

THE BLACK MONK

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by
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WENDY KESSELMAN

Piano/Vocal



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1. The Legend: Prelude

Andrei

music and lyrics by
Wendy Kesselman

Lento, misterioso *(freely)*

Andrei

Cello

Piano

ff *mp* *ppp (sneak in)* *p*

fff *p colla voce*

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5

told, or may - be nev - er A man walked on the sea, a man so

pp

pp

8

(a tempo)

old he lived for - ev - er. A monk in black, whose feet were

p

11 *ecstatic*

bare, a man so filled with light the world could on-ly stop and stare.

mp intenso

mp

15 *sul ponticello*

p

pp

18

mp

2. Hide-and-Seek

Tanya and Andrei

Wendy Kesselman

(begin fading to nothing, letting piano emerge)



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L'istesso tempo ♩ = 106

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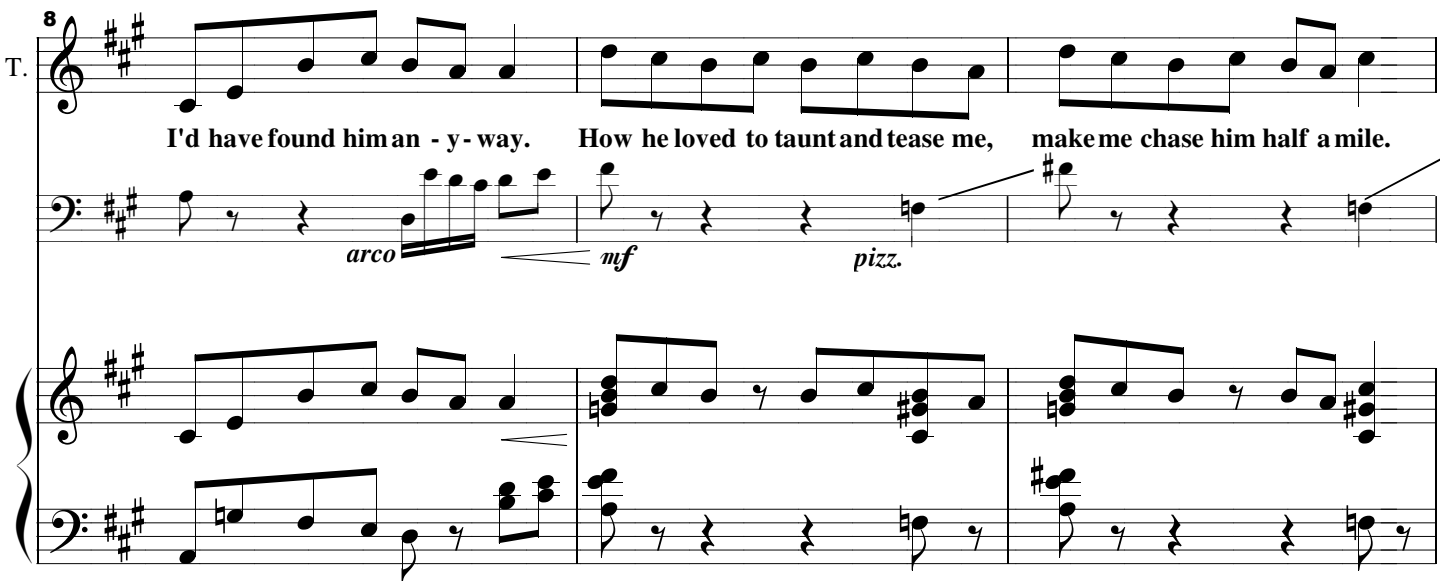
5 TANYA:



One two three four five six sev-en, An-drei's chance to get a-way Ev-en if he hid in heav-en,

pizz. p

8 T.



I'd have found him an-y-way. How he loved to taunt and tease me, make me chase him half a mile.

arco *mf* *pizz.*

11

T. First he'd scare me, then he'd squeeze me *rit.* One place no one else would find us,

A. This score has been downloaded from www.dramatists.com and is for perusal only. Just to see my Tan-ya smile. *rit.*

arco pp

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14

One place no one else would stray, Where we'd leave the world be-hind us —

Our own sec-ret hide-a-way!

17

A.

I would hide so she would find me. I would lose so she would —

IGOR: Andrei, Tanya —
(dialogue continues)

mf *pizz.* *pp*

mf *pp*

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20

24

arco

(Safety): cue: "All Moscow is waiting for my flowers!"

27 *molto rit.* //

T. Ev-ery night with him be-side me, Pray-ing till my knees grew weak, Just one touch el-ec-tri-fied me... //

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30 *a tempo*

Yes, I'll catch you! Want to watch me? Run-ning, leap-ing

Come on, catch me! You can't catch me! Slid-ing, sway-ing

pizz. mf
a tempo
mf

33

T. *poco rit.*

A. We'll keep play-ing hide-and-seeK Al-ways, al-ways Al-ways, al-ways, al-ways hide-and-

We'll keep play-ing hide-and-seeK Al-ways, al-ways Al-ways, al-ways, al-ways hide-and-

p arco *colla voce* *poco rit.*

mp

36

-seek.

-seek.

(let ring — long)

3. On Such a Night

Igor, Andrei, Tanya

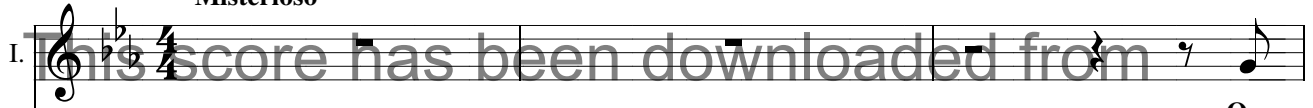
Warning: **IGOR:** His parents ... almost family —

Cue: **TANYA:** The river — (*Music in — dialogue continues*)

IGOR: But we swore never to speak of it. Never to tell him.

Wendy Kesselman

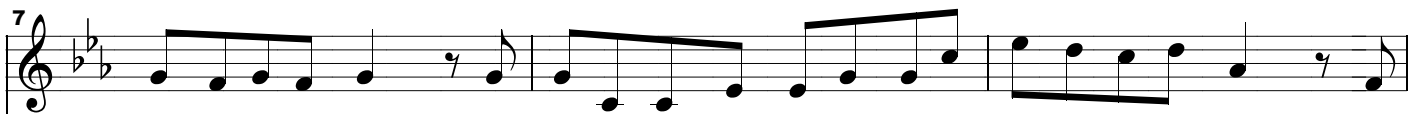
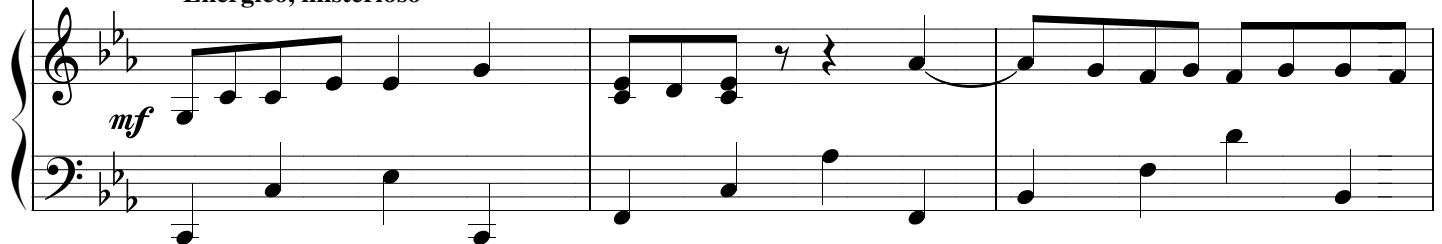
Misterioso



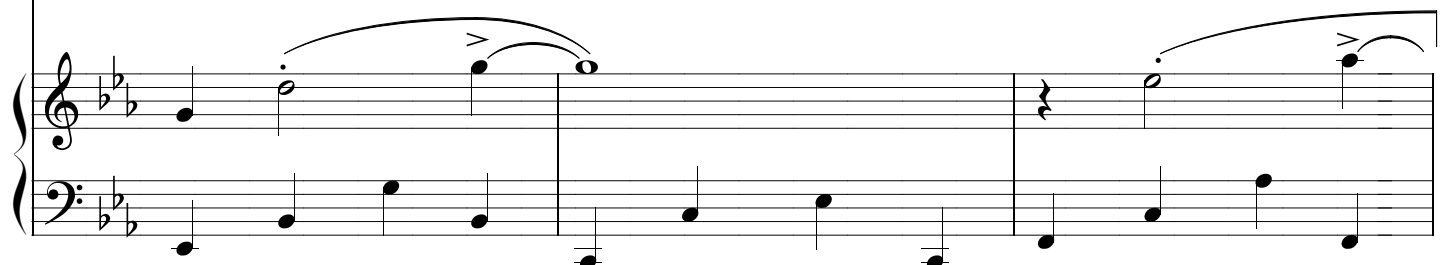
such a night, on such a night, just such as night as this, they van-ished in the rol-ling fog, es-



Energico, misterioso



-caped in - to the mist. And by my side they did con - fide a child so frail, so small, who



Slowly and tenderly


10

A. 


rit. I'll stay with you, they told me to, they

I. 

then be-ganto speak when I could-n't speak at all.



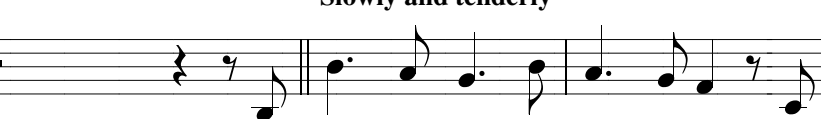
rit. *pp*



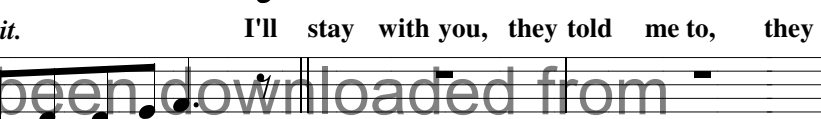
pp *Slowly and tenderly*

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14




told me you were good. You'll teach me things, so ma - ny things I've



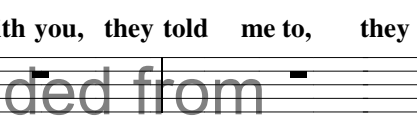






18



nev - er un - der - stood. The day will come when they come back, they







22

A.

pro - mised they would try. So it's all right, just

25

hold me tight, I prom - ise I won't cry...

cantabile

28

TANYA: Tempo I

poco accel. On such a night, on such a night, just such a night as this, he

you'll nev - er see me cry.

pizz. mp

poco accel. Tempo I

mp

31

T. *van-ished in the rol-ling fog, he left me with a kiss, a kiss so sud-den, soft and sweet, a*

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34

rit.

kiss meant for a friend, but still each night I feel it, I live it through a-gain.

IGOR: *p*

rit.

arco p

rit.

That

37 *Slowly, come sopra* *mf*

T. Will he rem - em - ber? Will he re - call?

A. I wait - ed for - ev - er, They nev - er re - turned

I. lit - tle child, so wise, so wild, his hand still clings to mine. I

Slowly, come sopra

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41

Does he still feel that kiss at all?

No moth - er... no fath - er... An - oth - er fam - i - ly be - came my fam - i -

see his face, that sol - emn face, I see it all the time. We

45

T. Then we were chil-dren, now we are grown —

A. -ly. I wait-ed, still I'm wait-ing, one day they'll re-turn.

I. closed the past, we shut it off, we sealed it with a smile, tried

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49

Am I the one to feel it a-lone? *rit.*

I know they will re-turn...

to for-get, to live, to breathe, and yet, I can't seal off that child...

cantabile *rit.* *rit.*

3a: Incidental

Igor

Wendy Kesselman

Cue: from dialogue **IGOR**: "Naps, what am I saying?"

Igor

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My ros - es! my ti - lacs!

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4. A Girl in a Garden

Tanya and Andrei

Wendy Kesselman

Warning: **TANYA:** You'll be going back soon, I suppose.

Cue: **ANDREI:** I thought so, yes. I mean I planned to — absolutely — but... Oh, Tanya —
(dialogue continues)

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Piano

p *rit.*

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5 A gentle waltz, hesitant, quasi ad lib.

pp

TANYA: Forgotten, Andryusha? A girl in a gar - den, a girl all a -

pp

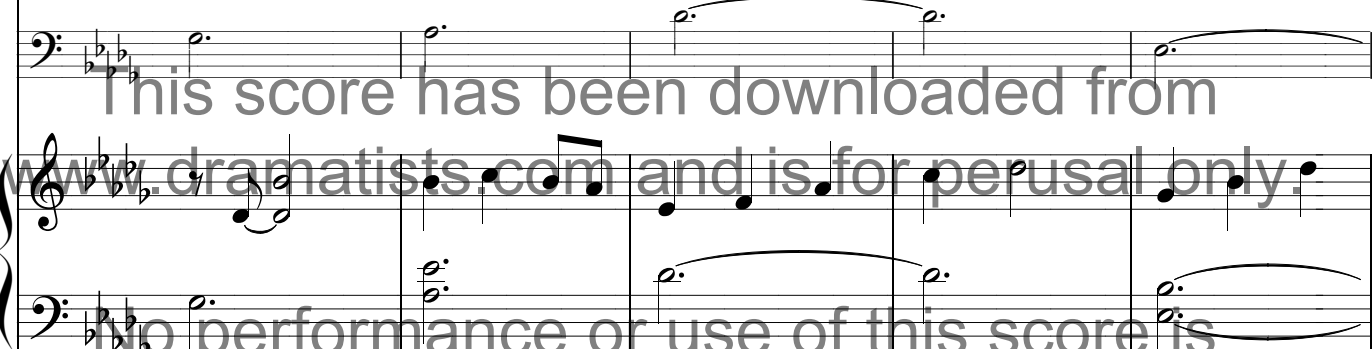
10

pp

-lone, with no one to talk to, no friends to call her own. A

pp

15
T. 
girl full of sec-rets who dreams a-way her days, when all at once she



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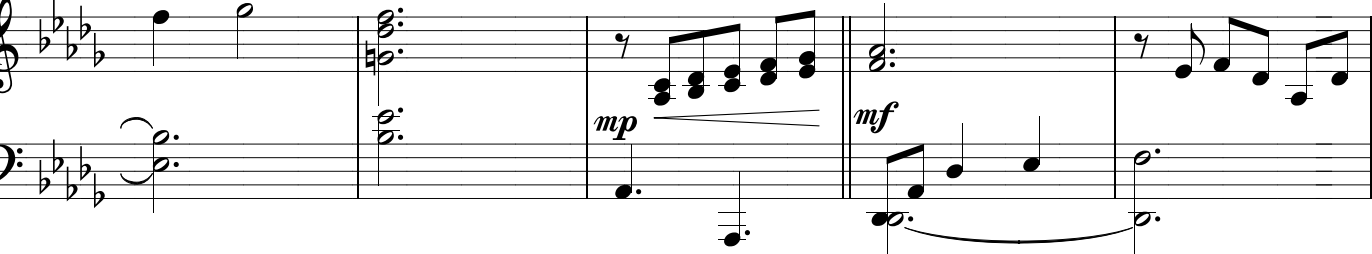
20

meets a boy of dif-ferent ways. ANDREI:


A boy from the ci - ty, a


mp

Tempo di Valse (quasi a tempo)



mp *mf*

25

boy set a - part, his head full of vi - sions and books he knows by



30

A.

heart, for - ev - er i - ma - gin - ing a world he's nev - er

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34

TANYA:

seen when all at once he meets a girl out of a dream. They

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39

ANDREI & TANYA (unison)

met in a gar - den, a glo - ri - ous gar - den, a gar - den of

simile

44
A. & T.

in - no - cence, an - cient and wise. When he took her

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48

hand did she un - der - stand that the gar - den be

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52

-came par - a - dise? The

-came par - a - dise?

p

p

57

T. girl in the gar-den, the girl so a-lone had nev-er stepped out of that

A. The boy from the ci-ty, the boy set a-part, had nev-er im-

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63

gar-den where she'd grown. He op-ened her eyes to a world she'd nev-er

-a-gined such com-mo-tion in his heart. She smiled and the vi-sion that he

68

T. *rit.* //

seen, and all be-cause of him that world be-came her dream. And they

A. thought was in his head had all at once be - come an an - gel's smile in-stead. And they

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rit. *colle voce*

73

walked in the gar - den, the glo - ri - ous gar - den, the gar - den of

walked in the gar - den, the glo - ri - ous gar - den, the gar - den of

simile

78

T. in-no-cence, an - cient and wise. When he took her hand as

A. in-no-cence, an - cient and wise. When he took her hand as

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83

if it were planned all at once they were in par-a - dise.

if it were planned all at once they were in par-a - dise.

cresc.

cresc.

88

T. *mf*

A. *mf*

So come take my hand, Now I un-der-stand that with

So come take my hand, Now I un-der-stand that with

mf

mf

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93

you I can see par - a - dise, with

you I can see par - a - dise, with

f *mp*

f *mp (no rit.!)*

99 *rit.* *Slowly*

T. *you it will be par - a - dise, It al - ways will*

A. *you it will be par - a - dise, It al - ways will*

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Slowly

104

be par - a - dise.

be par - a - dise.

colle voce

Tempo primo

colle voce

Fade to nothing, attacca No. 5 on cue as piano is still playing these measures

Repeat ad lib. for scene change; cue cello to start No. 5 for cross-fade effect

5. Painting

Andrei

Wendy Kesselman

Urgent waltz tempo (slightly faster than No. 4)

Andrei

Cello

Piano

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(Continue in tempo of No. 4, fading to nothing before completing bar 4)

Dialogue: **IGOR:** I send him to the university so he can come back a scholar... (*dialogue continues*)

5

(Safety, under dialogue — LONG)

9

(Join cello after IGOR says: "How many has he done — a hundred? A thousand?")

pp

13

Up in a tree paint - ing, I want to

r.h. staccato

p

18

be paint - ing — All that I know, life all a-

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24

-glow, I want to show in my paint - ing.

29

Cap - ture the light paint - ing, cap - ture to-

arco *simile*

34

-night paint - ing — All that I feel,

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39

all I con - ceal, all be - comes real in my paint - ing.

TANYA: Admit you're proud of him. An artist in the family!
(dialogue continues)

44

pizz.

(First time only)

*Cue (add piano): IGOR: ...a politician — God forbid.
A gardener, a horticulturalist like me!*

49

For these paint - ings I'm

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54

paint - ing could some - day be the rea - son that they come back for

60

me. My moth - er, my fath - er, the life that we knew — now I'll make it come

66 true through my paint-ing, paint-ing.

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(Dialogue. Cue to continue.)
IGOR: Tell me — what kind of a life is that?

(Safety)

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(First time only)

73 A little more relaxed, intimate

I'm not a-lone paint-ing. I have a home

arco pp

A little more relaxed, intimate

79 paint-ing. All I hold dear, all be-comes clear

85 // *A piacere*
 when I am here and I'm paint - ing, paint - ing,

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91 *a tempo*
 paint - ing, paint - ing.

a tempo

99

(Safety)

Attacca

6. Sleep

Igor, Andrei, Tanya

Cue: IGOR: Andryusha, get down here! (*Dialogue continues*)

Wendy Kesselman

Mechanically

p harmonics, sounding at written pitch

p

mf

5

TANYA:

IGOR: Rest-ing your heart...

Cue: IGOR: This is madness! Now is the time to be in bed!

ricochet sul pont. *mf* *pos. normale* *p*

(Safety) *mf* *p*

9

Don't make a peep, just breathe in deep and

...rest -ing your head. just breathe in deep and

cresc.

cresc.

12

T. please stop that paint - ing! Oh no more paint - ing!

I. please stop that paint - ing! We'll both be faint - ing

mf sul. pont.

mf

ord.

15

Sleep, sleep, An - drei, sleep, sleep, it - ll be all right. Calm down, An - drei —

if you don't — Sleep, sleep, An - drei, sleep, sleep, it - ll be all right.

pizz. p

p

19

T. Please, please, An-drei, please, please try and close your eyes.

I. May be then we all will sleep to-night. Please, please, An-drei, please, please try and close your eyes.

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22

Meno mosso a tempo

Soon, dear An-drei, the moon will dis - ap - pear... And we'll still be chas - ing

...the sun will rise. And we'll still be chas - ing

Meno mosso a tempo arco *mf* *mp*

rit. *f* *mf* *mp*

26 More urgently

T. you a - round, chas - ing you up, chas - ing you down. Just like a top you're

A. **ANDREI:** Paint - ing,

I. you a - round, chas - ing you up, chas - ing you down.

p **More urgently**

30

so wound up! You keep on spin - ning, you're just be - gin - ning!

paint - ing up in my tree

Just like a top you keep on spin - ning, you're just be - gin - ning

33

T. Spin-ning and spin-ning, spin - ning, spin - ning till we drop! Please

A. Paint ing, paint ing, yes, I must be

I. spin - ning and spin-ning, spin - ning and spin - ning, you'll keep on spin - ning till we drop!

cresc.

37 *f accel. al fine cresc. ff*

An-drei, An-drei, calm down, An-drei, An-drei! Calm down, calm, sleep, sleep, stop!

f cresc. ff

paint - ing, paint-ing, paint-ing! I can't stop!

f cresc. ff

Sleep, sleep, An-drei, An-drei! Sleep, sleep, An-drei, An-drei! Sleep, sleep, sleep, stop!

accel. al fine

f cresc. ff cresc.

7. The Legend

Andrei

Warning: **TANYA:** The bed's too small.

Wendy Kesselman

Cue: **ANDREI:** Little Heron. (*Music in*) Listen. Tanya, I have to tell you. Tonight, up in the pear tree, looking at the river... (*sings*)

a piacere

Andrei

Cello

Piano

colla voce

colla voce

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Like a dream I had,
yet not a dream.

Real, so real, as if I could
reach out my hand...

4

nev - er A man walked on the sea, a man so old he lived for -

7

(quasi a tempo)

ecstatic

-ev - er. A monk in black, whose feet were bare, a man so

10

filled with light the world could on-ly stop and stare. In count-ries

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13

far and near they saw him rise, they saw him van-ish But ev-ery

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16

thou-sand years he comes a-gain un-til he's ban-ished — that monk in

19

black whose feet are bare, whose wis- dom still a-waits the time when all the

portando

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22

world will hear! And as the leg- end goes that time is

espr. alla zingara

f *cresc.* *ff* *Passionately* *Fm9* *p arpeggiando sulle 4 corde*

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25

near — to-day, to - mor - row And ev - ery - bo - dy knows when he ap -

cresc. *f* *3*

28

-pears, then we must fol - low that monk in black, whose feet are

colla voce **ff**

colla voce **ff**

31

bare, who'll make our world a world of joy out of des - pair!

fff

fff *sempre -- non rit!*

34

To No. 8 -- not much time!

8. Family

Tanya

TANYA: Stop, Andryusha! Don't play games. (*Music in.*) Stay here. With us. You belong here.

Wendy Kesselman

Not fast, simply and flexibly

Tanya

Cello

Piano

p

poco rit.

5

Fam - i - ly, just us three, close your eyes, you will see *ten.*

ten.

9

poco piu mosso

old haunts half for-got-ten where we used to love to go, sec-ret walks and sec-ret sto-ries

poco piu mosso

12 *rit.* **Tempo I**

on - ly we three know. Fam - i - lies set a - part

rit. **Tempo I**

15 *poco piu mosso*

see your soul, know your heart. Some - day you may leave us, you may

poco piu mosso

18

have to, to be free. On - ly don't de - ceive us for with - out you we can't be a

21 *f* *rit.* *ten.*

fam - i - ly, one mind, one soul With - out you we're not

mf *ten.*

mf *rit.*

24 *rit.* *Slower, quasi recit.*

whole. Go a - way but come back soon, All our child - hood's in this room. And

colla voce *Slower, quasi recit.*

colla voce *rit.*

27 **Tempo I**

may - be then you'll see when it's just us three, when we're liv - ing, when we're lov - ing,

Tempo I

30 *rit.* *a tempo*

when we dis - a - gree, what it's like to be a fam - i - ly

rit. *P a tempo* *p*

33 *rit.*

We were meant to be a fam - i - ly We will al - ways be your fam - i -

colla voce

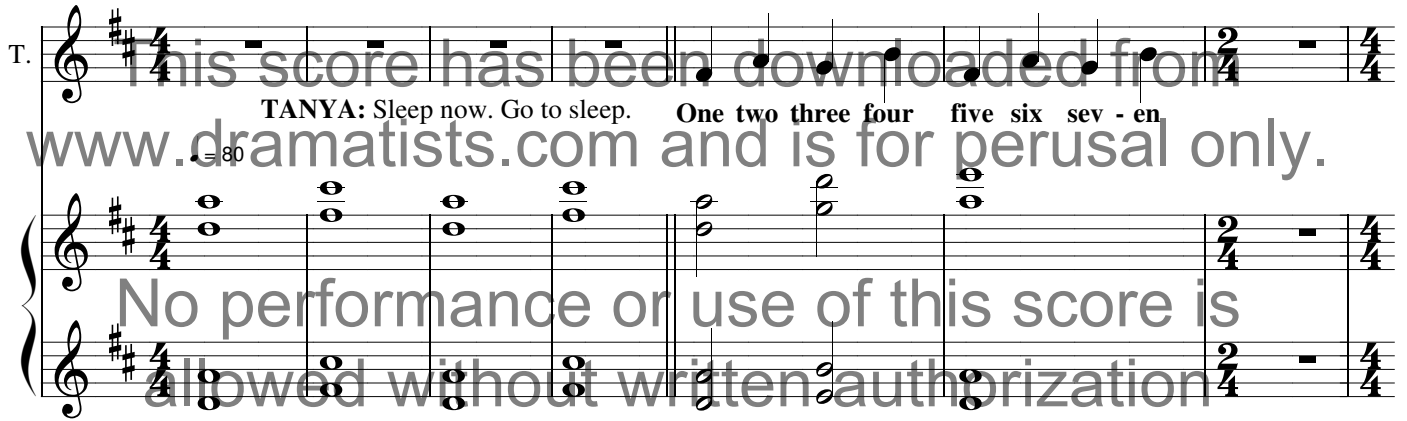
36

-ly.

9. Hide and Seek/The Legend (reprise)

Tanya and Andrei

Wendy Kesselman

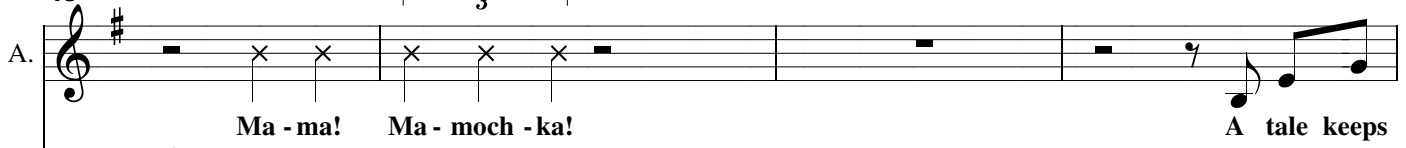
T. 
TANYA: Sleep now. Go to sleep. One two three four five six sev - en

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8 
You would hide so I would find you One... two... three...

13 
four... ANDREI:
I would lose so... I would lose...

18 (A cry) 3

A. 

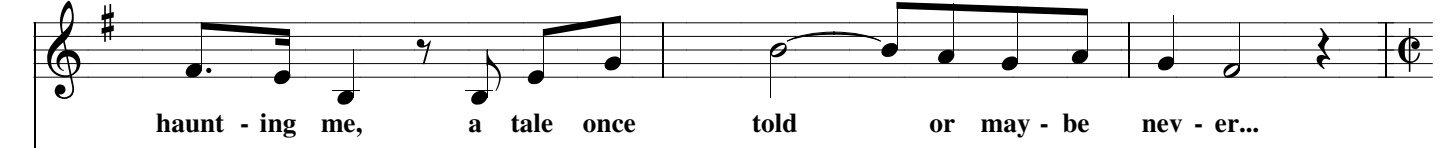
Ma - ma! Ma - moch - ka! A tale keeps

p *fp* *pp*

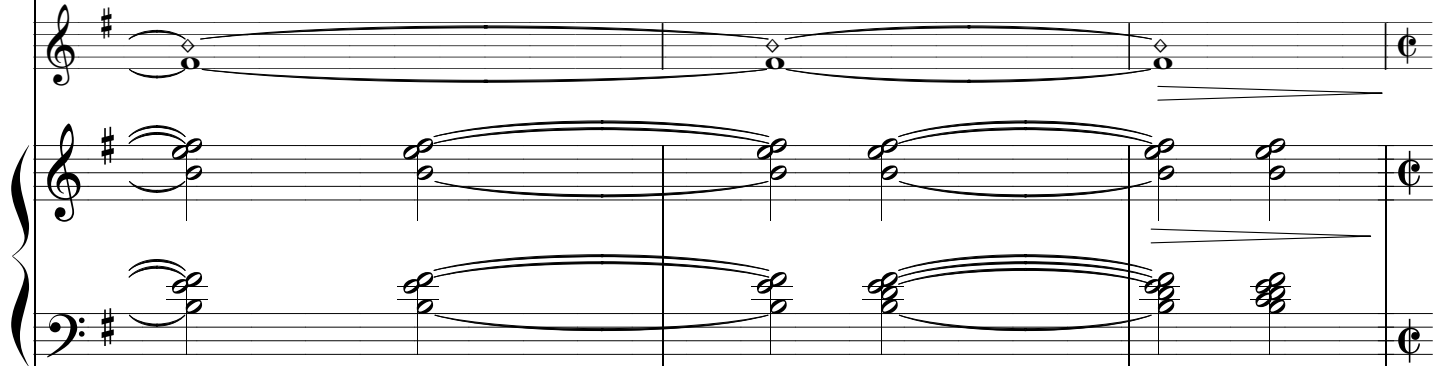
p *mp* *p*

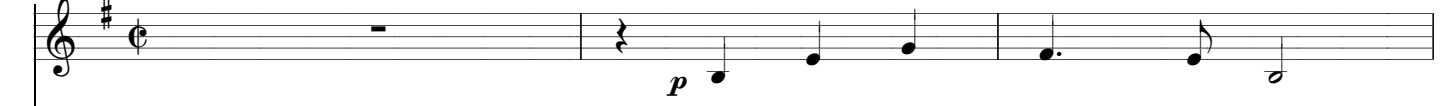
(tremolo stops)

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22 

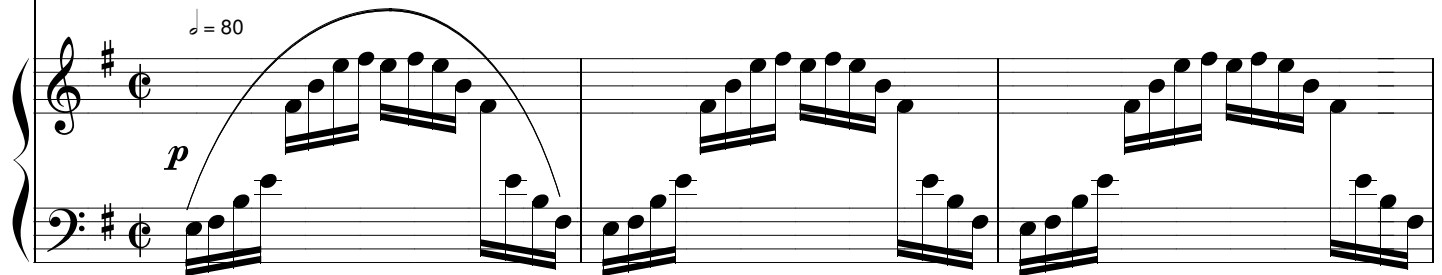
haunt - ing me, a tale once told or may - be nev - er...



25 

p

$\text{♩} = 80$



28

cresc. sempre

cresc. sempre

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31

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35

38

p

(Safety)

Piano stops when Andrei
sees Monk. Cello continues
briefly until Andrei and
Monk begin to interact.

10. Art

The Monk and Andrei

Warning: **THE MONK:** Never go anywhere else! All you'll ever need is here.

Wendy Kesselman

Cue: **THE MONK:** Always believe. In me... (*Music in*) As I believe in you.

M.

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Give your - self to art

pp *mp*

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allowed without written authorization
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7

Give your-self to me Set your-self a - part — that's where you must

12

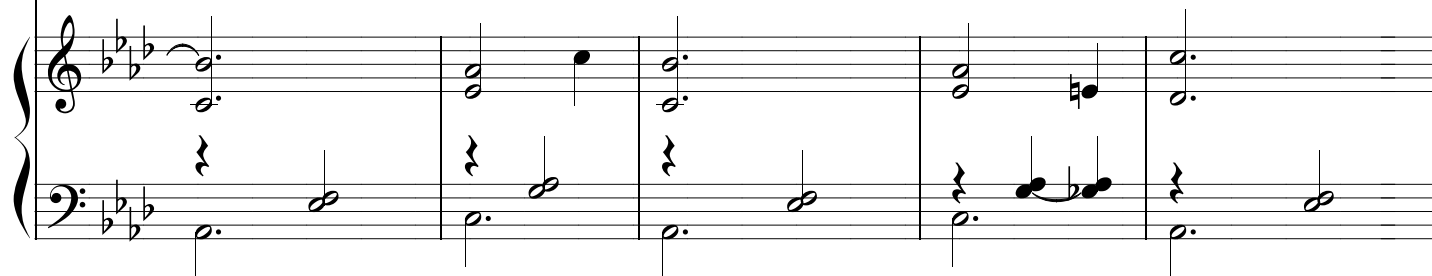
be. Let them call you cra - zy — they've got lots of names

pizz. *p*

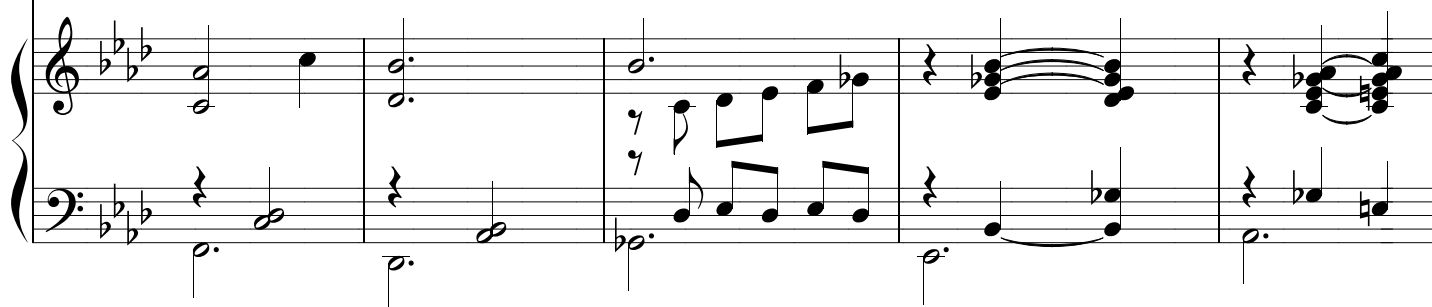
17
M.  *mf*
Let them have their fun and their games!

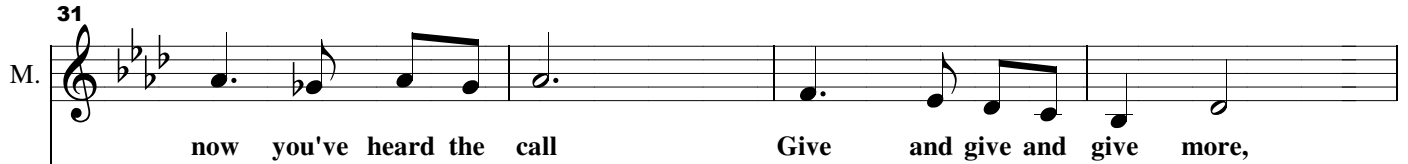
mf
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21
You'll be safe with me You will find your heart I'll teach you to



26
see all of life is art. All that you must live for

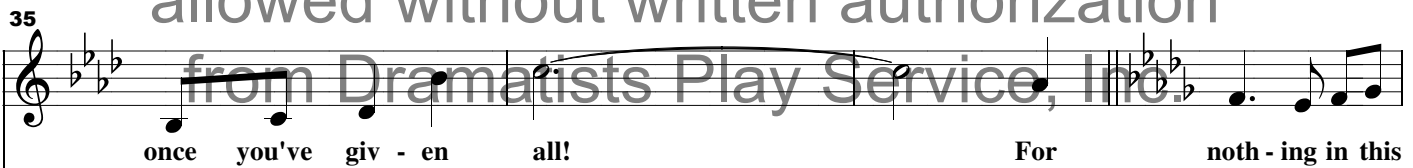


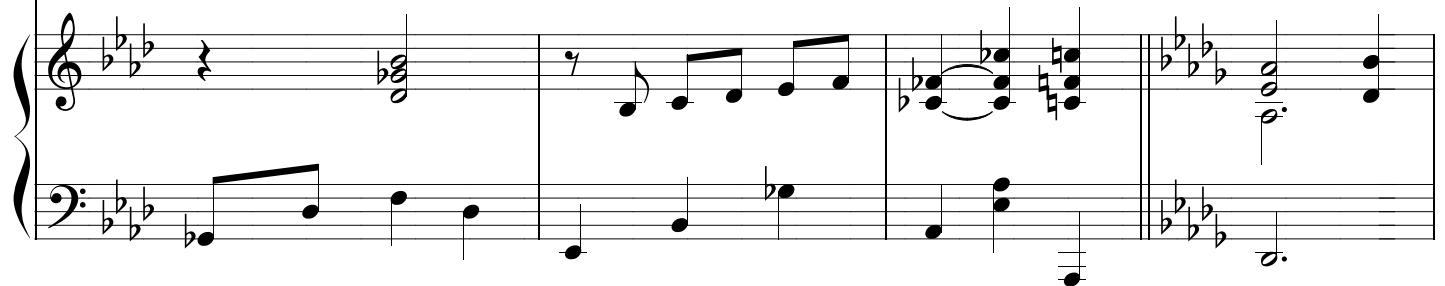
31
M. 
now you've heard the call Give and give and give more,

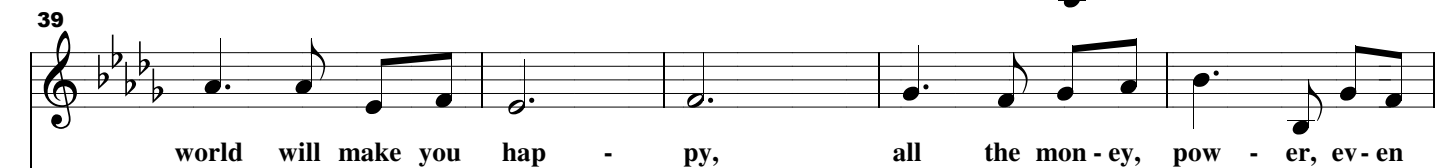
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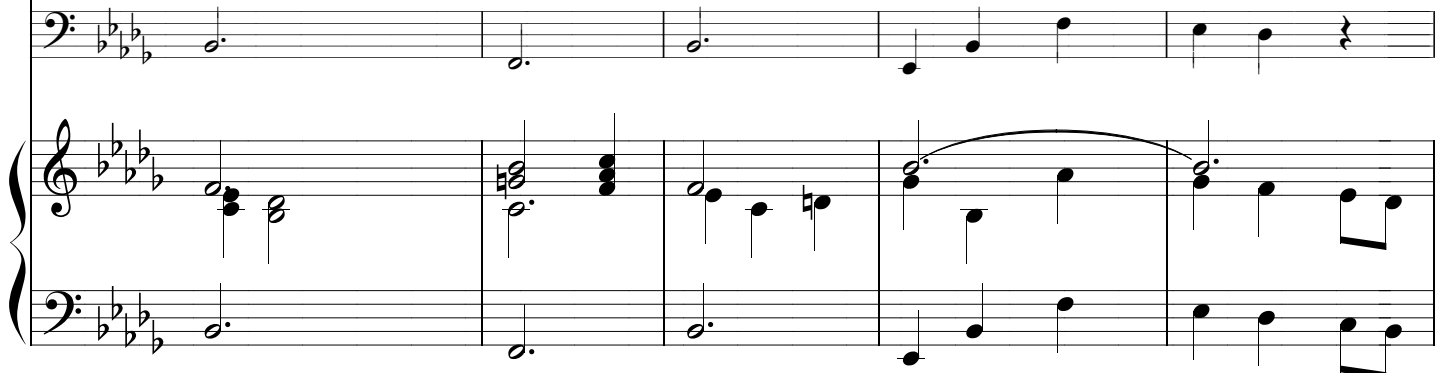
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35 
once you've giv - en all! For noth - ing in this



39 
world will make you hap - py, all the mon - ey, pow - er, ev - en



44

M.

fame — All are hol-low shells, all have tain-ted

p arco sul pont.

p

49

smells, all will turn to dust and dis-ap-pear! But

pos. normale

54

MONK (1st time only)

art will still be here, Art will still re-main, cause you grief and

ANDREI (on repeat only)

Art will still re-main, cause me grief and

59

M. *fear, drive you half in - sane! Op - en up your eyes,*

A. *fear, drive me half in - sane! Op - en up my eyes,*

pizz.

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64

show you par - a - dise, be your on - ly rea - son to sur - vive!

show me par - a - dise, be my on - ly rea - son to sur - vive!

arco f gliss. gliss. gliss.

69

M. Art will nev-er cease to be a - live!

A. Art will nev-er cease to be a - live!

gliss.

pizz.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

74

1.

Art will al-ways keep us all a - live! Some - where, some - how

Art will al-ways keep us all a - live!

79

M. *art will still sur-vive!*
ANDREI (begins here)

A. *Yes, art will still be here* *Some-where, some-how art will still sur-*

arco *(pizz.)*

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84

Op - en up your

-vive! *Op -*

arco p

p

89

M. eyes, show you par - a - dise, be your on - ly rea - son to sur -

A. en my eyes! Show me par - a - dise! My rea son to sur -

gliss. *gliss.*

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94

-vive! Art will be a - live!

-vive! Art will nev - er cease to be a - live!

gliss. *gliss.*

99

M. *Art will al - ways keep us all a - live!*

A. *Art will keep a - live!*

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104 *ff*

Some - where, some - how art will still sur - vive!

ff

Some - where, some - how art will still sur - vive!

ff

109

M.

A.

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www.dramatists.com and is for perusal only.
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114

p cantabile

p delicato

mf

gliss.

119

gliss.

gliss.

gliss.

mp cresc. sempre

mp cresc. sempre

124

Musical score for measures 124-128. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a series of quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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129

Musical score for measures 129-133. The score continues from the previous system. The vocal line features a melodic line with some rests. The piano accompaniment includes chords and a bass line. A dynamic marking of *ff* (fortissimo) is present in both the vocal and piano parts.

134

Musical score for measures 134-138. The score continues from the previous system. The vocal line has a melodic line with some rests. The piano accompaniment includes chords and a bass line. A dynamic marking of *fff* (fortississimo) is present in both the vocal and piano parts.

11. Apples and Pears

Tanya and Igor

Cue: **TANYA:** You're a tyrant! You and your garden —

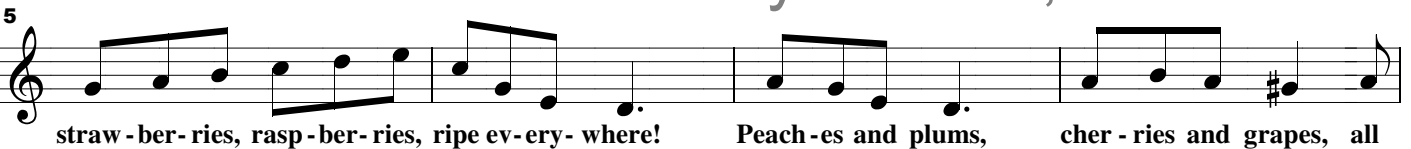
Wendy Kesselman

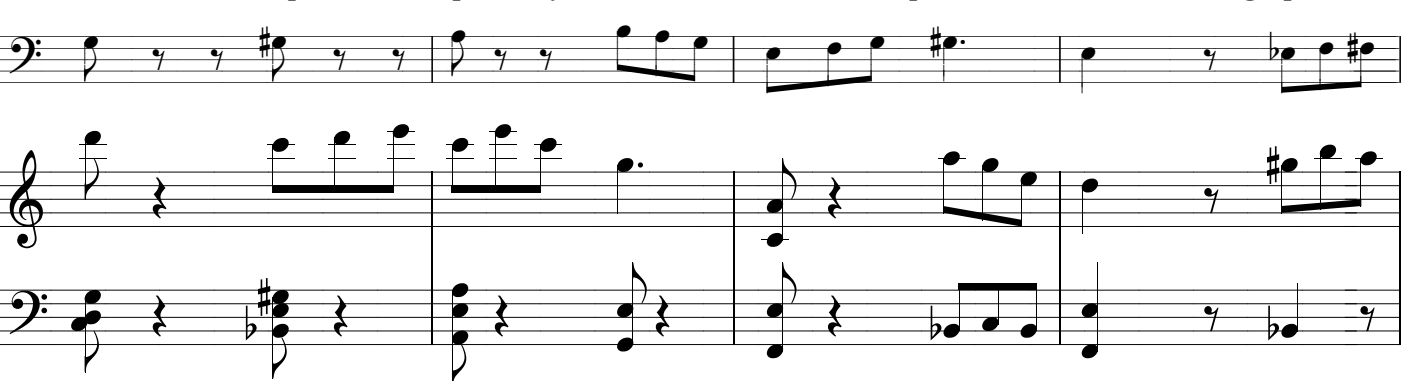
Fast, anguished

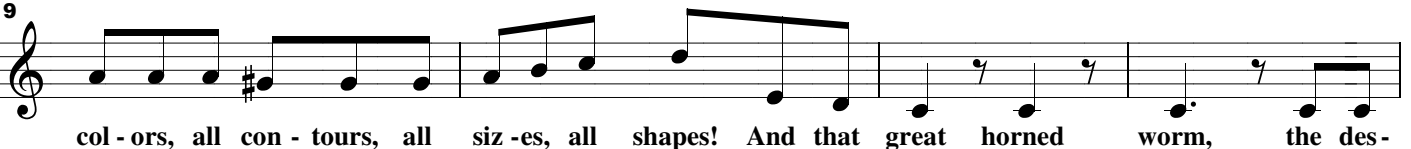
T. 

Fast, anguished



5 



9 



13

T.  -troy-er of all who des - troy, chomp - ing leaves like a fiend, grow - ing green - er than green, tak - ing

17

ov - er my dream!

Stop dream - ing and pick! Pick and pick quick! The quick - er you pick them the

21

less you'll feel sick! Don't be po - lite, smash them on sight! If you don't smash fas - ter we'll

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25

T. My God, you're ob-sessed! You won't let me rest! That gar-den has got you com-

I. be here all night!

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29 *rit* *Slower, rubato*

-plete - ly pos³ - sessed! ,

rit Gar - den of glo - ry, gar - den di - vine, my whole life's sto - ry...

pp , *Slower, rubato*

rit. *colla voce* *p legato*

33 **Tempo I**

And ev - ery fruit, ev - ery leaf, ev - ery shoot, ev - ery beau - ti - ful blos - som is mine! Keep

pizz. *p* *arco mp*

Tempo I

37

I.

pick-ing — we don't have much time! We've got to pre-serve what is mine, and

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41

But I've got a life to live, I can't just give and give, can't be your slave all the

all of this beau - ty is mine!

pizz.

mf

mf

45

time! I've got to keep what is mine, dream my own dreams while there's

We've got to pre-serve what is mine.

arco *mf*

49

T. *time* live the one life that is mine!

I. All of this beau - ty is mine is mine!

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52

Mine! Mine!

Mine! Mine!

12. So Many Women

Tanya, Andrei and The Monk

Cue: TANYA: Go back to your women! I hate them all!

Wendy Kesselman

With motion, jauntily

A.

Tanya. Please. Listen to me. Is it my fault? So ma-ny wo-men love me, fol-low me night and

colla parte

p

pizz. mp

mp

5

day. Right from the start I break ev-ery heart, still they won't go a-

9

TANYA:

So ma-ny wo-men in this world, and ev-ery wo-man wants to find him.

-way.

p dolce

13

T. I'm just an or-di-na-ry girl — how can I ev-er hope to bind him?

p

17

ANDREI: So ma-ny wo - men lan-guish... THE MONK: I ...trem - ble the whole night through...

21

T. TANYA: So ma-ny wo-men all a-

A. can't ease their fears, I can't stop their tears — What's left for me to do?

M. What's left for him to do?

espr.

arco

25

-flame, and ev-ery wo-man wants to hold him. That kiss keeps burn-ing in my

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cresc. *cresc.*

29

brain, and yet I have -n't ev-en told him.

f They're so in- sis -tent,
f They're so in- sis -tent,

f pizz.

33

A. if I'm re-sis - tant, they say that they will die. I'm left to won - der...

M. if he's re-sis - tant, they say that they will die.

37

T. What if I tell him? May - be I'll die! May - be the world will fall a-part!

A. (Silence)

M. (Silence)

41

A. ...why all these wo - men love me — Look at me — I'm no

M. Of course they love you —

B. (Silence)

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44

A. prize. So in-se-cure, a - drift and un - sure,

M. Trust me, you're sen-si-tive, you're wise — you're a first - class

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47

TANYA:

What if he mocks me, laughs in my face?

some - one they should des - pise. And yet all these wo-men,

prize!

mf *arco f*

mf *f*

51

A. *so ma-ny wo - men have cho-sen me some-how...*

M. *But ou-ly one was meant to be your*

decresc. p pp

Slow — rubato colla voce

55

T. *Still I must tell him I've got to tell him*

M. *own true love... Your fa - mi - ly.*

Still slow, but in tempo

58

what's in my heart.

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13. The Legend (reprise)

Andrei and The Monk

Cue: **MONK:** See? Just listen to me. I know what you want, what you need. (*Music in.*)

Wendy Kesselman

Moderate Waltz (in one)

con sord. pp
 M: Everything is yours — a muse, a family! You'll paint, you'll create. That secret wish, the dream we all

pp

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8

via sordina
 long for, which only great artists attain, will happen — I promise! — when you create your masterpiece.

15

ANDREI: Yes. I knew it! The moment I saw you! And ev-ery -
 Trust me. Your time has come. And as the leg-end goes that time is near — to-day, to - mor - row And ev-ery-

mf cant.

mp

mf

19 A.

M. -bo-dy knows, when he ap - pears then we must fol - low that monk in

-bo-dy knows, when I ap - pear then they must fol - low

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22 A.

black, for - ev - er wise, who'll make this

mf

24 *molto rit.*

world in which we live a pa - ra - dise!

a pa - ra - dise!

colla voce *mp* *a tempo* *p*

14. Perfect Days

Tanya, Andrei, Igor & The Monk

Cue: **IGOR:** What I've prayed for. What I've dreamed. Tanyochka. Andryusha. My children. (*Music in.*)

Wendy Kesselman

Not too fast, simply and flexibly

The musical score is written for piano and voice. It begins with a 3/4 time signature and a key signature of three flats. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The vocal line enters with the lyrics: "Per - fect days, per - fect days, soon they'll be with us al - ways". The score includes dynamic markings such as *pp* and *p sul tasto*, and performance instructions like "Not too fast, simply and flexibly". There are also cues for dialogue, such as "(Dialogue continues)" and "(safety)". The score is divided into systems, with measure numbers 7, 13, and 17 indicated. A large watermark is overlaid on the score, reading: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

21

All a - flame, light as rain, days that whis - per things will nev - er change.

cant.

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25 T.

A. days that seem to say you can't grow old.

I. Days of gold, days to hold, days that seem to say you can't grow old.

...you can't grow old.

pp (simile)

29 T.

Days that sing of the spring, days that seem to pro-mise ev-ery-thing.

A.

Days that sing of the spring, days that seem to pro-mise ev-ery-thing.

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33 T.

may-be more, those days will soon be bring-ing to our door. You can

A.

-thing we've al-ways want-ed, may-be more, those days will soon be bring-ing to our door. You can

37 T.
 al - most touch them, they seem so near... They'll last for - e - ver when they are here.

A.
 al - most touch them, they seem so near... They'll last for - ev - er... Days of bliss,
 They are here.

cresc. *pp*

41 T.
 Hap - pi - ness. Will there ev - er be such days as this?

A.
 Will there ev - er be such days as this? Moon - lit sighs...

M.
 Moon - lit sighs...

(simile)

45 T. ³
Lul - la - bies... Ev - ery - thing I want is in his eyes — ev - ery
Lul - la - bies...

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48 T. word and ges - ture, ev - ery soft ca - ress, ah, when I'm with him it's
A. Ev - ery word, Ev - ery breath, ah, when I'm with her it's

51

T.

A. like I'm blessed, and if he leaves me or if he stays I

M. like I'm blessed, and if she leaves me or if she stays I

He'll be safe with me, he will find his heart, I'll teach him to

pizz. cresc.

cresc.

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54

will re - mem - ber. How they glow!

will re - mem - ber these per - fect days.

Per - fect days!

see!

cant.

arco mf

f

56

Now we know when they come we'll nev-er let them go!

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59

Days di - vine! See them shine! They'll be with us till the

Days di - vine! See them shine! They'll be with us till the

See them shine!

See them shine! One by

62

end of time! Though these days may some-day van-ish one by one

end of time! Though these days may some-day van-ish

one they have just be- gun. And as the leg-end goes that time is

p cresc.

65

like they have just be- gun. You can al - most touch them...

one by one like they have just be- gun They

like they have just be - gun

near — to - day, to-

f

68

They'll last for - ev - er now they are here.

seem so near They'll last for - ev - er now they are here.

They'll last for - ev - er now they are here.

-mor row.

from Dramatists Play Service, Inc.

Ped.

72

(l.v.) *p* absolutely equal and bell-like, imitating the chimes of a clock striking eleven l.v.

15. In This Little House

Tanya, Andrei and The Monk

Wendy Kesselman

Cue: **ANDREI:** Unpack them! Throw away the keys! All we'll ever need is here.

Chorale style ♩ = 70 **ANDREI:**

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p Chorale style ♩ = 70
p simply and evenly

6
wood, we will live to - ge - ther, I will nev - er leave you.

11
I will find you food, ferns to lay your head, and we'll stay for-

The musical score is written in 4/4 time with a tempo of 70 beats per minute. It features a vocal line for Andrei and a piano accompaniment. The piano part is marked 'Chorale style' and 'p' (piano). The lyrics are: 'In this lit - tle house, deep in - side the wood, we will live to - ge - ther, I will nev - er leave you. I will find you food, ferns to lay your head, and we'll stay for-'. The score is divided into systems, with measures 6 and 11 marked at the beginning of their respective systems.

16

-ev - er deep in - side the wood.

cresc. e accel.

cresc. e accel.

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www.dramatists.com and is for perusal only.

No performance or use of this score is

20 *Piu mosso (quasi doppio movimento)*

Beasts may try to harm us, wolves may come our way,

f *(simile)*

Piu mosso (quasi doppio movimento)

allowed without written authorization
from Dramatists Play Service, Inc.

24

but if we're to - ge - ther, we won't be a - fraid.

ritard.

ritard. *p*

28 **Tempo primo**

Here we will be safe, here the world is good,

Tempo primo

32

so we'll stay to - ge - ther deep in - side the wood.

poco accel.

36

THE MONK:**Slightly faster**

Lit - tle house, lit - tle home, fi - nal - ly on your

pizz.

Slightly faster

40

own, and there's no need to roam now or e - ver.

rubato colla voce

mf

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45

Gentle waltz

mp *mf* *mp* *mf* *mp*

50

mf

arco

55

pizz.

60 MONK:

Not a thing left to fear, just one

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65 *rit.* I'll ap - pear *Slower (rubato)* keep - ing watch while you're

arco

69 here for - e - ver.

cresc. e accel.

73 T. *Piu mosso (Tempo II)*

Beasts may try to harm us, wolves may come our way,

A. Beasts may try to harm us, wolves may come our way,

f *(sim.)*

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77

ritard.

but if we're to - ge - ther we won't be a - fraid.

but if we're to - ge - ther we won't be a - fraid.

M.

ritard. Lit - tle

p

ritard. *p*

81 *Tempo primo*

Here we will be safe.
Here the world is good.
house... lit - tle home... I'll keep

Tempo primo

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85

So we'll stay to - ge - ther deep in - side the wood.
So we'll stay to - ge - ther deep in - side the wood.
watch!

89 // Poco meno //

Here we'll stay for - ev - er // deep in - side // the

Here we'll stay for - ev - er, // deep in side the

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Poco meno

92

wood.

wood.

For - e - ver.

(l.v. and fade as dialogue plays)

16. Underscore / Winter

Cello & Piano

Wendy Kesselman

Warning: **ANDREI:** Why not? We've been married all our lives.

Cue: **ANDREI:** Don't be frightened. It's the river. Only the river. Knocking on the banks.

This score has been downloaded from

Adagio in 8 (slower than "Family" as sung)

ten.

musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The bass clef part begins with a melodic line in eighth notes, marked *mp* and *freely, very expressive and deliberate*. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

Piu mosso (in 4)

5

musical score for measures 5-8. The tempo is marked *Piu mosso (in 4)*. The bass clef part features a melodic line with a *pp sul tasto* marking. The piano accompaniment continues with chords and single notes.

Piu mosso (in 4)

9

musical score for measures 9-12. The bass clef part has a melodic line. The piano accompaniment features chords. A *repeat* sign is present at the end of the section.

*repeat (probably once only)
and fade as dialogue begins*

17. Apples and Pears (reprise)

Igor

Cue: IGOR: ...as long as he's happy. Look! Look what I brought you.

Wendy Kesselman

Fast, enthusiastic

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Ap-ples and pears, ap-ples and pears, fresh from my green house, just

wait-ing right there! Peach-es and plums, cher-ries and grapes, all col-ors, all con-tours, all

siz-es, all shapes! Gar-den of glo-ry, gar-den di-vine, my whole life's sto-ry —

(Dialogue) Cue:
IGOR: "What could
be more beautiful?"

Slower, rubato

18. Painting underscore

Cello & Piano

Wendy Kesselman

Cue: ANDREI seizes his brush, starts painting like one obsessed.

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p (r.h. may be freely and elaborately ornamented)

7

13

(Fade out quickly)

(Move on to bar 17 as lights up)

(Imitating clock chimes) l.v.

18a: Scene 6: Vocal fragments

Andrei and The Monk (unaccompanied)

For cuing of these fragments, consult script

Wendy Kesselman

THE MONK:

1.

Up in a tree painting, I want to be painting - ing, La da da da, Life all a - glow -

THE MONK:

2.

So ma - ny wo - men love you, fol - low you night and -

ANDREI:

3.

Here we will be safe, here the world is good, here we've loved each oth - er...

19. You're a Genius

Andrei and The Monk

Warning: **THE MONK:** Disappointed, my boy?

Wendy Kesselman

Cue: *I'm your masterpiece! I thought no one would ever capture the essence of —*

THE MONK:

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Sweeping Waltz
pizz. p a tempo

6
there's no ques - tion in my mind. You're a

11
gen - ius, and I tell you they are ve - ry

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It features a vocal line for 'THE MONK' and a piano accompaniment. The piano part is titled 'Sweeping Waltz' and includes performance directions such as 'pizz.' (pizzicato), 'p' (piano), and 'a tempo'. The score is divided into systems, with measures 6 and 11 marked at the beginning of their respective systems. The lyrics are: 'You're a genius, absolute - ly, there's no ques - tion in my mind. You're a gen - ius, and I tell you they are ve - ry'.

16

hard to find. But I know one when I

21

meet one, I can spot one right a - way.

26

ANDREI:

You don't

Like a star that keeps on shi - ning, you don't

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arco

31

see one ev - ery day.

see one ev - ery day. When I am

pizz.

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36

with you the world's filled with light You make it

41

so. Just with one ges - ture you change it to

46

night, Gen - ius - es know. Walk be-

51

-side me, sit be - side me, sleep be - side me

arco

56

through the night. Don't be scared now, don't you

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61

wor - ry, but you have to pay the price.

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67

A. My
M. A gen - ius Just like a gen - ius you want to es - cape your

pizz.

72

des - ti - ny... des - ti - ny... You can't con - trol it, ac-

77

It's fate!

-cept it For e ter ni ty.

82

MONK:

Wher - ev - er you wan - der, wher - ev - er you go,

scherzando

l.h. staccato

87

ANDREI:

I'll al - ways leave

you won't get far. You'll al - ways leave

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92

tra - ces and you'll al - ways know...

tra - ces and I'll al - ways know just where you

97

For like a star

are

For like a star

f

102

gen - ius - es are shi - ning a-

gen - ius - es are shi - ning a-

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107

-far. That's how they are!

-far. That's how you are!

112

I'm a gen - ius!

You're a gen - ius! Ab - so - lute - ly!

117

That's who you are! That's who

That's who you are! That's who

arco cresc. *f cresc.*

cresc. *f cresc.*

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122

Musical score for measures 122-126. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "we are!" and a piano accompaniment. The piano part includes dynamic markings *ff* and *gliss.*. A large watermark is overlaid on the score.

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127

Musical score for measures 127-131. The score continues in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a *gliss.* marking. The score concludes with a double bar line.

20: Art (in fragments)

Andrei and The Monk (unaccompanied)

For cuing of these fragments, consult script

Wendy Kesselman

ANDREI:

For noth - ing in this world will make me hap-

-py, all the mo - ney, pow - er, e - ven fame...

ANDREI:

(Dialogue) ...all are hol - low shells, all have tain - ted smells,

ANDREI and MONK:

all will turn to dust and dis - ap - pear!

ANDREI:

(Dialogue) But art will still be here

ANDREI:

Art will still re - main (Dialogue) Cause me grief and

ANDREI and MONK:

fear, drive me/you half in - sane! (Dialogue)

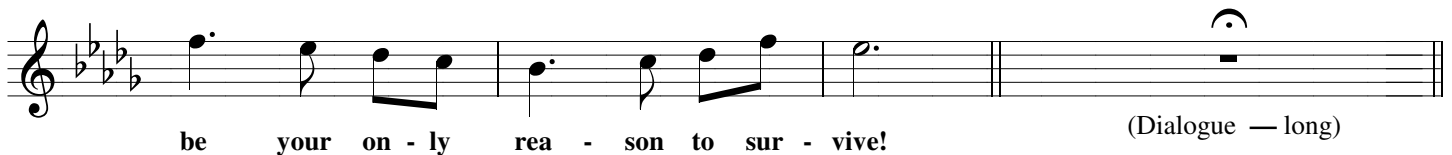
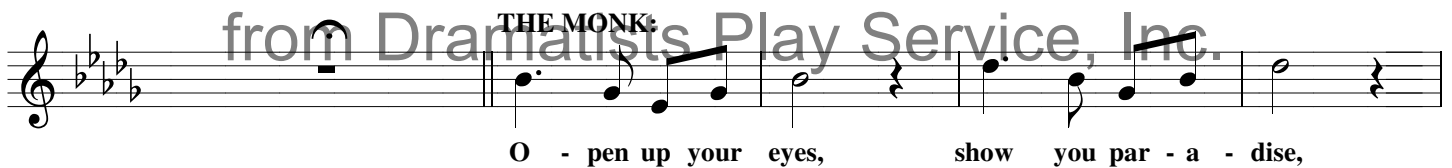
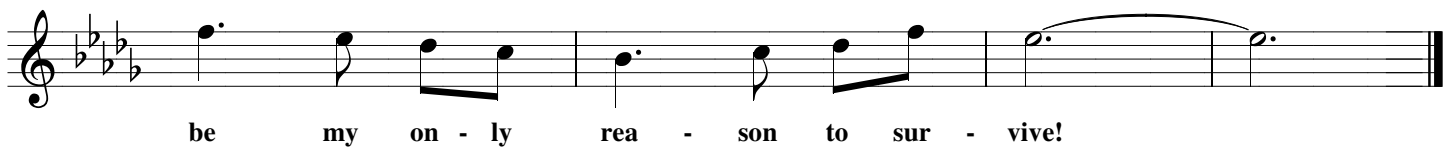
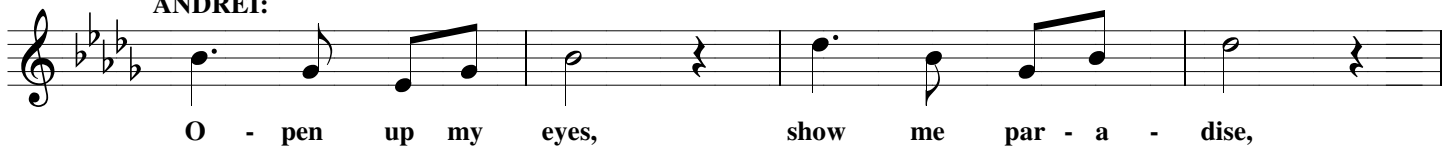
THE MONK:

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**ANDREI:**

20a. Underscore & Scene Change

Wendy Kesselman

Cue: After ANDREI sings "Be my only reason to survive" — grabs paintbrush, stops, frozen, at the canvas.

(Extremely long!)

The musical score consists of two systems. The first system is a single bass clef staff in 4/4 time, starting with a key signature of one sharp (F#). It begins with a *ppp* dynamic marking and a fermata over the first measure. A large watermark is overlaid across this system. The second system consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff begins with a fermata and a *pp* dynamic marking. The bass staff begins with a *pp* dynamic marking. A key signature change to two flats (Bb) occurs between the systems. The second system is marked "Very slow waltz (in 3)" and includes a *senza espr.* marking. A large watermark is also overlaid across this system.

Stop after IGOR's line: "No one will hurt you." Cue: Blackout Repeat as needed for scene change, and fade as TANYA speaks.

Very slow waltz (in 3)

(Dialogue)

pp senza espr.

21. I Will Wait

Tanya

Wendy Kesselman

Cue: TANYA: I will always be at our window, waiting for your return. (Music in.)

rit.

a tempo

Moderato espressivo (in one)

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I will wait

till the leaves turn green, wait till they

flow - er, till the first rob - in's

seen, wait ev - ery ho - ur.

21

And when the li - lac blooms, when

sempre p e senza espressione

26

the sun's strong - er, I'll walk through our

31

emp - ty rooms, wait ev - en lon - ger.

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36

I will

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allowed without written authorization

41

wait till the wild geese call down

46

by the riv - er, wait till the

51

first leaves fall and the birch qui - ver.

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56

And when the snows be - gin,

61

when the sky's stor - my, I'll wait

pp

66

for the mo - ment when your face is be-

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71

-fore me.

Solo — catatonic

mp senza espr. — sul tasto

mp but heavy, gong-like

76

Ev - ery

f

81

sea - son may come and go and the next

ppp

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86

sea - son fol - low, and the days all re-

91

-peat their flow, I'll wait for to - mor - row,

96

and at each eve - ning's end

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www.dramatists.com and is for perusal only.

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Detailed description: This block contains the musical notation for measures 96 through 100. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are "and at each evening's end". The music is in a minor key, indicated by the key signature of three flats. The piano accompaniment consists of a steady eighth-note bass line and a more melodic treble line.

101

dream we're to - ge - ther... Till

Detailed description: This block contains the musical notation for measures 101 through 105. The lyrics are "dream we're together... Till". The vocal line continues with a melodic phrase. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous section.

106

you come home a - gain I'll wait for-

Detailed description: This block contains the musical notation for measures 106 through 110. The lyrics are "you come home again I'll wait for-". The vocal line concludes with a long note. The piano accompaniment features a prominent chord change in measure 108, marked with a sharp sign (#) in the bass line.

111 *molto rit.* Slower

-ev - er. Till you are home a-

116 *rit.* a tempo

-gain I'll wait for - ev - er.

rit. a tempo

121

21a. Underscore

111.

Wendy Kesselman

Cue: **IGOR:** Go ahead. Find him. You've been dying to all morning!

Lento

Cello

p

This score has been downloaded from
www.dramatists.com and is for perusal only.

Abrupt cutoff when ANDREI throws plate to floor.

5

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Dialogue continues. Cue: **TANYA:** Or just keep eating pancakes and never leave home at all!

10

below the bridge

Abrupt cutoff after ANDREI says "Mamochka..." a 2nd time

Quasi attacca No. 22

22. Family (reprise)

Tanya, Igor & Andrei

Wendy Kesselman

Cue: **IGOR:** You love them so much, we'll make them for you every day. (*Music in.*)

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www.dramatists.com and is for personal use only.

Tempo rubato

Now you're home, it's just us three,

(Dialogue continues)

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4

once a - gain a fam - i - ly. Home at last — what bliss! Home — pure hap - pi - ness!

IGOR:

Home at last — what bliss! Home — pure hap - pi - ness!

7

T. Home with him, there's nev-er been just such a night as this!

A. On such a night, on such a night, just

I. Home with him, there's nev-er been just such a night as this!

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19

such a night as this, a fam-i-ly of on-ly three was par-ted... What happened that night?
The night they went away, left me.

pp

13

A.

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pp

17

day will come when they come back... You pro - mised — They prom - ised —

pp

22a: Fragments

Igor (unaccompanied)/Andrei (with cello)

For cuing of these fragments, consult script

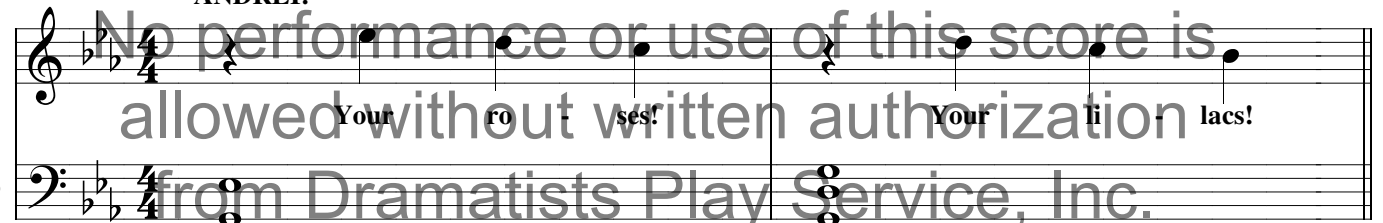
Wendy Kesselman

IGOR:


1. 

Ab - so - lute - ly! There's no ques - tion in my mind.

ANDREI:

2. 

Your fo ses! Your li lacs!

Cello
pizz. *f* 

23. My Medicine, My Milk

Andrei

Cue: TANYA: Here, take your medicine. You'll feel better if you do.

ANDREI: *Medicine!* (MUSIC in) I should have known!

Wendy Kesselman

Agitato

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4
goes down smooth as silk, It keeps me qui-et, helps me heal, it hard-ly ev-er lets me feel.

7
Slowly **Slower still** //

It takes a-way my fears, it chokes back all my tears and //

mp lamentoso //

mp //

10 **Tempo I (Agitato)** **Moderate waltz (lots of swing)**

ev-ery dream I ev-er dream dries up and dis-ap - pears. Once I had

cresc. *f* *mf*

stacc. cresc *f* *mf*

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14

vi - sions, burn - ing and bright, vi - sions to last me

19

all my life — They stuff it down my throat, they watch me and they gloat, con-

mf

(Dialogue!)

More deliberate

23

-vinced they've found the per-fect cure, they call my fan-ta-sies im-pure—how much of this can I en-dure?

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Slowly

Slower still

26

They la-bel me with names, they fill me full of shame and

Tempo I (Agitato)

Moderate waltz (passionately)

29

ev-ery thought I ev-er think is cer-ti-fied in-sane! These were my

32

vi - sions, all I would give, They were the rea - son

37

I could live. Now I look clo - ser, what do I

42

see? Where are my vi - sions? They're not the vi - sions they

mp
hold back (colla voce)

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Tempo I (Agitato)

47

once seemed to be. They're flat! Ri - di - cu - lous and pat! Who

51

wants to look at that? They're so pre-ten-tious, mean and small, there's noth - ing there you can re-call. In

54

rit. *Slowly*

fact, there's noth - ing there at all! No pas - sion and no depth, sim-

colla voce, senza espr. *mp*

57 **Tempo I (Agitato)**

-pli - ci - ty or breadth. The more I see con - vin - ces me they must be put...

cresc. *f*

cresc. *f*

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60

TO DEATH!

ff

24. Dance to the River

Wendy Kesselman

Cue: **ANDREI:** Dance with me now, Tanya. Hurry! Before it's too late.

A.

Beasts may try to harm us, Wolves may come our

Agitato *mf*

mp *mf*

4

way, But when we're together

7

// *A mad waltz*

we won't be — Not a thing left to fear,

// *A mad waltz*

(colla voce)

11

just one cry I'll be here

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www.dramatists.com and is for perusal only.

15

keep - ing watch

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pizz. f

19

accel. e decresc.

3 accel. e decresc. 3

23

Frantic waltz

arco p

Frantic waltz

p

28

cresc. *f* *heavy gliss.* *mp cresc.*

cresc. *f* *mp cresc.*

33

ff

38

pizz. *ff*

42

ff

46

(sudden cutoff as piano goes to "Fog" music)

Safety

*Cue to move on: IGOR:
Tanya! Andrei! Come back!*

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50

(highest possible F# harmonic)

(sneak in) *ppp*

pp I: This fog. Someone could get lost in such a fog... My God. The fog. The river!

54

ANDREI and TANYA dance wildly.

A: Wait!

Listen...

58 THE MONK:

When I am with you the world's filled with light You

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Detailed description: This block contains the musical score for measures 58 through 62. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "When I am with you the world's filled with light You". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and melodic lines that support the vocal melody.

63 make it so. Just with one ges - ture you'll

A: Don't you hear?

Detailed description: This block contains the musical score for measures 63 through 67. The vocal line continues with the lyrics "make it so. Just with one gesture you'll". A piano solo begins at measure 64 with the instruction "A: Don't you hear?". The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

68 change it to night... You're a gen - ius,

A: To me. He's talking to me.

Detailed description: This block contains the musical score for measures 68 through 72. The vocal line has the lyrics "change it to night... You're a genius,". A piano solo begins at measure 69 with the instruction "A: To me. He's talking to me.". The piano part continues with a melodic and harmonic accompaniment for the vocal line.

73

oh I feel it, I have felt it a long

78

time. Ev - ery gen - ius must re - mem - ber

A: He still believes in me.
T: And me, Andrei? Don't I believe in you? Haven't I loved, cherished you — all my life.

84

in the end they end up mine.

l.v.

25. A Girl in a Garden (reprise)

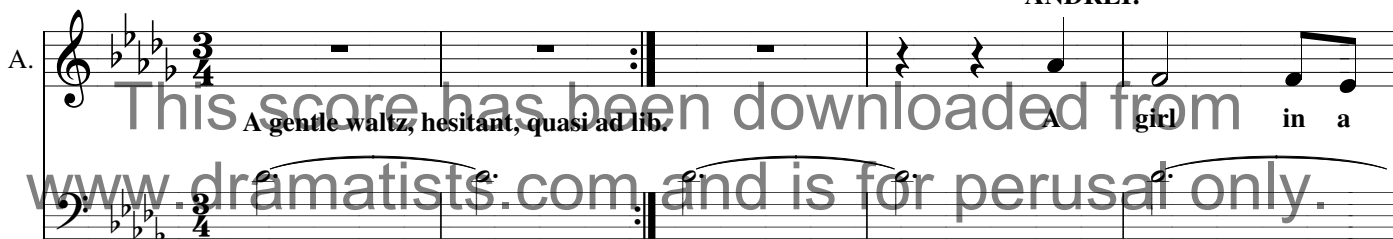
Tanya, Andrei, The Monk

Warning: **TANYA:** Don't cry, Andryusha. Don't cry, my angel.

Wendy Kesselman

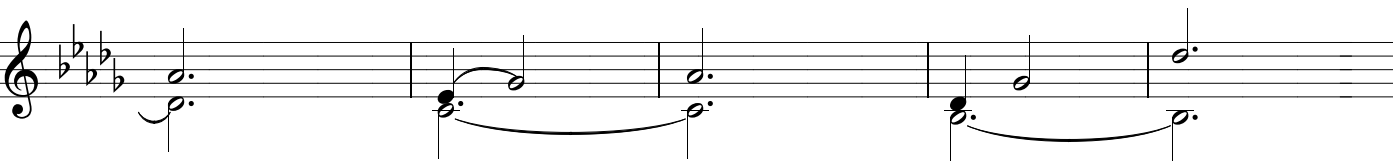
Cue: **ANDREI:** Tanya. Tanyochka! Remember? The garden. The lilacs.

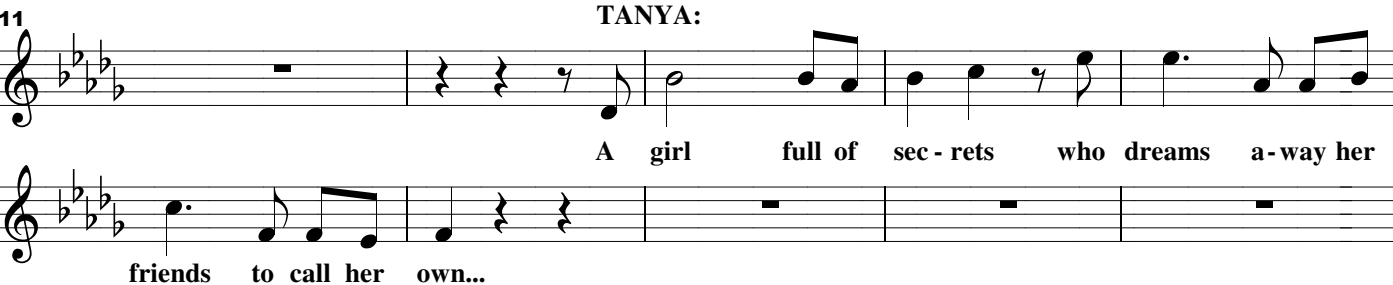
ANDREI:

A.  *A gentle waltz, hesitant, quasi ad lib.* A girl in a


 No performance or use of this score is allowed without written authorization

6  from Dramatists Play Service, Inc. gar - den, a girl all a - lone, with no one to talk to, no




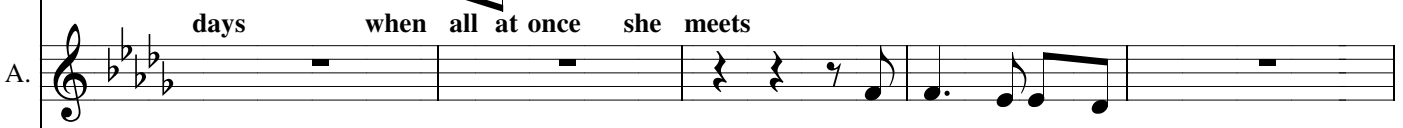
11 **TANYA:**  A girl full of sec - rets who dreams a-way her friends to call her own...



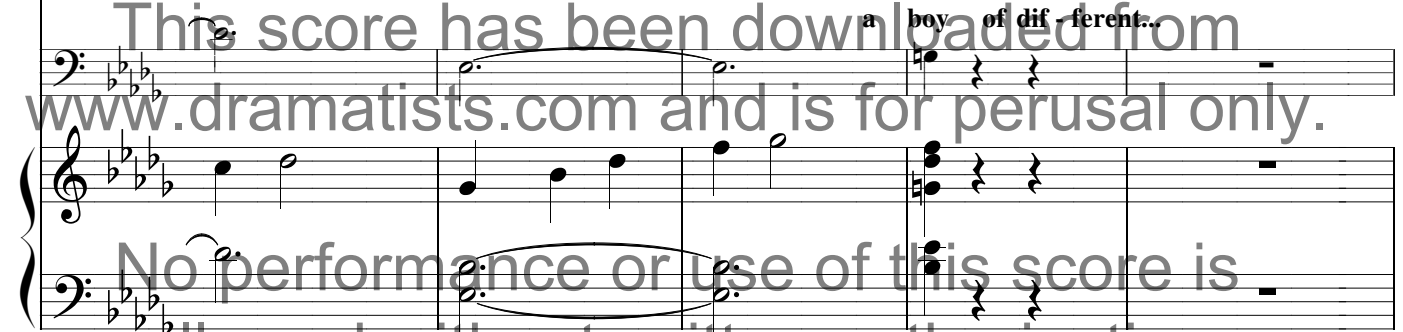


16

T. 

A. 

days when all at once she meets




a boy of dif - ferent..

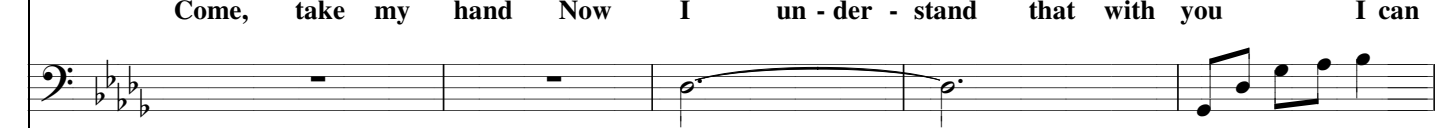
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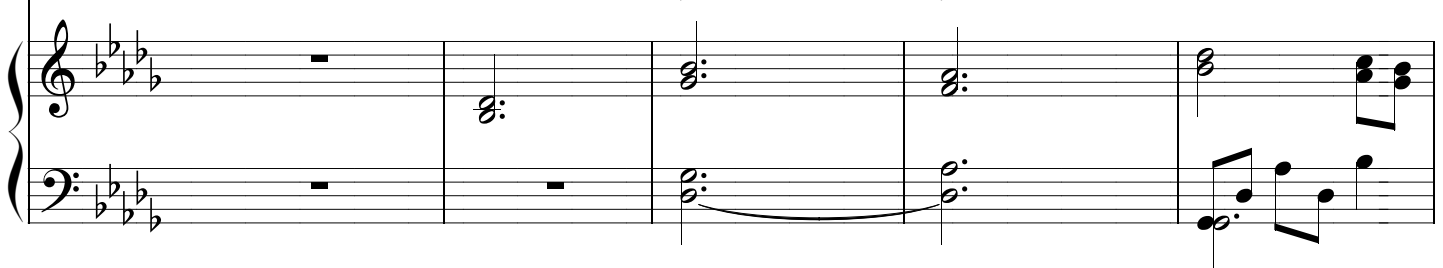
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21

T. 

A. 

Come, take my hand Now I un - der - stand that with you I can



26

T. 

A. 

see par - a - dise, with



with

mp

31

T. you it will be...

A. you it will be...

M. THE MONK:
Wher - ev - er you wan - der, wher - ev - er you

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

36

go you won't get far... So

41

a piacere
come with me and we will be to - ge - ther for e - ter - ni - ty... A: I'm coming! Wait! Wait for me!

pp sul tasto, non vibrato *p a tempo*

pp colla voce

44

T: *Andrei!*I: *NOOO!*

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www.dramatists.com and is for perusal only.

accel. e cresc. sempre ***ff***

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allowed without written authorization

47

T: *ANDRYUSHAA!!!*

from Dramatists Play Service, Inc.

p ***ff*** *Very long!*

p ***ff*** ***ff*** *ff* *possibile*

*Let fade, pedal down,
through TANYA's first line.
Cut off abruptly after "The
world stopped."*

26. I Will Wait (finale)

Tanya

Wendy Kesselman

Cue: T: The world keeps opening up to me — how can I refuse? (*Music in.*)

Moderato espressivo (more flowing than No. 21)

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pp

So I

wait till the leaves turn green, wait till they

pizz. pp

flow - er, till the first rob - in's seen,

17

wait ev - ery ho - ur. And when the

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www.dramatists.com and is for perusal only.
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arco pp sempre

23

li - lac blooms, when the sun's stron - ger I

from Dramatists Play Service, Inc.

pp sempre

29

walk through our emp - ty rooms, live one day

35

lon - ger. Ev - ery sea - son may come and

p building in tempo and intensity to the end

p building in tempo and intensity to the end

40

go and the next sea - son fol - low, and the

45

days all re - peat their flow, I live

50

for to - mor - row. And as the

mp

mp

55

days go on we're still to - ge - ther,

mp

60

For in the life that's gone

cresc.

cresc.

65

we'll live for - ev - er! In

f

70

our sweet life that's gone We live for-

pizz. f *rit.* *ff* // *Risoluto, marcato*

75

-ev - er!

arco *f* *a tempo, driving*

colla voce *f* *fff*