

No. 18

WE DO NOT BELONG TOGETHER  
(DOT, GEORGE)

GEORGE: (*Getting angry*) ...Why are you telling me this? First, you ask for a painting that is *not* yours-- then you tell me this. (*Beginning to return to studio*) I have work to do.

Freely (♩ = 112)

DOT: Yes, George, run to your work. Hide behind your painting. I have come to tell you I am leaving

Musical score for the first system. The piano part is in 4/4 time, starting with a *mf* dynamic. The melody line is written in treble clef. The first measure contains a whole note chord, and the second measure contains a half note chord. A long slur covers the piano accompaniment across both measures.

because I thought you might *care* to know -- foolish of me, because you care about nothing.

GEORGE: I care about many things --  
DOT: Things -- not people.  
GEORGE: People, too.

Musical score for the second system. It begins with a repeat sign and a *(Safety)* marking. The piano part continues with a *mf* dynamic. The melody line has a repeat sign at the end, with a *(to 6a)* instruction. The piano accompaniment features a long slur across the measures.

GEORGE: (*cont'd*) I cannot divide my feelings as neatly as you and, I am not hiding behind my canvas-- I am living in it.

Musical score for the third system. It is divided into measures 6a, 6b, 7, and 8. Measure 6a is marked *mp*. Measure 6b is marked *poco accel.*. Measure 7 is marked *Con moto* (♩ = 132). Measure 8 is marked *mf* and contains the lyrics "What you". The piano part features a complex rhythmic pattern of eighth and sixteenth notes, with a *poco accel.* marking. The melody line has a whole rest in measure 6a and a half note in measure 8.

GEORGE: I care about this painting. *You* will be in this painting.

9

D. *mf* care for is your-self. I am some-thing you can use. GEORGE: *mf* I had

G. *mf cresc. poco a poco*

12

D. It's be-cause I un-der-stand that I left, That I am leav-ing.

G. *f* thought you un-der-stood. Then there's noth-ing I can say, Is there?\_

15

D. *f* *poco rall.* *Broadly, rubato* Yes, George, there is: You could tell me not to go. Say it to me,

G. *f* *poco rall.*

18 *Poco con moto*  
*mf*

Tell me not to go. \_\_\_\_\_  
Tell me that you're hurt, Tell me you're re-lieved,

22 *f* *mf*

Tell me that you're bored-- An-y-thing, but don't as-sume I know. \_\_\_\_\_ Tell me what you

25 *A tempo* *Con moto*

feel!  
GEORGE:  
What I feel? \_\_\_\_\_ You know ex-act-ly how I feel. Why do you in-sist You must

29 *(tenderly)*

G. *hear the words, When you know I can-not give you words? Not the ones you*

*dim.*

32 *Non rubato, con moto* (♩ = 132)

*need. There's*

*p*

36

*noth-ing to say. I can-not be what you want.*

39 *mp* What do you want, George?— *mf* There was no room for me—  
*mp* I need - ed you and — you left. *mf* (Overriding her) You

*cresc. poco a poco*

42 will not ac - cept — who I am. — I am what I do! Which you

45 knew, Which you al - ways knew, — Which I thought you were a

*(cresc.)* *f*

48

D. *f* No,

G. *(He returns to his work)* part of--!

50 *Freely* (♩ = 152)

*ten.* You are com-plete, George, You are your own. We

*f sempre colla voce*

52 *Rubato* *mf*

do not be-long to-geth-er. You are com-plete, George,

55

You all a - lone. — I am un - fin - ished,

*dim.*

57

I am dim - in - ished With or with - out you.

*cresc.*

59

We do not be - long to - geth - er, And we

*f*

62

should have be - longed to - geth - er. What

*dim.* *mp*

64

D.

made it so right to - geth - er Is what made it all wrong.

67

A tempo  
*mf*

No one is you, George, There we a - gree, But

70

oth - ers will do, George. No one is you, and

73

*cresc.* *poco rall.* *f*

No one can be, But no one is me, George, No one is me. We



76 *A tempo*

do not be - long \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And we'll nev - er be - long --! \_\_\_\_\_

79 *mp*

\_\_\_\_\_ You have a mis - sion, \_\_\_\_\_ A

*molto dim.* *mp*

81

mis - sion to see. \_\_\_\_\_ Now I have one too, \_\_\_\_\_ George.

*poco cresc.*

83 *mf*

And we should have be - longed \_\_\_\_\_

*mf*

85 *cresc.*

D.

*cresc.*

87

to - geth - er.

*cresc.*

89 *ten.* *f* **A tempo**

I have to move on.

*ten.* *f* **A tempo**

*ten.* *f* **A tempo**

92 *Dot leaves. George is left standing alone Onstage. The lights fade, leaving him lit.*

*dim.*

*dim.*

95

98

*p freely*

100

*The set changes back to the park scene around him. When the change is complete, he moves Downstage Right with the Old Lady, and begins to draw her. They are alone Onstage, except for the cut-out of the Soldier's Companion, which stands towards the rear of the stage. There is a change of tone in both George and the Old Lady. She has assumed a kind of loving attitude, soft and dream-like. George is rather sullen in her presence.)*

103

**Larghetto** (♩ = 88) (Safety)

*p*

*rit. e dim. poco a poco*

*l.v.*

No. 19

BEAUTIFUL  
(OLD LADY, GEORGE)

OLD LADY: And now, look across there --

Andante (♩ = 66)

Poco con moto (♩ = 72)

OLD LADY: (*cont'd*) --in the distance-- all those beautiful trees cut down for a foolish tower.

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *Andante* (♩ = 66) and *Poco con moto* (♩ = 72). The lyrics are: "OLD LADY: (*cont'd*) --in the distance-- all those beautiful trees cut down for a foolish tower." The piano accompaniment is marked *p legato* and *sempre legato*. The vocal line has a *simile* marking and includes triplet markings (1, 3, 3, 3, 3).

The second system of the musical score continues from the first. It features two staves: the upper staff for the vocal line and the lower staff for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "How I loved the view from here ... OLD LADY: Rubato p Chang - ing." The piano accompaniment continues with a *sempre legato* marking. The vocal line is marked *Rubato* and *p*.

The third system of the musical score continues from the second. It features two staves: the upper staff for the vocal line and the lower staff for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "GEORGE: I am quite certain that was an open field ... (OLD LADY): mp It keeps". The piano accompaniment continues with a *sempre legato* marking. The vocal line is marked *mp*.