

1. Merely Words

Tina and Ray

Gilden / Ames ASCAP

A café, with a few scattered tables, one downstage center. TINA enters, wearing a simple dress. She rubs her hand across the back rail of one of the chairs, the one facing the door, and smiles. She crosses to the other side of the table and pulls out the other chair and sits. The door opens again; RAY enters. He sees TINA, stops abruptly, unsure of how to proceed. TINA doesn't look up, but senses him there.

TINA
I wasn't sure you'd come. But I waited anyway.

RAY
It was just a matter of time. But I'm glad you waited.

Pause.

Tina . . .

TINA
What, Ray, you're sorry? I'm tired of you saying
"I'm sorry."

Agitato (M.M. ♩ = c. 176)

[Tina]

The musical score is set in 3/4 time and consists of several staves:

- Vocal Line:** Features Tina's line starting with "You sat in that" and Ray's line. Dynamics include *mf* for Tina's entry.
- Guitar:** Labeled "[elec guit]" and "sempre stacc.". Dynamics range from *pp* to *mp*.
- Cello:** Provides a low-frequency accompaniment.
- Keyboards:** Includes a "[synth pad 2]" part with a *pp* dynamic and a "Vamp under dialogue" section. Dynamics include *mp* and *p*.

10

chair on the day that we met Said that I'd be the luck - i - est girl if I'd let you just

10

Guit

V.C.

KeyBd.

10

17

love me the way that you knew that you could, Love me the way you

17

Guit

V.C.

KeyBd.

17

Detailed description: This page contains two systems of musical notation. The first system covers measures 10 through 16. It features a vocal line with lyrics, a guitar part with a treble clef and a '8' time signature, a V.C. (Violoncello) part with a bass clef, and a keyboard part with both treble and bass clefs. The second system covers measures 17 through 23, following the same instrumental layout. Dynamics like 'sim' and 'sim' are indicated in the guitar and keyboard parts. Measure numbers 10 and 17 are placed at the beginning of their respective systems.

23

could... I said to my - self what the

23

Guit

23

V.C.

pizz

23

KeyBd.

29

hell is he think - ing What kind of nar - co - ti - cal drug is he drink - ing 'Cause

29

Guit

29

V.C.

29

KeyBd.

35

his words aren't real but he says them sin - cere - ly I thought you were sweet, I was not think - ing

Guit

V.C.

KeyBd.

arco

42

clear - ly I guess they were mere - ly words emp - ty

Guit

V.C.

KeyBd.

pizz

50

words. You charmed me with sto - ries of all that you'd

Guit *sim*

V.C.

KeyBd.

56

dreamed Told me up un - til then what you thought was love seemed just a game, just a

Guit

V.C.

KeyBd.

62

farce, not at all what you want - ed Not what you want - ed at all.

Guit

V.C.

KeyBd.

68

I gave you my heart And I gave you my

Guit

V.C.

KeyBd.

75

soul. _____ I gave you _____ my bo - dy _____ and it made me _____

Guit *sim*

V.C.

KeyBd. *sim*

82

— feel whole. And I gave it all wil - ling - ly, joy - ous - ly too, So I

Guit

V.C. *legato*

KeyBd.

89

must have been blind-ed by a mind that was reel ing so I ne-ver saw how caut ious-ly cho-sen each

Guit *sim*

V.C. *pizz*

KeyBd. *sim*

96

feel ing was, You said that you'd al-ways be there and a - ware of things, Said that you'd al-ways be

Guit

V.C.

KeyBd.

103

there and take care of things But when push came to shove you could have pro - tect - ed me. —

Guit

V.C.

KeyBd.

110 [Ray] [Tina] *calmly, firmly*

mf You could have pro - tect - ed your - self. *mf* Why

Guit

V.C. arco

KeyBd. *mf*

118 [Ray]

both-er with words, all these games that you play? These words are the words that you want - ed to

Guit *sim*

V.C.

KeyBd. *sim*

125 [Tina]

hear. You lapped them all up, and now I'm in - sin - cere? *p* You fooled me, Ray. You can

Guit

V.C.

KeyBd. *p*

A defensive outburst

132

tell all your bro's you played me like on of those neigh-bor-hood ho's. *ff* What was I,

Guit *mp* *mf*

V.C. *ff*

KeyBd. *mp* *f*

139 [Ray]

Ray? Just a notch on your belt? I was so stu-pid, all those feelings I felt. Those

Guit

V.C.

KeyBd.

[Ray]

mf feel - ings you felt you just want - ed to feel. It's not my fault you took my

146

Guit

V.C.

sim

KeyBd.

mf

152

[Tina]

words to be real. So *f* noth - ing was true, not a thing that you said, Laid your

152

Guit

V.C.

KeyBd.

f

158 [Ray]

words like a map go - ing straight to my bed. No, Ti-na, wait. That's

Guit

V.C.

KeyBd.

sim

Detailed description: This block contains the musical score for measures 158 through 163. It features four staves: a vocal line, guitar, violin/cello, and keyboard. The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are: "words like a map go - ing straight to my bed. No, Ti-na, wait. That's". The guitar part is in treble clef with a key signature of two flats and a common time signature. The violin/cello part is in bass clef with a key signature of two flats and a common time signature. The keyboard part consists of two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats and a common time signature. The word "sim" is written below the left hand of the keyboard part. There are dynamic markings like accents and hairpins throughout the score.

164 [Tina]

not what I meant. My words are all twist-ed, my thoughts are all bent. The

Guit

V.C.

KeyBd.

Detailed description: This block contains the musical score for measures 164 through 169. It features four staves: a vocal line, guitar, violin/cello, and keyboard. The vocal line is in treble clef with a key signature of two sharps and a common time signature. The lyrics are: "not what I meant. My words are all twist-ed, my thoughts are all bent. The". The guitar part is in treble clef with a key signature of two sharps and a common time signature. The violin/cello part is in bass clef with a key signature of two sharps and a common time signature. The keyboard part consists of two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two sharps and a common time signature.

170

words you twist ed are the ones you ne-ver said. Your si - lence, you jerk, is the

Guit

V.C.

KeyBd.

ff

f

176

rea - son I'm dead, *ff* Your si - lence is the rea - son I'm dead!

Guit

V.C.

KeyBd.

sim

ff

183

Guit

V.C.

KeyBd.

cue: Why didn't you tell me? **Slower**

V.C. solo *mp* con sord.

(APPLAUSE) (under dialogue: next page) *mp*

192

V.C.

KeyBd.

200

V.C.

KeyBd.

208 *rit.*

V.C.

KeyBd.

209 *rit.*

V.C.

KeyBd.

remove mute

*This dialogue begins
at measure 188, p. 15*

TINA
Why didn't you tell me?

RAY
I didn't know.

TINA
There are tests, Ray. You should have known.
Should have cared about me, about us.

RAY
Tests. What kind of man gets a test? The second you
get a test you're not even a man anymore.

TINA
You have no idea what it means to be a man.

RAY
You're right, Tina. I have no idea.