

30

KIM AND ELLEN

Agitato (in 4)

1 2 3 4

5 6 7 8 9 *sfp*

10 11 12 13 14 *mf*

15 16 17 18 19 *rit.* *Slower* *mp*

KIM: 24 Good eve-ning ma'am 25 I'm not the maid 26 27

ELLEN: Don't turn the bed yet What do you want, then?

Tempo 28 29

They must have writ-ten the room num-ber wrong I am look-ing for some-one named Chris-to-pher Scott

30 31

Three se-ven-teen, I am sor-ry, un - less, well you must be, of course you're John's wife, are you not?

Molto rubato

ELLEN:

32 33 34

Oh God I see it had to hap - pen you must be Kim

p

Detailed description: This system contains the first three measures of the vocal line. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. Measure 32 contains the lyrics 'Oh God I see', measure 33 contains 'it had to hap - pen', and measure 34 contains 'you must be Kim'. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is placed below the piano part.

35 36 37

Chris went to find you please come in-side no-one will hurt you

Detailed description: This system contains measures 35, 36, and 37. The vocal line continues with the lyrics 'Chris went to find you', 'please come in-side', and 'no-one will hurt you'. The piano accompaniment continues with the same eighth-note accompaniment pattern.

38 39

I'm Chris' - s wife My name is El - len

Detailed description: This system contains measures 38 and 39. The vocal line has the lyrics 'I'm Chris' - s wife' and 'My name is El - len'. The piano accompaniment continues with the eighth-note accompaniment.

Slow 40 41 42 43 44

Piu mosso

p

Detailed description: This system contains measures 40 through 44. The vocal line is silent. The piano accompaniment begins with a piano dynamic marking 'p' and a tempo change to 'Slow'. The right hand has a melodic line with a long slur over measures 40-42, and the left hand has a bass line. At measure 43, the tempo changes to 'Piu mosso' and the right hand has a more active melodic line.

45 46 47

ELLEN:

In a way I am glad I am meet-ing you first Un-der-stand you were on-ly a name till to-

48 49 50

night I don't know how I'd feel if our roles reversed were (Please won't you sit down)

KIM:

51 52

Tell me— you are ly - ing

We've been mar - ried a year I am sor - ry it's

p

53 **KIM:** He said he'd come to get me—

54

ELLEN: true He said he tried to reach you but what could he

grad. cresc.

55 Please tell me you're not mar-ried— you don't know you can't know what I've done to be

56

do?

57 here I feel walls in my

58

You don't know how he need - ed a new start

KIM:

rit.

heart clos - ing in I can't breathe I can't win

rit.

Molto rubato

Oh yes Madame My son is Chris'-s

ELLEN:

As for the child you say it's Chris' - s

In 2

I had a dream for my son to be-long Not live his life in the streets like a rat

poco accel.

a tempo

69 70 71 72

ELLEN:

We aren't rich but we'll shoul-der our load Chris and I are to-tal-ly to - ge-ther on that

cresc.

f

KIM:

73 74

Then you must take Tam with you

Take a child from his mo-ther im-pos-si-ble

f

poco cresc.

75 76

You will take Tam with you then he'll get what I want - ed for

Kim

KIM: 77 78

him

ELLEN:

But Kim, your child needs you Chris is mar-ried to me, we want kids of our

79 80

Tam's chance lies with you now not with me

own

81 82

No! can't you see it can't work it can't be

poco rall.

Pno. Voc.

Ad lib. quasi recitative

KIM:

83 84 85

If you're say-ing that be-cause you've made him change his mind Chris must go a - way and

f *mf* *f* *mf*

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment with dynamics *f* and *mf*, and a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). Measure numbers 83, 84, and 85 are indicated above the vocal line.

86 87 88

Leave me and his son be-hind? If you're say-ing that be-cause my Hus-band has a-no-ther wife

f *mf*

This system contains measures 86, 87, and 88. It continues the vocal line and piano accompaniment. Dynamics *f* and *mf* are present. Measure numbers 86, 87, and 88 are indicated above the vocal line.

89 90 91

My child has no fu - ture Like the dust of life He must come to - night

f *mf*

This system contains measures 89, 90, and 91. It concludes the vocal line and piano accompaniment. Dynamics *f* and *mf* are present. Measure numbers 89, 90, and 91 are indicated above the vocal line.

92 93 94

to my place Tell me *faccioso*

f *sub p* *cresc. molto*

95 96 97 98

ELLEN:
I don't want this I did-n't come here to meet a girl who loves my hus-band.

p
colla voce

105 106 107

I came here to help, but what do I do? Now af-ter this,— What do I...?

ATTACCA