

# IN THE GREEN

A NEW MUSICAL BY  
**GRACE McLEAN**



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INC.

IN THE GREEN  
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The world premiere of IN THE GREEN was produced by LCT3/Lincoln Center Theater (Evan Cabnet, Artistic Director, LCT3; André Bishop, Producing Artistic Director, Lincoln Center Theater), New York City, in June 2019. It was directed by Lee Sunday Evans, the set design was by Kristen Robinson, the costume design was by Oana Botez, the lighting design was by Barbara Samuels, the sound design was by Nicholas Pope, the orchestrations were by Grace McLean and Kris Kukul, the music director was Ada Westfall, and the production stage manager was Katharine Whitney. The cast was as follows:

YOUNG HILDEGARD/HAND/OLD HILDEGARD ..... Hannah Whitney  
VOLMAR/EYE/ACOLYTE 1 ..... Rachael Duddy  
MOTHER/MOUTH/MARCHIONESS/  
ACOLYTE 2 ..... Ashley Pérez Flanagan  
JUTTA/RICHARDIS ..... Grace McLean  
SHADOW/SIGEWIZE ..... Mia Pak

IN THE GREEN was developed, in part, at the Johnny Mercer Writers Colony at Goodspeed Musicals.

IN THE GREEN was developed, in part, at SPACE on Ryder Farm.

IN THE GREEN was developed, in part, with assistance from the Orchard Project (Ari Edelson, Artistic Director).

## CHARACTERS

YOUNG HILDEGARD, a puppet or inanimate object signifying a girl

MOTHER, Hildegard's mother

VOLMAR, a monk

HILDEGARD, a girl in three pieces:

EYE

MOUTH

HAND

JUTTA, an anchoress

SHADOW, a forgotten piece of Jutta

MARCHIONESS, a noblewoman, Richardis's mother

RICHARDIS, the same puppet or object used for Young Hildegard

OLD HILDEGARD, a woman who owns her power

ACOLYTES, followers of Old Hildegard

SIGEWIZE, a girl with questions for Old Hildegard

This is a play for five actors, each playing multiple parts. The three actors playing Eye, Mouth, and Hand should handle puppet/objects that signify these attributes and should operate as a single, albeit abstracted, person. Young Hildegard and Richardis should be the same puppet, ideally in a bunraku style but able to be operated by one person.

*Character divisions are:*

Young Hildegard / Hand / Old Hildegard

Volmar / Eye / Acolyte 1

Mother / Mouth / Marchioness / Acolyte 2

Jutta / Richardis

Shadow / Sigewize

## SETTING

1106–1136 inside a cell attached to the monastery at Disibodenberg  
and

1169 in a room in Rupertsberg abbey

*Dare to declare who you are. It is not far from the shores of silence to the boundaries of speech. The path is not long but the way is deep. You must not only walk there, you must be prepared to leap.*

—Hildegard von Bingen

*We believe that we can illuminate the darkness with an intention and in that way aim past the light. How can we presume to want to know in advance from where the light will come to us? ...If you look for a light you fall first into an even deeper darkness.*

—C.G. Jung

## SONG LISTING

1. "O virga ac diadema" All
2. "Death Ceremony" Jutta
3. "If I Had a Knee" Eye, Mouth, Hand
4. "The Rule" Jutta, Eye, Mouth, Hand
5. "I Am Hungry" Mouth, Eye, Hand
6. "Eve" Jutta, Mouth
7. "Ritual" Eye, Mouth, Hand, Jutta
8. "Little Life" Jutta, Eye, Mouth, Hand
9. "Sun Song" Hand, Jutta, Eye, Mouth
10. "In the Green" Jutta, Shadow
11. "Burial" Eye, Mouth, Hand
12. "Underground" Shadow
13. "Confession" Eye, Mouth, Hand
14. "Sun Song" Reprise Eye, Mouth, Hand
15. "Light Undercover" Shadow, Eye, Mouth, Hand
16. "The First Verb" Shadow, Eye, Mouth, Hand
17. "O viridissima virga" Shadow, Eye, Mouth, Hand
18. "Light Undercover/In the Green" Reprise Eye, Mouth, Hand, Shadow
19. "The Ripening" Jutta
20. "Forgiveness" Eye, Mouth, Hand
21. "Integration" Old Hildegard, Acolytes
22. "Exorcism" Sigewize, Old Hildegard

# IN THE GREEN

## PROLOGUE

*An imposing wall and ornate door. Unseen, maybe from behind the door, the women sing. It is at once ancient and new, insistent and urgent.*

**“O virga ac diadema”**  
*(Song for all women.)*

JUTTA.

Ooooo

EYE.

Oooo

HAND.

Ooo

MOUTH.

Oo

SHADOW.

O

ALL.

Virga ac diadema

Purpurea Regis

Que es in clausura tua

Sicut lorica

O flos tu non germinasti

De rore nec de guttis pluviae

Nec aer de super te volavit

Sed divina claritas

EYE, MOUTH, JUTTA, and SHADOW.

In nobilissima

Virga te produxit

*From out of the darkness, Young Hildegard appears, curious, searching this new space.*

Unde O Salvatrix

Quae novum lumen

Humano generi protulisti

EYE.

Collige membra  
Filia tui  
Ad celestem

JUTTA.

Collige membra  
Filia tui  
Ad celestem

SHADOW.

Collige membra  
Filia tui  
Ad celestem

*Mother appears, chasing after Young Hildegard.*

MOTHER. Hildegard. Hildegard. It's time.

JUTTA and SHADOW.

Harmoniam

*Volmar enters. All three are in front of the door. We are at Disibodenberg abbey, and Young Hildegard is being given away to become a ward of this institution.*

VOLMAR. Is this your daughter?

MOTHER. Yes.

VOLMAR. Aw, what a cute little tithe she is! Hi there. I'm Volmar. I'm new here too.

MOTHER. She hasn't spoken since her sister died.

Are you sure she's not too young?

VOLMAR. Eight is old enough to be promised in marriage, she's old enough to come here.

MOTHER. But she's sick. She'll get the kind of care she needs?

VOLMAR. Of course! It's 1106 and the world is still a very scary place. The community is the right place for a girl like her. She'll be entombed with Jutta, who is just amazing. Jutta's already been in the cell for some time now, and she's so excited for an oblate to join her.

MOTHER. A cell? Don't you mean the chapter house?

VOLMAR. Oh no yeah, Jutta is an anchoress. That means she's locked in this cell.

MOTHER. But inside of a cell, what kind of life is that? Will her basic needs be met, food and water, and somewhere to sleep—

VOLMAR. Ma'am, that's all taken care of. You have nothing to worry about. Inside the cell she'll be technically dead, but super comfortable.



## “Death Ceremony”

(Song for Jutta.)

*Jutta begins singing from behind the door, unseen.*

VOLMAR. Jutta is starting the funeral rites for Hildegard so we should—

MOTHER. I want to talk to my daughter for a minute.

VOLMAR. Go for it.

JUTTA. (*Off.*)

O branch of freshest green

O hail

MOTHER. Hildegard listen. You know you're sick, right? And I can't take care of you anymore? When we got the offer for you to come live here in the community, it seemed like the best thing for you.

You know how you always want to help? This is how.

VOLMAR. (*Opening the door to the cell.*) Ma'am, if you want any last physical interaction with your child now is the time.

Once we lock the door it doesn't reopen and contact with the temporal world is FORBIDDEN! Just kidding. Not really! Let's go.

MOTHER. Okay.

Be a good girl Hildegard.

*Mother and Volmar leave Young Hildegard outside the door. She regards it and as she walks through we begin to transition to inside the cell, where Jutta prepares for Hildegard's arrival.*

JUTTA.

Within the windy gusts of saints

Upon a quest you swayed and sprouted forth.

O branch of freshest green,

O hail!

O little green branch, little green girl so new to this world

I praise your becoming

Born of woman born of man

Then released from their hands

I praise your becoming

Plucked from the harvest before you start to rot

Thrust in the darkness where everything is naught

You were not born to live

You were born to be forgiven

You were not born to live

You were born to be forgiven  
You were born

O freshly cut branch, fresh-faced girl you are not long for this world  
I praise your becoming  
I want to show you the things that I know you'll  
Do everything just right and I will find the light  
I praise your becoming  
I praise...

Isn't she lucky?  
She is the lucky one  
She will be the seed that grows without the sun  
Hallelujah and amen amen  
Hallelujah for the dead amen  
Isn't she lucky?  
She is the lucky one  
She will know of death before her life is done  
Hallelujah and amen amen  
Hallelujah for the dead amen  
Amen amen amen amen amen amen amen amen

*The door to the world outside closes abruptly, harshly, with finality.  
The cell is dark and plain with a dirt floor, high walls, two windows  
(one high and one low) opposite each other, and a prie-dieu or kneeler.*

## IN THE CELL

*Young Hildegard is now Eye, Mouth, and Hand.*

JUTTA. Hi. I'm glad you're here. My name is Jutta.  
...So you're the tithe, huh?  
Hildegard—isn't that your name?  
...We're gonna play this game.  
I understand. You're broken apart.  
But in here, you can have a brand new start.

**“If I Had a Knee”**

*(Song for Eye, Mouth, Hand.)*

EYE, MOUTH, HAND.

I wasn't always this way  
I had a life-shattering experience  
I can get home if I put myself back together  
They'll want me again  
This isn't the end  
You can't tell me what to do  
I...I...I... I...I...I... I I I I I I I I

EYE.

And I have lost too much!

HAND.

My other hand and such!

MOUTH.

Where are my guts, my hair?

EYE, MOUTH, HAND.

My heart, it isn't there  
I'm lost, I'm everywhere  
I'm almost only air  
If I had to be...  
If I had more me...  
If I had any  
*(Gasp!)*  
If I had a knee I could climb if I had a knee  
Out the window!

JUTTA. Why do you think you're here?

HAND.

Why?

EYE.

Why?

MOUTH.

Why?

EYE, MOUTH, HAND.

Why  
I... I I... I I I... I I I I I I I I  
I

# IN THE GREEN

## a new musical by Grace McLean

5 women

As a young girl, the medieval saint, healer, visionary, exorcist, and composer Hildegard von Bingen was locked in a cloister's cell after demonstrating a preternatural sensitivity to the world around her. Sequestered with Hildegard is Jutta, a woman who has spent her life secluded in an effort to recover a whole self after deepest trauma. Under Jutta's guidance, Hildegard attempts to reassemble her own fragmented self while her mentor proselytizes a rejection of brokenness. *IN THE GREEN* is a musical unlike any you've seen, an astonishingly sonically sophisticated saga of two exceptional women broken by the world and their journey of healing that changed history.

*"...an extraordinary musical... McLean's score references both the clear, straight vocal tones of the Middle Ages (Hildegard was, among other things, a composer) and the repetitive staccato of Philip Glass, with plenty of indie rock in between. IN THE GREEN is a must-see for serious connoisseurs of musical theater...[and] leaves us with the lasting impression of a woman who was driven by a divine mission, and who accomplished both great and terrible things in her zeal."*  
—**TheaterMania.com**

*"Medieval Christian mysticism was amazingly physical—a weird and wild paradox of reverence for chastity and self-denial, combined with rapturous, semi-erotic records of the spiritual experiences of its visionaries—and McLean creates a musical texture for Hildegard's story that flows straight from the body."*  
—**New York Magazine**

*"...McLean's score [is] a multi-layered polyphonic mix of harmonizing voices and bold, frequently percussive, instrumentals. Extensive vocal looping, driving beatbox rhythms, and syncopated effects, combined with repetitive wordplay, produce[s] a shimmering musical charm that at times seems nearly hypnotic."*  
—**NewYorkStageReview.com**

*"Musically complex, dramatically abstract and...intensely intimate in style. ...[IN THE GREEN] is an ambitious work that's worthy of the focused attention it demands."*  
—**BroadwayWorld.com**

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