

ANDREA CLEARFIELD



Here I Am: I Am Here

for two narrators, soprano and tenor soloists,

SATB choir, string quartet and piano

FULL SCORE

Angelfire Press (ASCAP)
Distributed by Black Tea Music, Sole Agent

PROGRAM NOTES AND ACKNOWLEDGMENTS

Here I Am: I Am Here was commissioned by Alison Howe, Virginia Fitzgerald, Leigh Smith, Robin Godfrey, and an anonymous donor, for Coro Allegro, David Hodgkins, Artistic Director, and honors Mimi Lemay and Sam Brinton for their passionate advocacy of the rights of LGBTQ+ youth.

The cantata is based on true stories and powerful letters of love that promote understanding, healing and connection.

The work was premiered on November 6, 2022 at Old South Church in Boston, MA as part of Coro Allegro's 28th season. It will be featured at the 2024 GALA International Choral Festival in Minneapolis.

The composer wishes to thank the Visby International Centre for Composers in Sweden, Yaddo and the Copland House for providing invaluable time and space to create this work.

COMPOSER BIO

Creating deep emotive musical languages that build cultural and artistic bridges, the music of **Andrea Clearfield** is performed widely in the U.S. and abroad. She has written over 160 works for opera, chorus, orchestra, chamber ensemble, dance and multimedia. Recent compositions are inspired by Tibetan music fieldwork that she conducted in the Nepalese Himalaya. Among her works are sixteen cantatas, including one for The Philadelphia Orchestra. She has been awarded a Pew Center International Residency Fellowship, A Pew Fellowship in the Arts, 2 Independence Foundation Fellowships and Fellowships at the Rockefeller's Bellagio Center, American Academy in Rome, Yaddo, MacDowell Colony and Copland House among others. She is Composer-in-Residence with National Concerts at Carnegie Hall 2020 - 2023 for premiere of a 3-part work for treble chorus on "what is home". She served as Composer-in-Residence with the Chamber Orchestra of Philadelphia and serves as Visiting Composer for numerous universities and colleges throughout the US. Her opera on the 11th Century Tibetan saint Milarepa, *MILA, Great Sorcerer* to libretto by Jean-Claude van Itallie and Lois Walden was presented in 2019 at the acclaimed NYC Prototype Festival. Dr. Clearfield sits on the Board of Directors for the Recording Academy/Grammy's Philadelphia Chapter and is on the Executive Board for Wildflower Composers amplifying the voices of women and gender-marginalized young composers. Passionate about creating community around the arts, she is also founder of the Philadelphia Salon featuring contemporary, classical, jazz, electronic, dance and world music since 1986. She is represented by Black Tea Music. More at www.andreaclearfield.com

HERE I AM: I AM HERE
Music and Libretto by Andrea Clearfield

PART I: MIMI

Prologue

Here I am (Soprano)

I: Here I am

It started with a birth (Chorus)

I am here.

And then I heard you.

Here I am.

Narration (Mimi): *A birth became my world, a world that began to collapse when I discovered the price my child would have to pay to live an authentic life. I prepared your sister and our home for your arrival – matching dresses in pink and purple... When we finally met, you were momentarily silent. You didn't whimper, you didn't cry, you roared "Here I am!"*

It started with a birth (Chorus)

Here I am! (Tenor solo)

Here I am! (Chorus)

Hello Princess. (Soprano solo)

I'm your Mama.

I am here.

II: A Mother's Love (1) (soprano solo)

So how much do we love you?

Eternally.

The length and width of the universe, and then some.

And then some.

And then some.

And then some... (Mimi: narrator)

And then. and then... (chorus)

III: Our Em is a Quirky Girl

Our Em is a quirky girl. (Chorus)

No princess like her sister, that's for sure.

Only picking boy parts for role play these days.

Role play, play acting, role play, pretend.

Role play, play acting, role play, pretend.

(Soprano solo)

Call her James, or Jackson, or Max or Jake

Even when no one else is play acting.

Our Em is a quirky girl, quirky, quirky girl (Chorus)

And Em. Hates. Pink!

Narration (Mimi):

This is our Em. A unique spirit. A force to be reckoned with, our Em.

Our Em is a quirky girl. (Chorus)
No princess like her sister, so we think.
Wearing a tutu stinks!
Only wearing blue, black and grey
Role play, role play, blue, black, grey.
Our Em is a quirky girl, quirky girl, quirky, quirky girl.
And Em. Hates. Pink!

Em is a Force!

At the Crossroads #1:

Soprano solo: I am here.

Tenor solo: Here I am (sung). I am a boy (whispered).

Chorus (whispered texture: I am a boy, a boy)

IV: Not My Little Girl

Pretend, pretending, a boy, an obsession, a whim. (Chorus)

Not my little girl. (Soprano)

The clothing, the colors, the names, the punching and wailing and screaming. (Chorus)

Pretend, pretend, pretending a boy, an obsession, a whim.

Not my little girl, not my baby girl, not happening. (Soprano)

Narration (Mimi): (over chorus)

*I am losing you, my precious daughter. You are slipping from my grasp, hurtling into a void.
I feel helpless. My world is starting to unravel.*

The clothing, the colors, the names, the punching and wailing and screaming. (Chorus)

Pretend, pretending, pretending a boy, another obsession, a whim.

This is no game.

There is no pretend.

Transgender. Suicide risk.

What is the treatment? What is the cure?

Not my little girl, not my baby girl.

Not happening, not happening, please wake up!

V: Keep Things Fluid/Fracture (Chorus)

Narration (Mimi):

I'm listening.

Keep things fluid (Chorus)

Keep the door open.

Keep listening.

Soprano solo:

Keep things fluid

Keep the door open.

Keep listening.

Cut your hair, grey and blue, open-shut, boy and girl,

Cut your hair, grey and blue, home and school, living as two.

FRACTURE

Out of box, cut your hair, grey and blue, open-shut, boy and girl, home and school,

live as two ride the storm

FRACTURE

Cut your hair, out of box, grey and blue, open-shut, boy and girl, home and school,
live two lives, show support, ride the storm, listen more.

Keep things fluid.

Keep things fluid.

FRACTURE

PART II: SAM

VI: Here I am: I am here

It started, it started with a birth.

Here I am. (Chorus – reprise of opening)

Narration (Sam):

It started when I was 11 and told my father I wasn't interested in my friend's Playboy magazine but found Dale, a cute high school boy, "more interesting".

It started with a birth. (Chorus)

I am here. (Soprano)

Here I am. (Chorus and tenor)

My parents were both Southern Baptist missionaries. Out of their deeply held faith and misguided love, they took me to a conversion therapist to cure me of my homosexuality. He told me: "You are an abomination in the sight of God."

It started with a birth. (Chorus)

Here I am. (Chorus)

God hates me. God hates Sam. (Tenor)

VII: The Treatment/The Cure

Burning ice/touching men, burning cold/kissing men, burning, heating coils/touching men,
heating coils/holding men, needles, small needles, electric shock/sex with men,
electric shock/wanting men, wanting, hell on earth. I want to die. (Chorus)

I want to die. (Tenor)

Narration (Sam):

My hands were bound to a table with leather straps. Blocks of ice were placed in each hand. My conversion 'therapy' consisted of images of men holding hands paired with physical pain. Then the 'therapist' used hot copper coils. Finally, he showed me images of men engaged in sexual acts while electrodes delivered shocks to my fingertips.

I want to die (Tenor Solo)

VIII: Dear God, Make Me Straight (tenor and soprano solos with chorus)

Dear God, dear God, dear God, make me straight.

Dear God, dear God, make me straight. (Tenor Solo)

I will love you, if you just change. (Soprano Solo)

Dear God, dear God, dear God, make me change.
Dear God, I'm dying. This will kill me.
Dear God, I am completely alone. (Tenor Solo)

Dear God, make him straight, make him change.
I will love you, if you just change. (Soprano Solo)

Save his soul, go to heaven, save your soul, just change (Chorus)

Dear God, dear God, make me straight.
Dear God, dear God, make me change. (Tenor Solo)

Just change. (Chorus)

I will love you again, if you just change. (Soprano Solo)

Dear God, dear God. (Tenor Solo)

At the Crossroads #2:

Alone. Sequestered. Hidden. Afraid. Stranded. Tortured. Ruined. God hates me.
Alone. Abandoned by God. Sequestered. Alone. To die. (Chorus)

Mommy, I tried. I really tried. (Tenor)

Narration (Sam): *I was going to jump off the roof, and my mom found me. I told her that God had changed me. I lied. I wanted the pain to stop. I knew it was a sin to lie, but it was a greater sin to commit suicide. Mommy, I tried.*

MIMI

At the crossroads #3

Lost, stranded, walls, shutting down, pain, doesn't belong...with the girls, with the boys.
Lost. Em's pain. Em's palpable pain. Em is lost at the crossroads. (Chorus)

Narration (Mimi): *You cried: "What's wrong with my body? Why did God make me like this?"*

Em's Lost. Show her the way. (Chorus)
What is the way? (Narrator: Mimi)
How can we know, at the crossroads? (Chorus)
What if? (Narrator: Mimi)

IX: A Mother's Love (2) (Soprano solo with chorus)

So how much do we love you?
Eternally.
The length and width of the universe, and then some.
And then some.
And then some.

Narration (Mimi): *You sat at the edge of a gaggle of girls...and looked up at a group of boys being disciplined by their mothers for running amok...and the look on your face skewered me. It was a hunger I had never seen before. You weren't confused. You knew where you belonged.*

X: The time is now

Tenor solo: I want to be a boy, always. I want to be a boy named Jacob.

Soprano solo: I believe you.

Chorus: We believe you.
You know where you belong.

Soprano solo: Jacob, my love.

EPILOGUE: Love Letters

A letter to My Younger Self: "Oh beautiful, Little Sam"

Oh, little, beautiful Sam. There's nothing to change. You are a perfect, beautiful little boy.
Live life, little Sam, and know that you are loved.

A Letter to My Son: "Jacob, my love"

Narration (Mimi): *I have seen and wish to share remarkable things. In those early days as Jacob, I saw the most authentic parts, in the deepest reaches of you, begin to unfold. I saw you take your first huge breath. At first there was a silence, as you paused to take in the new world around you, and then you roared: I AM HERE! It was then that I realized that we had indeed met before, but I had not truly recognized you that first time. [It was then that my grief began to depart.]*

Soprano solo:
I knew in my soul that you had *always* been my son, Jacob.
And so always,
All my love, Mom.

Chorus:
Here I am. I am here.

Narration (Sam): *Live life, little Sam.*

Narration (Mimi): *Jacob, my love, always, my love.*

Chorus:
You are loved.
I am here.

commissioned for Coro Allegro, David Hodgkins, Music Director,
by Alison Howe, Virginia Fitzgerald, Leigh Smith, Robin Godfrey, and an anonymous donor.

Full Score

HERE I AM: I AM HERE

Music and Libretto by Andrea Clearfield, 2020

Part I

PROLOGUE

Moderato (♩ = c. 76)

The musical score for Part I, Prologue, is written for a chamber ensemble. It begins with a 4/4 time signature and a tempo marking of Moderato (♩ = c. 76). The score is divided into two systems. The first system includes Violin I, Violin II, Viola, and Cello. The second system includes Violin I (5), Violin II, Viola, Cello, and Piano. The Cello part in the first system is marked *pizz.* and *p*. The Violin I, Violin II, and Viola parts in the first system are marked *p*. The second system includes dynamic markings of *mp* for Violin I, Violin II, Viola, and Cello, and *p secco* for the Piano. The score features various time signatures, including 4/4, 3/4, 2/4, and 5/4, and includes articulation marks such as accents and slurs.

Music and libretto copyright ©2020 by Andrea Clearfield [ASCAP].
Additional texts by Sam Brinton and Mimi LeMay. Used by permission.
International copyright secured. All Rights Reserved.

9 3+2 *poco accel.*

Vln. I

Vln. II

Vla. *espr.*

Vc.

Pno. *pedal lightly on chords*

12

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

14

Score for measures 14-16. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature has one flat (B-flat). Measure 14 starts with a treble clef and a common time signature. The strings play sustained notes with slurs. The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand. Performance markings include *espr.* and *f* (forte) in measures 15 and 16. A *Reo.* (ritardando) marking is present at the end of measure 16.

pressing forward

17

Score for measures 17-19. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Pno. The key signature has one flat (B-flat). Measure 17 starts with a treble clef and a common time signature. The strings play sustained notes with slurs. The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand. Performance markings include *pressing forward* above the strings in measure 17 and *6* (sexta) above the piano part in measure 18. The score ends with a *rit.* (ritardando) marking in measure 19.

20 rit. *p*

S Solo

Vln. I *ff* Here I am.

Vln. II *ff*

Vla. *ff* *p*

Vc. *ff*

Pno. *ff* cross hands *mp*

I. Here I Am (MIMI)

24 **A tempo** ♩ = 76 *pp* *leggiero*

A It start - ed with a birth, it start - ed with a birth, a birth it start - ed, it

Vln. I *off the string* *pp*

Vln. II pizz. *pp*

Vla. pizz. *pp*

Vc. pizz. *pp*

Pno. *pp*

27

S

A

T

B

start-ed with a birth, a birth, it start-ed, it start-ed with a birth, a birth, it start-ed, it start-ed with a birth, a birth, it

27

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco
off the string

30 *p*

S I am here, and then I heard you, —

A start-ed, it start-ed with a birth, a birth, it start-ed, it start-ed with a birth a birth, it start-ed with a birth, a birth, it start-ed, it

T *p* I am here, and then I heard you, —

B *p* I am here, and then I heard you, —

30 *legato*

Vln. I *p*

Vln. II *p*

Vla. *p*
arco
legato

Vc. *p*
arco
legato

Pno. *p secco*

32

S
and then I heard you, Here I am. (m)

A
start-ed with a birth, it start-ed, it start-ed with a birth, a birth, it start-ed with a birth, a birth Here I am. (m)

T
and then I heard you, Here I am. (m)

B
and then I heard you, Here I am. (m)

Vln. I
mf pp

Vln. II
mf pp

Vla.
mf

Vc.
mf off the string pp

Pno.
mf

36 MIMI: A birth became my world, a world that began to collapse when I discovered the price my child would have to pay to

Musical score for measures 36-38. The score includes parts for Narrator, Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *f*, *mf*, *mp*, and *fp*. The strings play a rhythmic pattern of eighth notes, while the piano provides a steady accompaniment. The narrator's part is a simple melodic line.

39 live an authentic life. I prepared your sister and our home for your arrival -- matching dresses in pink and purple...

Musical score for measures 39-41. The score includes parts for Narrator, Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *p*, *mp*, and *fp*. The strings play a rhythmic pattern of eighth notes, while the piano provides a steady accompaniment. The narrator's part is a simple melodic line.

optional repeat for narration

42 When we finally met, you were momentarily silent. You didn't whimper, you didn't cry, you roared "Here I am!"

Narr.

A

T

Vln. I

Vln. II

Vla.

Vc.

Pno.

Annotations:
 - *play first 2 times only* (for Vln. I, Vln. II, Vc., and Pno.)
 - *may add sopranos* (for Soprano part)
 - *sim.* (for Vln. I, Vln. II, and Pno.)

45

T Solo

S

A
birth, it start-ed with a birth, it start-ed with a birth, a birth, a birth, a birth, it start-ed with a

T
birth, it start-ed with a birth, it start-ed with a birth, a birth, a birth, a birth, it start-ed with a

B
p
it start-ed with a birth, it start-ed with a birth, a birth, a birth, a birth, a birth, it start-ed with a

45

Vln. I

Vln. II

Vla.

Vc.
quasi fp with swell
p

Pno.

48 *p*

T Solo

S

A *fp*
birth,
fp
a birth,

T *fp*
birth,
fp
a birth,

B *fp*
birth,
fp
a birth,

48

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Pno. *f*

Detailed description: This page of a musical score, numbered 18, is titled 'HERE I AM: I AM HERE'. It features a vocal soloist part and an orchestral accompaniment. The vocal soloist part (T Solo) begins at measure 48 with the lyrics 'Here I am, here I am, here I'. The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) all have lyrics: 'birth, a birth, a birth,'. The orchestral parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in 3/4 time and includes dynamic markings such as *p* (piano), *fp* (fortissimo piano), and *f* (forte). The page also includes a rehearsal mark '48' and a tempo/character marking 'ossia: 8vb'.

51

T Solo

am,

S

ff *déclame*

Here I am!

A

ff *déclame*

Here I am!

T

ff *déclame*

Here I am!

B

ff *déclame*

Here I am!

51

Vln. I

ff

Vln. II

ff

sul tasto

ppp

Vla.

ff

sul tasto

ppp

Vc.

ff

sul tasto

ppp

Pno.

ff

colla voce
mp tenderly
 55 Hel - lo Prin - cess, I'm your ma - ma, _____ I am here.
change color

sul tasto
ppp

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

II. A Mother's Love (1)

Andantino ♩ = 92-96

60 _____
p espr.
 S Solo So how much do we

Vln. I

Pno.
p gently
 Leo

65

S Solo

love, you? E - ter - nal - ly.

Vln. I

Vln. II

Vla.

Vc.

Pno.

69

S Solo

The length and width of the u - ni - verse, the length and width of the u - ni - verse, and

Vln. I

Vln. II

Vla.

Vc.

Pno.

75 *mp*

S Solo

then some. ————— So how much do we love ————— you? ————— E -

S

A

p

And then ————— some. —————

T

p

And then ————— some. —————

B

p

How much do we love

75

Vln. I

p

Vln. II

p

pp

Vla.

p

pp

Vc.

p

pp

Pno.

mp

80

S Solo

ter - nal - ly. The length and width of the u - ni - verse and

S

p E - ter - nal - ly,

A

E - ter - nal - ly,

T

p E - ter - nal - ly,

B

you?

80

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

Vc.

p

Pno.

84

S Solo

then some, and then some, and

S

and then some,

A

and then some, and then some,

T

p

and then some,

B

p

and then some,

84

Vln. I

p

pp

Vln. II

p

pp

Vla.

p

pp

Vc.

Pno.

poco rit.

MIMI: and then some...

88

Narr.

88

S Solo

then some.

S

and then, and then, and then, and then, and

A

and then some, and then, and then, and then, and then, and then, and then, and

T

and then, and then, and then, and

B

and then, then, and

88

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Pno.

p

III. Our Em is a Quirky Girl

HERE I AM: I AM HERE

Moderato, spiritoso (♩ = c. 84)

92 *mf*

S then.

A then.

T then, and then.

B then. Our Em is a quir-k-y girl, — no

Vln. I *mf*

Vln. II *mf* *leggiero* *mp*

Vla. *mf* *leggiero* *mp* *leggiero* *pizz.*

Vc. *mf* *leggiero* *mp* *pizz.*

Pno. *mf* *R.H.* *mp*

Detailed description of the musical score: The score is for a vocal quartet and a chamber ensemble. It begins at measure 92. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'then.', 'then.', 'then, and then.', and 'then. Our Em is a quir-k-y girl, — no'. The instrumental parts include Violin I (mf), Violin II (mf, leggiero, mp), Viola (mf, leggiero, mp, pizz.), Violoncello (mf, leggiero, mp, pizz.), and Piano (mf, R.H., mp). The piano part features a rhythmic accompaniment in the right hand. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). Performance markings include 'leggiero' (light) and 'pizz.' (pizzicato).

95

S

A

T

B

95

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

that's for sure,

that's for sure,

that's for sure,

that's for sure,

prin-cess like her sis - ter, ___

that's for sure,

that's for sure,

mp

mp

arco

arco

98 *mf*

S on - ly pick - ing boy parts on - ly pick - ing parts for role - play these days,

A on - ly pick - ing boy parts for role - play these days,

T on - ly pick - ing boy parts for role - play these days,

B on - ly pick - ing boy parts for role - play these days

98 *mf*

Vln. I

Vln. II

Vla.

Vc.

Pno.

101

S
role play, pre - tend play act - ing,

A
role play, role play, pre - tend role play, play act - ing,

T
8
play act - ing,

B
role play, role play,

101

Vln. I
pizz. arco 6

Vln. II
pizz. arco 6

Vla.
pizz. arco

Vc.
arco

Pno.

104 **poco meno mosso** *mf*

S Solo *mf*
Call her James, or Jackson, or Max or Jake

S *f*
role play, - pre tend!

A *f*
role play, - pre tend!

T *f*
role play, - pre tend!

B *f*
role play, - pre - tend!

Vln. I *f* *chromatic gl.* *p*

Vln. II *f* *chromatic gl.* *p*

Vla. *f* *chromatic gl.* *p*

Vc. *f* *chromatic gl.* *p*

Pno. *f* *p*

Agitato ♩ = 126

A tempo ♩ = 84

(♩.=♩)
(option sprechstimme)

108 3+2+2

f

S Solo e - ven when no - one else is play act-ing

S

A **mf** Our

T **mf** Our Em is a quir - y girl,

B **mf** Our Em is a quir - ky girl

Vln. I **f** pizz. **mp**

Vln. II **f** arco **mp** pizz.

Vla. **f** **mp** pizz.

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

Pno. **f** Solo, con forza **ff** **mp**

111 *mf*

S
quirk - y, quirk - y girl and Em hates

A
Em is a quirk - y girl, quirk - y, quirk - y girl and Em hates

T
quirk - y, quirk - y girl and Em hates

B
quirk - y, quirk - y girl and Em hates

111 arco

Vln. I
arco

Vln. II
arco

Vla.
arco

Vc.
arco

Pno.

Detailed description: This is a page of a musical score for the song 'HERE I AM: I AM HERE'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are written in 2/4 time and include lyrics such as 'quirk - y, quirk - y girl and Em hates'. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piano part is written in grand staff notation. Dynamic markings include 'mf' (mezzo-forte) and 'arco' (arco). The page number '111' is indicated at the beginning of the vocal and violin parts.

114 MIMI: This is our Em. A unique spirit. A force to be reckoned with, our Em.

Narr. *f* pink!

S *f* pink!

A *f* pink!

T *f* pink!

B *f* pink!

Vln. I *f* Solo spritely *mf* 5

Vln. II *f* spritely *mf* 6

Vla. *fp*

Vc. *fp* detached

Pno. *fp*

117

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mp

mp

Em is a quirk - y girl, _____

Our Em is a quirk - y girl, _____ no

122

S
Role play, role play, blue, black, grey,

A
mp
on - ly wear - ing blue, black and grey, wear - ing on - ly blue, black and grey,

T
mp
on - ly wear - ing blue, black and grey wear - ing on - ly blue, black and grey

B

122

Vln. I
p

Vln. II
p *sul pont.*

Vla.
p *sul pont.*

Vc.

Pno.
f

The image shows a page of a musical score for the piece 'HERE I AM: I AM HERE'. The page number is 36. The score is divided into two systems. The first system contains vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics: 'Role play, role play, blue, black, grey,'. The Alto part has lyrics: 'on - ly wear - ing blue, black and grey, wear - ing on - ly blue, black and grey,'. The Tenor part has lyrics: 'on - ly wear - ing blue, black and grey wear - ing on - ly blue, black and grey'. The Bass part is silent. The second system contains instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin I part starts with a dynamic marking of *p*. The Violin II part starts with a dynamic marking of *p* and includes the instruction *sul pont.* later in the system. The Viola part starts with a dynamic marking of *p* and also includes the instruction *sul pont.* later in the system. The Violoncello part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef. The instrumental parts are in a violin, viola, and cello clef. The piano part is in a grand staff (treble and bass clef).

124

S
play, _____ *drop off pitch*

A
grey and blue and black and grey, _____ *drop off pitch*

T
grey and blue and black and grey, _____ *drop off pitch* *mf*
quirk - y girl, quirk - y girl

B
mp grey and blue and black and grey. Our Em is a quirk - y girl, quirk - y girl, quirk - y girl *mf*

Vln. I
_____ *gl.* _____ *pizz.*

Vln. II
ord. _____ *gl.* _____ *pizz.*

Vla.
ord. _____ *gl.* _____ *pizz.*

Vc.
_____ *gl.* _____ *pizz.*

Pno.
mp _____ *mf*

126 *mf* *f* *ff*

S
quirk - y girl, quirk - y, quirk - y girl and Em hates pink! Em is a force!

A
mf quirk - y girl, quirk - y girl, quirk - y, quirk - y girl and Em hates pink! Em is a force!

T
quirk - y girl, quirk - y, quirk - y girl, and Em hates pink! Em is a force!

B
quirk - y girl, and Em hates pink! Em is a force!

126 arco *f* *ff*

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f* *ff*

Vc. arco *f* *ff*

Pno. *f* *ff*

At the Crossroads #1

HERE I AM: I AM HERE

Lento espressivo ♩ = 72

129 *p* *gently*

S Solo
I am here, I am here,

T Solo
p *gently* *sung softly or whispered*
Here I am. I am a boy

129 *dolce*
Vln. I *pp*

Vln. II *warmly* *p*

Vla. *warmly* *p*

Vc. *warmly* *p*

Pno.

Detailed description: This page of a musical score, page 39, is titled 'At the Crossroads #1' and 'HERE I AM: I AM HERE'. The tempo is 'Lento espressivo' with a quarter note equal to 72 beats per minute. The score is for measures 129-135. It features a vocal soloist (S Solo) and a tenor soloist (T Solo) with lyrics: 'I am here, I am here, Here I am. I am a boy'. The vocal parts are marked 'p' (piano) and 'gently'. The T Solo part includes a triplet of notes marked '3' and 'sung softly or whispered'. The string ensemble (Vln. I, Vln. II, Vla., Vc.) is marked 'pp' (pianissimo) and 'dolce' (sweetly). The strings play a sustained harmonic accompaniment, with Vln. II, Vla., and Vc. marked 'warmly' and 'p' (piano). The piano part (Pno.) is mostly silent, indicated by rests.

IV. Not My Little Girl

Allegro ♩. = 100 - 108

fade out whispering

Begin together as written.
At conductor's cue whisper independently
of the others creating a quiet, secret texture
sung softly
or whispered

Begin together as written.
At conductor's cue whisper independently
of the others creating a quiet, secret texture
sung softly
or whispered

Begin together as written.
At conductor's cue whisper independently
of the others creating a quiet, secret texture
sung softly
or whispered

Begin together as written.
At conductor's cue whisper independently
of the others creating a quiet, secret texture
sung softly
or whispered

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'I am a boy' written below each line. The instrumental parts include Violin I and II, Viola, Violoncello, and Piano. The piano part features a rhythmic accompaniment of eighth notes. Performance markings include *pp* (pianissimo), *p* (piano), and 'fade out whispering' with a hairpin. The tempo is marked 'Allegro' with a quarter note equal to 100-108 beats per minute. The score is divided into measures, with a double bar line indicating a section change.

pedal lightly on harmony changes

143 *mp*

S Solo
not my lit - tle girl,

S
p
the cloth - ing, the col - ors, the names the

A
p
the cloth - ing, the col - ors, the names the

T
tend, pre - tend - ing, a boy, an ob - ses - sion, a whim,

B
tend, pre - tend - ing, a boy, an ob - ses - sion, a whim,

143 *ord., leggiero*

Vln. I

Vln. II
ord., leggiero

Vla.
ord., leggiero

Vc.
mp

Pno.

145 *mf*

S Solo

S
punch - ing and wail - ing and scream - ing pre - tend, pre - tend - ing, a boy, an ob - ses - sion, a whim, pre -

A
punch - ing and wail - ing and scream - ing pre - tend, pre - tend - ing, a boy, an ob - ses - sion, a whim, pre -

T
pre - tend - ing a boy, an ob - ses - sion, a whim, pre -

B
pre - tend - ing a boy, an ob - ses - sion, a whim, pre -

not my lit - tle

Vln. I

Vln. II

Vla.

Vc.

Pno.

149 MIMI: I am losing you, my precious daughter. You are slipping from my grasp, hurtling into a void.

Narr.

T
no - ther ob - ses - sion, a whim pre - tend - ing a boy, a - no - ther ob - ses - sion, a whim pre -

B
no - ther ob - ses - sion, a whim pre - tend - ing a boy, a - no - ther ob - ses - sion, a whim pre -

Vln. I
col legno battuto
ossia: ord, spiccato
pp

Vln. II
pp

Vla.
pp

Pno.
pp

151 I feel helpless. My world is starting to unravel.

Narr.

T
tend, pre - tend - ing a boy, a - no - ther ob - ses - sion, a whim, pre - tend - pre - tend - ing a

B
tend, pre - tend - ing a boy, a - no - ther ob - ses - sion, a whim, pre - tend - pre - tend - ing a

Vln. I
pp

Vln. II
pp

Vla.
pp
snap pizz.

Vc.
o

Pno.
pp

153

S *mp* the

A *mp* the

T *mf* boy *p* the clo - thing, the co - lors, the names

B *mf* *p* boy, pre - tend - ing a boy, an ob - ses - sion, a whim, the clo - thing, the co - lors, the names

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

Vln. II *mf* *ord.* *p*

Vla. *mf* *ord.* *p*

Vc. *arco* *p*

Pno.

155 **agitato** *mf*

S Solo

not my lit - tle girl, not my ba - by

S

punch - ing and wail - ing and scream - ing pre - tend, pre - tend - ing a boy, a - noth - er ob - ses - sion, a

A

punch - ing and wail - ing and scream - ing pre - tend, pre - tend - ing a boy, a - noth - er ob - ses - sion, a

T

B

155

Vln. I

Vln. II

Vla.

Vc.

Pno. *mp*

leg.

157

S Solo

girl, _____ not hap - pen - ing,

S

mf

whim

A

mf

whim

T

mf

this is no game,

B

mf

this is no game,

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vc.

mf *f*

Pno.

mf

accel.

159

S
trans - gen - der, su - i - cide risk. What is the treat-ment? What is the cure?

A
trans - gen - der, su - i - cide risk. What is the treat-ment? What is the cure?

T
8
there is no pre - tend, trans - gen - der, trans - gen - der, su - i - cide risk. What is the treat-ment, What is the cure,

B
there is no pre - tend, trans - gen - der, trans - gen - der, su - i - cide risk. What is the treat-ment, What is the cure,

159

Vln. I
ord.
mf
on the string
f

Vln. II
ord.
mf
on the string
f

Vla.
ord.
mf
on the string
f

Vc.
mf
f

Pno.
mf
f

8^{vb}

165 *f*

S Solo
not my lit - tle girl, not my ba - by girl, _____ not hap - pen - ing, not

S
What is the treat - ment? What is the cure? What is the treat - ment? What is the cure? What is the cure?

A
What is the treat - ment? What is the cure? What is the treat - ment? What is the cure? What is the cure?

T
What is the treat ment, What is the cure, What is the treat ment, What is the cure, What is the cure?

B
What is the treat ment, What is the cure, What is the treat ment, What is the cure, What is the cure?

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8th) ----- loco

Meno mosso $\text{♩} = 46$

170

S Solo

hap-pen-ing, please _____ wake up!

T Solo

Here I am

Vln. I

Vln. II

Vla.

Vc.

Pno.

V. Keep Things Fluid/Fracture

Andante, flowing ♩ = 86 - 92

176 ³⁺² MIMI: (stage whispered) I'm listening.

Narr.

S Solo

T Solo

Vln. I

Vln. II

Vla.

Pno.

182

S Solo

Vln. I

Vln. II

Vla.

Pno.

188 *poco rit.* *a tempo*

S Solo
keep lis - ten - ing, Keep things flu - id,

Vla.
p

Vc.
p

Pno.
ff

192

S Solo
p espr. Keep the door o - pen

S
keep things flu - id, the door o - pen, *p espr.*

A
keep,

192 *p*

Vln. I
p

Vln. II
p

Vla.
cantabile
p

Vc.
cantabile

Pno.

195 rit.
MIMI: Keep listening. 

Narr. 

S Solo 

S 

A 

T 

B 

Vln. I 

Vln. II 

Vla. 

Vc. 

Pno. 

Rhythmic and articulate ♩ = 116

199

A

T

Vc.

Pno.

p

8

cut your hair, grey and blue, o - pen shut, boy and girl, cut your hair, grey and blue,

pizz.

p

205

S Solo

S

S. II

A

T

Vc.

Pno.

p

frac - ture, frac - ture

home and school liv - ing as two, cut your hair, grey and blue, o - pen shut, boy and girl,

arco *pizz.* *arco* *pizz.* *arco*

211

S Solo

S

S. II

A

T

B

Vln. I

Vla.

Vc.

Pno.

p

lis - ten, keep

p Keep things flu - id, Keep things flu - id,

p Keep

frac - ture,

cut your hair, grey and blue, out of box, liv-ing as two, cut your hair, grey and blue,

p Cut your hair Out

p Keep of

211

p

p

pizz. arco pizz. arco

mp

217

S Solo

T Solo

S

S. II

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Pno.

the door o - pen, Keep lis - ten - ing,

Keep the door o - pen, keep lis - ten - ing,

Keep things flu - id, Keep things

the door o - pen, keep lis - ten - ing,

frac - ture.

o - pen shut, home and school, live two lives, show sup - port, ride the storm, list - en more,

box things flu - id, the door o - pen,

217

223

S Solo
keep the door o - pen, keep things

T Solo
keep the door o - pen, keep the

S
flu - id, keep the door o - pen, keep things flu - id,

S. II
keep things flu - id, keep the door o - pen

A
frac - ture, frac - ture, frac - ture,

T
out of box, cut your hair, grey and blue, o - pen shut, boy and girl, home and school,

B
Keep the door o - pen shut, boy and girl, home and school, Keep things flu - id,

mf

223

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

229

S Solo
flu - id, keep things flu - id,

T Solo
door o - pen keep things flu - id,

S
keep lis - ten - ing, Keep things flu - id, keep lis - ten - ing,

S. II
keep things flu - id, keep the door o - pen

A
keep things flu - id, frac - ture, keep things flu - id,

T
live as two, ride the storm live two lives, show sup - port, ride the storm, lis - ten more

B
Cut your hair,
door o - pen, keep, the door o - pen

229

Vln. I

Vln. II

Vla.

Vc.

Pno.

Part II

VI. Here I Am: I Am Here (SAM)

Moderato (♩ = c. 76)

239

A

Vln. I

Vln. II

Vla.

Vc. *pizz.*
p

Pno. *p*

242

A

Vln. I

Vln. II

Vla.

Vc.

Pno. *pp* *secco*

It start ed with a birth, a birth, it start - ed, it

244

S *pp*
Here I

A
start-ed with a birth, a birth, it start-ed with birth, a birth, it start-ed, it start-ed with a birth, a birth, it

T *pp*
Here I

B *pp*
Here I

244

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco

Pno. *p*
pedal lightly

246

S
am, here I am.

A
start - ed, it start - ed with a birth, a birth, it start - ed, it start - ed with a birth, a birth, it

T
8
am, here I am.

B
am, here I am.

Vln. I
246

Vln. II

Vla.

Vc.

Pno.

p

p


p

p

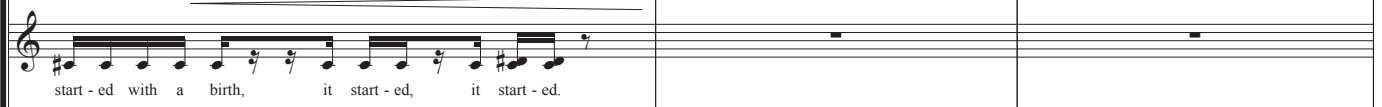
p

248


SAM: It started when I was 11 and told my father I wasn't interested

Narr. 

S 

A 
start - ed with a birth, it start - ed, it start - ed.

T 

B 

248

Vln. I 
mp

Vln. II 
mp pizz.

Vla. 
mp pizz.

Vc. 
mp

Pno. 
mp

251 in my friend's Playboy magazine but found Dale, a cute high school boy, "more interesting".

Narr.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S Solo

A

Vln. I

Vln. II

Vla.

Vc.

Pno.

257

S Solo

here

S. II

p

Here I am,

A

start - ed with a birth, it start - ed with a birth, it start - ed, it start - ed with a birth, it start - ed with a

T

p

Here I am,

B

p

Here I am,

257

Vln. I

Vln. II

Vla.

Vc.

p

Pno.

p

259

S Solo
T Solo
S
S. II
A
T
B

I am here, I am
I am here, I am
here I am,
birth, it start - ed, it start - ed, it start - ed with a birth, it start - ed with a
here I am,
here I am,

Detailed description: This block contains the vocal parts for the first system. It includes staves for S Solo, T Solo, S, S. II, A, T, and B. The lyrics are: 'I am here, I am' for the soloists; 'I am here, I am' for the soprano and tenor; 'here I am,' for the alto and bass; and 'birth, it start - ed, it start - ed, it start - ed with a birth, it start - ed with a' for the choir. The music is in 2/4 time and features a key signature of one sharp (F#).

259

Vln. I
Vln. II
Vla.
Vc.
Pno.

Detailed description: This block contains the instrumental parts for the second system. It includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The violin parts have sparse notes, the viola has a rhythmic pattern, the cello has a few notes, and the piano part has a simple accompaniment. The music is in 2/4 time and features a key signature of one sharp (F#).

261

S Solo
here.

T Solo
here I am.

S
here I am, here I am.

S. II
here I am, here I am.

A
birth, it start - ed, start - ed, here I am.

T
here I am, here I am.

B
here I am, here I am, here I am.

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Pno.
mp

Poco meno mosso, religioso ♩=72

263 SAM: My parents were both Southern Baptist missionaries. Out of their deeply held faith and misguided love,

Musical score for measures 263-265. The score includes parts for Narrator (Narr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is 'Poco meno mosso, religioso' with a metronome marking of ♩=72. The music is marked 'sostenuto' for the strings and 'mf' for the piano. The narrator's line is: 'SAM: My parents were both Southern Baptist missionaries. Out of their deeply held faith and misguided love,'. The piano part features chords and arpeggios, with a dynamic marking of 'f' at the end of the section.

266 they took me to a conversion therapist to cure me of my homosexuality. He told me: "You are the only gay person left alive."

Musical score for measures 266-268. The score includes parts for Narrator (Narr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is 'Poco meno mosso, religioso' with a metronome marking of ♩=72. The music is marked 'f' for the strings and piano. The narrator's line is: 'they took me to a conversion therapist to cure me of my homosexuality. He told me: "You are the only gay person left alive."'. The piano part features chords and arpeggios, with a dynamic marking of 'f'.

269 All the rest have died of AIDS. You are an abomination in the sight of God."

Narr.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

mp

mp

mp

mp

(8va)

(8vb)

rit.

272

S

Vln. I

Vln. II

Vla.

Vc.

Pno.

loco

(8va)

(8vb)

275 *mp*

S It start-ed with a birth, a birth, it start-ed, it start-ed with a birth, a birth, it

A - - - - - it

T - - - - -

B - - - - -

Vln. I *f* (double stop) *mp*

Vln. II *f* (double stop) *mp*

Vla. *f* off the string *mp*

Vc. *f* *mp*

Pno. *f* loco

8^{vb}

278

T Solo

S
start - ed with a birth, a birth, it start - ed with a birth, It start - ed with a birth, a birth, it

A
start - ed with a birth, a birth, it start - ed with a birth, It start - ed with a birth, a birth, it

T
p
Here I am, here I am,

B
p
Here I am, here I am,

278

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Pno.
p

(8^{vb})

280 *mf* *falsetto, if possible (ossia: lower octave)* **Grave, pressing forward** ♩ = 84

T Solo
S
A
T
B

God hates me, God hates Sam.

start - ed, it start - ed with a birth,
start - ed, it start - ed with a birth,
here I am (m)
here I am (m)

mf *pp* (close to hum)
mf *pp* (close to hum)

Vln. I
Vln. II
Vla.
Vc.
Pno.

f
fp
fp
f *fp*
mf
loco (8^{vb})

sostenuto
p
sostenuto
p

284

espr.

mf

Vln. I

Vln. II

Vla.

Vc.

Pno.

VII. The Treatment/The Cure
 Poco più mosso, incisive and precise ♩ = 86 - 90

290

f

all accents gritty, at the frog

f

all accents gritty, at the frog

f

all accents gritty, at the frog

f

f

f

fp

knock on wood

Vln. I

Vln. II

Vla.

Vc.

Pno.

297

S
A
T
B

mf
Burn - ing ice,
mf
Burn - ing ice,
mf
Burn - ing ice,
mf
Burn - ing ice,

297

Vln. I
Vln. II
Vla.
Vc.
Pno.

gl.
pizz.
arco
pizz.
arco
pizz.
arco ord.
sul pont.
ord.
fp
sim.
fp
sim.

302

S
touch - ing men, burn - ing cold, kiss - ing men, burn - ing,

A
touch - ing men, burn - ing cold, kiss - ing men, burn - ing,

T
touch - ing men, burn - ing cold, kiss - ing men, burn - ing,

B
touch - ing men, burn - ing cold, kiss - ing men, burn - ing,

302

Vln. I

Vln. II
sul pont. *ord.*

Vla.
pizz. *arco* *pizz.* *arco*

Vc.
sim. *sim.* *sim.* *snap pizz.*

Pno.

307

S
burn - ing, burn - ing, burn - ing, heat - ing coils,

A
burn - ing, burn - ing, burn - ing, heat - ing coils,

T
burn - ing, burn - ing, burn - ing, heat - ing coils,

B
burn - ing, burn - ing, burn - ing, heat - ing coils,

Vln. I
307

Vln. II
pizz.

Vla.
arco

Vc.
arco

Pno.

312

S
touch-ing men, heat - ing coils, hold - ing men, nee - dles, small

A
touch-ing men, heat - ing coils, hold - ing men, nee - dles, small

T
touch-ing men, heat - ing coils, hold - ing men,

B
touch-ing men, heat - ing coils, hold - ing men,

Vln. I

Vln. II
arco

Vla.

Vc.
knock on wood

Pno.

Detailed description: This is a page of a musical score for a vocal ensemble and instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics in English. The instrumental parts include Violin I, Violin II (marked 'arco'), Viola, Violoncello (marked 'knock on wood'), and Piano. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

317

S
nee - dles, e - lec - tric shock, sex with men, e - lec - tric shock, want - ing men,

A
nee - dles, e - lec - tric shock, sex with men, e - lec - tric shock, want - ing men,

T
e - lec - tric shock, sex with men, e - lec - tric shock, want - ing men,

B
nee - dles, sex, men, want, men

Vln. I
pizz. arco

Vln. II
pizz. arco

Vla.
pizz. arco

Vc.
pizz. arco

Pno.

320

T Solo

S
want - ing, want - ing, want - ing, want - ing, *f* hell on earth,

A
want - ing want - ing want - ing want - ing *f* hell on earth,

T
want - ing, want - ing, want - ing, want - ing, *f* hell on earth,

B
want - ing, want - ing, want - ing, want - ing, *f* hell on earth,

320

Vln. I
snap pizz. *f* arco

Vln. II
snap pizz. *f* arco

Vla.
snap pizz. *f* arco

Vc.
snap pizz. *f* arco

Pno.
f *arco*

325 *f* I want to die.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Pno. *mf*

330 SAM: My hands were bound to a table with leather straps. Blocks of ice were placed in each hand.

Narr.

Vln. I

Vln. II *sul pont.* *mf*

Vla.

Vc.

Pno.

335 My conversion 'therapy' consisted of images of men holding hands paired with physical pain. Then the 'therapist' used hot

Musical score for measures 335-347. The score includes parts for Narrator (Narr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features a variety of textures, including sustained chords, moving lines, and dynamic markings such as *f* (forte) and *8va* (octave). The tempo and meter change from 4/4 to 2/4 at measure 347.

338 copper coils. Finally, he showed me images of men engaged in sexual acts while electrodes delivered shocks to my fingertips.

Musical score for measures 338-350. The score includes parts for Narrator (Narr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features a variety of textures, including sustained chords, moving lines, and dynamic markings such as *pizz.* (pizzicato), *arco* (arco), and *sul pont.* (sul ponticello). The tempo and meter change from 4/4 to 2/4 at measure 350.

Repeats only
for narration
if needed

HERE I AM: I AM HERE

Musical score for measures 341-345. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. I:** Features repeated eighth-note patterns with accents. A *ricochet* effect is indicated in measure 345.
- Vln. II:** Features repeated eighth-note patterns with accents. A *ricochet* effect is indicated in measure 345.
- Vla.:** Starts with a *1st time only* instruction. Includes *sul pont.* and *ord.* markings.
- Vc.:** Starts with a *heavy* instruction and includes a *loco* marking.
- Pno.:** Provides harmonic support with chords and single notes.

Musical score for measures 346-348, including vocal parts and instrumental accompaniment.

Vocal Parts (T and B):

- T (Tenor):** *mf* Heat-ing coils, hold-ing hands, heat-ing coils, burn-ing hands, need-les, small need-les, e-
- B (Bass):** *mf* Heat-ing coils, hold-ing hands, heat-ing coils, burn-ing hands, need-les, small need-les, e-

Instrumental Parts (Vln. I, Vln. II, Vla., Vc., Pno.):

- Vln. I:** *ord.* *p*
- Vln. II:** *ord.* *p*
- Vla.:** *p*
- Vc.:** *p*
- Pno.:** *p*

8^{vb}-----

349

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

sex with men, want-ing men, sex with men, e - lec - tric shock, want - ing men,

sex with men, want-ing men, sex with men, e - lec - tric shock, want - ing men,

lec - tric shock, e - lec - tric shock, e - lec - tric shock, sex with men, e - lec - tric shock, want - ing men,

lec - tric shock, e - lec - tric shock, e - lec - tric shock, sex with men, e - lec - tric shock, want - ing men,

349

(8th)

351 *mf*

T Solo

S
want - ing, want - ing, want - ing, want - ing, want - ing to save my soul and

A
want - ing, want - ing, want - ing, want - ing, want - ing to save my soul and

T
want - ing, want - ing, want - ing, want - ing, want - ing to save my soul and

B
want - ing, want - ing, want - ing, want - ing, want - ing to save my soul and

Vln. I

Vln. II

Vla.

Vc.
snap pizz. arco

Pno.
loco

357 *f* *attacca*

T Solo
die I want to die, I want to die, I want to die.

S
go to hea - ven, I want to die.

A
go to hea - ven, I want to die.

T
go to hea - ven, I want to die.

B
go to hea - ven, I want to die.

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Pno.
f

VIII Dear God, Make Me Straight

Espressivo colla voce

Larghetto $\text{♩} = 66$

362 *p espr.* *pp*

T Solo
Dear God, make me straight Dear God, dear God, dear God,

Pno.
p Solo, gently *pp*

leg.

366

S Solo

T Solo

Pno.

make me straight, Dear God, dear God, Dear God, make me straight,

mp

371

S Solo

T Solo

Vln. I

Vln. II

Vc.

Pno.

Dear God, make him change, dear God, dear God, dear God, make me change,

mp

p

pp

espr.

mp

S Solo *mf*
 dear God, dear God, make him, straight, make him change

T Solo *mf*
 dear God, I'm dy - ing, this will kill me, I'm dy - ing, I'm dy - ing, dear God,

T *p*
 Dear God, dear God, dear God, dear God, make him change,

B *p*
 Dear God, dear God, dear God, dear God, make him change,

Vln. I 375

Vln. II *p*

Vla. *espr.* *mp* *p*

Vc. *p*

Pno. *mf*

S Solo *p*
 I will love you, if you just change,

T Solo
 I am com-plete - ly a - lone

Vc. *p*

Pno. *p*

384 **a tempo**

S Solo

T Solo

S

A

T

B

p

Dear God, dear God, dear God,

mp

make me, straight,

mp

Dear God,

384

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

387 *mf*

S Solo
dear God, save his soul, go to hea - ven,

T Solo
mf
Dear God, dear God, dear God, make me change,

S
dear God, save his soul, go to hea - ven,

A
mp
Dear God, dear God, dear God, save your soul, go to

T
mp
Dear God, dear God, dear God, make him change,

B
mp
Dear God, save your soul, change

387 *mp*

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Pno.
mp

390 *f*

S Solo
just change, just change

T Solo
f dear God, dear God, dear God, *p* dear God, —

S
f just change, just change, dear God, *p* just change.

A
f hea - ven, — dear God, dear God, just change

T
f Dear God, just change, —

B
f Dear God — make him change, —

390

Vln. I
mf *pp*

Vln. II

Vla.
mf *pp*

Vc.
pp

Pno.

394 *mp* rit.

S Solo
I will love you a - gain, if you just change.

T Solo
Dear God, dear God, dear God.

S
A

Vln. I

Vln. II

Vla.

Vc.

Pno. *pp*

Detailed description: This page of a musical score, numbered 92, is for the piece 'HERE I AM: I AM HERE'. It covers measures 394 to 400. The score is in 3/4 time and features a vocal soloist (S Solo) and a tenor soloist (T Solo). The vocal parts are written in treble clef. The piano accompaniment (Pno.) is in bass clef and features a prominent triplet pattern in the right hand, marked *pp*. The string section (Vln. I, Vln. II, Vla., Vc.) provides harmonic support with sustained notes and some melodic movement. The score includes dynamic markings such as *mp* and *pp*, and a *rit.* (ritardando) instruction. The lyrics for the vocal parts are: 'I will love you a - gain, if you just change.' and 'Dear God, dear God, dear God.'

At the Crossroads #2

A tempo (lo stesso tempo ♩ = 66), stark, intense

398 *mf*

S
A - lone, se-quest - ered, hid - den, a - fraid

A
A - lone, se-quest - ered, hid - den, a - fraid

Vln. I
col legno battuto
ossia: ord, spiccato
p

Vln. II
col legno battuto
ossia: ord, spiccato
p

Vla.

Vc.

401

S
strand-ed tor - tured, ru - ined God hates me, a - lone, a - ban-doned

A
strand-ed tor - tured, ru - ined God hates me, a - lone, a - ban-doned

Vln. I

Vln. II
col legno battuto
ossia: ord, spiccato

Vla.
p

Vc.
col legno battuto
ossia: ord, spiccato
p

404

T Solo

S
by God, se - ques - tered, a lone, to die to die, to die

A
by God, se - ques - tered, a lone, to die to die, to die

404

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

pp

pp

bow sweep: finger B, mute strings and sweep bow in long circular motion creating a ghost-like sound

bow sweep: finger B, mute strings and sweep bow in long circular motion creating a ghost-like sound

bow sweep: finger B, mute strings and sweep bow in long circular motion creating a ghost-like sound

bow sweep: finger B, mute strings and sweep bow in long circular motion creating a ghost-like sound

408 *Meno mosso, grave* ♩ = 66

Narr. _____

T Solo *p*
Mom - my I tried, I real - ly tried.

Vln. I *ord. delicato*
p

Vln. II *ord. delicato*
p

Vla. *ord. espr.*
mp

Vc. *ord.*
p

Pno. *p*

411 and my mom found me. I told her that God had changed me. I lied. I wanted the pain to stop. I knew it was a sin to lie,

Narr. _____

Vln. I _____

Vln. II *espr.*
mp

Vla. _____

Vc. _____

Pno. *mp*

414 but it was a greater sin to commit suicide. Mommy, I tried.

Narr.

S

A

T

B

414

Vln. I

Vln. II

Vla.

Vc.

Pno.

At the Crossroads #3

Con forza $\text{♩} = 76 - 80$

417 *mf*

S
Lost, lost, strand - ed, strand - ed, strand - ed, strand - ed,

A
Lost, lost, strand - ed, strand - ed,

T
mf
Lost, lost, lost, strand - ed, strand - ed,

B
mf
Lost, lost, lost, strand - ed, strand - ed,

Vln. I
mf *gritty*

Vln. II
mf *gritty*

Vla.
gritty *mf* *sharp accents*

Vc.
at the frog, gritty *mf*

Pno.

420

S
walls, shut-ting down, pain, does-n't be-long with the girls,

A
walls, shut-ting down, pain, does-n't be-long with the girls,

T
walls, shut-ting down, pain, does-n't be-long

B
walls, walls, shut-ting down, pain, pain, does-n't be-long

Vln. I
sharp accents sul pont.

Vln. II
sharp accents sul pont.

Vla.
sharp accents sul pont.

Vc.
sharp accents sul pont.

Pno.
sharp accents

423

Narr.

S
does - n't be - long
Em's pain, Em's pal - pa - ble pain,

A
does - n't be - long
Em's pain, Em's pal - pa - ble pain,

T
does - n't be - long with the boys,
walls, walls,

B
does - n't be - long with the boys,
walls, walls

423

Vln. I

Vln. II

Vla.

Vc.

Pno.

MIMI: You cried: "What's wrong with my body? Why did God make me like this?"

426

Narr.

S
Em is lost at the cross - roads,

A
Em is lost at the cross - roads,

T
lost,

B
lost,

426

Vln. I
pizz. strum arco ord.

Vln. II
pizz. strum arco ord.

Vla.
ord.

Vc.
ord.

Pho.

429 MIMI: (spoken in rhythm)

Narr. 

S *f* *3* Show her the way, *3* show her the way, *3* What is the way?

A *f* *3* Show her the way, *3* show her the way, *3*

T *f* Em's lost, Em's lost, Em's lost,

B *f* Em's lost, Em's lost, Em's lost,

429

Vln. I *f* *3* *gl.*

Vln. II *f* *3* *gl.*

Vla. *f*

Vc. *f*

Pno. *f* *3*

432

Narr. MIMI: What if? //

432

S Solo

S
how can we know, at the cross - roads? *fp*

A
how can we know, at the cross - roads? *fp*

T
How can we know, at the cross - roads? *fp*

B
How can we know, at the cross - roads? *fp*

Vln. I
p *ff*

Vln. II
fp *ff*

Vla.
fp *ff*

Vc.
fp

Pno.
fp

IX. A Mother's Love (2)

435 Andantino ♩=92-96

p espr.

S Solo

S

A

T

So how much do we love _____ you?

E -

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

con sord.

p

con sord.

p

con sord.

p

p gently

439

S Solo

S

A

T

The length and width of the u - ni - verse, the
ter - nal - ly, _____ the
e - ter - nal - ly, _____ the
(baritones P may double)

439

Vln. I

Vln. II

Vla.

Vc.

Pno.

443

S Solo

S

A

T

B

443

Vln. I

Vln. II

Vla.

Vc.

Pno.

length and width of the u - ni - verse and then some, and

length and width of the u - ni - verse and then some,

length and width of the u - ni - verse and then some,

length and width of the u - ni - verse and then some,

p

and then some

443

443

447

S Solo

then some,

A

and then some, and

T

and then some,

Vln. I

447

senza sord. sul tasto

pp

Vln. II

pp

senza sord. sul tasto

Vla.

p

Vc.

senza sord. sul tasto

p

Pno.

**repeat as needed
for narration**

MIMI: You sat at the edge of a gaggle of girls...and looked up at a group of boys being disciplined by their mothers for running amok...and the look on your face skewered me. It was a hunger I had never seen before. You weren't confused. You knew where you belonged.

451

S Solo

T Solo

A

T

451

Vln. I

Vln. II

Vla.

Vc.

Pno.

then some, then some, *ppp* sing once together, then sing figure independently, very quietly, almost whispered

then some, then some, *pp* play all repeats, tie last time

pp *pp*

454 X. The Time is Now

S Solo

T Solo

A

T

B

p

I want to be a boy, I want to be a boy al - ways, I want to be a boy named

Detailed description: This block contains the vocal soloist parts for Soprano (S), Tenor (T), Alto (A), Tenor (T), and Bass (B). The Soprano part is mostly rests. The Tenor part begins with a piano (*p*) dynamic and contains the lyrics: "I want to be a boy, I want to be a boy al - ways, I want to be a boy named". The Alto, Tenor, and Bass parts are mostly rests. The score is in 6/4 time and spans five measures.

Vln. I

Vln. II

Vla.

Vc.

Pno.

ppp

ord.

p

Detailed description: This block contains the instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). Vln. I has a whole rest. Vln. II has a *ppp* dynamic and a long note. Vla. has triplet patterns. Vc. has a *ord.* marking and a *p* dynamic. Pno. has rests. The score is in 6/4 time and spans five measures.

459 **take time** **a tempo**
mp

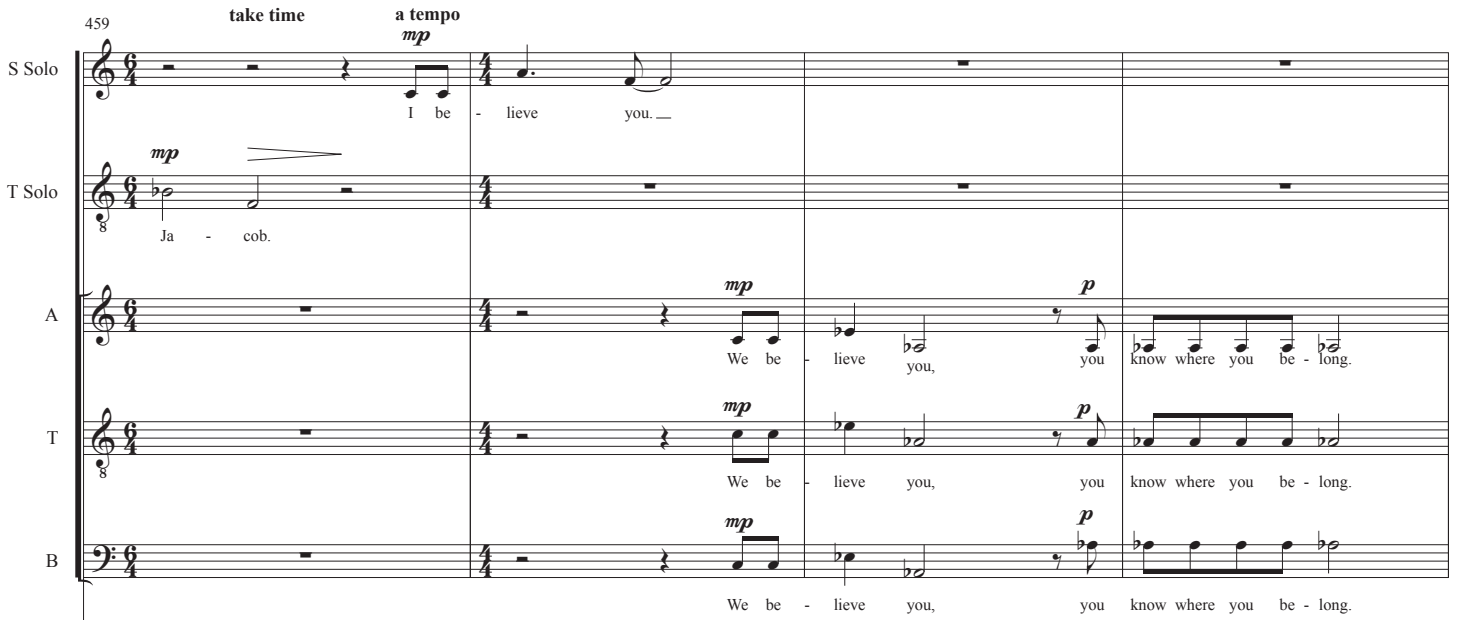
S Solo
I be - lieve you. —

T Solo
mp
Ja - cob.

A
mp *p*
We be - lieve you, you know where you be - long.

T
mp *p*
We be - lieve you, you know where you be - long.

B
mp *p*
We be - lieve you, you know where you be - long.



459 *ord.*

Vln. I
p *mp*

Vln. II
ord. *p* *mp*

Vla.
ord. *p*

Vc.
mp

Pno.
p *mp*

Red.



EPILOGUE: Love Letters

Adagietto ♩ = 76

poco rit.

463

S Solo

T Solo

Vln. I

Vln. II

Vla.

Vc.

Pno.

Ja - cob, my love.

p

pp

p

mp

p semplice

468

T Solo

Vln. I

Vln. II

Vla.

Vc.

Pno.

Oh, lit - tle beau - ti - ful Sam, There's noth - ing to change, you are a per - fect, beau - ti - ful lit - tle

p semplice, espr.

dolce

p

pp

p

472

T Solo

boy, Live life, live life, lit - tle Sam, and know that you are

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

mf

mf

mf *slow arp.*

Reo.

476

Narr.

T Solo

476 loved.

Vln. I

Vln. II

Vla.

Vc.

Pno.

SAM: Oh, little beautiful Sam. I, the grown up you, am here to tell you that you tried more than you ever should have.

espr.

p

espr.

p

espr.

p

p

p

479 I wish I could have been there with you on the rooftop when you tried to take your life. But I am here now, to thank you for surviving.

Narr.

Vln. I

Vln. II

Vla.

Vc. *espr.*

Pno.

mp

appassionato

482 [You will live to meet your love on a special day. And it will feel beautiful. You will ask him to marry you, and he will

Narr.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

486 say yes]. Live life, little Sam, and know that you are loved. **poco più mosso**

Narr.

S Solo

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Pno.

489

S Solo

T Solo

S

A

T

B

mf

mf

mf

Live life, lit - tle Sam and

Live life, lit - tle Sam and

to thank you for sur viv - ing, sur viv - ing,

to thank you for sur viv - ing sur viv - ing,

Thank you for sur viv - ing,

Live life, lit - tle Sam,

I am here to thank you for sur - viv - ing, sur - viv - ing, Live life, lit - tle Sam,

489

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

mf

mf

mf

494

f

S Solo
know that you are loved,

T Solo
know that you are loved,

S
know that you are loved, loved, loved,

A
know that you are loved, loved, loved,

T
you are loved,

B
you are loved,

494

Vln. I
f

Vln. II

Vla.

Vc.
f

Pno.
f cross hands

Poco più mosso ♩=80

498

p

S Solo
you are loved.

T Solo
you are loved.

S
you are loved.

A
you are loved.

T
you are loved.

B
you are loved.

498

(last time only)
espr.

mp

leggiero

p

p

p

p

Vln. I

Vln. II

Vla.

Vc.

Pno.

MIMI: I have seen and wish to share remarkable things. In those early days as Jacob, I saw the most authentic parts, in the deepest reaches of you, begin to unfold. I saw you take your first huge breaths. At first there was a silence, as you paused to take in the new world around you, and then you roared: I AM HERE!! It was then that I realized that we had indeed met before, but that truly I had not recognized you that first time. [It was then that my grief began to depart.]

501

Narr.

Vln. I

Vln. II

Vla.

Vc.

decresc. last time only

decresc. last time only

decresc. last time only

504

S Solo

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

I knew in my soul that you had al - ways been my son, al - ways been my son, Ja - cob,

pp

pp

pp

pp

pp

pizz. strum

arco

pizz. strum

arco

arco *espr.*

p

pp

pp

rit.

Meno mosso ♩ = 69

510

Narr.

S Solo

Vln. I

Vln. II

Vla.

Vc.

Pno.

516 SAM: Live life, little Sam. **a tempo**

Narr. 

S Solo *mp*
al - ways, all my love, mom *pp* (may be joined by sopranos)

A
Here I am, I am here, I am here, *pp*

T
Here I am, I am here, I am here. *pp*

B
Here I am, I am here, I am here. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* pizz. strum *sim.* pizz. pizz. strum

Vc. *pp* pizz. strum *sim.* pizz. strum pizz.

Pno. *pp*



523 MIMI: Jacob, my love, always, my love. **slower**

Narr.

S Solo

T Solo

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Pno.

526

S Solo

T Solo

A

T

B

rit.

am here.

am here.

Vln. I

Vln. II

Vla.

Vc.

arco

ppp

ppp

ppp

ppp

ppp

8va

Pno.