

Tragedy/Invitation

14A

Music and Lyrics
by PETER MILLS

Cue:

WOMAN: One of the men that wasn't hurt just carried the others in, but that one there's no use.

JP: Where were you, Scott? I waited. **SCOTT:** I went to the shore... with a bunch of boys from Triangle.

JP: Oh, I see. Never mind that you had plans with me. When Trip Everett comes around, you drop everything to—

SCOTT: J.P.—Trip's dead. **JP:** What? **SCOTT:** Killed, in a car wreck. **JP:** My God! What happened?

Very Slowly

SCOTT: He'd been drinking... we'd all been drinking... and on the way home, he took one of the curves too fast. Wilton and Ellis were pretty banged up too. But Trip... oh God!

JP: Scott, you don't have to talk about it...

SCOTT: His body there, under the arc-light. It was... horrible... so un-aristocratic... like the way an animal dies. Useless. Futile... Just another poor boy playing at being a big man.

(SCOTT breaks down sobbing. J.P. puts an arm around him.)

JP: You're not like him, Scott. Trip was a careless person. You pretend to be one, but you're better than that.

SCOTT: No! Sooner or later life will tear away the mask and show me for what I am. Nothing.

Steadily ♩ = 120

JP: You're just afraid to let the world see who you really are. But I see who you truly are, Scott. Who you can be—

SCOTT (suddenly getting up): Where's some paper?

(SCOTT begins searching the room in agitation.)

JP: Paper?

SCOTT: I have to write.

JP: Scott, it's late.

SCOTT: But not too late. Not yet.

JP: You're in a state. You should sleep.

SCOTT: I have to write Ginevra. I need to know what I have. I need... I just need one damn piece of paper!

GINEVRA

23 $\text{♩} = 96$ 3

(SCOTT exits. J.P. follows, bewildered. GINEVRA appears, isolated in a light.) Scott, my dar - ling, sor-ry I have-n't

Detailed description: This system contains measures 23 through 26. The tempo is marked as quarter note = 96. The key signature has three flats. The vocal line begins with a rest in measure 23, then enters in measure 24 with the lyrics "Scott, my dar - ling, sor-ry I have-n't". There are triplet markings above the notes in measures 24 and 26. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

27 3

writ - ten much. Here at the lake we're hav - ing such love - ly weath - er. —

Detailed description: This system contains measures 27 through 30. The vocal line continues with "writ - ten much. Here at the lake we're hav - ing such love - ly weath - er. —". A triplet marking is present above the notes in measure 28. The piano accompaniment continues with the same rhythmic pattern as the previous system.

30 3

— Good news, dar - ling! Moth - er says you can

Detailed description: This system contains measures 31 through 33. The vocal line begins with a rest in measure 31, then enters with "Good news, dar - ling! Moth - er says you can". A triplet marking is present above the notes in measure 33. The piano accompaniment continues with the same rhythmic pattern.

33 3 rit.

come to stay. Did - n't I say I'd find a way we could be to - geth - er?

Detailed description: This system contains measures 34 through 37. The vocal line continues with "come to stay. Did - n't I say I'd find a way we could be to - geth - er?". There are triplet markings above the notes in measures 34 and 36. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and repeat signs.

Freely

36

Ty - ler's comædown, and I hope you will too. I can't bear not to

40

see you a - gain 'til the sum-mer is through. Hope you're

45

SEGUE AS ONE

wri - ting man - y an ex - cit - ing tune. Please come