* *mp* *pp*

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

standard  
bowing

scene iii

47

279

L

Nah heessa good guy. That one time in Minnea, Minnea, Minneapolis.

279

Fl.

*mp* *pp* *mp* *pp* *mp*

Ob.

*mp* *pp* *mp* *pp* *mp* *pp*

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

279

Pno.

279

Vln. I

Vln. II

Vla.

Vc.

D.B.

standard bowing

## scene iii

48 *f*  
284

L  
Can't kill me! I needa get outta this.

284  
*pp* *mp* *pp*

284  
*mp* *pp*

Pno.

284

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene iii

49

290

L.

290

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

290

Pno.

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon, and Contrabassoon) and strings (Violins, Viola, Violoncello, and Double Bass) are shown with their respective staves. The Piano part is shown in grand staff notation. The score begins at measure 290 and spans 8 measures. The time signature is 4/4. The woodwinds and strings have various rests and melodic lines, while the piano part is mostly silent.

scene iii

50  
298

L.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene iv  
you lucky sonofabitch

when metered ♩ = 100

*p* *f* *mf*

F. X. Leach

Ahhh! That's the fuck-ing stuff. Thank god— she's not here.

Flute *f* *subito p*

Oboe *f* *subito p*

Clarinet in B♭ *f* *subito p*

Bass Clarinet *p*

Bassoon

Contrabassoon

Piano *p*

Violin I *f* *subito p*

Violin II *f* *subito p*

Viola *p*

Cello *p*

Double Bass

scene iv

52  
259

L

Thank god thank god. Why do I e - ven wear clothes a-ny-more? Ha ha ha!

*f*

Bsn.

C. Bn.

Vla.

Vc.

D.B.

*p*

scene iv

53

263

L

Hun-ter you luck-y son of a bitch! Ev-'ry-one at the bar e-ven! I should be char-ging for this shit!

Bsn.

C. Bn.

Vln. I

Vln. II

Vla.

scene iv

54  
266

L

*mf*

Char-ging for it! That strip joint, was- n't e - ven worth it an - y - way. Who goes to Ve - gas to see that shit?

Vln. I

Vln. II

Vla.

Vc.

scene iv

55

269

L. *Some jack-ass in a golf shirt with Chi-nese food. "So ya got it all fi-gured out, do ya?" Ha ha ha!* spoken

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Vln. I

Vln. II *pp*

Vla.

Vc.

D.B.

scene iv

56  
272

L  
Fl.  
Ob.  
B $\flat$  Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

What was that show with To-ny Dan-za? Dan - za. That's it. That's how you do it right there.

*f*

## scene iv

57

276

L Or Car - son. You luck - y son of a bitch! Can't be - lieve I wound up here.

Fl.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene iv

58  
280

L  
I could I could move o-ver by Hun - ter. That's it. Fuck-ing Green Bay.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

## scene iv

59

285

L. *p* *3*

Who's the Boss! Dan - za! I could have won big too, ya know. Won big

Fl.

Ob.

B $\flat$  Cl.

C. Bn.

Vln. I

Vln. II

Vla.

scene iv

60  
289

*f*

L  
won big won big! Won big! Too much e - ther. Too much! Too

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Vln. I

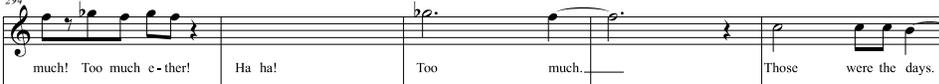
Vln. II

Vla.

scene iv

61

294

L. 

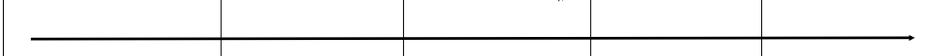
Fl. 

Ob. 

B♭ Cl. 

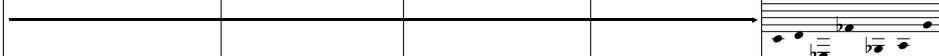












Vln. I 

Vln. II 

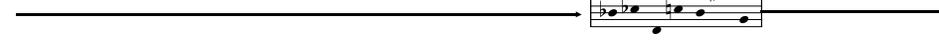
Vla. 











scene iv

62  
299

L

Fuck! Let's rip it up, bud-dy! Rip it up! Rip it up! You lu-cky son of a bitch!

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

## scene v

## armed to the teeth

(Leach is confident  
that he can defend himself.)

306  $\text{♩} = 82$  *mf*

F. X. Leach  
What - e - ver \_\_\_ it takes. \_\_\_

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Piano

Violin I

Violin II

Viola

Cello

Double Bass

64 scene v

311

L  
Armed to the teeth in here! And the three fif - ty se - ven mag - num!

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene v

65

316

L

Ha ha ha ha! Thanks, thanks for the i-dea, Hun - ter!

Fl.

*mp* *pp*

Ob.

B $\flat$  Cl.

*pp*

B. Cl.

*pp* *pp* *mp* *pp* *pp*

Bsn.

*pp* *mp* *pp* *pp* *mp*

C. Bn.

*mp* *pp* *pp* *mp* *pp*

Pno.

3

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene v

66

327

L  
Hun - ter, Hun - ter, thank you.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

67

326

L. What a fuck-ing space ca - det. \_\_\_\_\_

326

Fl.

Ob. *pp* *mp* *pp*

B $\flat$  Cl.

B. Cl. *pp* *mp* *pp* *pp*

Bsn. *mp* *pp* *pp* *mp*

C. Bn. *pp* *pp* *mp* *pp*

326

Pno.

326

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

68

330

L

Have e-nough grape-fruit there, pal? \_\_\_\_\_ Space ca - det. \_\_\_\_\_

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

69

334

L

And the rum! The rum! Oh shit.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

70 scene v

339 *mf* *f*

L For cry-ing out loud! They're going to kill

Fl.

Ob.

B $\flat$  Cl.

B. Cl. *mp* *pp* *pp* *mp*

Bsn. *pp* *pp* *mp*

C. Bn. *pp* *pp* *mp* *pp*

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene v

71

345

L. — me. — Let — them — try! — An - te up,

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

72

352

L  
mo - ther fuck - er. \_\_\_\_\_ You want-ed this.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

73

358

L

Armed \_\_\_\_\_ to \_\_\_\_\_ the \_\_\_\_\_ teeth! \_\_\_\_\_

358

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

74 scene v  
*mf*

L  
364  
Like a knife to a gun - fight. \_\_\_\_\_

Fl.  
364

Ob.

B♭ Cl.

B. Cl.  
*pp* *mp* *pp*

Bsn.  
*mp* *pp* *pp* *mp*

C. Bn.  
*pp* *mp* *pp*

Pno.  
364

Vln. I  
364

Vln. II

Vla.

Vc.

D.B.

scene v

75

370

L. Co - vered in fuck - ing grape - fruit juice.

370

Fl.

Ob.

B♭ Cl.

B. Cl. *mp* *pp*

Bsn. *pp*

C. Bn. *pp*

Pno.

370

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

76

376

L

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

What \_\_\_\_\_ a \_\_\_\_\_

*pp* *mp* *pp*

*pp* *mp* *pp*

*mp* *pp*

## scene v

77

382

L

guy! \_\_\_\_\_ Fuck me, I \_

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

382

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pizz.*

*p*

*pizz.*

*p*

## scene v

78

388

L. — should have known. — It's — al - ways — me!

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

79

394

L

Fuck \_\_\_\_\_ me. \_\_\_\_\_

394

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mp* *pp*

*pp*

*pp*

scene v

80

400

L. Armed \_\_\_\_\_ to \_\_\_\_\_ the teeth!

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn. *pp*

C. Bn. *mp* *pp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene v

81

405 *p*  
L Armed to the teeth.

405  
Fl.  
Ob.  
B $\flat$  Cl.  
B. Cl. *mp* *pp*  
Bsn.  
C. Bn. *pp* *mp* *pp*

405  
Pno.

405  
Vln. I  
Vln. II  
Vla. gliss, out of time repeat ad lib.  
Vc. gliss, out of time repeat ad lib. *p*  
D.B. *p*

## scene v

82

411

L

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene v

83

417

L

417

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

417

Pno.

*pp*

417

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for scene v, page 83, starting at measure 417. The score is arranged in a system with 13 staves. The instruments are: L (Lyra), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), C. Bn. (Contrabassoon), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). Measures 417-420 are mostly rests for all instruments. In measure 421, the Piano part has a *pp* (pianissimo) chord consisting of a major triad (F, A, C) with a flat on the A (F, A♭, C). The Violin I and Violin II parts have melodic lines starting in measure 421, while the other instruments remain at rest.

## scene v

84

422

L

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene vi  
smell the flowers

428  $\text{♩} = 104$

F. X. Leach

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Piano

Violin I

Violin II

Viola

Cello

Double Bass

gloss, out of time

repeat ad lib.

*p*

pizz.

*p*

pizz.

*p*

gloss, out of time

repeat ad lib.

*p*

repeat ad lib.

86 *mf* scene vi

434

L  
You \_\_\_\_\_ bitch. \_\_\_\_\_

434

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

434

Pno.

434

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene vi

87

440 *p* *mf*

L You bitch. This is \_\_\_\_\_ all

Fl. *tr* *pp*

Ob.

B $\flat$  Cl. *tr* *pp*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I *b*

Vln. II *b*

Vla.

Vc.

D.B.

## scene vi

88

446 *p*

L  
your — fault, — you know.

Fl.

Ob.  
*pp*

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.  
*p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene vi

89

*mf*

452

L  
You've \_\_\_\_\_ bu - ried me. \_\_\_\_\_

452 *tr*

Fl.

452 *tr*

Ob.

452 *tr*

B $\flat$  Cl.

452 *tr*

B. Cl.

Bsn.

C. Bn.

452

Pno.

452

Vln. I

452

Vln. II

452

Vla.

repeat ad lib.

452

Vc.

repeat ad lib.

452

D.B.

gliss, out of time

repeat ad lib.

*p*

## scene vi

90

*p*

458

L

And I bet you'll smell smell the flo - wers

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene vi

91

464 *mf* 91

L  
all day long. What's it called? That

Fl.  
tr

Ob.  
tr

B♭ Cl.  
tr

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

92 scene vi

*p*

L  
one in Aus - trail - ia or some \_\_\_\_\_ shit.

Fl.  
tr

Ob.  
tr

B $\flat$  Cl.  
tr

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.  
repeat ad lib.

Vc.  
repeat ad lib.

D.B.

scene vi

93

474 *mf*

L I ne - ver e - ven got

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



scene vi

486

L

all your \_\_\_\_\_ fault, \_\_\_\_\_

486

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

486

Pno.

486

Vln. I

Vln. II

Vla.

Vc.

D.B.

96 scene vi

492

L  
Out all day every day with my fuck-ing mo - ney. so you — can

Fl.  
tr

Ob.  
tr

B $\flat$  Cl.  
tr

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.  
repeat ad lib.

Vc.

D.B.

## scene vi

97

497

L  
— look like you've got — your shit to - ge - ther. —

Fl.  
*tr*

Ob.  
*tr*

B $\flat$  Cl.  
*tr*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.  
repeat ad lib.

D.B.

98 scene vi

503 *p*

L  
Your shit to - ge - - - ther.

Fl.  
tr

Ob.  
tr

B $\flat$  Cl.  
tr

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I  
tr

Vln. II  
tr

Vla.  
repeat ad lib.

Vc.  
repeat ad lib.

D.B.

## scene vi

99

509 *mf*

L Well I'm right here!

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

repeat ad lib.

scene vi

100

515 *p* Hey world. *mf* Hey world!

L

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc. repeat ad lib.

D.B.

## scene vi

101

527

L. Come smell the fuck-ing flo - wers! Who needs

527 *p*

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



scene vi

532 *mf*

L Red and black and green or what-e - ver. \_\_\_

Fl. *tr*

Ob. *tr*

B $\flat$  Cl. *tr*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I *b*

Vln. II

Vla.

Vc.

D.B.

104 scene vi

538

L

I'm \_\_\_\_\_ not \_\_\_\_\_ go - ing \_\_\_\_\_

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

repeat ad lib.

scene vi

544

L

a - ny - where you bitch! A - ny - where

544

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

544

Vln. I

Vln. II

Vla. repeat ad lib.

Vc.

D.B.

scene vi

106

L  
557  
A - - - ny - where. \_\_\_\_\_

Fl.  
557

Ob.  
557

B♭ Cl.  
557

B. Cl.

Bsn.

C. Bn.

Pno.  
557

Vln. I  
557

Vln. II

Vla.  
repeat ad lib.

Vc.  
repeat ad lib.

D.B.

scene vi

107

558

L.

558

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

558

Pno.

558

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for scene vi, page 107. The score is arranged in a vertical stack of staves. The instruments listed on the left are L., Fl., Ob., B♭ Cl., B. Cl., Bsn., C. Bn., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The piano part (Pno.) has some notation, including a melodic line in the right hand and a bass line in the left hand. The other instruments have mostly rests. The page number 107 is in the top right corner, and the scene number scene vi is in the top center. The measure number 558 is written above the first staff of each instrument group.

# scene vii

## run rabbit run

$\text{♩} = 66$  (*Leach is becoming increasingly angry, violent, and sadistic*)

566

F. X. Leach

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Piano

Violin I

Violin II

Viola

Cello

Double Bass

*mp*

*p*

*pp* — *mp*

*p*

*sc* \* *sc*

## scene vii

109

572

L

*mf*

Oh \_\_\_\_\_ you bitch. You bitch. Bitch.

572

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

*pp* *mp*

*pp* *mp* *pp*

572

Pno.

*pizz.*

*p* *pizz.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mp*

## scene vii

110

577

L

E - nough E-nough is e-nough, you fuck-ing bitch.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene vii

111

582

L  
E-nough is e-nough is e-nough. You bitch. You

582

Fl.

Ob.

B♭ Cl.

B. Cl.  
*pp*

Bsn.  
*pp* — *mp*

C. Bn.  
*pp* — *mp*

582

Pno.

582

Vln. I

Vln. II

Vla.

Vc.

D.B.  
*pp* — *mp*

## scene vii

112

587

L  
bitch. Do you think Do you

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.  
*pp*

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
sul pont.  
*ppp*  $\leftarrow$  *p*  $\rightarrow$  *ppp*

## scene vii

113

591

L  
think a-ny-one's bu-ying Do you think a-ny-one's bu-ying that that's your na-tu-ral hair co-lor?

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.  
*pp*

Pno.

Vln. I

Vln. II

Vla.

Vc.  
sul pont.  
*ppp*  $\leftarrow$  *p*  $\rightarrow$  *ppp*

D.B.



## scene vii

115

601 *f* *p*

L I'll beat that co-lor Right the fuckout of you. Co-lor \_\_\_\_\_ right the fuck right the fuck

Fl. *pp* *p*

Ob.

B $\flat$  Cl. *p* *pp* *p*

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc.

D.B.

## scene vii

116

605

*f* *p*

L out of you. Right at your throat. Right at your throat! Throat. —

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## scene vii

117

609 *f*

L — Go for the jug - u-lar! Jug-u-lar! Run, \_\_\_\_\_ rab-bit!

609 *p* *pp* *p*

Fl.

Ob. *pp* *p*

B $\natural$  Cl. *pp* *p*

B. Cl. *p*

Bsn.

C. Bn.

609

Pno.

609 *p* *pp* *p* *pp*

Vln. I

Vln. II

Vla. *p* *pp*

Vc.

D.B.

## scene vii

118  
613 *mf*

L  
Run, rab-bit. \_\_\_ And I'll \_\_\_ shake, and I'll shake and I'll shake! Who needs, who

Fl.  
*pp* *p*

Ob.  
*pp* *p*

B♭ Cl.  
*pp* *p*

B. Cl.  
*pp* *p*

Bsn.  
*pp* *p*

C. Bn.  
*pp* *p*

Pno.

Vln. I  
*p* *pp*

Vln. II  
*p* *pp*

Vla.  
*p* *pp*

Vc.  
*p* *pp*

D.B.

## scene vii

119

617

L needs a gun when you're a wolf? When you're a wolf?

617

Fl. *pp*

Ob. *pp*

B $\flat$  Cl. *pp*

B. Cl.

Bsn.

C. Bn.

Pno.

617

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc.

D.B.

scene vii

120

621

*f*  
menacingly

Run, \_\_\_\_\_ rab-bit! \_\_\_\_\_ Run,

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*  $\rightarrow$  *mp*

*pp*  $\rightarrow$  *mp*

*pp*  $\rightarrow$  *mp*

*pp*  $\rightarrow$  *mp*

scene vii

121

629

L. *rab-bit!* \_\_\_\_\_ *Run,* \_\_\_\_\_ *rab-bit run!* \_\_\_\_\_

629

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

629

Pno.

629

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene vii

122

635

L

Run, rab - bit!

635

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

635

Pno.

635

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene viii  
what's your name?

(Leach retrieves a  
sex doll and speaks  
to it)

$\text{♩} = 64$

*mf*

F. X. Leach  
Oh, but you'd love To get off that ea-sy wou-ldn't you? In the back of the neck,

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Piano

Violin I  
*p*

Violin II  
*p*

Viola  
*p*

Cello

Double Bass

124 scene viii

644

L  
right be-tween the eyes. Be - tween\_\_\_ the eyes. \_\_\_ And why is paint so fuck-ing\_\_\_ ex-pen-sive? No

644

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

644

Pno.

644

Vln. I  
*mp* *p*

Vln. II

Vla.

Vc.

D.B.

scene viii

125

648

L  
way, no way you're lea-ving me with this shit. No fuck - ing way. \_\_\_\_\_ How fuck-ing dare you!

648

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

648

Pno.

648

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff* (while hitting the doll)

*mp*

*mp*

*p*

*mp*

*p*

*mp*

*p*

126 scene viii

653 *mf*

L  
How fuck-ing dare you. Needs \_\_\_ to be hea-vi-er. Hea - vi - er. \_\_\_ You are so fuck-ing lu-cky, you know that?

653

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

653

Pno.

653

Vln. I *p*

Vln. II

Vla. *mp*

Vc.

D.B.

scene viii

127

658 *ff* *mf*

L So fuck-ing lu-cky! So fuck-ing lu-cky. Fucks just as good. Just \_\_\_ as good \_\_\_and does-n't e-ven talk

658

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

658

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mp*

*mp* *p*

*p* *mp* *p*

*p*

*p*

*p*

128 scene viii *p*

L  
back. Does - n't e - ven talk back. Can't say no! Can't say no! Can't say no! Can't say no.

Fl.  
*pp* *mp* *pp*

Ob.  
*pp* *mp* *pp*

B $\flat$  Cl.  
*pp*

B. Cl.  
*p*

Bsn.  
*pp*

C. Bn.

Pno.

Vln. I  
*mp* *p*

Vln. II  
*mp* *p* *mp*

Vla.  
*mp* *p*

Vc.  
*mp* *p*

D.B.  
*mp* *p* *mp* *p*

scene viii

129

671 *mf*

L So where's the fun in that? What's your name, ba-by? What's your name? Wan-na be my wife?

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

130 scene viii *f*

L. Be my wife. Take the piece of shit trailer, see if I care!

Fl.

Ob. *pp* *mp* *pp*

B♭ Cl. *pp*

B. Cl. *pp* *mp* *pp*

Bsn. *pp*

C. Bn.

Pno.

Vln. I *pp*

Vln. II *p*

Vla. *mp*

Vc. *mp* *p*

D.B. *p*

scene viii

681

L  
I dont' care. You can buy the fuck-ing paint. For cry-ing out loud.

681

Fl.  
*pp* *mp* *pp*

Ob.

B♭ Cl.

B. Cl.

Bsn.  
*pp* *mp* *pp*

C. Bn.

Pno.

681

Vln. I

Vln. II  
*mp* *p* *pp*

Vla.  
*p* *mp* *p*

Vc.  
*mp*

D.B.  
*mp* *p*

132 scene viii *p*

L  
 — And the fuck-ing hole in the wall. Pla - ster pla-ster pla-ster! Hole in the wall. —

Fl.  
 Ob.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 C. Bn.

Pno.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

*pp* *mp*

*p* *mp* *p* *mp*

*mp* *p*



scene ix  
where you belong

$\text{♩} = 64$  (*Calmer, more concentrated anger*)

698 *f*

F. X. Leach

This world, \_\_\_\_\_ This world, \_\_\_\_\_

698

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Piano

698

Violin I

Violin II

Viola

Cello

Double Bass



136 scene ix

713

L  
Too ma-ny \_\_\_ peo-ple in it. \_\_\_ Too ma - ny peo - ple. \_\_\_

Fl.  
*ppp* *p*

Ob.  
*ppp* *p*

B $\flat$  Cl.  
*p* *ppp* *p*

B. Cl.  
*ppp* *p*

Bsn.

C. Bn.

Pno.

Vln. I  
*ppp* *p*

Vln. II  
*p*

Vla.

Vc.

D.B.

scene ix

137

719

L  
You and you and you. And me. Let me take care of

719

Fl.  
*ppp* *p* *ppp* *p*

Ob.  
*ppp* *p*

B♭ Cl.  
*ppp* *p*

B. Cl.

Bsn.

C. Bn.

Pno.

719

Vln. I  
*ppp*

Vln. II  
*ppp* *p*

Vla.

Vc.

D.B.

138 scene ix

725

L that. \_\_\_ Take care of that \_\_\_ for you. \_\_\_ Bang bang! Bang bang!

725

Fl. *ppp* *p* *ppp* *p*

Ob. *ppp* *p* *ppp* *p*

B♭ Cl. *ppp* *p* *ppp* *p*

B. Cl. *pp* *pizz.* *pp*

Bsn. -

C. Bn. -

Pno. -

725

Vln. I *p*

Vln. II *ppp* *p*

Vla. -

Vc. -

D.B. -

## scene ix

139

731

L  
Fuck yeah! Fuck yeah. Like a Pol - lock Like a Pol -

Fl.  
*ppp* *p*

Ob.  
*p* *ppp* *p*

B♭ Cl.  
*ppp* *p*

B. Cl.  
*simile*

Bsn.  
pizz.  
*pp*

C. Bn.

Pno.

Vln. I  
*ppp* *p*

Vln. II  
*ppp*

Vla.  
*ppp*

Vc.  
*b*

D.B.

140 scene ix

737

L  
lock. \_\_\_\_\_ Who needs \_\_\_\_\_ the paint, a-ny-how? Who needs \_\_\_\_\_ it? \_\_\_\_\_

Fl.  
*ppp* *p* *ppp* *p*

Ob.  
*ppp* *p*

B $\flat$  Cl.  
*ppp* *p*

B. Cl.  
*ppp* *p*

Bsn.  
*simile*

C. Bn.

Pno.

Vln. I  
*ppp* *p*

Vln. II  
*p* *ppp*

Vla.  
*ppp*

Vc.  
*ppp*

D.B.

scene ix

141

743

L So full of shit. So full of shit. Full of shit the lot of ya. That's

743

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

743

Vln. I

Vln. II

Vla.

Vc.

D.B.

142 scene ix

749

L  
— where you be-long. You — be - long. — You like those fuck-ing flo - wers

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The vocal line (L) is at the top, with lyrics: "— where you be-long. You — be - long. — You like those fuck-ing flo - wers". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in B (B. Cl.), Bassoon (Bsn.), Bassoon (C. Bn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score starts at measure 749. Dynamics include *ppp* and *p*. The piano part is mostly silent, with some notes in the bass register. The strings play a simple accompaniment.

## scene ix

143

754

L

so much? Fuck - ing flo - wers. All day. All day - for - e-ver, ba - by.

754

Fl.

*p* *ppp* *p*

Ob.

*ppp* *p*

B $\flat$  Cl.

*ppp* *p*

B. Cl.

Bsn.

C. Bn.

754

Pno.

754

Vln. I

*ppp* *p*

Vln. II

*ppp* *p*

Vla.

Vc.

D.B.

144 scene ix

760

L  
Bang bang! Pol - lock be damned.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene x  
a wonderful day

Gregory J. Watson

$\text{♩} = 128$  (*Frustration and sadness are setting in*)

767

F. X. Leach

767

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

768

Piano

767

Violin I

Violin II

Viola

Cello

Double Bass

scene x

146

774

L

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

Look where \_\_\_\_\_

*pp*

*ppp*

*ppp*

*ppp*

scene x

147

780

L

it's got-ten you mo - ther fuck - er.

780

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

780

Pno.

780

Vln. I

*pizz.*  
*p*

Vln. II

*pizz.*  
*p*

Vla.

*pizz.*  
*p*

Vc.

*pizz.*  
*p*

D.B.

*p*

148 scene x

785 *mp* *p*

L Look what \_\_\_\_\_ it add-ed up \_\_\_\_\_ to \_\_\_\_\_ And a - gain and a - gain

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Pno.

785

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

scene x

149

790

L

Ev-ry day a - no - ther one. What a won - der - ful

*mp*

790

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

790/8

Pno.

790

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene x

150  
795

*p* *mp*

L  
day. Won - der - ful Like it would ne - ver happ - pen. \_\_\_\_\_

Fl.  
Ob.  
B. Cl.  
B. Cl.  
Bsn.  
C. Bn.

798

Pno.  
795 let ring

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

scene x

151

800 *p*

L  
Ne - ver. And a - gain and a - gain

800  
Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

C. Bn.

800/8  
Pno.

800  
Vln. I

Vln. II

Vla.

Vc.

D.B.



scene x

153

810 *mp* *f*

L this. And a - gain. I won't let them kill

810 *p* *pp* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp* *pp* *p*

B. Cl. *pp* *p* *pp* *p* *pp*

B. Cl.

Bsn.

C. Bn.

810/8 *let ring*

810 *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

154 *mp* scene x *f*

L. me. Not them. Not

Fl. *p pp p p pp p*

Ob. *pp p pp p pp*

B. Cl. *p pp p pp p*

B. Cl.

Bsn.

C. Bn.

Pno. *875*

Vln. I *875*

Vln. II

Vla.

Vc.

D.B.

scene x

155

820 *mp*  
L them. An-te up. An-te up mo - ther fuck -

820  
Fl. *pp* *pp* *p* *pp* *pp* *p*  
Ob. *p* *pp* *p* *pp*  
B. Cl. *pp* *p* *pp* *p*  
B. Cl.  
Bsn.  
C. Bn.

820/8  
Pno.  
820  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

scene x

156  
825

L. er. Mo - ther fuck - er.

Fl. *pp* *p* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp* *p* *pp*

B. Cl. *pp* *p* *pp* *p* *pp*

B. Cl.

Bsn.

C. Bn.

828

Pno.

825

Vln. I

Vln. II

Vla.

Vc.

D.B.

scene x

157

830 *mp*  
L What a won - der - ful day.

830 *p* *pp*  
Fl.

830 *p* *pp*  
Ob.

830 *p* *pp*  
B. Cl.

830 *p* *pp*  
B. Cl.

830 *p* *pp*  
Bsn.

830 C. Bn.

830/8 Pno. let ring let ring

830 Vln. I

Vln. II

Vla.

Vc.

D.B.

scene x

158

836

L

836

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

836

836

Pno.

836

Vln. I

Vln. II

Vla.

Vc.

D.B.

\*

scene xi  
feels like home

Gregory J. Watson

♩ = 64 (*Leach is feeling intense self-loathing and guilt*) *mp*

F. X. Leach

841

Go a - head. \_\_\_\_\_

Piano

*pp*

L

846

Go a - head and try. \_\_\_\_\_

Pno.

L

852

The booze won't get you out get you out of this one.

Pno.

852

160

scene xi

858

L

You drown your de - mons. and be - come them You

Pno.

864

L

drown your de - mons. and be - come them e - ven - tu' - lly. \_\_\_\_\_

Pno.

864

pizz.

*p*

Vln. I

pizz.

*p*

Vln. II

## scene xi

161

871 *(Leach cuts his arm)*

L

Ugh! Not e-nough. If on-ly she could see you now. "I should have left you a longime a-go you cra-zy

Pno.

Vln. I

Vln. II

*(While hitting himself)*

highest note possible

874

L

fuck-ing lu-na-tic!" I am not cra-zy! I am in con-trol!

begin crying, out of time

Pno.

Vln. I

Vln. II

162

scene xi

879 *mf*

L Ahhh. Fuck it let it bleed. Fuck it fuck it fuck it. A-gain.

Pno.

Vln. I

Vln. II

884 *mp* *f* unpitched, out of time *p*

L Whoops! \_\_\_\_\_ Can't stain it! Ha ha ha! Can't stain it. \_\_\_\_\_ Ruined my old bike.

Pno.

Vln. I

Vln. II

scene xi

163

889

L

Ru-ined it! Ru-ined it! Ru-ined it! Ahh. Fuck. Ru-ined it. Feels

Pno.

895

L

Feels Feels just like\_\_\_ home.\_\_\_

Pno.

904

L

Pno.

until sound dies

scene xii  
the view from here

F. X. Leach

(Calm acceptance,  
convincing himself  
to commit suicide)

911  $\text{♩} = 64$  *p*

This this \_\_\_ is \_\_\_

Piano

*pp*

911

L

920

\_\_\_ it. Fuck fu - cking hell. This \_\_\_ is \_\_\_ it.

Pno.

920

L

929

O - kay. \_\_\_ O - kay. \_\_\_ O - kay. \_\_\_

Pno.

929

## scene xii

165

938

L

En - joy the view, mo - ther - fuck - er.

Pno.

946

L

I can't I can't e - ven think a - bout this. Just do it. Do it.

Pno.

954

L

Just do it. Do it. You know. You know

Pno.

166

scene xii

962

L

— this is right. Do \_\_\_\_\_ it. \_\_\_\_\_ Just do \_\_\_\_\_ it. \_\_\_\_\_ Green Bay \_\_\_\_\_ Green Bay,

Pno.

970

L

— be my grave. \_\_\_\_\_ Be my grave. \_\_\_\_\_ Do you see the view from here? Be \_

Pno.

*(He puts the blade to his wrist)*

970

L

— my grave. \_\_\_\_\_

Pno.

a knock on the door, offstage

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