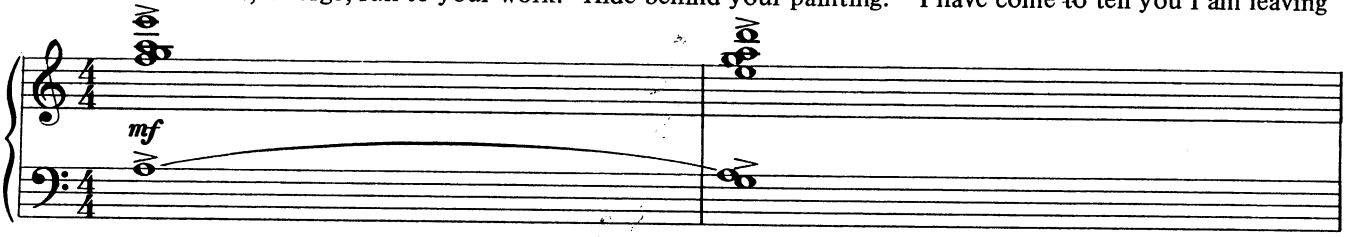
No. 18 WE DO NOT BELONG TOGETHER
(DOT, GEORGE)

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.

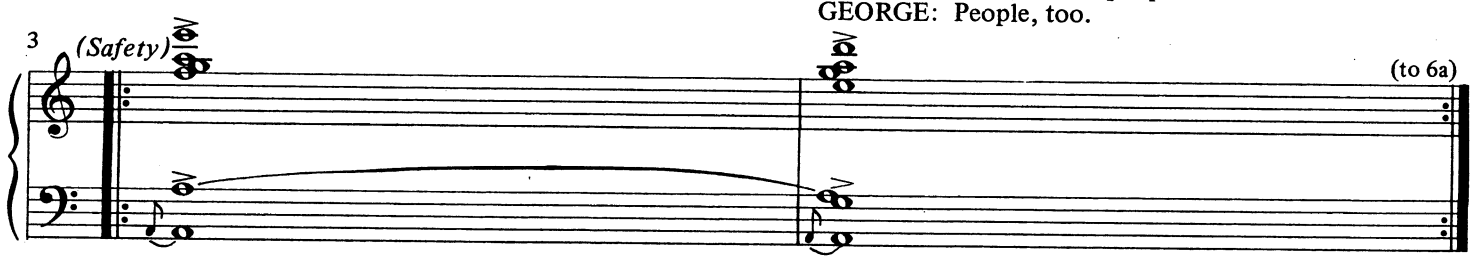
Freely (♩ = 112)

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

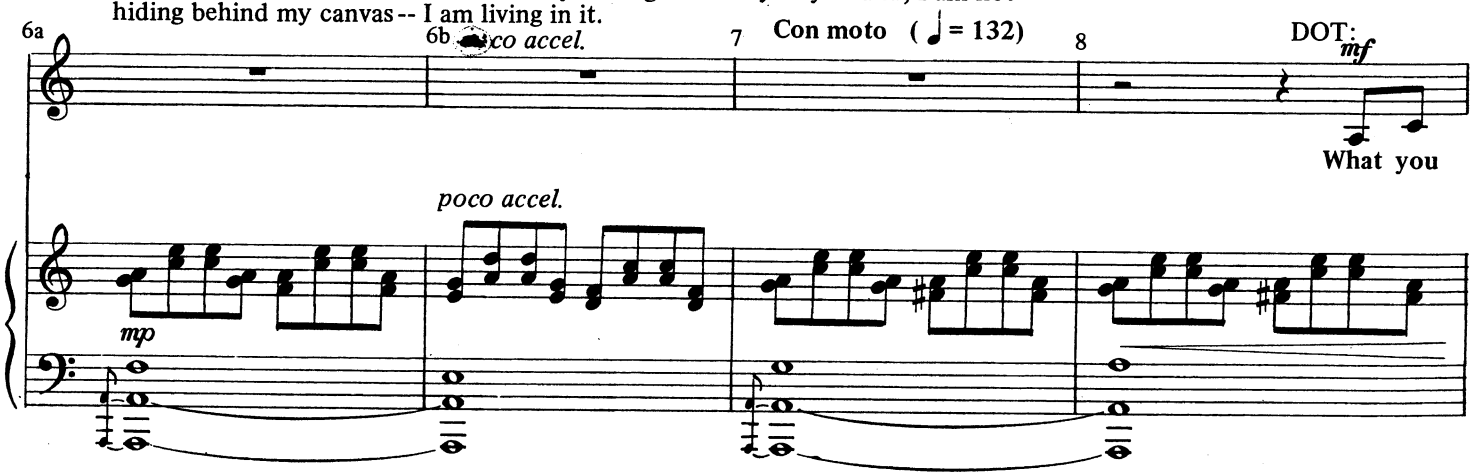


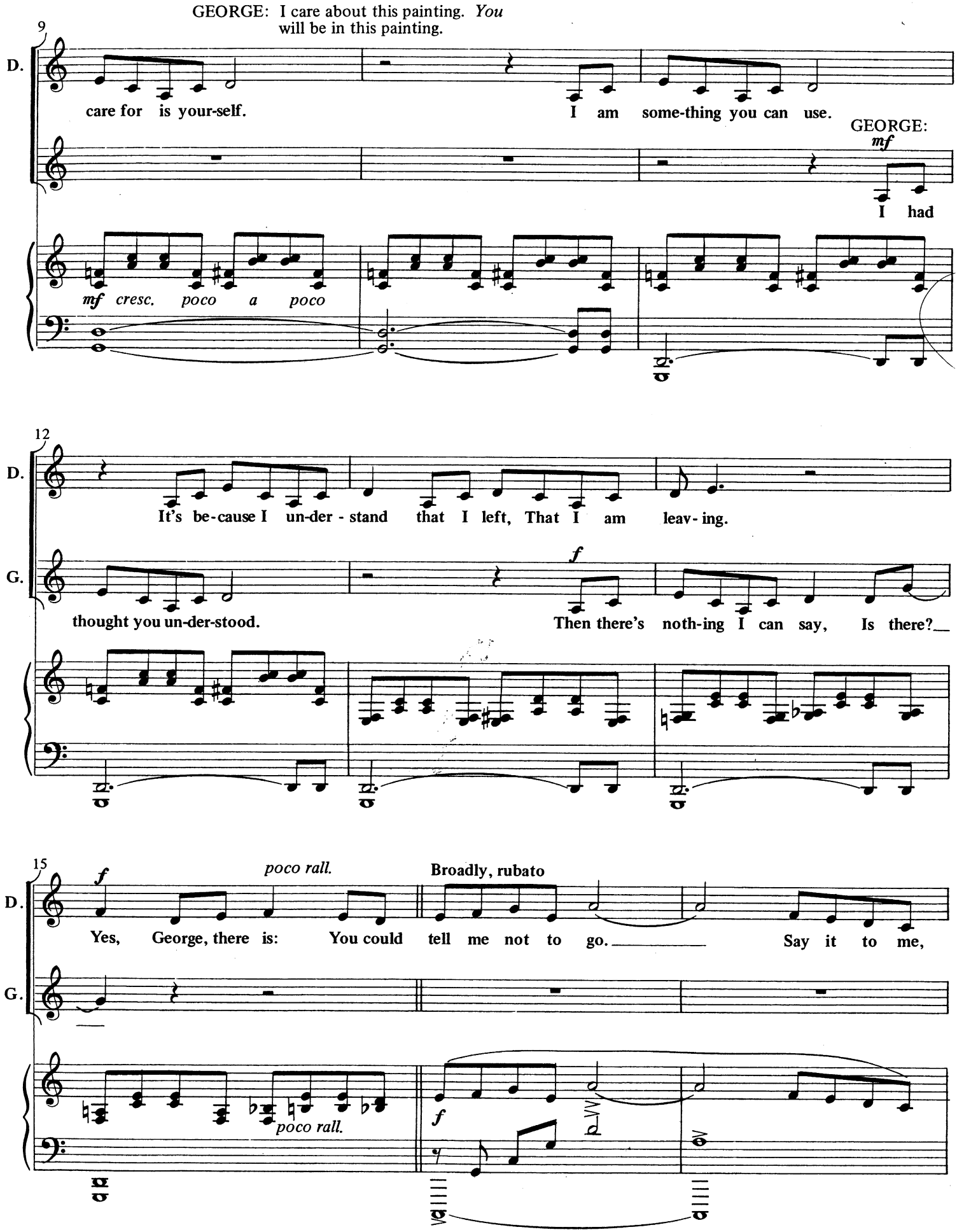
because I thought you might *care* to know -- foolish of me, because you care about nothing.

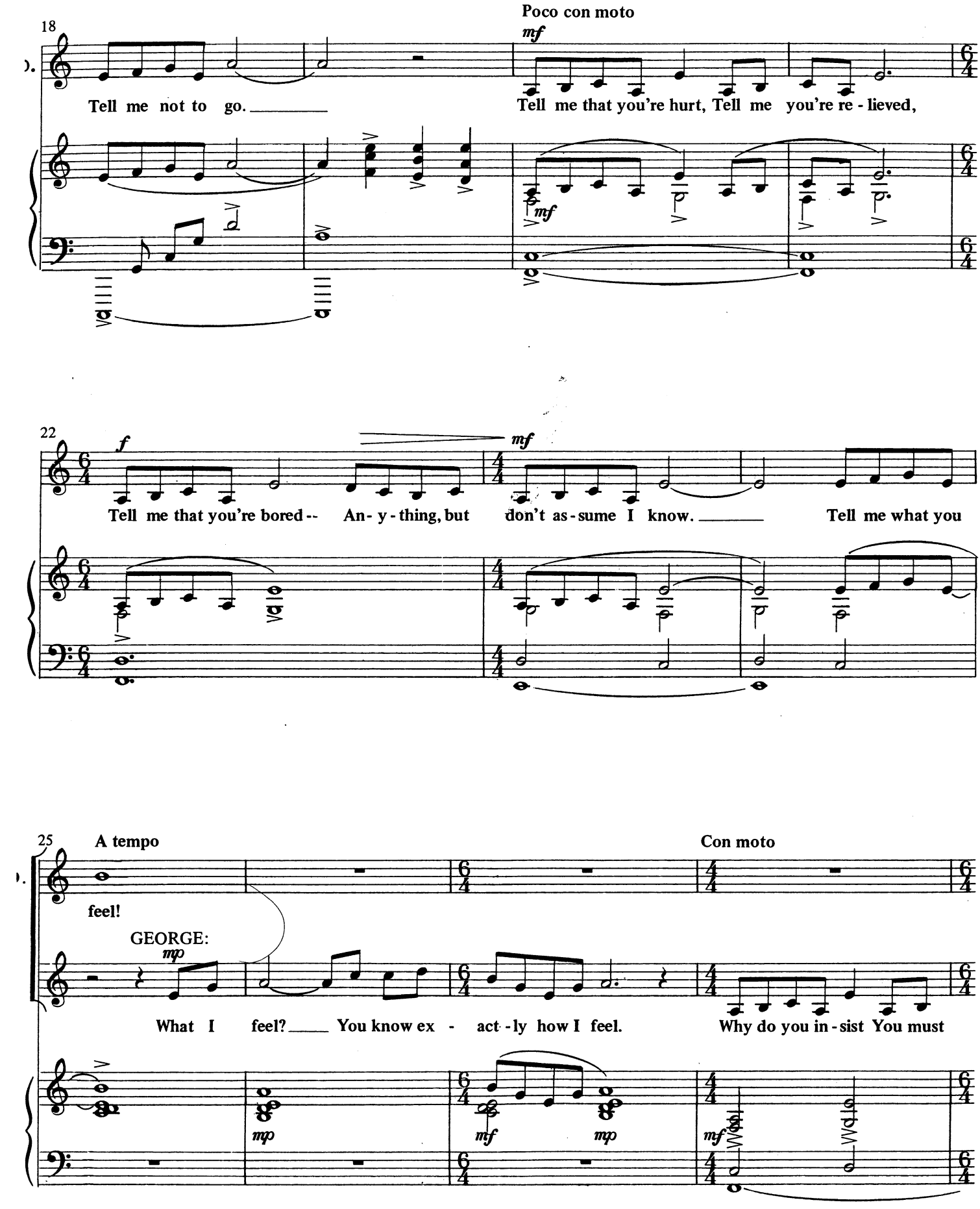
GEORGE: I care about many things --
DOT: Things -- not people.
GEORGE: People, too.

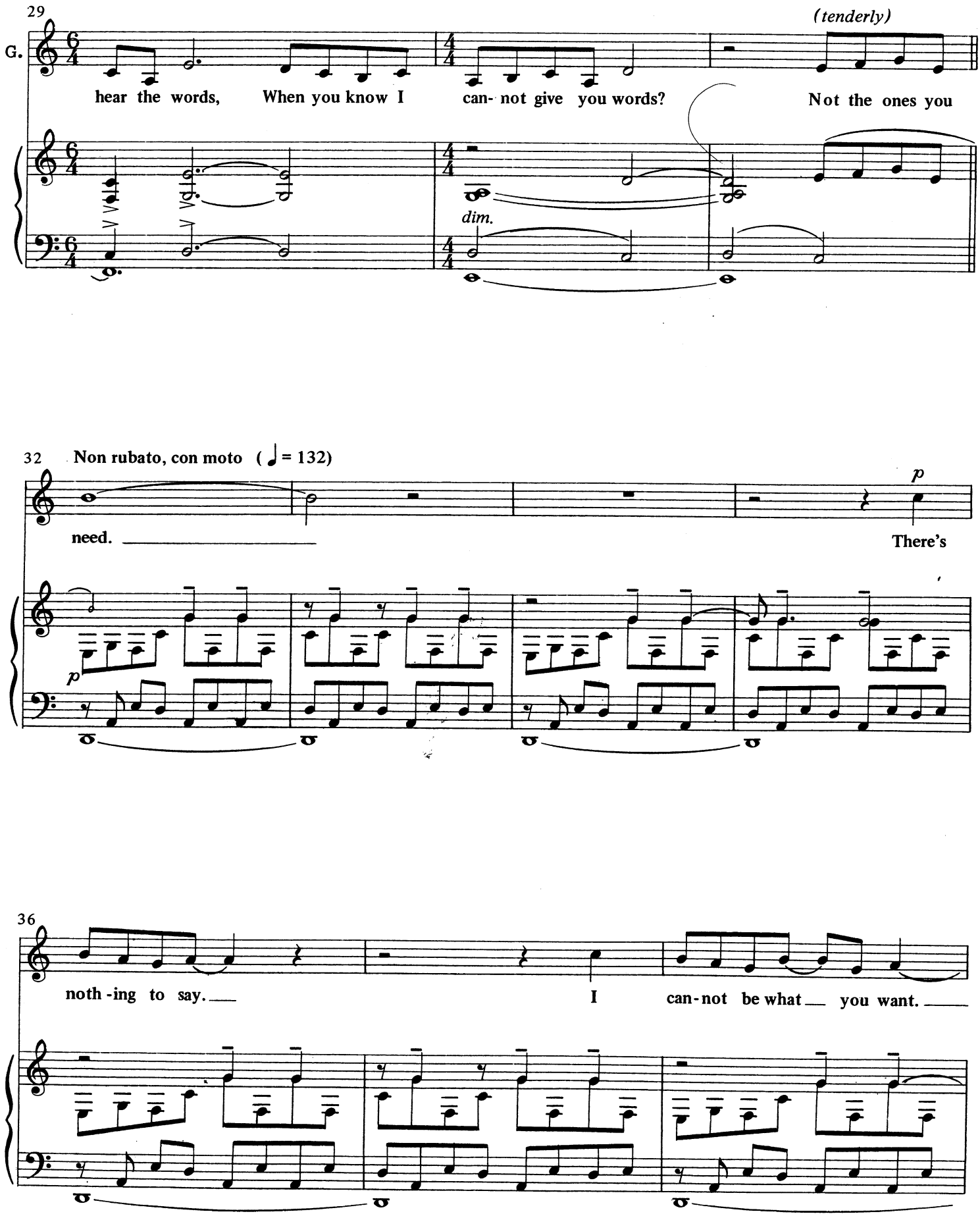


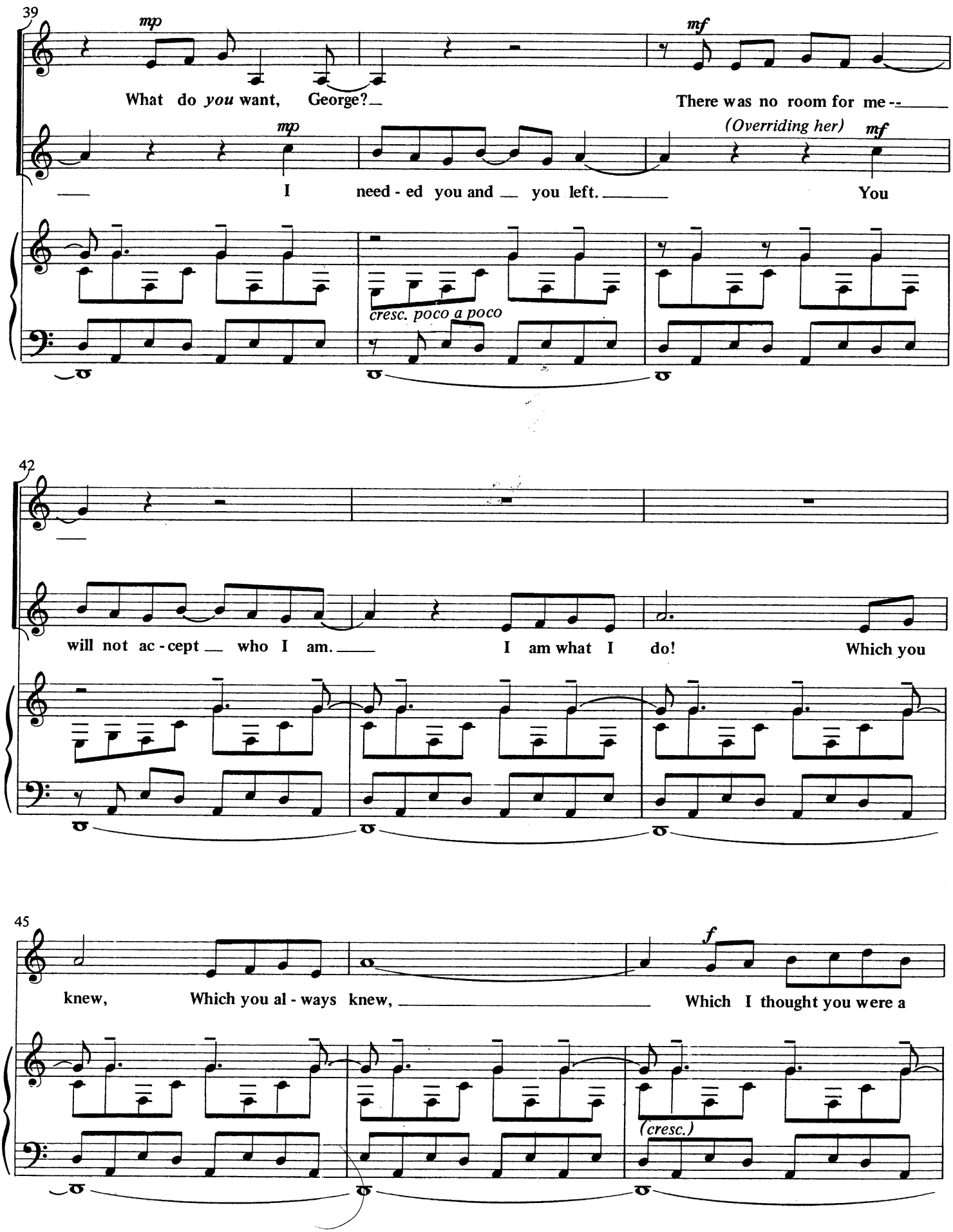
GEORGE: *(cont'd)* I cannot divide my feelings as neatly as you and, I am not hiding behind my canvas -- I am living in it.

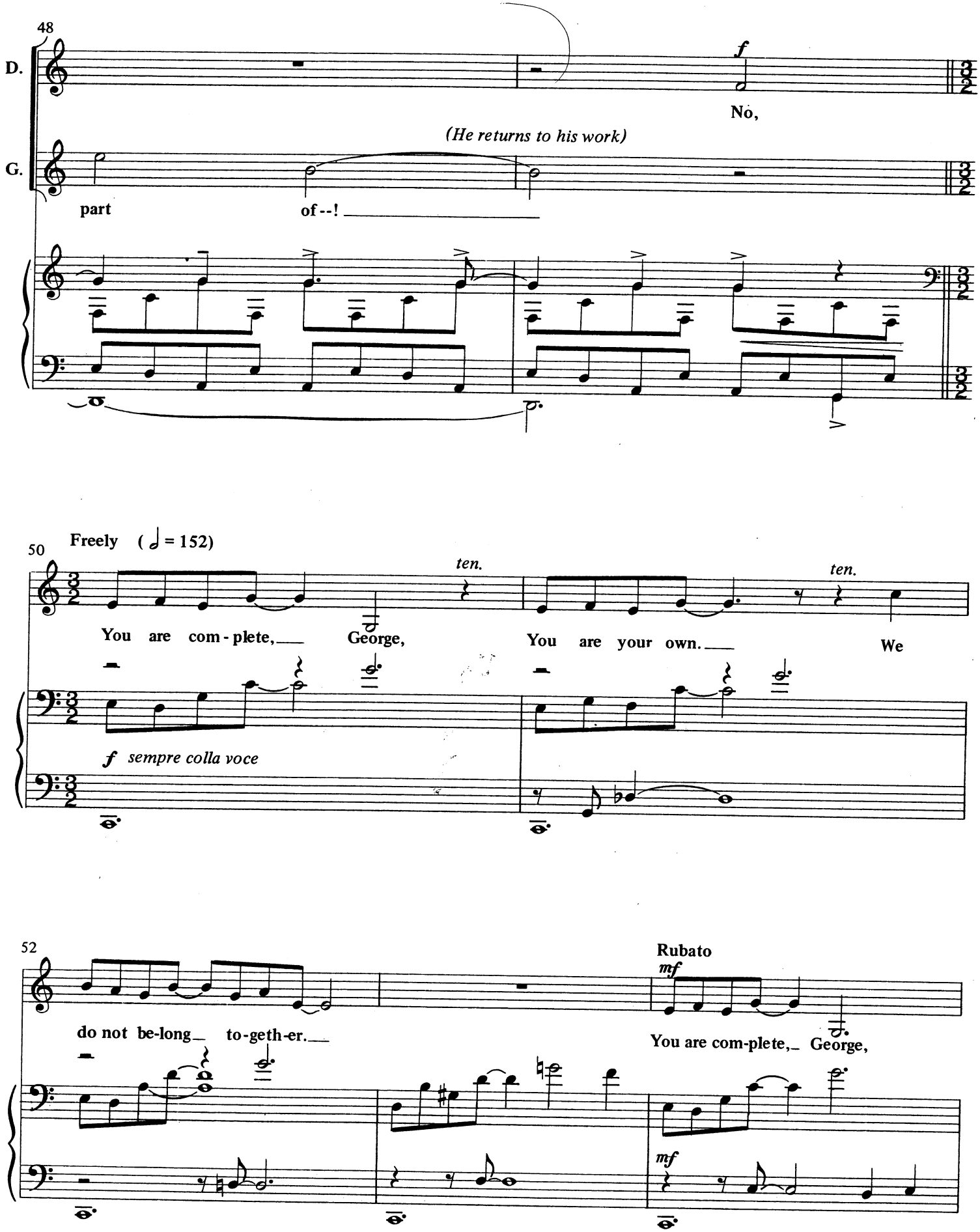


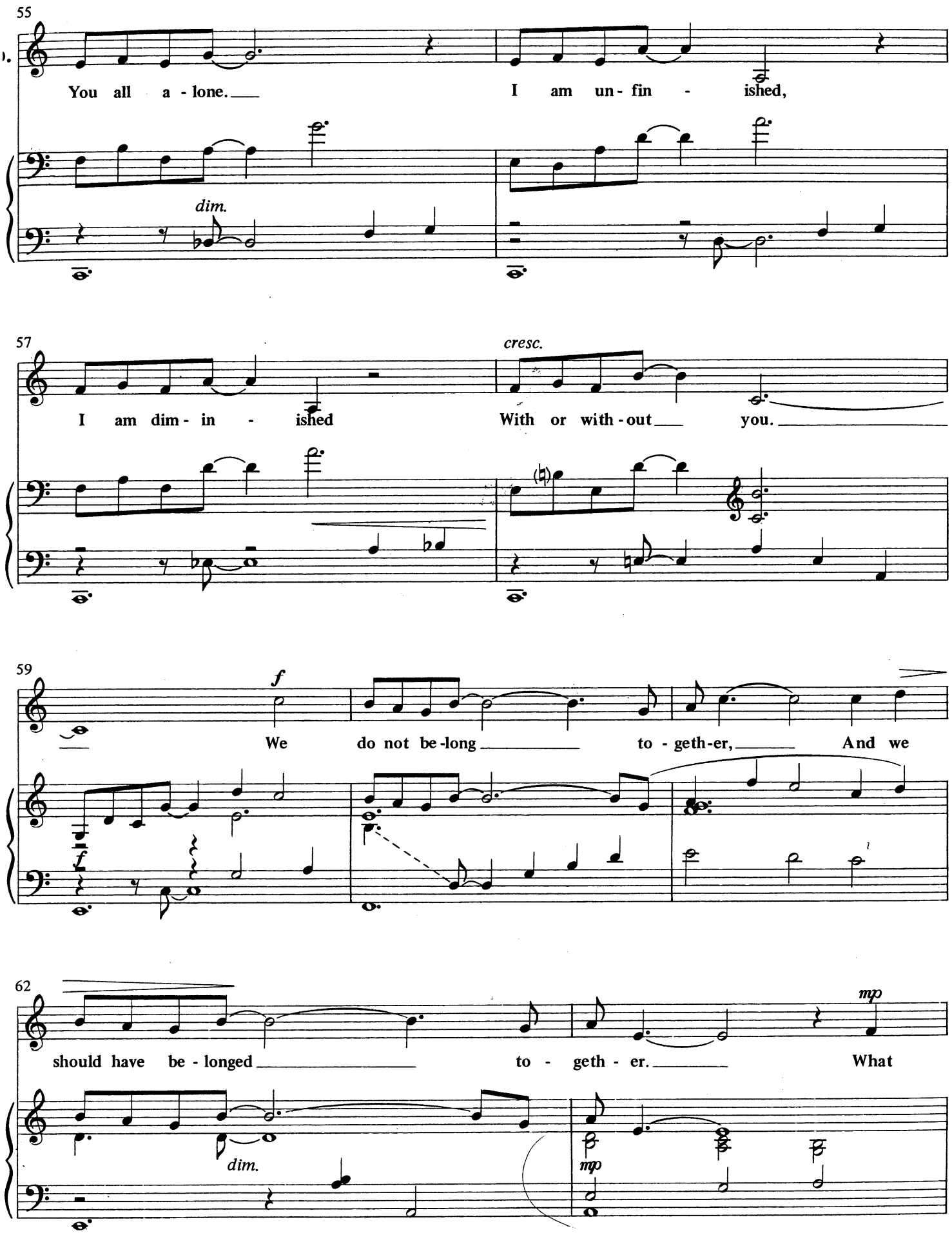

GEORGE: I care about this painting. You will be in this painting.
9
D.
care for is your-self.
I am some-thing you can use.
GEORGE:
mf
I had
mf cresc. poco a poco
12
D.
It's be-cause I un-der - stand that I left, That I am leav- ing.
G.
thought you un-der-stood.
f
Then there's noth-ing I can say, Is there?
15
D.
f
poco rall.
Broadly, rubato
Yes, George, there is: You could tell me not to go.
Say it to me,
G.
poco rall.
f

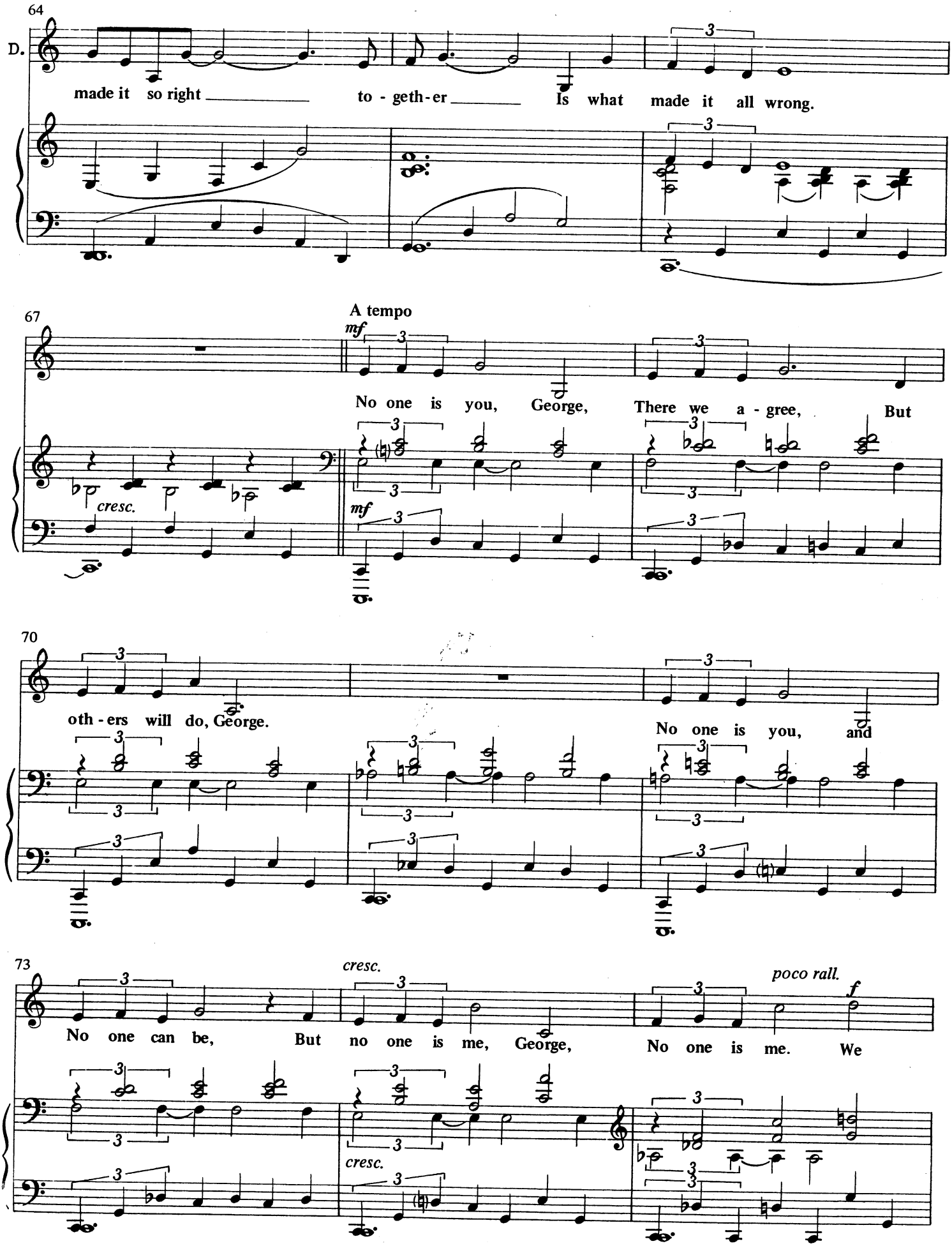

18
Poco con moto
mf
Tell me not to go.
Tell me that you're hurt, Tell me you're re - lieved,
22
f
mf
Tell me that you're bored -- An- y - thing, but don't as - sume I know.
Tell me what you
25
A tempo
Con moto
feel!
GEORGE:
mp
What I feel?
You know ex - act - ly how I feel.
Why do you in - sist You must
mp
mf
mp
mf

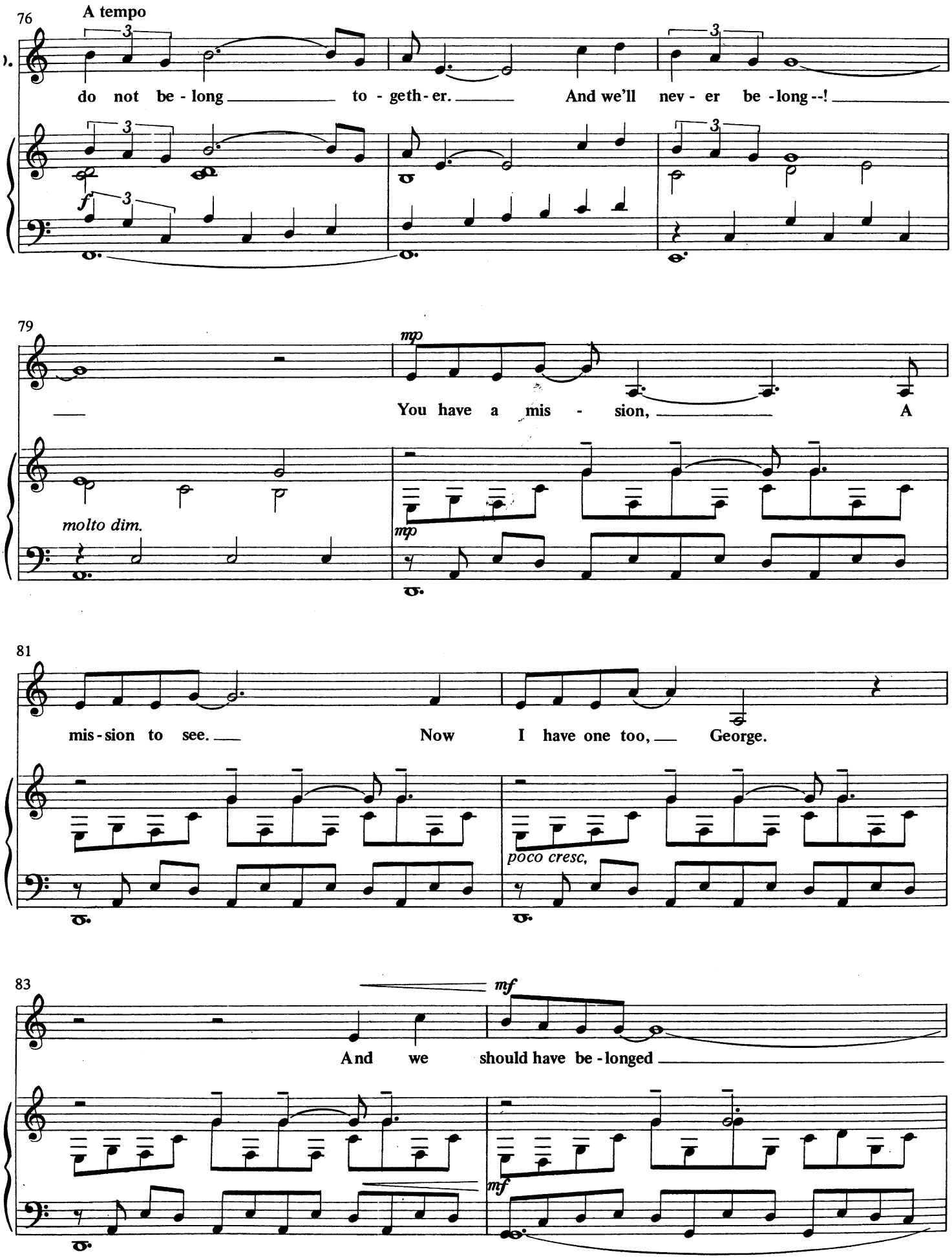

29
G.
(tenderly)
hear the words, When you know I can- not give you words? Not the ones you
dim.
32 Non rubato, con moto (♩ = 132)
need.
There's
36
noth-ing to say.
I can-not be what you want.

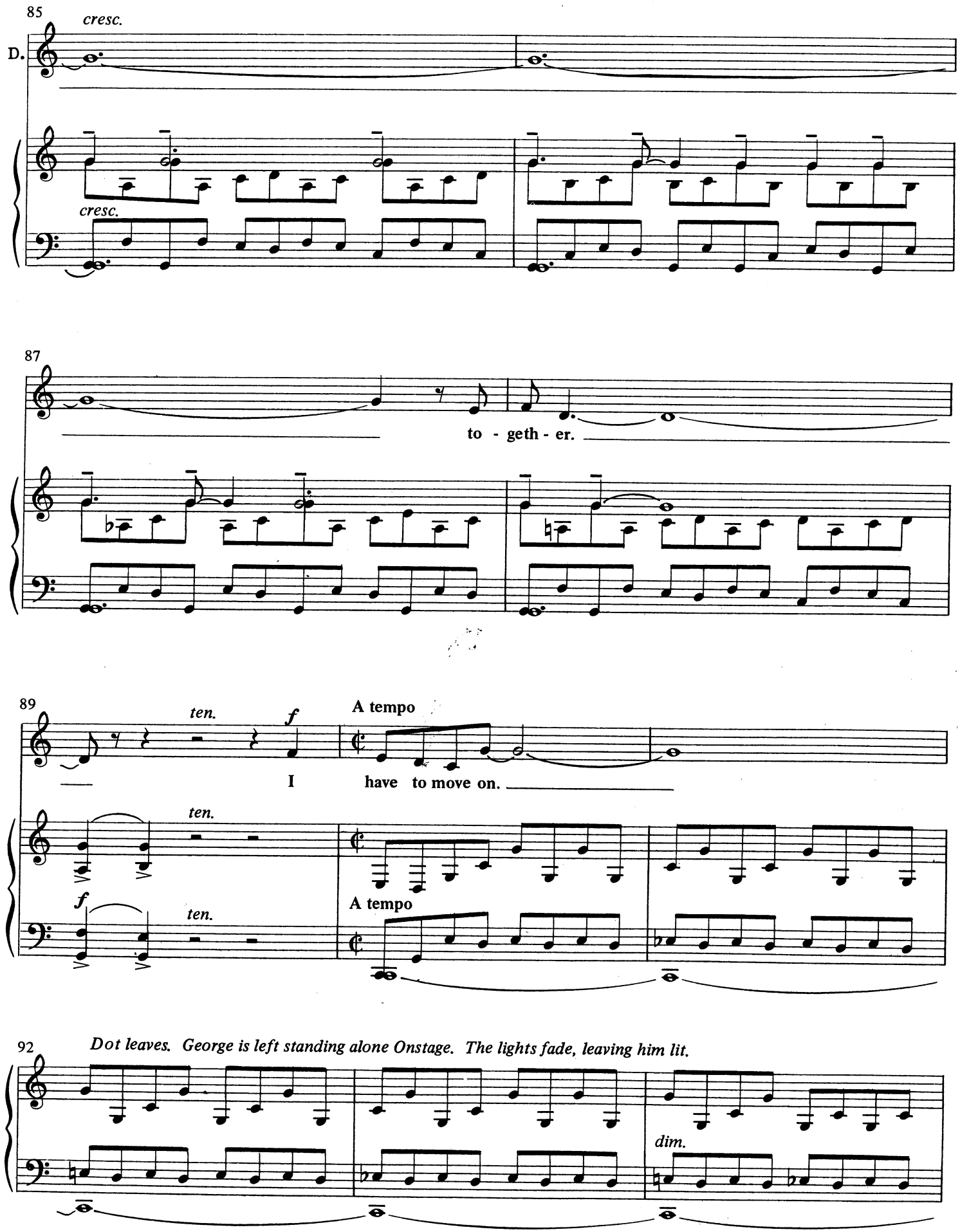

39
mp
What do you want, George?
mp
I need - ed you and you left.
mf
There was no room for me --
(Overriding her)
mf
You
cresc. poco a poco
42
will not ac - cept who I am.
I am what I do!
Which you
45
knew, Which you al - ways knew,
f
Which I thought you were a
(cresc.)

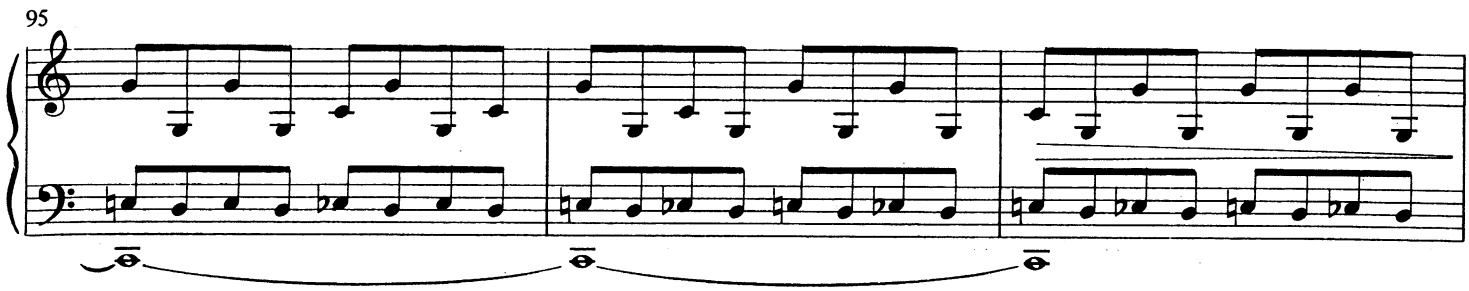

48
D.
f
No,
(He returns to his work)
G.
part
of--!
50
Freely (♩ = 152)
ten.
ten.
You are com-plete, George, You are your own. We
f sempre colla voce
52
Rubato
mf
do not be-long to-geth-er.
You are com-plete, George,
mf

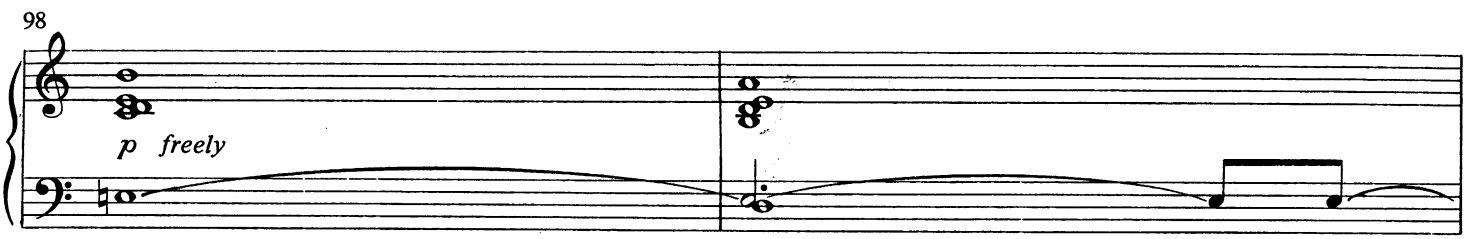

55
You all a - lone.
I am un - fin - ished,
dim.
57
cresc.
I am dim - in - ished
With or with - out you.
59
f
We do not be - long to - geth - er, And we
f
62
should have be - longed to - geth - er. What
mp
dim.
mp

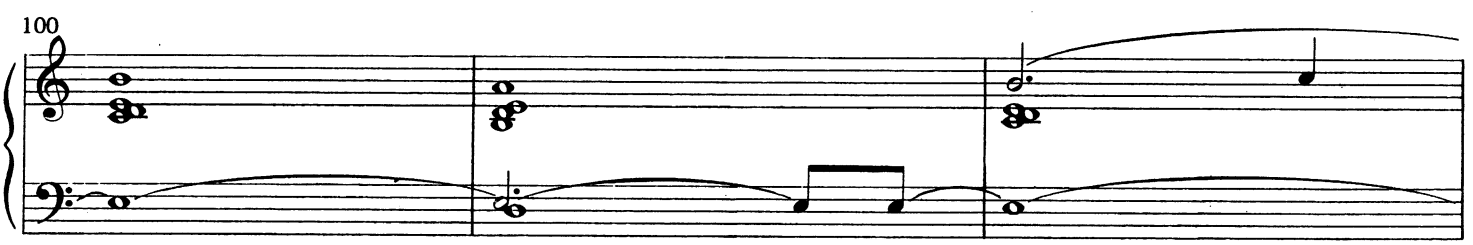

64
D.
made it so right to - geth - er Is what made it all wrong.
67
A tempo
mf
No one is you, George, There we a - gree, But
cresc.
mf
70
oth - ers will do, George.
No one is you, and
73
cresc.
poco rall.
f
No one can be, But no one is me, George, No one is me. We
cresc.


76
A tempo
do not be - long to - geth - er. And we'll nev - er be - long --!
f
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

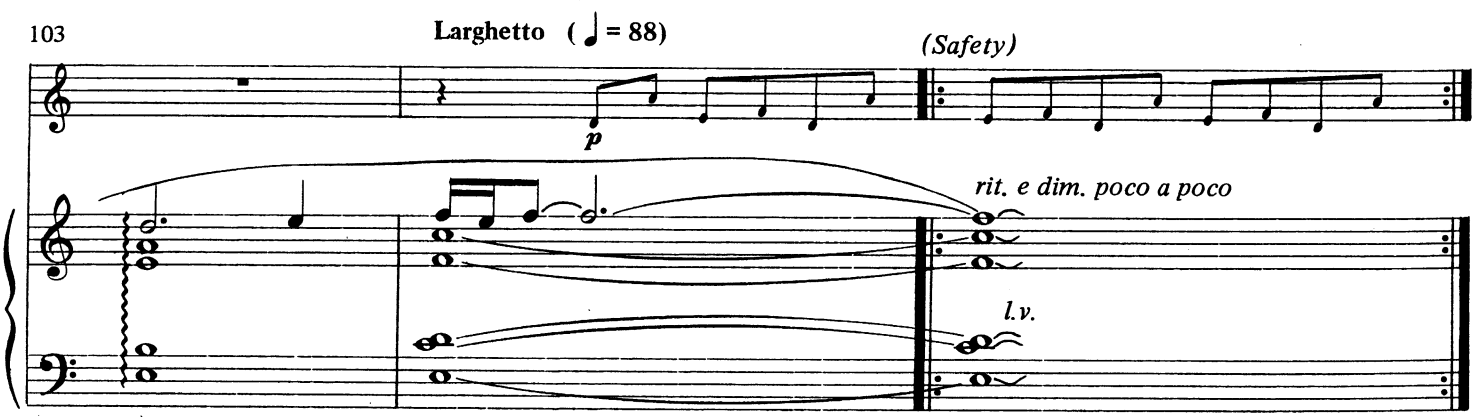

85
cresc.
D.
cresc.
87
to - geth - er.
89
ten.
f
A tempo
I have to move on.
ten.
f
ten.
A tempo
92
Dot leaves. George is left standing alone Onstage. The lights fade, leaving him lit.
dim.





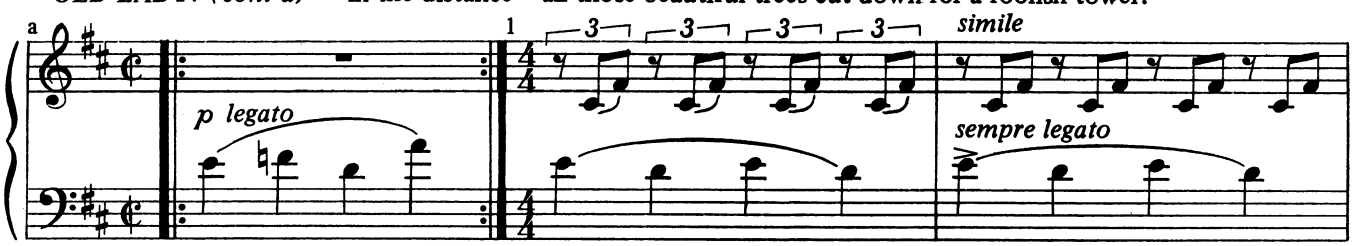
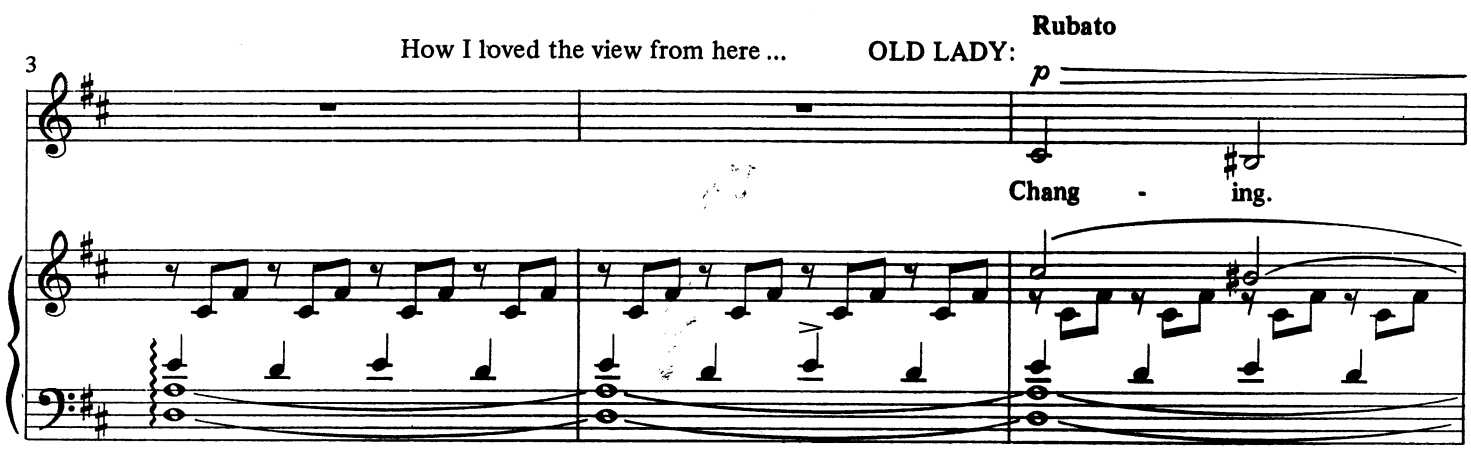
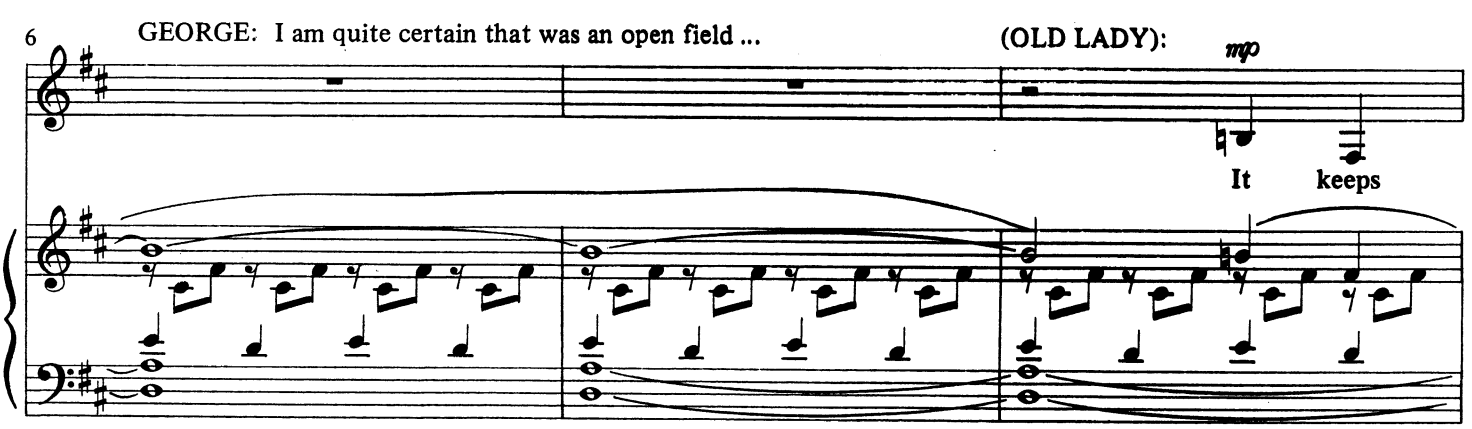


The set changes back to the park scene around him. When the change is complete, he moves Downstage Right with the Old Lady, and begins to draw her. They are alone Onstage, except for the cut-out of the Soldier's Companion, which stands towards the rear of the stage. There is a change of tone in both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



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.