

"The Golden Cage" - Score Section 06

LIVE CD TRACKS: 10, 11, 12, 13, 14, 15, 16, 17

*Deborah Henson-Conant's
"The Golden Cage"*

"Humor Her Madness"

"Then at Last"

"The Seduction"

"Flying Song"

"A Cappella Duet"

[CD Track-11]

DHC note: the beginning of this
actually starts on cut 10 at 1.46

Humor Her Madness

from *The Golden Cage*

D. Henson-Conant

CUE:

BORIS: Alpha, look! I'm telling you the truth!

*Cartoon-like,
little bursts
of sound*

mp $\bullet = 1315^{ma}$

BORIS: "How strange!" "Shees cracie!" (Shakes his head.) (Ear-circling "loony" gesture.)

(Note: The opening section of this piece was played differently on the live CD. The way it's written here is correct.)

$\bullet = 144$ (Boris makes a series of faces and gestures at Alpha, behind her back)

mf

5

$\bullet = 515^{ma}$ poco rit. $\bullet = 60$ poco accel. a tempo

B: (Boris jumps up to the mountaintop) Well, it

f *mp* *sub mp*

9

a tempo

B: just goes to show, and it shows that it's true: that a per-son won't al-ways be-lieve what you tell them, ev-en when you know what's

mf

14

colla voce $\text{♩} = 715^{ma}$

B: right! It's been said a mil-lion times, and by now it's a clich-O, and I hate to hear it said by me, but

Pno.

16

Legato
rit. *a tempo* $\text{♩} = 715^{ma}$
(colla voce)

B: still, it's like they say: You can lead a horse to wat-ter, but you can't make him drink. You can tell some-one the truth, but you

Pno.

20

Bouyant
a tempo $\text{♩} = 88$

B: can't make him think that it's true! Not un-less they want to! That's true!

Pno.

24

Legato (but rhythmic)
rit. *accel & cresc. poco a poco*

B: Cer-tain - ly true! You know, I'm not my sis-ter's keep-er and I did - n't lock the door, but if she

Pno.

29

B: can't un-der-stand that the key's in her pock-et, well, it's not up to me to un-lock it!

Pno. *mf* *mp*

33

B: But what if I did? Wouldn't that make it "my" house? "My" ledge?

Pno. (*freely*) *mf*

39

B: Ah, but the trick is how to do it!

Pno.

44

Pno.

48 (BORIS) Now, suppose I walked through the wall right now. Would she believe it? Ha! She wouldn't even see me! But that's not the problem. Getting me in is simple. Getting her out, getting her to believe she can get out, which is, after all, the Truth -- that's another matter entirely. (pause) But, if the truth, by itself, is neglected. If its simple nature makes it invisible, then isn't it my task, my Duty, in fact, to paint it into existence?

(BORIS) Ah, but what colors will catch her eye? In what shades will she be drawn into its spell?

(BORIS) Clearly, she likes mystery, magic, trickery, fatality. And is that—

Pno.

51

B:

wrong of me? To ornament, to develop it? Which, after all, is the

Pno.

56

(BORIS) My explanation? Or her realization?

(BORIS) And what's the difference anyway? If it all ends the same, I can play in her game and pretend it's all true. That's the best way to do it.

(BORIS) Yes! Yes! What if I did: A-

12
8

B:

greater truth?

Pno.

59

B:

♩ = 60

low her her fan - tas - y, give her her tra - ge - dy, share in her doom? I could:

Pno.

p *mf*

63

SEGUE: HUMOR HER MADNESS

[CD Track-13]

"Humor Her Madness"
Diabolically rhapsodic $\text{♩} = 69$

B: *retenu* $\text{♩} = 160$
Hum - or her mad - ness, it's harm - less for now. May - be I could lead her

Pno. *f* *mp*

65

B: *poco accel.* *poco rit.* *a tempo*
to the truth by feed - ing in - to her fan - ta - sy, it could be eas - y to Hum - or her

Pno. *f*

70

B: *poco rit.*
mad - ness and stretch it to fit. Get her to the point of break - ing.

Pno. *mf*

76

B: *(slower)* *poco accel.* *a tempo*
Take it slow, take it eas - y, let it bloom un - til its sweet per - fume will hum - or her

Pno. *mp* *mf*

81

poco rit.

B: sen - ses and soft - en her mind. when she's ripe and read - y, stead - y goes it, I will

Pno.

85

poco accel. a tempo

B: dive for the kill, but un - til that mo - ment I will hu - mor her mad - ness and

Pno.

90

B: hope for the best! Hu - mor her mad - ness, I guess. Now,

Pno.

94

piu mosso $\text{♩} = 80$

B: God knows I know, to be well un - der - stood, when you're trav - el - ling o - ver in Rome, You should

Pno.

100

NOTE: If there's a cello, then cello plays the bottom line only and piano is tacet. If no cello, piano play as written or just LH

B: speak in a lan - guage that makes sense to them, And not in a tongue of your

Pno.

108

B: own! And I strong - ly in - sist I have no oth - er choice, When the truth goes un -

Pno.

114

B: no - ticed, to give it a voice. And if my me - lo - dy is - n't pleas - ing to hear, Then, by

Pno.

121

B: rit. poco rit. a tempo $\text{♩} = 69$
God, I should well change my tune. I'll hum - or her mad - ness, it's harm - less for now.

Pno.

128

molto rit

B: If the ends are pure, I re-com-mend for sure to hum - or her mad-ness, yes hum - or her mad-ness, but

Pno. *mf* *mp*

136

poco piu mosso

B: how!?

Pno. *f* (Instrumental solo)

142

rit.

B: Ah! Ah - ha!

Pno.

149

Diabolical

B: First I wil tell her some fine tales of beau - ty and then I'll ex - plain to her how she can fly.

Pno. *mp*

156

B: Third-ly in - vent a di - vine in - can - ta - tion to bring the walls tum - bl - ing down!

Pno. *mf* *f*

164

Tinkling

B: I'll make it ap - peal - ing, and whet - ting her ap - pe - tite, I'll make her

Pno. *p*

172

B: dream! And when I am through, she will be -

Pno. *(8^{va})* *tr* *15^{ma}* *tr*

178

B: lieve the im - pos - sib - le, and it will all be - come true! But!

Pno. *(15^{ma})* *8^{va}* *f*

184

Diabolical ♩ = 158^{ma} *Wondrous* *Diabolical* *Wondrous*

A: Is it true? Can it be?

B: First I will tell her some fine tales of beau - ty. Then I ex - plain to her how she can fly.

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

190

Diabolical

B: Third-ly, in - vent a di - vine in - can - ta - tion to bring the walls tum - bl - ing down!

Pno. *mf* *f*

198

cresc. poco a poco

A: Ah Ah

B: I'll make her de - sire all of it! I'll set her in

Pno. *mp*

206

rit. molto rit

A: I'll be

B: flames want - ing it! Hum - or her ex - ces - ses, ru - mor of glad - nes - ses!

Pno.

212

a tempo

A: free as a bird in the sky! Then, may - be,

B: Hu - mor her mad - ness, it's harm - less for now. First I tell her of the world out - side.

Pno. *f* *mp*

218

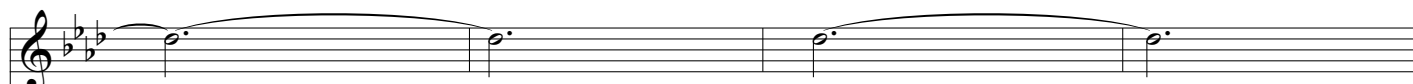
A: could be: that could be my


B: Then I tell her how to get out - side. Then she wel - comes me with op - en arms and tells me:

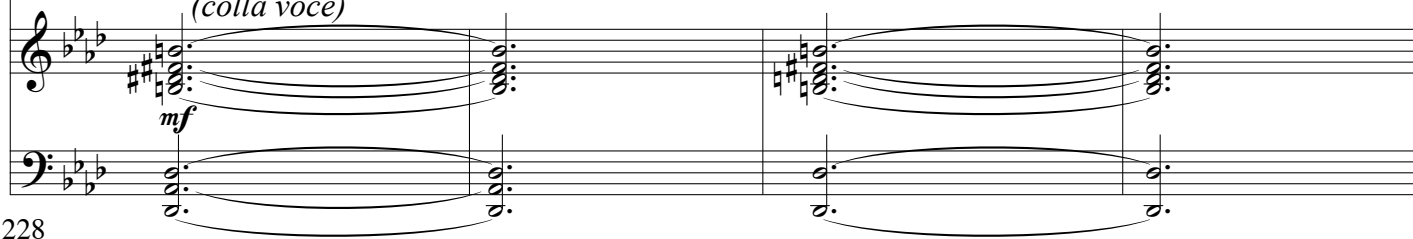
Pno. *mp* *mp*

224

Broader

A: 

B: 

Pno. 

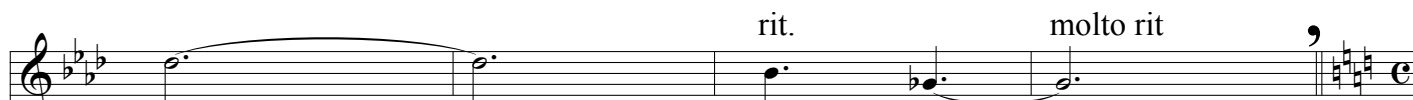
mf


day,

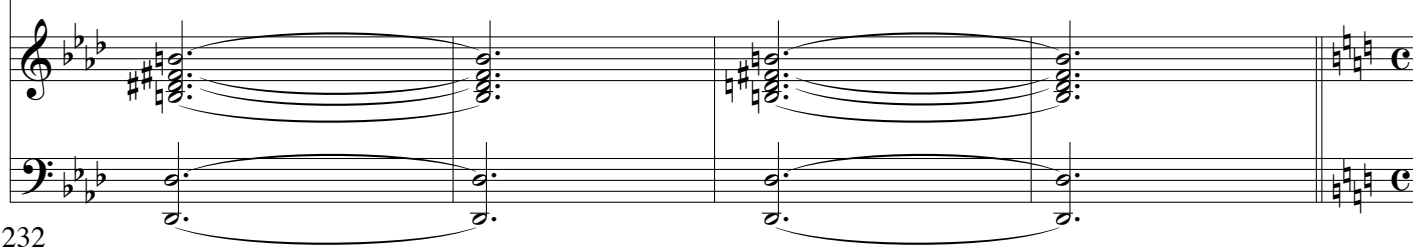
"You have saved me from a life of bit - ter - ness and for your troub - les you must take a pres - ent, Bor - is.

(colla voce)

228

A: 

B: 

Pno. 

rit. molto rit

my mo - ment

For your cour - age and your bril - liant in - sight I be - queath my cage to you to have now and for - ev - er.

232

SEGUE: "THEN AT LAST"

[CD Track-14]

"Then At Last"

Broad, sweeping, passionate ♩ = 115^{ma}

A: Then at last I'm free. That's the mo - ment

B: Then, at last the cur-tain op - ens, Then the dream is in my hand.

Pno. *mp*

236

rit.

A: I can see it glit - ter in my hand.

B: Then the mir - a - cle will hap - pen and then the mom-ent will ar - rive. And

Pno.

240

a tempo

A: I see the door is op - en wide, but will I take the step out -

B: then at last I see the door op - en wide and wi - der still un - til the

Pno. *mp* *mf*

244

rit. a tempo

A: side it, just take the leap and then I'm free. I can see it. It's

B: mo-ment I stand with-in the wall. And then I see that slow and

Pno. *mp*

249

poco accel.

A: shin - ing for me. I see the dawn break, take flight! I

B: sweet - - - ly, I see the dawn break, take flight. I

Pno. *f*

254

rit. a tempo (♩ = 115^{ma})

A: wake at last to find here I am on the out - side of the

B: wake at last to find that here I am in - side the pa - lace, here at last with - in the

Pno. *mp*

259

A: gate and I can see the spark-le of the sun - light, taste the ting-le of the

B: gate. Hear the crack-le of the fire.

Pno. *mf*

263

A: breeze. And then at last the cur-tain op - ens, then the dream is in my

B: Smell the air, and now it's warm and sweet.

Pno. *mp*

267

a tempo $\text{♩} = 119^{ma}$

A: hand. The sun comes pour - ing through the haze and the song is whist - led wild and

B: See the mor - ning sun come pour - ing through the win - dow, The song is whist - led wild and

Pno. *mf*

271

poco accel. poco rit.

molto rit *a tempo*

A: free. Then, at last the cur - tain op - ens,

B: free, And then at last the cur - tain op - ens.

Pno. *mp*

275

poco rit.

A: Then, the dream is in my hand. And at last it's all

B: Then, at last, the world is

Pno. *mf*

278

"The Seduction"
Mysterious, delicate ♩ = 80

molto rit

A: right for me.

B: right for me.

Pno. *f* *mp*

281

Boris starts down the mountainside.

BORIS: "Alphe... Alphe, there's somethig I need to tell you."

(colla voce)

Piano accompaniment for measures 284-286. The piano part features a melodic line with accents and a bass line with sustained notes. The vocal line begins with "Al - phe - a have you ev - er seen the".

284

Vocal line for Boris and piano accompaniment for measures 287-289. The piano part features a melodic line with accents and a bass line with sustained notes. The vocal line continues with "white foam lick - ing at the shore? Or the spark - le of the wa - ter in the noon - day sun, or the sea - bird rid - ing on the eve - ning breeze?".

287

Vocal line for Boris and piano accompaniment for measures 290-291. The piano part features a melodic line with accents and a bass line with sustained notes. The vocal line continues with "Al - phe - a have you ev - er seen the".

290

Vocal line for Boris and piano accompaniment for measures 292-293. The piano part features a melodic line with accents and a bass line with sustained notes. The vocal line continues with "sun - set sink - ing in the bay? And the calm of the wa - ter as the air grows cold, as the".

293

poco rit.

B: *twi - light glist - ens on the edge of the wood, and the clouds grow crim - son and the sky turns*

Pno. *mf*

295

molto rit *Broader* ♩ = 52

B: *gold? You've ne - ver? You should! It's some - thing to be - hold. I've*

Pno. *mp*

297

B: *ne - ver told you just how fine it is. If ev - er you could, you*


Pno.

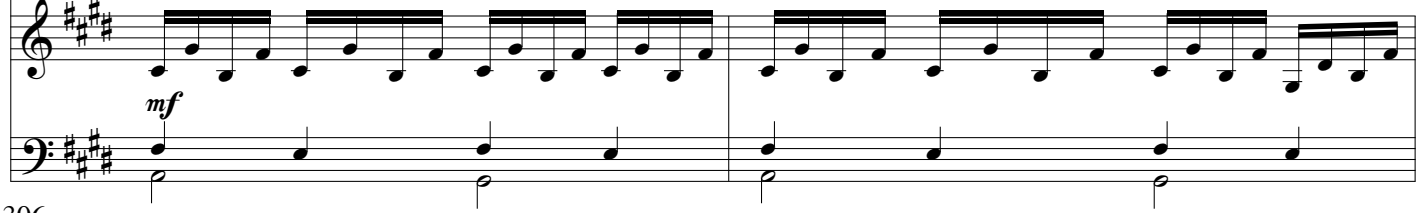
300

B: *should re - gard the chance. For once you've seen, you'll ne - ver be the same.*


Pno.


303

B: 
Think for a mo-ment of the beau - ty. Think of the world that you could know.

Pno. 
mf

306

B: 
This, just a speck a-mid the splen - dor That a - waits be - low in heav - en, you could know the:

Pno. 
poco rit. *molto rit.*

308

SEGUE: "THE FLYING SONG"

[CD Track-16]

"The Flying Song" $\text{♩} = 96$
Romantic (colla voce)

B: 
Rhy-thm, the mus-ic, the rap-ture as you're reel-ing, the feel-ing as you sail in - to the sky. The

Pno. 
mp

311

B: 
mo-ment of free-dom, the pound-ing in your head, When first you spread your wings and start to fly.

Pno. 

315

piu mosso

B: I can rem-em-ber how it spark-les. I can rem-em-ber how it shines.

Pno. *mf*

319

poco rit. *poco accel.* *molto rit.*

B: I can rem-em-ber, and rem-em-ber-ing, Makes me want to op-en wings and take the leap and

Pno. *mp*

323

Broad *rit.* *Lilting* ♩ = 96

A: I _____ have dreamt of such a dream. The wind blows soft-ly, the

B: _____

Pno. *f* *mp*

328

A: air is sweet, and I have dreamt in my fond-est dream, I'm an eag-le, a spar-row, with wings that can

Pno.

333

338

mf *mp*

piu mosso ♩ = 1315^{ma}

A: fly! And I am a part of that dream!

B: Then you can im-a-gine how it

Pno.

342

A: I think I can! Yes, I i-ma-gine.

B: spark-les out there. You can im-a-gine how it shines. Can you im-a-gine?

Pno.

347

Dreamy ♩ = 115^{ma}

A: Yes! I i-ma-gine! Glit-ters

B: Can you im-a-gine? You can im-a-gine how the noon-day sun-shine glit-ters on the bay

Pno. *p*

A: on the bay, glit-ters on the bay At the

B: Can - you im - a - gine how the twi - light ling - ers at the end of day

Pno.

352

A: end of day, at the end of day. And the

B: So slight, and se - rene is the moon when she ris - es

Pno.

356

A: sky is a deep, dark blue When the night is

B: Out there, where the stars spark-le bright clear to dawn

Pno.

360

accel & cresc. poco a poco

A: clear, then the sight is pure. Like a star in the heav-ens. Like a bird on the wing.

B: So free! Soar-ing!

Pno.

364

Joyous

A: So free So free! So free! I see the way it

B: So free! So free! So free! You see the way it

Pno. *mf*

369

A: spark - les and I see it shine! I see it out there and I want to op - en wings and fly!

B: spark - les and you see it shine! You see it out there and you want to op - en wings and fly!

Pno. *sub mp*

374

A: Take to the sky! I see it! I can al - most hear the rhy - thm, if I try then

B: Take to the sky. You see it! You can al - most hear the rhy - thm if you try then

Pno. *sub mp* *sub mp* *f*

380

A: I can i - - - ma - gine that I can

B: you can i - - - ma - gine that you can

Pno. *sub mf* *f*

386

A: tru - - ly fly!

B: tru - - ly fly

Pno. *mf* *f*

Vamp as needed

390

SEGUE: "A CAPPELLA DUET"

[CD Track-17]

"A Cappella Duet"

Chantlike, rubato

Pno. *p*

396

A: *p*
 All my life. All my life I've wait - ed for this mo - ment. To be - lieve. For the sim - ple pleas - ure

B: *p*
 400 All my life. All my life I've wait - ed for this mo - ment. To be - lieve. For the sim - ple pleas - ure

A: *Warm, romantic*
 For the sing - le mo - ment of be - lief. All my life. All my life. All my *mp* life. All my life I have

B: *mp*
 403 For the sing - le mo - ment of be - lief. *mp* Is it true? You be - lieve me

A:
 wait - ted. Now here it is, in my hand. I trust you, and I can tell where you

B:
 407 when I tell you this can be true. You can trust me whol - ly and be - lieve what I tell you.

A:
 lead, I will fol - low. What you say, I be - lieve. That's for now and for - ev - er. I can trust in you. I be - lieve.

B:
 413 You can fol - low me. What I say you be - lieve. That's for now and ev - er. You can trust me. Be - lieve.