

#9A-9B, #10-11-12-13

Words & Music by
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[Boris]

#9A - Intro to Humor Her Madness from *The Golden Cage* (updated 11/14/14)

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

Cartoon-like,
little bursts
of sound

♩ = 132

BORIS:
She's crazy!

(shaking his head.)
How can she not see
this??

(Ear-circling
"loony" gesture.)

Piano

♩ = 144 (BORIS jumps up ledge by ledge to the top of the cage)

Pno.

5

♩ = 52 poco rit. ♩ = 60 poco accel. a tempo (but a little faster)

B:

Well, it

Pno.

9

a tempo (but a little faster)

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

Pno.

14

colla voce $\text{♩} = 72$

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

Pno.

16

Legato
rit. *a tempo* ($\text{♩} = 72$)

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. (*colla voce*)
(*mf*)

20

Bouyant
a tempo (but a little faster)

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. (*mp*)

29

B: can't un-der-stand that the key's in her pock-et, well, how can she ev-er un lock it!

Pno. *mf* *mp*

B: Be-cause when she does ... I'll be on the INside, looking OUT. It will be "my" cage! "My" ledge!

Pno. *(freely)* *mf*

a tempo (but a little faster)

B: *(frustrated)* But she's still IN it. Grrrr...

Pno.

Why is she IN there? There's nothing in the old legends about an obnoxious Diva IN the cage. She doesn't *belong* there. I have to get her out. *(A new thought)*. Well, I could just break in and throw her off the cliff. No I can't do that. That's not me. I can't just push her off the cliff. Murder her. *(pause)* Plus she has that sword. No - I can figure this out.

OK ... now ... suppose I walked through the bars right now. I could do that - just walk right in. No - stop. *[Magical thinking music stops]*

Pno.

I'm back where I started: in there *with her - and her stupid sword*. But wait. Wait - wait - wait - WAIT! That's not the problem. Getting me in is simple. Getting her out, getting her to believe she can be out (*he's over-rationalizing this*) which is, after all, the Truth ... that's the trick.

**(Suddenly self-righteous, almost melodramatic)* But, if the Truth, by itself is neglected, if its simple nature makes it invisible, then isn't it my task, my ... my Duty, in fact, to paint it into existence? My *duty* is to get her to *believe* this is possible.

(BORIS) Yes ... yes, 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.

Piano accompaniment for measures 49-53. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble with eighth-note patterns and a supporting bass line. Measure numbers 49 and 54 are indicated at the beginning of the first and second staves respectively.

(BORIS) So I can just give her what she loves. And is that wrong of me: to ornament, to develop it? To paint the truth in a way she can see it? Is that not being of service to her???

12/8

Yes! That's the best way to do it! Yes, yes! I will allow her her fantasy, Give her her tragedy, Share in her doom!

Piano accompaniment for measures 54-55. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble with eighth-note patterns and a supporting bass line. Measure numbers 54 and 55 are indicated at the beginning of the first and second staves respectively.



Vocal and piano accompaniment for measures 56-57. The score consists of three staves: a vocal line (B) and two piano accompaniment staves (treble and bass clef). The tempo is marked as quarter note = 60. The lyrics are: "low her her fan - tas - y, give her her tra - ge - dy, share in her doom? I could:". Measure numbers 56 and 57 are indicated at the beginning of the first and second staves respectively.

SEGUE to "Humor Her Madness"

[Boris / Alpha]

#9B - Humor Her Madness

Diabolically rhapsodic

♩. = 69

B: Hum - or her mad - ness, it's harm - less for now.

Pno. *f*

58

B: *retenu* May - be I could lead her to the truth by feed - ing in - to her fan - ta - sy, *poco accel.*

Pno. *mp*

62

B: *poco rit.* it could be eas - y to Hum - or her mad - ness and stretch it to fit. *a tempo (but a little faster)*

Pno. *f*

66

B: *poco rit.* Get her to the point of break - ing. *(slower)* Take it slow, take it eas - y, let it bloom un - til its

Pno. *mf* *mp*

72

a tempo

B: sweet per - fume will hum - or her sen - ses and soft - en her

Pno. *mf*

76

poco rit.

B: mind. when she's ripe and read - y, stead - y goes it, I will

Pno.

80

poco accel. a tempo (but a little faster)

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

Pno. *f*

83

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

Pno.

87

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

Bbm *piu mosso* $\text{♩} = 80$ Fm

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

Pno. *mp*

93

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

Pno.

101

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

Pno.

107

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

Pno.

114

rit. poco rit. a tempo (but a little faster)

B: God, I should well change my tune. I'll hum-or her mad-ness, it's harm-less for now.

Pno. *f*

121

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*

129

poco piu mosso

B: how!?

Pno. *f* (Instrumental solo)

135

rit.

B: Ah! Ah - ha!

Pno.

142

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*

149

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

Pno. *mf* *f*

157

Tinkling

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

S^{va}

Pno. *p*

165

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

(S^{va}) *tr* *15va* *tr*

Pno. *tr*

171

A:

B:

Pno.

177

Diabolical ♩ = 208 *Wondrous* *Diabolical* *Wondrous*

A:

B:

Pno.

183

Diabolical

A:

B:

Pno.

191

cresc. poco a poco

A: Ah _____ Ah _____

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

Pno. *mp*

199

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.

205

a tempo (but a little faster)

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*

211

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*

217

Broader

A: day,

B: "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*)

Pno. *mf*

221

A: my mo - ment

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

Pno.

rit. *molto rit*

225

SEGUE: "THEN AT LAST"

[Boris / Alpha]

#10 - Then At Last

Broad, sweeping, passionate ♩ = 120

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*

229

rit. *a tempo (but a little faster)*

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

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

Pno. *mp*

233

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

B: door op - en wide and wi - der still un - til the mo - ment I

Pno. *mf*

238

rit. a tempo (but a little faster)

A: take the leap and then I'm free. I can see it. It's shin - ing for

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

Pno. *mp*

243

poco accel. rit.

A: me. I see the dawn break, take flight! I wake at last to find

B: ly, I see the dawn break, take flight! I wake at last to find that

Pno. *f*

248

(♩ = 120)
a tempo (but a little faster)

A: here I am on the out - side of the gate and I can

B: here I am in - side the pa - lace, here at last with - in the gate.

Pno. *mp*

253

rit.

A: see the spark-le of the sun - light, taste the ting-le of the breeze. And

B: Hear the crack-le of the fire. Smell the air, and now it's

Pno. *mf*

257

a tempo (but a little faster) (♩ = 120)

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

B: warm and sweet. See the mor - ning

Pno. *mp*

261

poco accel. poco rit.

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

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

Pno. *mf*

265

molto rit

a tempo (but a little faster)

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

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

Pno. *mp*

268

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*

271

molto rit

Mysterious, delicate

♩ = 80

A: right for me.

B: right for me.

Pno. *f* *mp*

274

END

[Boris / Alpheia]

#11 - Alpheia Have You Ever Seen

BORIS starts down the mountainside.

BORIS: "Alpheia... Alpheia, there's something I need to ask you."

ALPHEIA: Go away.

BORIS: Come closer.

(colla voce)

Pno.

277

B:

Pno.

280

B:

Pno.

283

B:

Pno.

286

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*

288

molto rit *Broader* ♩ = 52

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

Pno. *mp*

290

(I love what Tim did here once - played melody with LH, no "Bass")

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

Pno.

293

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

Pno.

296

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

Pno. *mf*

299

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

Poco rit. molto rit.

Pno.

301

SEGUE: "THE FLYING SONG"

[Boris / Alpha]

#12 - Flying Song

♩ = 96 Romantic (colla voce)

A: Go on!

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*

304

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

Pno.

308

piu mosso

A: _____

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

Pno. *mf*

312

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

A: _____

B: em - ber-ing, Makes me want to op - en wings and take the leap and fly.

Pno. *mp* *f*

317

rit. *Lilting* ♩ = 96

A: have dreamt I have dreamt of such a dream. The

B: _____

Pno. *mp*

322

A: wind blows soft-ly, the air is sweet, and I have dreamt in my fond - est dream, I'm an eag-le, a spar-row, with

B:

Pno.

327

C+/A

piu mosso ♩ = 132

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

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

Pno.

332

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.

337

Dreamy (♩ = 120)

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*

342

Chords: Db Eb B

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.

347

Chords: Eb Db B

A: end of day. I see it! I can see it!

B: I see it! I can see it!

Pno.

351

Chords: B G/A

(It seems like we had a different version of this at one time)

B Joyous **A**

A: I see the way it spark - les and I see it shine! I see it

B: You see the way it spark - les and you see it shine! You see it

Pno. *mf*

356

Bb

A: out there and I want to op - en wings and fly!

B: out there and you want to op - en wings and fly!

Pno. *sub mp*

360

Bb

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* *(f)*

363

E G Bb D/A

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

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

Pno. *sub mf* *f*

369

Vamp as needed

A: ly fly!

B: fly

Pno. *f*

374

Bb-Db-E RH
F# - A-C LH

SEGUE: "A CAPPELLA DUET"

(As the song reaches its climax, they both spread out their arms as if they are flying. They're both completely entranced by the power and glory of what they're singing. They end the song, heads flung back, eyes closed, believing it, feeling it.)

They open their eyes turn to each other and slowly move towards each other. Through the bars, they entwine their hands and sing into each other's eyes, a capella.)

Chantlike, rubato

Pno. *p*

379

[Boris / Alpha]

#13 - A Capella Duet

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

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

p

Pno.

383

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

Warm, romantic

386

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

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

390

390

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

396

396

SEGUE to Post-Acapella Transition