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ROSE MADE MAN

An Inside-Out Opera in One Act

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ROSE MADE MAN

An Inside-Out Opera in One Act

by

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Thesis

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Abstract

ROSE MADE MAN

An Inside-Out Opera in One Act

Franklin Dean Piland, M.Music

The University of Texas at Austin, 2016

Supervisor: Russell Pinkston

Rose Made Man is an *opéra comique*, a style of French origin, meaning the dramatic work contains spoken dialogue. The opera is a coming of age story of a trans man named Gabriel, but also a coming of gender story since Gabriel was assigned female at birth, but identifies as a boy. Born deaf and thus having never heard his gender clearly spoken by others, he lives in a relative bubble until age ten when he gains his hearing and feels the full force of how his identity unsettles society. The opera follows Gabriel through four significant stages of his life – early childhood, grade school, high school, and early adulthood – corresponding to each of the scenes, where we see his attempt to reconcile both the societal expectations on gender versus his identity and the sound world of his deafness with the overwhelming new sound world after the cochlear implant.

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FRANKLIN PILAND
ROSE MADE MAN

Libretto by Tegan McLeod

This opera was commissioned for the 2015 Cohen New Works Festival in Austin, TX.
World premiere April 14-17, 2015 at the University of Texas, Cohen New Works Festival

CAST

Gabriella (girl, 11)/**Gabe** (boy, 15)/**Gabriel** (man, 28) – mezzo-soprano (may be played by separate characters, though it is not advised)

Marcelle (mother; loving, physically and emotionally abused) – soprano

Tanner (father; stern, astringent, abusive) – tenor

Wally (best friend, eventual love interest) – alto

SHE VOICE (a representation of hyper-femininity) – soprano

HE VOICE (a representation of hyper-masculinity) – tenor

Teacher (of Grangeville School for Girls; snobby, elitist, ignorant) – soprano

Principal (of high school; obtuse, antediluvian, abrasive) – baritone

SATB CHORUS (myriad of imaginary friends, representations of society, high school girls and boys)

Particular characters within the chorus and their abbreviated indications are the following:

School Girl #1 (SG1)

School Girl #2 (SG2)

School Girl #3 (SG3)

School Girl #4 (SG4)

Choir Guy #1 (CG1)

Choir Guy #2 (CG2)

Choir Guy #3 (CG3)

Location: Chicago - Lincoln Park; Grangeville Girls middle school; a high school; a hospital

Time: 1991; 2002; 2006; 2019

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NOTES FROM THE COMPOSER

Rose Made Man is an *opéra comique*, a style of French origin, meaning the dramatic work contains spoken dialogue. Inserts for larger sections of dialogue appear throughout the score. Some dialogue is rhythmically notated, however there are significant portions that are not. These were selected to allow for 1) a contrast of the musicality of sung and spoken words, and 2) the allowance of dramatic interpretation and structural emotional shaping by the performers.

As is usually the case with piano reductions, not all musical, melodic, and rhythmic lines are represented in the piano/vocal score. Most of the music is present, though less important lines have been omitted to allow for piano playability.

n denotes *niente*, to crescendo or decrescendo from or to nothing. These indications have remained in the piano score for coaching purposes (as orchestral notes), though it is understood that the piano cannot physically accomplish these gestures.

Figures enclosed within boxes are to be treated as aleatory. Unless otherwise indicated, the performer should treat these as such: play given notes within the indicated octave(s) at random tempi for the duration indicated by the extended line. Do not synchronize with other performers.

When CHOIR is given an effectual lyric (e.g. “ooh” or “aah”) it continues until a new lyric is written. Lyric extensions are often omitted in this regard to allow for a cleaner score and easier reading/rehearsal.

For CAST, notes with X noteheads are spoken, and may be slightly altered rhythmically for dramatic purposes. However, the horizontal timing against the orchestra should remain the same regardless of the rhythm itself. This does not apply to the CHOIR at large, though it does apply to the solo characters within the choir (e.g. “SCHOOL GIRL #1”).

VAMPS exist throughout the work to allow for delivery of lines and physical/stage action. These may be repeated as many times as necessary.

Accidentals apply only to the octave which they appear in. Accidentals do not carry over barlines unless tied from a previous bar, after which point they return to their norm.

To aid in larger aleatory sections, numeric rehearsal marks enclosed within triangles are placed. I have found the best usage of these by the conductor as such: in the left hand, prepare the aleatory by holding up the number of the aleatoric figure (e.g. one finger for triangle 1) and initiate with a downbeat in the right hand. This works best, as many of the aleatoric sections do not have strict time. Aleatoric sections can be left or ended by showing a fist with the left hand and similarly down-beating with the right.

Vocal Score

for the 2015 Cohen New Works Festival in Austin, TX

ROSE MADE MAN

Libretto by
TEGAN McLEOD

ACT I - SCENE I
"White Noise Knows"

Composed by
FRANKLIN PILAND

Freely, with rubato (♩ = ~ 80)

Gabriel (V.O.)

Piano Reduction

[Horn Solo]

ff → *mp*

lunga lunga sim. lunga

[Electronics - White Noise]

10

G

Rdx.

18

GABRIEL (V.O.)

mf

p → *n*

I was-n't a boy or girl when I was born. I could-n't read the pink bal-loons, or the

25

G

Rdx.

band ar-ound my wrist, or hear the coo-ing of how much my dad-dy's daught-er I would look. I did-n't hear a

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A Faster (♩ = 90)

30

G

thing. I was born deaf.

Mrcell.

MARCELLE *mp*

Ve - ry small and ve - ry

Rdx.

[Strings]

n — *pp*

36

Mrcell.

qui - et she has - n't made a sound in my arms, her breath so

Rdx.

40

Mrcell.

weak I thought she might have drowned, in me...

Rdx.

[Horns]

pp — *mp* — *pp*

48

Mrcll. Lit-tle bear, prec-ious bear, I sing and sing to you, I sing and sing to you, and

Rdx.

54

Mrcll. sing to you, and sing to you, and sing to you, but you hear noth-ing.

Tnr.

Rdx. *f* *mf*

Spoken, despairingly:

R.H. *f*
L.H.

61

Aggressive ($\text{♩} = 144$)

G

Mrcll.

Tnr.

Rdx. *p* *mp* *mf* *f* *ffz* *mf* [Lows]

TANNER *f* Defiant!
She will hear be-

B

66

G

Tnr.

Rdx.

sempre marcato e staccato

fore I'm through. Just im - ag - ine what sci - ence can do! No child of mine will be so weak _____ as to

72

G

Tnr.

Rdx.

C Gradually, but slightly, slowing to $\text{♩} = 120$

GABRIEL (VO.) *mf*

ff

The doc - tors could - n't ex - plain my perf - or - at - ed ear - drums, but my moth - er

see life and nev - er speak.

[Horn Solo]

mf *p*

sfz

79

G

Tnr.

Rdx.

mf *mf grad. cresc. while becoming angrier...*

could. _____ Just ask my fath - er what hands can do. What fists can break from

[Strings] *mp*

85

G

face to the womb. He was a man of sci-ence and ruth-less-ness, and so he re - fused to let his

Rdx.

91

G

tin-y daught-er be in the world as half of what was nom - al.

[Full ens.]

Rdx.

97

grad. rit.

G

Rdx.

E A tempo

G

Rdx.

105 *molto rit.*

G

Rdx.

113 **F** Foreboding ($\text{♩} = 110$)

GABRIELLA *mp*

G

Rdx.

I did-n't real-ly hear what went bump in the night, or what shrieked in the night,


118 *molto rit.* **G** *A tempo* *ff*

G


Rdx.

or what held to the bed-frame as it rocked.

123 **Slower, freely**


G 

GABRIEL: But I could look and listen elsewhere, being home-schooled and left in my mind I'd hide elsewhere, and ask with my hand for other little persons, for other little me's.

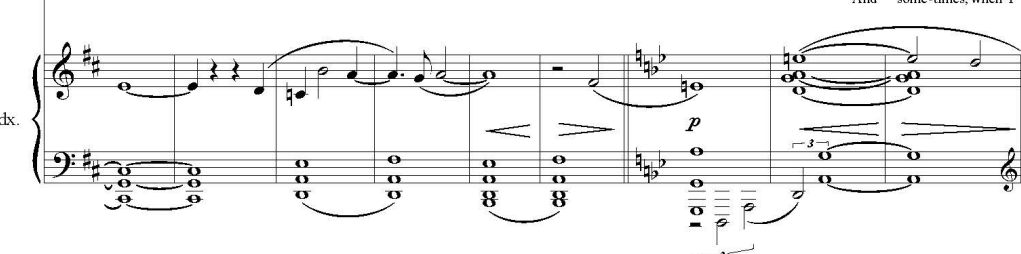
Rdx. 

[Trumpet Solo]


130 **poco rit.** **H** **Freely (♩ = 72)** **mp**

G 

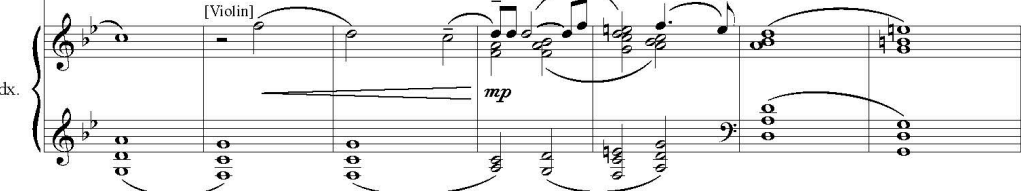
And some-times, when I

Rdx. 

139 **poco rit.** **A tempo** **mf**

G 

looked hard e-nough It would come to me— in cos-mos and col-or— and light, and it would

Rdx. 

[Violin]

* See composer's notes on aleatory

146 *poco rit.* **A tempo**

G hold me and take me to where the sun nev - er stops shin - ing on your

Rdx.

Bright, suspended in time

151 ***f*** **molto accel.** ***mf***

G hands. And from that

Rdx.

I Moving forward, with rubato ($\text{♩} = 100$)

G ***f*** light came my own mel - o - dy. The kind that paws the dust, and re -

Rdx. ***mf*** [Horns]

J

158 **molto rit.**

G moves the stains, and push - es the tears back up. The

Rdx. ***sfz*** ***p***

162 *molto accel.*

G mus - ic that holds and does - n't op - en your eyes be -

Rdx. *mp*

molto rit. **K** *Swelling, with rubato* ($\sim \text{♩} = 55$) *poco rit.*

167

S ooh aah ooh aah

A ooh aah ooh aah

T ooh aah ooh aah ooh

B ooh aah ooh aah ooh

G fore you hit the ground. *f*

Rdx. *f n mf*

174 *mf* *poco rit.*

Soprano: aah ooh aah aah aah

Alto: ooh aah ooh oh ooh aah

Tenor: aah oh aah

Bass: aah oh aah

Rdx. (Piano/Rhythm): Accompanying piano accompaniment for the vocalists.

L Slower (♩ = 50) *Light* (♩ = 60) **M** *ff* *mf*

Soprano: aah aah Come a - way, come a-way and

Alto: aah Come a - way, come a-way and

Tenor: aah Come a - way, come a-way and

Bass: aah Come a - way, come a-way and

Rdx. (Piano/Rhythm): Accompanying piano accompaniment, including a trumpet part [Tpt.] and strings/violins part [Bsn. + Vcl. pizz.]

188

S find us be - hind this bright cur-tain of si - lence where the high - est and light - est born of the night - i - est

A find us be - hind this bright cur-tain of si - lence where the high - est and light - est born of the night - i - est

T find us be - hind this bright cur-tain of si - lence where the high - est and light - est born of the night - i - est

B find us be - hind this bright cur-tain of si - lence where the high - est and light - est born of the night - i - est

Rdx.

194

S must bow to their knees in com - pli - ance. There are things in the wa - ter that sing, there are

A must bow to their knees in com - pli - ance. There are things in the wa - ter that sing, there are

T must bow to their knees in com - pli - ance. There are things in the wa - ter things in the wa - ter that sing,

B must bow to their knees in com - pli - ance. There are things in the wa - ter things in the wa - ter that sing,

Rdx.

poco rit.

190 *mf* *f* *ppp* (♩ = ♩) **N** A tempo

S things in the air with - out wing.

A things in the air with - out wing.

T things in the air with - out wing.

B things in the air with - out wing.

Rdx. *p* *mf* *mp* [Pizz.] [Bassoons]

206 poco accel.

S

A

T

B

Rdx.

212 *poco accel.* **O** *Faster* (♩. = 68) *mf*

S Come a - way, come a - way and

A Come a - way, come a - way and

T Come a - way, come a - way and

B Come a - way, come a - way and

Rdx. *f* *mf*

218

S find us be - hind this bright cur-tain of si - lence. Aah —

A find us be - hind this bright cur-tain of si - lence. Aah —

T find us be - hind this bright cur-tain of si - lence. The way - ward are gone to the sing - ing of song. —

B find us be - hind this bright cur-tain of si - lence. The way - ward are gone to the sing - ing of song. —

Rdx.

P Radiant! *f* *decresc.* *poco rit.*

S
Aah _____ Glow _____ clouds _____ that _____ rain _____

A
Aah _____ Glow _____ clouds _____ that _____ rain _____

T
Glow _____ the _____ clouds _____ that _____ rain _____ rain _____ rain _____

B
Glow _____ the _____ clouds _____ that _____ rain _____ rain _____ rain _____

Rdx.
[Violin] *fp*
f *mf*

Q Slightly slower (♩. = 62)

S
on - ly kind-ness. _____

A
on - ly kind-ness. _____

T
on - ly kind-ness. _____

B
on - ly kind-ness. _____

G
229 *mf* GABRIELLA
Lift me! Lift me! And car-ry me so. The night is not so long if the

Rdx.
mf

235

G
 can-dle will not_ blow out like a lan-tern on the heaths of the stars. I'll squint like you do as we dig for Sat-urn, Ju-pit-er, and Mars!

Mrcll.

Tnr.

Rdx.

sfz

R (♩ = ♩) *molto rit.*

Mrcll.

Tnr.

Rdx.

pp

mf

S *Freely, conversing* (♩ = 90)

246

MARCELLE *mf*

My birth-day bear, you are ten. Do you know what that

Mrcll.

Tnr.

Rdx.

f *n*

252

Mrcll.

means? TANNER I won't...

Tnr.

The doc - tor will be here soon. Spoken: Go clean your face. (Interrupting) Not ___ to-day.

Rdx.

T (♩ = 80)

GABRIEL (V.O.)

G

With - out my ears sounds re - mained in my head. Col - or - ful sounds,

Mrcll.

Tnr.

Rdx.

263

G

bright and won - der - ful sounds. My head ___ was a - drift ___ with the noise of col - or and re - al - it - y ___ could stay

Rdx.

U

S *mp*
(ooh)

A *mp*
(ooh)

T *mp*
(ooh)

B *mp*
(ooh)

G

Rdx. *mp*
dark.
[Choral Reduction - rehearsal only]

275

S *mf*

A *mf* *mf*

T *mf*

B *mf*

Rdx.

A little faster

1 Beginning here, chorus should randomly switch between open vowels (aah, ooh, oh, uh, etc.) Do not synchronize.

V A little faster

282

S *f*

A *mf* *f*

T *mf* *f*

B *f*

Rdx.

Detailed description: This system contains the vocal quartet and piano accompaniment for measures 282-285. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with dynamics *f* and *mf*. The piano accompaniment (Rdx.) is marked with *f*. The key signature has four flats, and the time signature is 3/4. The tempo instruction 'A little faster' is indicated by a box with a 'V' and a double-headed arrow.

W (♩ = 92)

289

S *ff* *pp*
Aah (Hummm)

A *ff* *pp*
Aah (Hummm)

T *ff* *pp*
Aah (Hummm)

B *ff* *pp*
Aah (Hummm)

Mrccl. MARCELLE *mf*
There is some-thing I must

Rdx.

Detailed description: This system contains the vocal quartet, piano accompaniment, and Marcelline's entrance for measures 289-292. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with dynamics *ff* and *pp*. The piano accompaniment (Rdx.) is marked with *ff*. Marcelline's part is marked with *mf*. The key signature has four flats, and the time signature is 3/4. The tempo instruction '(♩ = 92)' is indicated by a box with a 'W' and a quarter note.

296

S
A
T
B

Mrccl.
say to you. Gab-ri-el-la try to hear me. I can-not stay though I want to. Gab-ri-el-la list-en hard, you will think me self-ish and a cow-ard, when

Rdx.

300

S
A
T
B

Mrccl.
you grow, but know that there is some-thing of de-fi-ance and es-cap-ing in leav-ing. I am break-ing.

Rdx.

Humming stops abruptly

Doctor ENTERS.

ROSE MADE MAN - Act I - Scene I - pg. 20

We see Doctor and Tanner speaking together.

The Doctor approaches Gabriella with something in his hands.
The Chorus bend in to see better, they whisper to each other.

X Intensely rhythmic ($\text{♩} = 100$)

309

Whispered - chant-like, no pitch

S (whispers) Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i -

A (whispers) Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i -

T (whispers) Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i -

B (whispers) Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i -

Mrcll.

Rdx.

314

S nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, tune the

A nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, Im - *mp*

T nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, tune the

B nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, tune the

[Violin] *sfz* *p*

Rdx.

Y

*Whispered, with pitch/tone.
Sound should still be husky/thin. mp*

S
fork. Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i -

*Whispered, with pitch/tone.
Sound should still be husky/thin.*

A
pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i - nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con -

*Whispered, with pitch/tone.
Sound should still be husky/thin. mp*

T
fork. Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i -

*Whispered, with pitch/tone.
Sound should still be husky/thin. mp*

B
fork. Im - pair - ment Sev - er - i - ty De - tect - ing Low - er sens - i - tiv - i - ty Lip read - ing Comb - i - nat - ion As qui - et as

Rdx.

324

S
nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone,

A
duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, tune the fork.

T
tiv - i - ty Lip read - ing Comb - i - nat - ion As qui - et as pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone

B
pos - si - ble Con - tra - lat - er - al Con - duc - tive loss Pure tone thresh - old Di - al tone, di - al tone, tune the

Rdx.

Z *Sung mf* **molto accel.**

326

S di-al tone, tune the fork. tune the fork. Im - pair-ment Sev - er - i - ty De - tect - ing Low - er sens - i -

A Di-al tone, di-al tone, tune the fork. Im - pair - ment Sev - er - i - ty De - tect - ing Low - er

T thresh - old Di-al tone, di-al tone, tune the fork. Im - pair - ment Sev - er - i - ty De - tect - ing

B fork. Di-al tone, di-al tone, tune the fork. Im - pair - ment Sev - er - i - ty De -

Rdx.

333

S tivity Lipread-ing Combi - nat - ion As qui - et as possi - ble Contra-lat-eral Con - duc - tive loss Pure tone threshold Dialtone,

A sens - i - tivity Lipreading Combi - nat - ion Asqui - et as possi - ble Contra-lat-eral Conductive loss Pure tone threshold Dialtone,

T Low - er - sens - i - tivity Lip read - ing Combi - nat - ion As qui - et as possi - ble Contra - lat - eral Con - duc - tive loss Pure tone thresh - old

B tect - ing Low - er sens - i - tivity Lip reading Combi - nat - ion As qui - et as possi - ble Contra lateral Con - ductive loss Pure tone

Rdx.

Repeat figures at random.
Do not synchronize.
Repeat until stage action completes.

AA **BB** Quickly

336

S di - al tone, tune the fork. tune the **Di-al tone, di-al tone, tune the fork.** (Loudly inhale)

A di - al tone, tune the fork. tune the **Di-al tone, di-al tone, tune the fork.** (Loudly inhale)

T Di - al tone, di - al tone, tune the fork. **Di-al tone, di-al tone, tune the fork.** (Loudly inhale)

B thresh - old Di - al tone, di - al tone, tune the **Di-al tone, di-al tone, tune the fork.** (Loudly inhale)

Rdx.

All voices, inhale loudly on beats 4 within aleatory

342

S

A

T

B

G

Rdx.

GABRIEL, spoken:
Just before I turned eleven they put
a cochlear implant in my head.
And then, they switched it on.

CHORUS WOMEN:
Frantically, loudly, randomly shout, scream, forcefully sing on any pitch, these words at random:
Her
Ladylike
Women's
Pill
Girl
Child-bearing
PMS-ing
Girl-cur
Lamb-like
Summer body
Ballet
Girls
Prettier

CHORUS MEN:
Frantically, loudly, randomly shout, scream, forcefully sing on any pitch, these words at random:
He's
Drinks
Rough
Tumble
Supplements
Sissy
Pees
Popeye
Men
Not feeling
Shaved
Buff
Dad
Father's strength
Steak, steak, steak
Rub, rub, rub
Rub dirt
Man

CC DD Aggressive, relentless! (♩ = 120)

SHE
HE
Rdx.

THE VOICE SHE
Get her up
THE VOICE HE
He's

[Orchestra plays idiomatic gestures similarly]

Play any notes, all pitches, forcefully, at random, faster then slower. Feel free to incorporate sweeps, dissonant chords, singular tones, etc. The sound should be overwhelming and uncomfortable.

gradual crescendo until m. 382 (a la Rossini crescendo)

349

SHE
HE
Rdx.

She'd like cof-fee
Did you talk to her?

al-read-y there
He drinks it black
He was out with the

353

SHE *That's not lad-y-like!*

HE *boys Well rough and tumb-le makes men strong*

Rdx.

Wom-en's one a day pill, are you on the pill?

357

SHE *But she's on-ly a girl*

HE *sis-sy boys take supp-le-ments What man sits when he pees?!*

Rdx.

The wom-en's bath-room is back

EE

361

SHE *there, but you sit to pee, right? Chi-l-d bear-ing hips I told her she's just*

HE *He's got-ta sow his oats, oat fields grow*

Rdx.

365

SHE P - M - S - ing P - M - S - ing P - M - S - ing It's a girl's night, girl's

HE pop - eye musc - les Men do best not feel - ing that stuff It's a boy, thank god! Drown - ing girls gets

Rdx.

369

SHE bask - et - ball, can you spot her yet? For a mut - ton you dress a lit - tle lamb - like

HE ti - r - ing He wants it shaved mil - i - tar - y style I think he's buff Where does your dad work?

Rdx.

ff

fff *8^{va}*

373

SHE Girl's hair should girl - curl Be the sum - mer girl Sum - mer bod - y Is that your moth - er's name?

HE You got your fath - er's strength Do you strain when you kiss? Kiss me and eat it

Rdx.

8^{va}

FF

SHE Dad-dy's girl Dad-dy had all girls Poor dad-dy! Live girls, don't love girls Bal-let is so pret-ty,

HE Steak steak steak steak steak RAW rub rub rub rub rub It's man's meal

Rdx.

GG **HH** (♩ = 132) **VAMP**

G Gabby screams

SHE but pink is pret-ti-er Spoken: For girls, that is.

HE Just rub dirt in it rub dirt in it Spoken: I'm a man, of course.

Rdx. *ffz* [Violin] *mp* **VAMP**

pp **mf** **mf**

SHE What's wrong lit-tle girl? Still must be the shock of it all.

HE Is - n't she hap-py to fin-al-ly hear?

Rdx. *pp* (Watch out! This is not an octave.) **p**

389

VAMP VAMP GABRIELLA *mf*

G SHE HE Rdx.

SHE spoken: She's hearing herself breathe for the first time. List - en!

HE spoken: In and out. Good girl.

VAMP [Horns] VAMP

393

G SHE HE Rdx.

I'm a boy! Stop cal-ling me a girl, be-cause that's not what I am!

To you, sil-ly girl. May-be she needs the Rit - a - lin.

The VOICE HE and SHE chuckle. Ex-cuse me?

pp

398

poco accel.

SHE HE Rdx.

May-be she needs the Rit - a - lin.

It's a phase. We'll teach her right! We'll teach her right! We'll teach her

[Violin] *p*

402 *molto rit.*

G

SHE

HE

Rdx.

May-be she needs the Rit - a - lin. May-be she needs the Rit - a - lin. May-be she needs the Rit - a - lin.

— right! Gab-ri - el-la, my dear, can you hear us al - right? Gab-ri - el-la, my dear, can you hear us al - right?

fp

II Defiant! (♩ = 80)

ff

G

Rdx.

You can keep Gab-ri-el-la, who-ev-er she is! My — friends call me Gab-ri-el, the Fal-len Ang - el I can hear now. You are

f

411 *f ff mf poco accel. to end*

G

Rdx.

right, I can hear - in-to the deep of mud, where crick-ets click, an-gl-ing the grub, smudge of a worm on the shoe of a man,

[Horns] *mf*

416

G

who whist-les chipped teeth, jang-le in hand, but most of all — I hear the pink. The way it

Rdx.

421

G

breaks her of space, crip-ples her smile, stuffs her with lace. But the blue, you must hear it too?

Rdx.

426

G

ff — You scream when you talk, do you know that? *fff* Spoken I want my silence back I want my silence. Back. PLEASE?!

Rdx.

[End of Scene I]

SCENE 2: "How, and Not Me?"

$\text{♩} = 132$ TEACHER *mf*

VAMP

Tchr. Ev-'ry one, let's wel-come Gab-ri-el-la to Grange-ville Girls! Gabri-

Rdx. *p*

G GABE *mf*

G My name is Gabe.

Tchr. el-la, wel-come, from all of us!

Rdx. [Oboe]

G

Tchr. TEACHER Spoken: Yes, yes, so your father warned. *mf* *sfz* *mf*

Hi ho! Get to mak-ing pa-pier-mach-é.

Rdx. *sfz*

A (♩ = 125)

SCHOOL GIRL #1 *mp*

SG1 Is that a boy or a girl?

SCHOOL GIRL #2 *mp*

SG2 It looks like one or the oth - er but

Rdx *sfz mp*

17

SG1 My mom-my said she used to be deaf. Did-n't speak for years.

SG2 — not much... of the same. I'm sure it's a she -

Rdx

21

G VAMP

GABE *mf*

If you call me a "she" again, I'll pinch you. Make you boy too. If I stole your pink and made you wear

SG2 soon there'll be tears! You can real-ly catch it?!

SA CHORUS WOMEN *f*

GASP! (Gasp only upon leaving VAMP)

Rdx VAMP

25

G

blue.

WLY.

WALLY

Thenshe'd be wear-ing blue.

SG1

SCHOOL GIRL #1 *mf*

If you're a boy, then I'm an el-eph-ant!

SG2

Rdx.

29

G

GABE

Are you? Be -

SG1

SG2

SCHOOL GIRL #2 *mf*

Stop play-ing. If you were a boy why would you go to an all girls school?

Rdx.

Pulling back a little B A tempo (♩ = 125) VAMP *mp*

G
cause it's a joke that's cruel. What is a

Wly.
WALLY
Who says we're all girls?
Ms. Davids has a moustache.
She trims her chin hair.
I've seen her in the bathrooms
combing it down.

Rdx.
[Bassoons] VAMP
sfz *p*

Play figure on random beats (in time)

G
girl? You can't tell me who I am.

Wly.
WALLY

SG2
SCHOOL GIRL #2
Um. You know. *mp* *p* It's not a cup-cake.
Down there. Your cup-cake.

SA
CHORUS WOMEN *f*
You're a girl! Yes, we

Rdx.
[Horns] *mp* *p*

41 **VAMP** *mf*

G There's nothing that says I have to be a girl. So I'll be a boy. Who's

Wly.

41 (Do not include in VAMP) *ff*

SA can! They won't let you. —

Rdx. **VAMP** *mp*

46

G they? I'm Gabe.

Wly. I'm Wally. I know.

46 *p*

SA (Hummm)

Rdx. *gradually become legato* *p*

52

G I'm a boy.

Wly. I know Creole. I'm Haitian. I will call you Petit Boi because, as my mother says, "You sèl lang se jaan ase."

SA

Rdx. *mp*

57

G I like the way you speak. It sounds better to me.

Wly. Or Seahorse. Lan mè lè lan mè a, of the sea.

Rdx. *mp*

62

G

Wly. **1** **2** **3**

GABE: I was deaf. Are seahorses deaf? I like the sounds "seahorse" and "lanmè." They sparkle. WALLY: I don't think they're deaf. But they aren't boys or girls. Well, the girl gives the boy babies and he carries and births it. GABE: I don't think I'm both. WALLY: Maybe not in there, but you are right now. Out here. And I am your friend now!

Rdx. *p*

Play given notes in any order, randomly, at varying slower tempi (emulate water droplets).
Only play within the octave indicated.

C (♩ = 100)

G
67
GABE: I have a lot of friends. WALLY: Where? GABE: Not here.
WALLY: I have an older brother who's in jail. GABE: Wow, [beat] What's jail? GABE: You're right.
WALLY: Where they put you when they're tired of you. So take me where you go. we must have boats...
These kids here have lost their glow. GABE: Let's bring the seahorses!
WALLY: Without boats how will we find them again?

Wly.
67

Rdx.
67
[Violin]
p

D

G
70
Come on! Let's find another way!

Wly.
70

Rdx.
70

G
74

Wly.
74

Rdx.
74
mp

78

G

Wly.

Rdx.

[Tpt.]

mf

E

81

G

Wly.

Rdx.

Don't call a sea-horse she! That carries the weight of golden armor plate, whose belly pouch brood and blooms, with scale and fin inflate.

85

G

Wly.

Rdx.

[Oboe]

Don't call a sea-horse she, whose wings make butterflies trip, whose raspberries gurgle into the deep blue sea. Don't call that sea-horse a she!

F

G
And don't call a sea-horse he! Whose slimmer than a bee. Named a hunter, a shunter, a ring-toed, pectoral-finned, and wide-eye opener!

Wly.

Rdx.

G
mf Red-spined con-nov-er! *f* Con-niv-er! Just don't call that sea-horse a he-she!

Wly.
mf Dark-oc-ean curl-er! *f* Con - niv-er? Just don't call that sea-horse a he-she!

Rdx.

G grad. rit.

G
TIM - BER!!! We're DONE FOR! —

Wly.
TIM - BER!!! We're DONE FOR! —

Rdx.

As Gabriella covers ears,
White Noise returns.

Deliver DIALOGUE 1A

[Electronics - White Noise]

[End of Scene 2]

DIALOGUE 1A:

WALLY: How do you know so much about biology?

GABE: My dad is a science man. And you?

WALLY: My brother had a lot of books. My mom never let me read the ones about our bodies, so I stick to animal copies. Marine Biology is my favorite. I can't wait 'till dissection. My brother said when he opened up the frog, it had an infection and it's blood spurted up to the ceiling fan. What's your mom say now you can hear? Is she happy?

GABE: I have to go home.

WALLY: Why now? It's only lunch time.

GABE: Listening makes me tired. I'm part-time here until my father feels I'm ready...or worthy.

WALLY: I can be quiet! Kòm silans kòm...

GABE: I also want to be alone.

WALLY: Can I visit you at your home? I can bring my books!

GABE: Maybe.

WALLY: Goodbye, Petit boi. I like you a lot. You may be a boy, but you do have a soft spot, and that liking should go there.
[beat]
Just thought, should you forget, ki se kote li ye.

SCENE 3: "More the Man"

Freely PRINCIPAL *mf*

Prepl. *mf*

I want to re-mind all of you girls, curls, flat drape legs and smiles with-out words

Rdx. *sfz* [Strings]

2

Prepl. *mf*

that you will not be ad-mit-ted to the prom if you in-sist on in-vit-ing a same sex part-ner as your date

Rdx. *sfz*

3

Prepl. *f* *mf*

Is that clear? Is that straight? Ah, good. Now go disc-ov-er your male soul mates!

Rdx. *fp* *f*

(♩ = 60) **A** Light, swift

G ⁶ GABE

5... 4... 3... 2... 1...

Rdx. ⁶ [Gunshot] *fff* *f*

Pedal liberally

G ⁸ *mf*

Some - times the girls had crush - es on me, crushed me. _____

Rdx. ⁸ *p*

G ¹⁰

Some - times the girls want-ed to break hard on me, to

Rdx. ¹⁰ *mf* *p*

G ¹²

put me fast in-to a clam-my box of "freak show." _____ I be - came _____

Rdx. ¹²

14

G

the ex - amp - le of al - tern - at - ive paths NOT to fol - low.

Rdx.

16

G

I was the tripped up targ - et in the lunch room, the laughed up - on...

Rdx.

18

G

CHORUS

...of the bath - room, and

S

BULL DYKE! (laughter)

A

BULL DYKE! (laughter)

T

BULL DYKE! (laughter)

B

BULL DYKE! (laughter)

Rdx.

19

G

when I'd try and sneak in - to the

Rdx.

20

G

staff on - ly men's room I was pulled out and rem -

Rdx.

21

G

f

ind - ed:

Prapl.

21

PRINCIPAL *f*

You're just an el - ab - or - ate cost - ume!

Rdx.

B

G
22 So I ran a lot.

Rdx.
22 [Gnashot] *fff* *mf*

Wly.
24 WALLY

SG1
24 SCHOOL GIRL #1 Makes for a good-look-ing boy.

Rdx.
24 *sim. staccato*

SG2
26 SCHOOL GIRL #2

SG3
26 SCHOOL GIRL #3 She's al-ways star-ing at me! CREEP!

SG4
26 SCHOOL GIRL #4 Make sure you don't touch it!

Rdx.
26 LES - BO! LEZ - ZIE! Make sure you don't touch it!

28 **C** WALLY

Wly. I wonder if he'll ask me to prom...

SG1 SCHOOL GIRL #1
It's me she has a crush on!

Rdx. *f*

30 WALLY

Wly. I sure do hope so.

SG3 SCHOOL GIRL #3
My mom says the biological term is, "Butch Lesbian."

Rdx. *mf*

32 *mp* **poco rit.**

Rdx.

(Optional lower ossia)

D Freely

36 PRINCIPAL *mp*

mf *f*

It's just not nat-ur-al. You und-er-stand. Some-thing went wrong, in the genes. It screams

Rdx. *pp*

40 *mf*

A - D - H - D, at-tent - ion seek-ing dis - ord - er, may-be narc-is-sis-m? Ev - er con-sid - ered put - ting her on

43 *f* **E**

med - i - cine? I hear drugs real - ly prov - ide par - ent and peer pro - tect - ion.

F Gradually accelerating until G (♩ = 60)

G GABE *mp*

Tnr. TANNER *mp* *mf*

Don't you dare... I won't hear it.

Rdx. [Bassoons] *p*

50 *mf*

G Dad, I like girls. And I'm a boy. Your

Tnr. That's disg - ust - ing. Thank God your moth - er is - n't a - round.

51 *mp*

Rdx.

53 *mf*

G son. You sent me aw - ay a long time a - go, Fath - er.

Tnr. *f* I'll send you aw - ay. One more word, girl...

54 *mf*

Rdx.

56 *f*

G I will be what I am, not

Tnr. *ff* is - n't a home that - ll have you, and this roof will nev - er cov - er you!

56 *f*

Rdx.

G

Musical score for section G. It features three staves: G (Soprano), Tnr. (Tenor), and Rdx. (Piano). The G staff has a treble clef and a key signature of one flat. The lyrics are: "what you see me to be." followed by a rest, then "Shut the door be - hind you when you leave." The Tnr. staff has a treble clef and a key signature of one flat. The Rdx. staff has a grand staff (treble and bass clefs) and a key signature of one flat. Dynamics include *mf* and *ff*. There are markings for *8va* and *8vb* with dashed lines.

H

Musical score for section H. It features two staves: G (Soprano) and Wly. (Waltz). The G staff has a treble clef and a key signature of one flat. The Wly. staff has a treble clef and a key signature of one flat. The text "DIALOGUE 2A" is centered between the staves.

I Slow, with rubato (♩ = 50)

Musical score for section I. It features six staves: HE (He), S (Soprano), A (Alto), T (Tenor), B (Bass), and Rdx. (Piano). The HE staff has a treble clef and a key signature of one flat. The lyrics are: "Rock me slow, rock me slow, leg bet - ween mine out - side my wind - ow I watch you". The S, A, T, and B staves have treble clefs and a key signature of one flat. The Rdx. staff has a grand staff (treble and bass clefs) and a key signature of one flat. Dynamics include *mf*, *mp*, and *p*. There are markings for *HE VOICE* and *[Strings]*.

J A tempo

poco rit. SHE VOICE

SHE
HE
S
A
T
B
Rdx.

65

No one watch-in', _____ no one has to
dip a glow in the fad-in' light. _____ *mf*

SHE
HE
S
A
T
B
Rdx.

68

know. _____ They don't see _____ when they look, _____ it's a dance on-ly we can know, rock me

K Faster (♩ = 65)

71

SHE *mp sub.*
slow, rock me slow. Some - thing, it's in your

HE *mp sub.*
rock me slow. Some - thing, it's in your

S *mp sub.*

A *mp sub.*

T *mp sub.*

B *mp sub.*

Rdx. *mp sub.*

74

SHE *f*
hair, some - thing ab - out you rem - inds me of melt - ing

HE *f*
hair, some - thing ab - out you rem - inds me of melt - ing

S *mf*

A *mf*

T *mf*

B *mf*

Rdx. *mf*

L Moving forward (♩ = 72)

Musical score for measures 77-79. SHE part includes lyrics: "snow. Do you feel the water in this noise? I'll hold you". HE part includes lyrics: "snow.". SATB and Rdx parts are also present.

Musical score for measures 80-82. SHE part includes lyrics: "bet-ter than one of the boys. Trust me with your eyes closed, rock me". HE part is silent. SATB and Rdx parts are also present. The tempo marking **poco rit.** is indicated above the SHE staff.

G

SHE

HE

S

A

T

B

Rdx.

DIALOGUE 2B

slow. Rock me slow.

Rock me slow.

mp

mp

mp

mp

mp

mp

mf

lungia

lungia

ff

[End of Scene 3]

DIALOGUE 2B:

WALLY

You were late this whole week.

Have you seen these slides?

It doesn't even look like a titty anymore, all opened up from the inside.

Did you know my mom survived this stuff?

The pink ribbons still cover our car - each one covered in more dust than road tar.

How's your father? Still in a fist?

I wish you would call me more...

I guess I like to think I could lend a hand.

I wish you could have made it to my birthday.

My brother called me from inside, called me a "born boss" on the first Thursday of the month, I...

GABE

Stop talking so fast! Dammit, Wally I've asked you before to slow it down.

WALLY

Why. Haven't. You. Been. Around?

GABE

I've got a bad headache, and last night I thought my jaw might actually break.

I don't feel like talking. Not now.

Wow. Look at that, completely gone. Just sewn flat. They don't even look like...

You don't have to look feminine anymore with something like that.

WALLY

My mother thought she'd stuff her bra. Thought she'd cry when she put a toe near the pool. Truth is, without her tits, I think she feels more of a woman.

Or, at least that's how my dad says she looks.

GABE

Imagine that...

WALLY

There are boys that will ask me.

GABE

A chest like that...

WALLY

You ever gonna ask me, or you too yellow?

GABE

What do you mean?

WALLY
Prom.

GABE
You're going?

WALLY
I like to dance.

GABE
We can dance somewhere else.

WALLY
We don't dance anywhere else.

GABE
And what if we were to dance at prom? Get a real groove, a real grind on?
You gonna be okay with that expulsion?

WALLY
Explosion.

GABE
What a commotion.
I don't know...

WALLY
Well, Tommy sure can dance...

GABE
Tommy Bivvens? Oh, yeah?

WALLY
Yeah!

GABE
Well, he'll never dance with you like I can.

WALLY
Show me.

GABE
No! Not here.

WALLY
Why? People will think we're queer?

GABE
They already know I am, in the head and heart, but you they still hold dear.

WALLY
What if I like girls, too?

GABE
You shouldn't say that. I'm a boy.

WALLY
Boy that can dance. Maybe.

GABE
Come here, then.

DIALOGUE 2B:

GABE
It's all gone Wally. He told me to go.
I've been sleeping under the Clark and Lake overpass. Each train is like a slap to the face. I smell for the both of us. I can't look at you straight.
I wouldn't come, I couldn't see you in your birthday pink, all lights and smiles and me walking into the lake.

WALLY
I wore yellow on my birthday, with stripes. [Beat]
You will come tonight, my mother will talk to you, and you'd do best to listen I think.
Ou konprann?

GABE
Yes, I understand. Thanks.

WALLY
I'll barter per night, per corsage flower. We have a deal?

GABE
Yes, OK.

SCENE 4: "Made Man"

Reflective (♩ = 72)

GABRIEL *mf*

lunga They lay you out like this. I've nev - er been rel - i - gious,

Rdx. *n* *mp*

[Strings] *lunga*

5 *f*

but the in - cis - ions they'll make, the cut - ting, and mark - ing, and re - mak - ing

Rdx. *mf*

A Moving forward

9 *molto espressivo* *mf*

new skin for old. You can't help feel - ing your mar - tyr, a

Rdx. *mp*

poco rit. *f* *mf*

G
land-scape sac - ri - ficed to its new con - tain - er. Not con - tain - er, new form. Bo - dy.

Rdx.

molto rit. **B** *A tempo* *mf*

G
Be - ing. I can - not wait... I can - not wait.

Rdx.

mp *espress.* *mf*

G
Wal - ly had seen my chest be - fore, but these days

Rdx.

G
— she's not here. It was my fault. My fault. I pushed, and pushed, and

Rdx.

32 *ff* **C**

G

Wly. pushed her... WALLY *mf*

Rdx. *f* [Violin] *mp* [Bassoon] *mf* *mf*

38 *poco accel.*

G

Wly. won't live like this, al-ways wait-ing, al-ways want-ing *f*

Rdx.

43 *poco rit.* ($\text{♩} = 72$) *f*

G

Wly. Go find a man who can give all of that to you!

Rdx. *f* [Violin]

D

49 *mf*

G *mf* And so, that's what she did, and it took all of me. I left her _____ and I

Wly.

Rdx. *mp*

E

55 *f*

G *f* did-n't live _____ un - til I saw her _____ a - gain.

Wly.

Rdx. *mf*

61

G

Wly. *Distant mf* Mwen vle ou _____

Rdx. *mp*

66

G

Wly.

Mwen vle ou Mwen vle

Rdx.

71

G

Wly.

ou Mwen vle ou

Rdx.

ff

F Faster, hopeful ($\text{♩} = 80$)

mp

G

I feel like I've been wait - ing all my life for this. For

Wly.

76

Rdx.

p

81

G

her to be ab-le to see me— like I am. I told her,

Wly.

Rdx.

mf *mp*

86

G Freely

Spoken: But... To-mor-row I will be my-self, real-ly and tru-ly,—

Wly.

Spoken: Why have you come?

Rdx.

p

90

in a bod-y— I claim.

Wly.

Gab-ri-el, you still think of me? Es-ke ou dom-i'm? Es-ke ou dom-i'm?

Rdx.

93

G

When I am run - ning, when I teach, when I cook, most-ly Hai - tian.

Wly.

Rdx.

95

G

When - ev - er I do some-thing good, I think of you.

Wly.

Rdx.

Faster (♩ = 90)

Spoken: My Petit Boi,
I can't be certain, can you?

H

GABRIEL *f*

97

G

Nine - ty min - utes, that is all it will take, I prom - ise you Wal - ly, for

Wly.

Rdx.

mf

101 *ff*

G them to take musc - les, leave aches that trans - cend through a

Rdx. *f*

105 *mf*

G deep v. Like heav - ens break - ing through clouds in -

Rdx. *mp*

111 *f* *mf* **I** Faster (♩ = 100)

G side of me. Ev-'ry one wants in...

S *p* Are you sure? Are you right in the head? Did you hear what she

A *p* Are you

T *p* Are you

Rdx.

* See composer's notes on aleatory

(♩ = 90)

WALLY *mf*

I need you to look at me and

S
115
said? Are you sure? Are you right in the head? Did you hear what she said?

A
sure? Are you right in the head? Did you hear what she said?

T
sure? Are you right in the head? Did you hear what she said?

B
115
Are you sure? Are you right in the head? Did you hear what she said?

Rdx.

120

Wly.
tell me this is you.

S
120
Check the vit - als.

A
120
It'll cost a lot.

T
120
Can't you just bind for the rest of your life?

B
120

Rdx.

124

4

5

f

I'll stand with

f

I'll stand with

n

n

n

n

Do they have to use mul - tip - le knives?

mf

129

1

you.

Freely

you. Spoken Say it Gabriel: "Dar-ling, I am yours."

When's the sur - ger - y?

Play the 4 lines at random, at slow tempi. Do not synchronize to play chords (attacks should be largely separate), but rather think horizontally. Play all four lines always, though the speed of each line is at your leisure.

2 3

S

A 133
When's the mon-ey due?

T 133
You're turn-ing in - to what you hat-ed.

B 133

Rdx. 133

4

S

A 138
Here, CHORUS MEN gradually speak words, repeatedly.
Stagger entrances to approximate indications. Do not synchronize.

T 138
Patriarchy Isn't this a bit extreme? Doesn't testosterone give you heart disease?
Man, white man Can you just get the IV cream?

B 138
Your body is desecrated Nipple placement will be a breeze Killing Yourself. Softly. Softly.

Rdx. 138

142

S

A

T

B

Rdx.

5

mf *mp* poco accel.

Are we do - ing this? — Yes.

mf *mp*

Are we do - ing this? — Yes.

n

n

n

n

146 [Horns]

sfz *mp*

n

Gabriel: Sing to me?
Wally: Yes.
Gabriel: We could have missed this on the fourth of July.
Wally: You were beaten unconcious. It was the last time I saw you.

J

150

G

Yes. Yes.

Wly.

Yes. Yes. (ooh)

mf *Mourful*

Rdx.

mf *mp*

154

G

154

Wly.

(ooh)

154

T

CG1: You don't use the urinal?
CG2: Why not?
CG3: Why not?!
CG1: What the fuck are you?!

154

B

Rdx.

p *mf*

160

G

Wly.

Rdx.

(ooh)

f

mp

K (♩ = 72)

166

G

Wly.

Rdx.

p

What do you know? White tiles don't soak up blood. Spoken: That much blood. And shards of teeth. She

pp
[Bassoon]

171

G

Wly.

Rdx.

found me in my hos-pit-al gown, Wal-ly, she kept say-ing...

mp

Stay a-live.

[Strings]

p

(Voice toward bottom)

176 *mf*

G - - - - -

Wly. *mf* And I
Just try and stay a - live for me, Gab - ri - el. Wake up for me. *mf*

Rdx. *mp*

L Only very slightly faster

181

G did When I wake up now all I need is to see you

Wly. You did.

Rdx.

poco rit.

M Only very slightly faster

186 *f*

G one more time.

S *f* (aah)

A *f* (aah)

T *f* (aah)

B *f* (aah)

Rdx. *mf*

N

Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Rdx.) parts for measures 191-195. The vocal parts feature a melodic line with a triplet of eighth notes in measures 191-193. The piano accompaniment has a steady bass line and chords. Dynamics include *mf* and *ff*. A fermata is present over the final note of the vocal line in measure 195.

O Only very slightly faster

mf *poco accel.* *ff*

Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Rdx.) parts for measures 196-200. The vocal parts feature a melodic line with a fermata over the final note in measure 200. The piano accompaniment has a steady bass line and chords. Dynamics include *mf* and *ff*. A fermata is present over the final note of the vocal line in measure 200.

P ($\text{♩} = 72$)

molto rit. *fff*

S
A
T
B

Rdx.

Q *Faster* ($\text{♩} = 80$)

Wlly.

S
A
T
B

Rdx.

WALLY

Spoken: I can't say forever yet.
But I'll have balloons in 90 minutes. [Beat]
Happy birthday to you [Beat]

Welcome. Welcome, Gabriel.

[Full ens.]

fp *pp* *ff*

Rdx.

Rdx.

R Slowly, then gradually faster *mp* *molto rit.* *ff* A tempo (♩ = 80)

GABRIEL

S T

G

S

A

T

B

Rdx.

Spoken:
 Hi, my name is Gabriel.
 And I am
 man,
 trans,
 and I won't stop
 everything,
 every way,
 until my ears stop ringing.

Please, Wally,
 never
 stop
 never stop singing.

[End of Opera]

April 2015, Austin Texas
 Revised September 2015, Austin, Texas

Synopsis:

Hailed as “brilliant,” “moving,” and “powerfully compelling,” the new opera *Rose Made Man* is a coming of age story of a trans man named Gabriel, but also a coming of gender story since Gabriel was assigned female at birth, but identifies as a boy. Born deaf and thus having never heard his gender clearly spoken by others, he lives in a relative bubble until age ten when he gains his hearing and feels the full force of how his identity unsettles society.

Cast:

Gabriella (girl, 11)/**Gabe** (boy, 15)/**Gabriel** (man, 28) – mezzo-soprano (may be played by separate characters, though it is not advised)

Marcelle (mother; loving, physically and emotionally abused) – soprano

Tanner (father; stern, astringent, abusive) – tenor

Wally (best friend, eventual love interest) – alto

SHE VOICE (a representation of hyper-femininity) – soprano

HE VOICE (a representation of hyper-masculinity) – tenor

Teacher (of Grangeville School for Girls; snobby, elitist, ignorant) – soprano

Principal (of high school; obtuse, antediluvian, abrasive) – baritone

SATB CHORUS (myriad of imaginary friends, representations of society, high school girls and boys)

Particular characters within the chorus and their abbreviated indications are the following

School Girl #1 (SG1)

School Girl #2 (SG2)

School Girl #3 (SG3)

School Girl #4 (SG4)

Choir Guy #1 (CG1)

Choir Guy #2 (CG2)

Choir Guy #3 (CG3)

Location: Chicago - Lincoln Park (1991); Grangeville Girls middle school (2002); a high school (2006); a hospital (2019)

Instrumentation:

Flute	*Violin I
Oboe	*Violin II
Clarinet in Bb	*Viola
Bassoon	*Cello
Contrabassoon	*Double Bass
2 Horns in F	Piano or Keyboard (with high quality piano sound and pedal)
Trumpet in C	
Electronics	

* As many strings as possible, though one on a part (including divisi within each part) is acceptable.

About the Composer:

As a composer and arranger Franklin has had multiple pieces premiered and recorded by a variety of professional and educational musicians, and has collaborated on his music with some of the world's best humans, ranging from university faculty and students across the nation to renowned flautist François Minaux, star soprano Audra Methvin, and critically-acclaimed saxophonist Ann Bradfield. Arrangements of Franklin's are widely-requested and numerous, and range from solos to symphonies. His choral and band works have drawn attention from legendary composers of our time, Eric Whitacre, Donald Grantham, Mark Camphouse, and David Holsinger being some of the most prominent. His band work *Somnia Mortem* was named a finalist in the ATSSB Composition Competition and has been championed beautifully by David Holsinger since 2013. He has been commissioned numerous works for a wide variety of ensembles, most recently *Meditations* for Wind Ensemble, *Nine – Concertino* for Tuba and Piano, *Rose Made Man*, a One-Act Opera, and three works for the Pakistani/American fusion group Sangat (*Moon of the 15th*, *Sangat*, and *Morning*) currently on tour across the world.

Program Notes:

Rose Made Man is an *opéra comique*, a style of French origin, meaning the dramatic work contains spoken dialogue. Inserts for larger sections of dialogue appear throughout the score. Some dialogue is rhythmically notated, however there are significant portions that are not. These were selected to allow for 1) a contrast of the musicality of sung and spoken words, and 2) the allowance of dramatic interpretation and structural emotional shaping by the performers.

n denotes *niente*, to crescendo or decrescendo from or to nothing.

(Program Notes, con't.)

Figures enclosed within boxes are to be treated as aleatory. Unless otherwise indicated, the performer should treat these as such: play given notes within the indicated octave(s) at random tempi for the duration indicated by the extended line. Do not synchronize with other performers.

When CHOIR is given an effectual lyric (e.g. "ooh" or "aah") it continues until a new lyric is written. Lyric extensions are often omitted in this regard to allow for a cleaner score and easier reading/rehearsal.

For CAST, notes with X noteheads are spoken, and may be slightly altered rhythmically for dramatic purposes. However, the horizontal timing against the orchestra should remain the same regardless of the rhythm itself. This does not apply to the CHOIR at large, though it does apply to the solo characters within the choir (e.g. "SCHOOL GIRL #1").

VAMPS exist throughout the work to allow for delivery of lines and physical/stage action. These may be repeated as many times as necessary.

Accidentals apply only to the octave which they appear in. Accidentals do not carry over barlines unless tied from a previous bar, after which point they return to their norm.

To aid in larger aleatory sections, numeric rehearsal marks enclosed within triangles are placed. I have found the best usage of these by the conductor as such: in the left hand, prepare the aleatory by holding up the number of the aleatoric figure (e.g. one finger for triangle 1) and initiate with a downbeat in the right hand. This works best, as many of the aleatoric sections do not have strict time. Aleatoric sections can be left or ended by showing a fist with the left hand and similarly down-beating with the right.

Original Cast and Crew:

Original Cast

Page Stephens, Gabriella/Gabe/Gabriel
Tyler Brown, Wally
Czarina Vazquez, Marcelle
Joseph Quintana, Tanner
Katherine Wiggins, She Voice
Dylan Morrongiello, He Voice
Lauren Gusman, Teacher
Jawan Jenkins, Principal
University of Texas Collegium Musicum, chorus

Original Orchestra[^]

Jillian Kouzel, oboe
Ben Stevenson/Kristen Bundy, English horn
Nick Clark, bassoon
Ethan Lippert, contrabassoon
Jacob Schnitzer, horn 1
Mike Mikulka, horn 2
Casey Martin, trumpet

Sara Sasaki, violin
Brandon Clinton/Tim George, keyboard (piano)
Franklin Piland/Brandon Clinton, synthesizer (strings)
Kramer Elwell, electronics

Original Creative Team

Franklin Piland, composer
Alex Byrnes/Nick Clark, assistant to Mr. Piland
Tegan McLeod, librettist
Phillip Bernard, conductor
David Toro, director
Keenan Boswell, pianist/lead coach
Kelsey Vidic, costume designer
Shimshon Zeevi, lighting designer
Bruno-Pierre Houle, scenic designer
Rachael Fitch, stage manager
Archana Narasimhan, chorus manager
Kathy Panoff, faculty advisor
Joshua Miller, producer

[^] The original orchestration of *Rose Made Man* was altered from the desired orchestration to suit the needs of the project at that time. The current orchestration is the composer's original intention.

Duration: Approximately 60 minutes
First printing: April 2015

World premiere April 13-17, The Lab Theatre, The University of Texas at Austin, Cohen New Works Festival 2015

Performance materials available for purchase directly from the composer:

purchase@franklinpiland.com
franklinpiland.com



FD Publications

Transposed Score

for the 2015 Cohen New Works Festival in Austin, TX

ROSE MADE MAN

Libretto by
TEGAN McLEOD

An Opera in One Act

Composed by
FRANKLIN PILAND

SCENE 1: "White Noise Knows"

Freely, with rubato ($\text{♩} = \sim 80$)

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe, Clarinet in Bb, Bassoon, Contrabassoon, Horn in F1, Horn in F2, Trumpet in C, Gabriella, Marcelle, Tanner, Violin I, Violin II, Viola, Cello, Double Bass, Electronics, and Piano. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Freely, with rubato' with a quarter note equal to approximately 80 beats per minute. The Horn in F1 part features a solo marked 'Solo, offstage, distant' with a dynamic of *mp* and a *lunga* marking. The Electronics part includes a 'Noise Controller' section with instructions: 'Dry noise attack @ 90%', 'Fade to 30%', and 'continue noise until notated to stop'. A *fff* dynamic marking is present in the Electronics part. The Piano part provides a simple accompaniment.

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11

Hn. I

Gbla.

Vla.

GABRIEL (V.O.) *mf*

I was-nt a boy or girl when I was born. I could-nt read the pink bal-

Con sord. *n* *ppp*

24

Gbla.

Vla.

boon, or the band ar-ound my wrist, or hear the coo-ing of how much my dad-dy's daught-er I would look I did-nt hear a thing

31

A Faster (♩ = 90)

Gbla.

Mrcell.

Vln. I

Vln. II

Vla.

Vc.

Elec.

I was born deaf. MARCELLE *mp*

Ve-ry small and ve-ry qui-et she has-nt made a sound in my arms, her breath so

Con sord. *n* *pp*

Con sord. Div. *n* *pp*

Con sord. *n* *pp*

Noise Controller: Fade Filter: 0% - 75%

40

Hn. 1

Hn. 2

C Tpt.

Mrcell.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Elec.

weak I thought she might have drowned in me. Let-the bear, pre-cious bear, I

Con sord. *pp* *mp* *pp*

Con sord. *pp* *mp* *pp*

Con sord. *pp* *mp* *pp*

port

Div. *mp* *pp*

Noise Controller: Fade Filter: 75% - 0%

Noise Controller: Dry noise fade 30% - 40%

noise continues as before

* Play figure out of time, repeatedly, for duration specified.
Do not synchronize.

Aggressive (♩ = 144)

First system of the musical score, measures 1-10. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet (Tpt.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C.), and Double Bass (D.B.). The Oboe part has lyrics: "grad. cresc. while becoming softer".

Second system of the musical score, measures 11-20. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet (Tpt.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C.), and Double Bass (D.B.). The Oboe part has lyrics: "grad. rit.". The Viola part has a "Crescend." marking.

Third system of the musical score, measures 21-30. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet (Tpt.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C.), and Double Bass (D.B.). The Oboe part has lyrics: "grad. rit.". A section marker "D" is present at the beginning of the system.

E A tempo

Musical score for the first system, measures 107-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (Bsn.), Cor Anglais (C. Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (C. Trpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D. B.), and Piano (Pno.). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include 'n' (normal), 'mp' (mezzo-piano), and 'f' (forte). The section is marked 'A tempo'.

Musical score for the second system, measures 111-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (Bsn.), Cor Anglais (C. Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D. B.), and Piano (Pno.). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include 'mp' (mezzo-piano) and 'n' (normal). The section is marked 'molto rit.' (molto ritardando).

F Foreboding (♩ = 110) **molto rit.**

Oboe
Bassoon
Cor Anglais
Horn I
Horn II
Trumpet
Trombone
Violin I
Violin II
Viola
Violoncello
Double Bass
Piano
GABRIELLA *mp*
I did - sit - and - by - law - what - went - wrong - in - the - night, - or - what - shan - ked - in - the - night, - or - what - led - to - the

G A tempo

Flute
Oboe
Cor Anglais
Bassoon
Trumpet
Trombone
Horn I
Horn II
Clarinet in C
Oboe
Violin I
Violin II
Viola
Violoncello
Double Bass
Elec
Piano
but - there - or - what - led - to - the

poco rit.

Fl.
Ob.
E-Cl.
Bsn.
C. Bn.
Hr. 1
Hr. 2
C Tpt.
Obl. *mf* (= *trains* *slightly*)
Vln. I
Vln. II
Vla.
Vc.
D. B.

molto accel. **J Moving forward, with rubato (♩ = 100)**

Fl.
Ob.
E-Cl.
Bsn.
C. Bn.
Hr. 1
Hr. 2
C Tpt.
Obl. *Brilliant, suspended in time*
Vln. I
Vln. II
Vla.
Vc.
D. B.
Pno.

molto rit. K

own and o - dy — The land that gave the dust, and re - moves the stain, and push - es the stars back

poco accel.

up. The mu - sic that holds and does - n't slip - on your eyes be -

molto rit. **L** **Swelling, with rubato** ($\sim \text{♩} = 55$) *poco rit.*

Fl. *165* *f* *n* *mf* *n*

Ob. *f* *n* *mf* *n*

B♭ Cl. *f* *n* *mf* *n*

Bsn. *f* *n* *mf* *n*

C. Bn. *f* *n* *mf* *n*

Hn. 1 *f* *n* *mf* *n*

Hn. 2 *f* *n* *mf* *n*

C. Tpt. *f* *n* *mf* *n*

S. *165* *n* *f* *n*
oooh aah ooh aah

A. *n* *f* *n*
oooh aah ooh aah

T. *n* *f* *n*
oooh aah ooh aah ooh

B. *n* *f* *n*
oooh aah ooh aah ooh

Cl. B. *167* *f* *n*
fore you hit the ground

Vln. I *f* *n* *mf* *n*

Vln. II *f* *n* *mf* *n*

Vla. *f* *n* *mf* *n*

Vc. *f* *n* *mf* *n*

D. B. *f* *n* *mf* *n*

Elec. *167* **⓪**

Pno. *167* *mf* *p* *mf* *p* *mf*

poco rit. O *A tempo*

Fl I
Ob.
Bn Cl
Bsn
C Bsn
Hn 1
Hn 2
C Tpt
S
A
T
B
Vln I
Vln II
Vla
Vc
D.B.

poco accel. *poco accel.*

Fl I
Ob.
Bn Cl
Bsn
C Bsn
Hn 1
Hn 2
C Tpt
Vln I
Vln II
Vla
Vc
D.B.

Soprano, Alto, Tenor, Bass, and Mordello parts. Lyrics: and a cow-ard, when you come, but when it comes to Rome, if he is with me, and he is not, he is not with me, I am thank - ing

Intensely rhythmic (♩ = 100)
Humming stops abruptly
Whispered - clear like no pitch
In - pur - vent Ser - va - ti - ty De - bet - ing Low - er - men - ti - ter - ti - ty Lip - read - ing Cosh - i -

Soprano, Alto, Tenor, Bass, and Violin I parts. Lyrics: and - ing Au - qui - et - er - po - ri - Na Con - tra - lat - er - al Con - dor - tne - bus Pae - nae Ma - ch - o - rum Di - al - tate, di - al - tate, Ma - ch - o - rum

Whispered with pitch/bow
Sound should still be heard
In - pur - vent Ser - va - ti - ty De - bet - ing Low - er - men - ti - ter - ti - ty Lip - read - ing Cosh - i - and - ing Au - qui - et - er - po - ri - Na Con - tra - lat - er - al Con - dor - tne - bus Pae - nae

Sung
poco a poco accel.
Con - tra - lat - er - al Con - dor - tne - bus Pae - nae Ma - ch - o - rum Di - al - tate, di - al - tate, Ma - ch - o - rum

Sung
In - pur - vent Ser - va - ti - ty De - bet - ing Low - er - men - ti - ter - ti - ty Lip - read - ing Cosh - i - and - ing Au - qui - et - er - po - ri - Na Con - tra - lat - er - al

Ensemble and vocal staves for the first system. Includes parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Soprano (SHE), Alto (HE), Double Bass (D.B.), and Piano (Pno.).

Lyrics: SHE: That's not lad - y - like! HE: When - will you be a day girl. SHE: How you can be girl? HE: I'm not like that - I'm not like that. SHE: You - it's like that.

Second system of music, starting with a **poco accel.** marking and a tempo of **FF (♩ = 126)**. Includes parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Soprano (SHE), Alto (HE), Double Bass (D.B.), and Piano (Pno.).

Lyrics: SHE: The man - you - girl. HE: The man - you - girl - man - is back. SHE: How you get to you. HE: How you get to you. SHE: How you get to you. HE: How you get to you.

Third system of music, including parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Soprano (SHE), Alto (HE), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

Lyrics: SHE: Oh - I - see - you. HE: I - see - you. SHE: I - see - you. HE: I - see - you. SHE: I - see - you. HE: I - see - you. SHE: I - see - you. HE: I - see - you.

Fourth system of music, including parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Soprano (SHE), Alto (HE), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

Lyrics: SHE: girl's night. HE: girl's night. SHE: girl's night. HE: girl's night. SHE: girl's night. HE: girl's night. SHE: girl's night. HE: girl's night.

molto rit. **Defiant! (♩ = 80)**

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (B.), Horns in F (Hr.), Trumpets in C (Tr.), Trombones in C (Tbn.), Violins (Vln.), Violas (Vla.), Cellos (Cello), Double Basses (Bass), and Percussion (Perc.). The vocal parts are Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass). The score is marked *molto rit.* and **Defiant! (♩ = 80)**. The second system continues the instrumental and vocal parts, with a double bar line and a repeat sign at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings.

SCENE 2: "How, and Not Me?"

(♩ = 132)

VAMP

GABE *mf*
My name is

TEACHER *mf*
Ev-ry one, let's wel-come Gab-el - la to Grange - ville Christ Gabe - el - la, wel-come, from all of us

Vln. I *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

G♭. *p*

Tchr. *mf* *sfz* *mf*
Spoken: Yes, yes, so your father warned. Hi ho! Get to mak-ing pa - pier - mach - é

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p*

A (♩ = 125)

Ban. *sfz*

C. Ban. *sfz*

SCHOOL GIRL #1 *mp*
Is that a boy or a girl?

SCHOOL GIRL #2 *mp*
It looks like one or the oth - er but

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

SG1 My mom - my said she used to be deaf Did - nt speak for years *mf*

SG2 not much of the same I'm sure it's a she

Vln. I

Vln. II

Vla.

Ob. **VAMP**

Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

Gb. **GABE** *mf*

SG1 If you call me a "labe" again, I'll punch you Make you boy too *f* If I stole your pink and made you wear

soon there'll be tears? You can real-ly catch it?

S **CHORUS WOMEN** *f*

A *mf* (Gasp only upon leaving VAMP)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

Gb. blue

Wp. **WALLY**

Then she'd be wearing blue

SG1 **SCHOOL GIRL #1** *mf*

If you're a boy, then I'm an ot-ph-anti

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ob. *cresc.* *f*

B♭-Cl. *cresc.* *f*

Bsn. *cresc.* *f*

C. Ba. *cresc.* *f*

Hn. 1 *mp* *cresc.* *f*

Hn. 2 *mp* *cresc.* *f*

Gb. **GABE**
Are you? Be

SGL **SCHOOL GIRL #2** *mf*
Stop play - ing If you were a boy why would you go to an all girls school?

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

Pno. *mp* *f*

B **VAMP**

Bsn. *p* *f* Play figure on random beats (in time)

C. Ba. *f* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

C. Tpt. *p* *f*

Gb. *mp*
cause it's a joke that's cruel. What is a girl?

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p* Turn *f* *p* Play figure on random beats (in time)

Pno. *f* *p* Play figure on random beats (in time)

Hn. 1 *mp* *p* *mf* *mp*

Hn. 2 *mp* *p* *mf* *mp*

C Tpt. *mp* *p* *mf* *mp*

Gb. *f* GABE

Wb. *f* WALLY You can't tell me who I am. There's nothing that says I have to be a girl.

SCHOOL GIRL #2 *mp* *p* It's not a cup - cake.

SG2 Um. You know. Down there. Your cup - cake.

S CHORUS WOMEN *f* You're a girl! Yes, we can't!

Vln. I *mp* *p* *mf* *mp*

Vln. II *mp* *p* *mf* *mp*

Vla. *mp* *p* *mf* *mp*

Pno. *mp* *p* *mf* *mp*

VAMP

Bsn. *mp*

C. Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *mp* *gradually become legato*

Gb. *mf*

S So I'll be a boy. Who's they?

A *ff* They won't let you.

Vln. I *gradually become legato*

Vln. II *gradually become legato*

Vla. *gradually become legato*

Vc. *Div.* *mp* *Div.*

D.B. *mp*

Pno. *gradually become legato*

1 2 3

Gb. *GABE* I was deaf. Are earbuds deaf? I like the sounds 'earbuds' and 'hunch.' They spride. *WALLY* I don't think they're deaf. But they ain't boys or girls. Well, the girl gives the boy babies not to come and burdle it. *GABE* I don't think I'm both. *WALLY* Maybe not in there, but you are right now. Oh here, dead I am your friend now!

Wly.

Elec.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

Play given notes in any order, randomly at varying slower tempi (simulate water droplets). Only play within the octave indicated.

Play given notes in any order, randomly at varying slower tempi (simulate water droplets). Only play within the octave indicated.

Play notes slowly, sustained, in order, repeated in the order presented for each bowed instrument's duration.

All performers randomly fade out to a once out in given.

C (♩ = 100)

Bsn. *p*

C. Bsn. *p*

Gb. *p*

Wly. *Come on! Let's find another way!*

Vln. I *p*

Vln. II *p*

Vc. *p*

D.B. *p*

D

Fl. *mp*

Gb. *mp*

Bsn. *mp*

C. Bsn. *mp*

Hr. 1 *p* *mp*

Hr. 2 *p* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

E

Fl.
Ob.
B♭ Cl.
Bsn.
C. Ba.
Hn. 1
Hn. 2
Wby.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.

Don't call a sea-horse shot!
(etc.)

Fl.
Ob.
B♭ Cl.
Bsn.
Wby.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.

(DIALOGUE)

The musical score for Dialogue 1A is arranged for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Trombone (Gb.), Euphonium (Ekc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Double Bass (D.B.). The score is in 2/4 time and features a variety of dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include "As Gabriella covers ears, White Noise returns" and "As Gabriella covers ears, White Noise returns" with a dynamic shift from *mf* to *f*. A box labeled "DIALOGUE 1A" is placed over the Trombone part.

DIALOGUE 1A:

WALLY: How do you know so much about biology?

GABE: My dad is a science man. And you?

WALLY: My brother had a lot of books. My mom never let me read
the ones about our bodies, so I stick to animal copies.
Marine Biology is my favorite. I can't wait 'till dissection.
My brother said when he opened up the frog, it had an infection and it's blood
spurted up to the ceiling fan.
What's your mom say now you can hear? Is she happy?

GABE: I have to go home.

WALLY: Why now? It's only lunch time.

GABE: Listening makes me tired. I'm part-time here until my father feels I'm
ready...or worthy.

WALLY: I can be quiet! Kòm silans kòm...

GABE: I also want to be alone.

WALLY: Can I visit you at your home? I can bring my books!

GABE: Maybe.

WALLY: Goodbye, Petit boi. I like you a lot. You may be a boy,
but you do have a soft spot, and that liking should go there.
[beat]
Just thought, should you forget, ki se kote li ye.

SCENE 3: "More the Man"

Freely

Fl. *ff*

Ob. *ff*

B.-Cl. *ff*

Bsn. *ff*

C. Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C. Tpt. *ff*

Prncpl. *mf*

I want to re-mind all of you girls, curls, flat drupe legs and smiles with-out words

Fl. *ff*

Ob. *ff*

B.-Cl. *ff*

Bsn. *ff*

C. Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C. Tpt. *ff*

Prncpl.

that you will not be ad-mit-ted to the prom if you in-sist on in-vit-ing a same sex part-ner as your date

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Fl. *sfz* *flutter* *p* *f*

Ob. *sfz* *flutter* *p* *f*

Bs. Cl. *sfz* *flutter* *p* *f*

Bsn. *fp* *f*

C. Bn. *fp* *f*

Hn. 1 *sfz*

Hn. 2 *sfz*

C. Tpt. *sfz* *flutter* *p* *f*

Prepl. *f* *mf*
 Is that clear? Is that straight? Ah, good. Now go disc-ov-er your male soul mates!

Vln. I *sfz* *p* *f*

Vln. II *sfz* *p* *f*

Vla. *fp* *f*

Vc. *fp* *f*

D.B. *fp* *f*

A Light, swift

(♩ = 60)

GABE

Gb. *mf*
 5... 4... 3... 2... 1... Some-times the girls had crush-es on me.

Elec. *sfz* (Gumshot) KS

Pno. *f* *p*
Pedal liberally

Gb. crushed me... Some-times the girls want-ed to break hard on me, to

Pno. *mf* *p*

12

Gb. *put me fast into a clam-my box of "freak show." I be - came the exam-ple of aHem - at - ive paths NOT to*

Pno.

15

Bsn. *f n*

C. Bn. *f n*

Gb. *fol - low. I was the tripped up targ-et in the lunch room, the laughed up-on...*

Vc. *f n*

D.B. *f n*

Pno.

18

Gb. *...of the bath - room, and when I'd try and sneak in - to the*

CHORUS

S. *ff n*
BULL DYKE! (laughter)

A. *ff n*
BULL DYKE! (laughter)

T. *ff n*
BULL DYKE! (laughter)

B. *ff n*
BULL DYKE! (laughter)

Vc. *p*

D.B. *p*

Pno.

This page of a musical score contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C. Trp.), Clarinet (Cl.), Bassoon (Bsn.), and Procelium (Prp.). The Clarinet part features lyrics: "staff on - ly men's room I was pulled out and rem - ind - ed: PRINCIPAL *f* You're just an el - ab - or - ate cost - ume!". The second system includes parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Clarinet (Cl.), Electric Bass (Elec.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Clarinet part features lyrics: "So I run a lot." A section marker "B" is placed above the Bassoon staff in the second system. The score includes various musical notations such as dynamics (*mf*, *f*), articulation (*acc*), and performance instructions like "PRINCIPAL *f*".

24

Bsn.

C. Bn.

Hn. 1

Hn. 2

Wly.

SG1

SCHOOL GIRL #1

Why do you al - ways dress like a boy?

WALLY

Makes for a goodlook - ing boy.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Bsn.

C. Bn.

Hn. 1

Hn. 2

SG2

SCHOOL GIRL #2

She's al - ways star - ing at me! CREEP!

SG3

SCHOOL GIRL #3

SG4

SCHOOL GIRL #4

LES - BO! LEZ - ZIE! Make sure you don't touch it!

Make sure you don't touch it!

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

12 13 14 15

B♭ Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

D Freely

16 17 18 19

Hn. 1

Hn. 2

Princl. *PRINCIPAL*

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mp* *mf* *f*

(Optional lower ossia)

It's just not nat - ur - al. You und - er - stand. Some-thing went wrong, in the genes. It screams

20

Princl. *mf*

A - D - H - D, at - tent - ion seek - ing dis - ord - er, may-be narc - is - sis - m? Ev - er con - sid - ered put - ting her on

21

Princl. *f*

med - i - cine? I hear drugs real - ly prov - ide par - ent and peer pro - tect - ion.

E

F Gradually accelerating until G (♩ = 60)

Bsn. *p*

Cl. G. *mp* GABE *mp*

Tr. *mp* TANNER *mp* Dad... *mf*
Don't you dare... I won't hear it.

Vla. *p*

V.c. *p*

D.B. *p*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Cl. G. *mf* Dad... I like girls. *mf* And I'm a boy. Your

Tr. *f* That's dis-ust-ing. Thank God your moth-er is-n't a-round.

Vla. II *mp*

Vla. *mp*

V.c. *mp*

D.B. *mp*

Cl. G. *mf*

Cl. Bb. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Cl. G. *mf* son. *mf* You sent me aw-ay a long time a-go, Fath-er.

Tr. *f* I'll send you aw-ay. One more word, gid...

Vla. I *mf*

Vla. II *mf* Die

Vla. *mf* Tun

V.c. *mf*

D.B. *mf*

Fl
Ob
B-Cor
Bsn
C-Bsn
Hrn 1
Hrn 2
C-Tpt
Gtr
Trm
Vln I
Vln II
Vla
Vcl
D-B

I will be... what I am, not what you see me to be
is - n't a home that - I'll have you, and this roof... will nev - er cov - er you!

G *mf* **H** **I** Slow, with rubato ($\text{♩} = 50$)

Trm
HE VOICE *mf*
Shut the door be - hind you when you leave. Rode me

Vla
Vcl
D-B

HE
slow, ... rock me slow, ... leg bet - ween mine ... out - side my wind - ow ... I watch you dip a - glow in the fad - in'

S
A
T
B
Vln I
Vln II
Vla
Vcl
D-B

some - thing ab - out you rem - ind me of melt - ing snow Do you

some - thing ab - out you rem - ind me of melt - ing snow

Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, Double Bass

Moving forward (♩ = 72)

feel the wat - er in this nose? I'll hold you bet - ter than one of the

Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, Double Bass

poco rit.

boys Trust me with your eyes closed, rock me slow. Rock me

Rock me

Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, Double Bass

The musical score is arranged in a standard orchestral format. It includes vocal staves for F1, GABE, WALLY, SHD, HD, S, A, T, and B. Below the vocal staves are instrumental staves for Vln I, Vln II, Vla, Vc, and D.B. The score contains various musical notations such as notes, rests, and dynamic markings (mp, mf, f, largo, rit). The vocal lines include lyrics and performance directions like 'mp', 'mf', 'f', 'largo', and 'rit'. The instrumental lines feature complex rhythmic patterns and dynamics.

DIALOGUE 2B:

WALLY
 You were late this whole week.
 Have you seen these slides?
 It doesn't even look like a troy anymore, all opened up from the inside.
 Did you know my mom survived this stuff?
 The pink ribbons still cover our car - each one covered in more dust than road tar.
 How's your father? Still in a flat?
 I wish you would call me more.
 I guess I like to think I could lend a hand.
 I wish you could have made it to my birthday.
 My brother called me from inside, called me a "born boss" on the first Thursday
 of the month...

GABE
 Stop talking so fast! Dammit, Wally I've asked you before to slow it down.

WALLY
 Why, Haven't You Been Around?

GABE
 I've got a bad headache, and last night I thought my jaw might actually break.
 I don't feel like talking. Not now.

Wow Look at that, completely gone. Just seven fat. They don't even look like...
 You don't have to look feminine anymore with something like that.

WALLY
 My mother thought she'd stuff her bra. Thought she'd cry when she put a toe near the pool. Truth is, without her tits, I think she feels more of a woman.
 Or, at least that's how my dad says she looks.

GABE
 Imagine that...

WALLY
 There are boys that will ask me.

GABE
 A chest like that...

WALLY
 You ever gonna ask me, or you too yellow?

GABE
 What do you mean?

WALLY
 From.

GABE
 You're going?

WALLY
 I like to dance.

GABE
 We can dance somewhere else.

WALLY
 We don't dance anywhere else.

GABE
 And what if we were to dance at prom? Get a real groove, a real grind on?
 You gonna be okay with that explosion?

WALLY
 Explosion.

GABE
 What a commotion.
 I don't know...

WALLY
 Well, Tommy sure can dance...

GABE
 Tommy Eivens? Oh, yeah?

WALLY
 Yeah!

GABE
 Well, he'll never dance with you like I can.

WALLY
 Show me.

SCENE 4: "Made Man"

Reflective (♩ = 72)

Fl.

Ob.

B-Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

C. Tpt.

GABRIEL *mf*

They lay you out like this... I've nev - er been rel - i - gious... but the in - cir - cles they'll make, the

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

D. B. *mp*

A Moving forward

Fl.

Ob.

B-Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

C. Tpt.

f

out - ting, and mark - ing... and re - mak - ing new skin for old. You can't help feel - ing your skin skin a star - ty... a

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D. B. *mf*

poco rit.

Land-*scape* sac - ri - ficed to its new con - tain - er. Not con - tain - er, new form. Bo - dy. Be - ing. I can - not wait...

molto rit. **B A tempo**

I can - not wait. Wal - ly had seen my chest be - fore.

Fl. *mf*

Ob. *mf*

Bsn.

C. Bn. *f*

Hr. 1

Hr. 2

C Tpt. *mp*

Gb.

Vln. I *Div.*

Vc. *Div.*

D.B. *arco*

but these days... she's not here. It was my fault. My... fault. I pushed... and pushed, and

Fl. *f*

Ob. *f*

Bsn. *mp* *mf* *mp*

C. Bn. *mp*

Hr. 1 *f*

Hr. 2 *f*

C Tpt. *f*

Gb. *ff*

Vln. I *f* *Tutti* *mp sub.*

Vln. II *f* *Tutti*

Vla. *f* *p sub.*

Vc. *f* *Tutti*

D.B. *f* *p sub.*

pushed her...

Musical score for measures 37-43. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal part is for Wally. The key signature is B-flat major. The tempo is marked *p* (piano). The lyrics are: "I won't live like this. Always wait-ing, al-ways want-ing." The vocal line starts with a *mf* dynamic and ends with a *f* dynamic.

Musical score for measures 44-50. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn I (Hn. 1), Horn II (Hn. 2), Trumpet (C Tpt.), Trombone (Gb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B-flat major. The tempo is marked *poco rit.* with a metronome marking of $(\text{♩} = 72)$. The dynamics are marked *fp* (fortissimo piano). The lyrics are: "Go find a man who can give all of that to you!" The vocal line starts with a *f* dynamic. There are markings for *Div.* (divisi) and *Tutti* in the string parts. A *Solo* marking is present above the Violin I part in measure 50.

D

Ob. *p*

Bsn. *p*

Hn. I *p*

Gb. *mf*
And so, that's what she did, and it took all of me... I left her... and I

Vln. I *mf* *mp* *n*

Vln. II *mp* *p*

Vla. Div. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

E

Fl. *mf*

Ob. *p* *n* *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

C Tpt. *p* *mf*

Gb. *f*
did - n't live... un - til I saw her... a - gain.

Vln. I *p* *Tutti* *mf*

Vln. II *mf* Div. *mf*

Vla. *mf* *Tutti* *mf*

Vc. *mf*

D.B. *mf*

Musical score for the first system, measures 41-46. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Wally (Wly.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Dynamics include *p*, *mf*, and *mf Distant*. The lyrics "Mwen vle ou" are written under the Wally part.

Musical score for the second system, measures 47-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Wally (Wly.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Dynamics include *mf*, *mp*, and *p*. The lyrics "Mwen vle ou" are written under the Wally part. A double bar line is present at the beginning of the system.

105

Bs. Cl. *p* *mf* *n*

Bsn. *p* *mf* *n*

Hn. 1 *mp*

Hn. 2 *mp*

Gb. *mf* *f*

deep V. Like heav - ens break - ing through clouds in - side of me...

Vln. I *mp* *Tutti*

Vln. II *mp* *Div.* *Tutti*

Vla. *mp*

Vc. *mp*

D.B. *mp*

I **Faster** (♩ = 100) (♩ = 90)

117

Hn. 1 *n*

Hn. 2 *n*

Gb. *mf*

Wly. Ev-ry one wants in... I need you to look at me

S. *p*
Are you sure? Are you right in the head? Did you hear what she said? Are you sure? Are you right in the head? Did you hear what she said?

A. *p*
Are you sure? Are you right in the head? Did you hear what she said?

T. *p*
Are you sure? Are you right in the head? Did you hear what she said?

B. *p*
Are you sure? Are you right in the head? Did you hear what she said?

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

D.B. *n*

119

Wly: and tell me this is you.

S: Check the vit - als.

A: It'll cost a lot.

T: Can't you just bind for the rest of your life?

B: Do they have to use mid - tip - le knives?

Vc.

D.B.

126

Ob. *f*

Wly: I'll stand with you. *f* I'll stand with you. Spoken: Say it Gabriel: "Dar-ling, I am yours." *mf* freely

S: When's the sur - ger - y?

A: When's the mon - ey due?

Vla. *mp* *mf*

Vc. *mf*

D.B. *mf*

133

S: You're turn - ing in - to what you hat - ed.

A: Here, CHORUS MEN gradually speak words, repeatedly. Stagger entrances to approximate indications. Do not synchronize.

T: Patriarchy Is't this a bit extreme? Doesn't testosterone give you heart disease? *f* Man, white man Can you just get the IV cream? Killing Yourself. Softly. Softly. Your body is desecrated Nipple placement will be a breeze

Vla.

Vc.

D.B.

Musical score for measures 127-137. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C. Tpt.), Whistle (Wly.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The music features sustained notes with various dynamics and articulations. A 'Senza sord' instruction is present for the C. Tpt. part. The Whistle part includes the lyrics '(oh)'. The Violin and Viola parts include 'Turn' markings.

Musical score for measures 138-147. The score includes parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Clarinet (Cb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). A section marker 'K Legato (♩ = 72)' is present. The Clarinet part includes the lyrics 'What do you know? White tiles... don't soak up blood. Spoken: That much blood. And shards of teeth. She'. The Violin and Viola parts include 'Senza sord' markings. Dynamics include *mp*, *pp*, and *p*.

Musical score for measures 148-157. The score includes parts for Bassoon (Bsn.), Contrabassoon (C. Bsn.), Clarinet (Cb.), Whistle (Wly.), and Double Bass (D. B.). The Whistle part includes the lyrics 'found me... in my hos-pit-al gown, Wid-ly... she kept say-ing... Stay a-live. Just try and stay a-'. Dynamics include *pp*, *p*, and *mp*.

277
Bsn.
C. Bn.
Hn. 1
Hn. 2
Gb.
Why.
Vln. I
Vc.
D.B.

live for me, Gab - ri - el. Wake up for me? You did

mp *mf*

L Only very slightly faster **M** Only very slightly faster

282
Fl.
Ob.
B♭ Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt.
Gb.
Why.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

When I wake up now all I need is to see you one more time

mf *f*

Musical score for the first system of "Made Man". The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Bassoon (C. Ba.), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Trumpet (C. Tr.), Trombone (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The music is in 2/4 time and features a melodic line in the upper woodwinds and strings, with a bass line in the lower woodwinds and strings. A dynamic marking of *mf* is present in the lower woodwinds.

Musical score for the second system of "Made Man". The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Bassoon (C. Ba.), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Trumpet (C. Tr.), Trombone (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The music is in 2/4 time and features a melodic line in the upper woodwinds and strings, with a bass line in the lower woodwinds and strings. A dynamic marking of *f* is present in the lower woodwinds. A tempo marking of *poco accel.* is present in the upper woodwinds. A performance instruction **O** Only very slightly faster is present in the upper woodwinds.

molto rit. **P** ($\text{♩} = 72$)

Fl 1
Fl 2
Cl Bb
Bsn
C.Ba.
Hn 1
Hn 2
C.Tpt.
Tpt.
A.
T.
B.
Vln I
Vln II
Vla.
Vcl.
D.B.

Q **Faster** ($\text{♩} = 80$)

Fl 1
Fl 2
Cl Bb
Bsn
C.Ba.
Hn 1
Hn 2
C.Tpt.
Tpt.
A.
T.
B.
Vln I
Vln II
Vla.
Vcl.
D.B.

Spoken: I can't say for me yet.
But I'll have balloons in 90 minutes. (Start)
Happy birthday to you. (Start)
Welcome. Welcome. Welcome!

R Slowly, then gradually faster

molto rit. **A tempo** (♩ = 80) **S** **T**

DIALOGUE 3A:
Gabriel, spoken: Hi, my name is Gabriel, and I am man, trans, and I won't stop everything, every way, until my ears stop ringing. Please, Wally, never stop. Never stop singing.