

# The Proposal (excerpt)

FIVE-YEAR-OLD:

FIVE-YEAR-OLD:  
John and I make ev - 'ry-thing bright and

*a tempo*  
*p*

hap - py. When we're to - geth - er, ev - 'ry-thing's right,

*mp*  
*mf*

and ev - 'ry - thing's— Huh?  
OFFICER: And ev - 'ry - thing's bruised, or ev - 'ry - thing's

*f*  
*p*

The musical score consists of four staves. The top staff is for the Five-Year-Old, starting with a treble clef, common time, and a key signature of F major (no sharps or flats). The lyrics "John and I make ev - 'ry-thing bright and" are written below the notes. The second staff is for the piano, with dynamics *a tempo* and *p*. The third staff continues the piano part with dynamics *mp* and *mf*. The fourth staff is for the Five-Year-Old, starting with a treble clef, common time, and a key signature of F major. The lyrics "hap - py. When we're to - geth - er, ev - 'ry-thing's right," are written below the notes. The fifth staff is for the piano. The sixth staff continues the piano part. The seventh staff is for the Five-Year-Old, starting with a treble clef, common time, and a key signature of F major. The lyrics "and ev - 'ry - thing's— Huh?" are written below the notes. The eighth staff is for the piano. The ninth staff is for the Officer, starting with a treble clef, common time, and a key signature of F major. The lyrics "OFFICER: And ev - 'ry - thing's bruised, or ev - 'ry - thing's" are written below the notes. The tenth staff is for the piano. Measure numbers 1 through 10 are indicated above the staves.

The Proposal excerpt, p.2

F

What do you mean?

O

bro - ken.

C

Re - mem - ber when he took us

p

F

It was worth it.

O

ski - ing and we got a bro - ken leg?

6

6

pp

sempre legato e con *Ed.*

F

The snow was white and the sky was blue and the

The Proposal excerpt, p.3

F  
air was cold and I nev - er was so hap - py.

This system begins with a treble clef, F key signature, and common time. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of three staves: bass, middle, and treble, each featuring eighth-note patterns. The lyrics describe a cold air and a happy state.

F  
We were lift - ed up to the top of the

This system continues with the same musical setup. The vocal line includes a fermata over a dotted half note. The piano accompaniment maintains its eighth-note patterns. The lyrics describe being lifted to the top of something.

F  
world, just like an i - cy Fer - ris wheel.

This system shows a key change to G major (one sharp). The vocal line includes a fermata over a dotted half note. The piano accompaniment continues with eighth-note patterns. The lyrics compare the experience to a Ferris wheel.

F  
Then we aimed for a spot that we could-n't e - ven see,

This system concludes the excerpt with a key change to C major (no sharps or flats). The vocal line includes a fermata over a dotted half note. The piano accompaniment maintains its eighth-note patterns. The lyrics describe aiming for a spot that is too far away to be seen.

The Proposal excerpt, p.4

F way down be - low in the dark of the val - ley, \_\_\_\_\_ and we pushed

This system shows the beginning of the piece. The vocal line starts with eighth-note pairs, followed by quarter notes and sixteenth-note patterns. The piano accompaniment consists of eighth-note chords.

cresc

This system continues the musical phrase. The vocal line includes a sustained note and a melodic line with eighth-note pairs. The piano accompaniment features eighth-note chords with dynamic markings like "cresc".

slow, a lit - tle fast - er, fast - er, then

This system shows a transition in tempo. The vocal line has sustained notes and eighth-note pairs. The piano accompaniment uses eighth-note chords with dynamic markings like "sfz".

sfz

This system continues the musical phrase. The vocal line includes sustained notes and eighth-note pairs. The piano accompaniment uses eighth-note chords with dynamic markings like "sfz".

me, oh, my, how the ground flew by! And my face got red, and I

This system shows another transition in tempo. The vocal line has sustained notes and eighth-note pairs. The piano accompaniment uses eighth-note chords.

subito p

This system continues the musical phrase. The vocal line includes sustained notes and eighth-note pairs. The piano accompaniment uses eighth-note chords with dynamic markings like "subito p". A measure number "3" is indicated at the end of the system.

The Proposal excerpt, p.5

F                                      laughed and laughed and whee!

M                                      It was fun! It was fun!

S                                      MOTHER: We

SENSUOUS: I can still feel the air

F                                      It was so much fun!

M                                      cap - tured a mo - ment,                              bright as crys - tal,                              warm as the

S                                      be tween my thighs,                              through my hair,

mf

The Proposal excerpt, p.6

L - - - - -

F It was fun! It was fun! It was so much fun! It was

M sun - shine.

S ca - res-sing me, hug-ging me.

Bass (piano) *p subito*

This section of the musical score consists of five staves. The top staff (L) has a treble clef and a key signature of one sharp. The second staff (F) also has a treble clef and a key signature of one sharp. The third staff (M) has a treble clef and a key signature of one sharp. The fourth staff (S) has a treble clef and a key signature of one sharp. The bottom staff (Bass) has a bass clef and a key signature of one sharp. The vocal parts (F, M, S) sing a rhythmic pattern of eighth and sixteenth notes. The piano part (Bass) provides harmonic support with chords. Measure 3 includes dynamic markings *p subito* above the piano staff. Measure 4 features grace notes above the vocal entries.

L and we owned the hill.

F fun!

S And the sleeves of my

Bass (piano) *esp*

This section continues the musical score. The vocal parts (F, S) sing eighth-note patterns. The piano part (Bass) provides harmonic support with eighth-note chords. Measure 5 includes dynamic markings *esp* above the piano staff. The vocal parts continue their eighth-note patterns through measure 6.

The Proposal excerpt, p.7

L - - - - - We reigned su -

F - - - - - Fun, so much fun!

M - - - - - And the smile on his face

S - - - - - jack - et were as

3 3

L - - - - - preme.

F - - - - - Oh it was fun, a lot of fun!

M - - - - - was the ha - lo of

S - - - - - soft as his hands.

3 3

pp

The Proposal excerpt, p.8

L Of course, we could have \_\_\_\_\_

F \_\_\_\_\_ would - n't have

M youth. should - n't have

S We could - n't have \_\_\_\_\_

*cresc poco a poco*

L done it with - out him. The pow'r \_\_\_\_\_ was ours to

F done it with - out him. Oh no, he had to be a -

M done it with - out him. Oh no, never a -

S done it with - out him, no never a - lone.

3 3 3 3 3 3 3 3

The Proposal excerpt, p.9

L - hold.

F long. It was fun! It was—

O OFFICER: a night in or-tho-pe-dics.

M lone.

S -

*ff*

*mp*

*dim*

L But I did - n't real - ly mind land-ing in trac - tion. I was

F But I did - n't real - ly mind land-ing in trac - tion.

M But I did - n't real - ly mind land-ing in trac - tion.

S But I did - n't real - ly mind land-ing in trac - *trac* - tion.

*ff*

The Proposal excerpt, p.10

L free.

F F-Y-O: And it was

M MOTHER: He was dear.

S SENSUOUS: I was hot.

p

cresc

so much fun!

F - - - - - F-Y-O: We have-n't gone ski-ing since.

O - - - - - OFFICER: We have

H - - - - - HERSELF: What's wrong, Five year old?

*esp*

*poco rit*

*a tempo*

*mf*

F - - - - - Allegretto  $\text{d} = 76$

O - - - - - F-Y-O: We have birth-days.

on - ly so man - y legs to break. So?

*marcato*

*p rit.*

F - - - - - Re - mem - ber the birth - day par - ty we gave him?

M - - - - - MOTHER: He was so

The Proposal excerpt, p.12

LIBERTY:

L: He was a-bashed.

F: He was sur-prised! The stream-ers, the pre-sents,

M: touched.

S: SENSUOUS: He was res - pon - sive.

String bass line (Bassoon part):

L: LIBERTY: He was grate-ful.

F: the de - co - rations and the laugh - ter in the air!

F-Y-O: The

MOTHER:

M: The de - co - rations and the laugh - ter in the air!

S: SENSUOUS: He loved my par - ty fa - vors.

String bass line (Bassoon part):

The Proposal excerpt, p.13

This musical score excerpt consists of two systems of music, each with four staves: Liberty (L), Father (F), Mother (M), and Sensuous (S). The music is in common time.

**System 1:**

- L (Liberty):** The vocal line is mostly silent (rests) except for a melodic line starting with a eighth note followed by three sixteenth notes.
- F (Father):** The vocal line includes lyrics: "birth - day par - ty we gave him," with a melodic line consisting of eighth and sixteenth notes.
- M (Mother):** The vocal line includes lyrics: "MOTHER: He was a dear." with a melodic line consisting of eighth and sixteenth notes.
- S (Sensuous):** The vocal line is mostly silent (rests) except for a melodic line starting with a eighth note followed by three sixteenth notes.
- Piano Accompaniment:** The piano part features a steady bass line with quarter notes and chords in the treble clef staff.

**System 2:**

- L (Liberty):** The vocal line is mostly silent (rests) except for a melodic line starting with a eighth note followed by three sixteenth notes.
- F (Father):** The vocal line includes lyrics: "and aw - ffly nice." with a melodic line consisting of eighth and sixteenth notes. It also includes lyrics: "He called us his ve - ry best friend." with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment has two measures of triplets above the bass line.
- M (Mother):** The vocal line includes lyrics: "I wished it" with a melodic line consisting of eighth and sixteenth notes.
- S (Sensuous):** The vocal line includes lyrics: "fire." with a melodic line consisting of eighth and sixteenth notes. It also includes lyrics: "SENSUOUS: I wished it" with a melodic line consisting of eighth and sixteenth notes.
- Piano Accompaniment:** The piano part features a steady bass line with quarter notes and chords in the treble clef staff.

The Proposal excerpt, p.14

L 3 nev - er would end.

F 3 nev - er would end. Ev - 'ry - one loves birth - days, birth - days mean par - ties.

M 3 nev - er would end.

S 3 nev - er would end.

**LIBERTY:** The

L *mf* gra - ti - tude

F F-Y-O: And we'll have lots of birth - days.

M MOTHER: re - fresh - ments

S SENSUOUS: pre - sent

*mf*

The Proposal excerpt, p.15

L - - - - LIBERTY: His gro - vel - ing

F B - - Birth-days don't get bro - ken.

M - - - - MOTHER: His smi - ling

S - - - - SENSUOUS:

his un -

*marcato*

*f p*

L - - - - The birth - day par - ties we'll give him

F - - - - F-Y-O: Oh the birth - day par - ties we'll give him

M - - - - The birth - day par - ties we'll give him

S - - - - wrap - ping The birth - day par - ties we'll

*marcato*

L - as the years go by.

F - as the years go by.

H - HERSELF: There's noth-ing dan-ger-ous in that.

M - as the years go by.

S - give him as the years go by.

Piano accompaniment (staves 4 and 5):  
Measures 1-3: Chords in G major (G, C, E), bass notes D, G, C.  
Measure 4: Bass note A, treble note G.  
Measure 5: Bass note B, treble note G.  
Measures 6-7: Chords in G major (G, C, E), bass notes D, G, C.  
Measure 8: Bass note A, treble note G.  
Measures 9-10: Chords in G major (G, C, E), bass notes D, G, C.

## The Proposal excerpt, p.17

*mf*

L - - - - - 3  
F - - - - - 3 LIBERTY: What did you say?  
O - - - - -  
OFFICER: On - ly to our pride.  
H - - - - - mf  
S - - - - - mf HERSELF: Yes,  
SENSUOUS: What do you

*cresc* *mf* *#* *#* *cresc*

L - - - - - 3 3 *f*  
Say it a - gain. Go a - head, spoil sport, spoil sport,  
F - - - - - 3 3 *f*  
Mean! Mean! Mean! Spoil sport, spoil sport,  
H - - - - - 3 3  
what do you mean? *f*  
S - - - - - 3 3 3  
mean? Spoil sport, spoil sport,

*f*

The Proposal excerpt, p.18

L al - ways ru - in - ing our good time. No ski - ing, no par - ties, no sports, no

F al - ways ru - in - ing our good time. No ski - ing, no par - ties, no sports, no

H HERSELF: No ski - ing, no par - ties, no sports, no

M MOTHER: No ski - ing, no par -ties, no sports, no

S al - ways ru - in - ing our good time. No ski - ing, no par -ties, no sports, no

*cresc*

L fun, no ho - li - days, no more danc - ing, no more play - ing

F fun, no ho - li - days, no more danc - ing, no more play - ing

H fun, no ho - li - days, no more Christ - mas, no Thanks - giv - ing

M fun, no ho - li - days, no more Christ - mas, no Thanks - giv - ing

S fun, no ho - li - days, no more Christ - mas, no Thanks - giv - ing

*f*

L

F

O

OFFICER: How man - y par - ties has he giv - en you?

F-Y-O: I know your

H

M

S

*short*

*a tempo*

*mf*

F

pro - blem:

You're jea - lous.

You want to give the

O

OFFICER: Jea - lous? Me?

*b8*

The Proposal excerpt, p.20

F

or - ders.

You can't stand it when some - one else is right.

First

O

Me, jea - lous?

I know my du - ty.

F

she's wrong, then

I'm wrong, we're all wrong.

O

Well, I say you're a

Jea - lous?

Me, jea - lous?

*accel poco a poco*

**Presto**

F

bul - ly.

You're a bul - ly!

You're a bul - ly!

Bul - ly!

O

I on - ly—

I'm try - ing—

H

HERSELF: All right,

that's e - nough.

*f marcato*

piu accel e cresc

Musical score for "The Proposal" excerpt, page 21, featuring four staves:

- F (Soprano):** Consists of two measures. The first measure contains eighth-note pairs (B, B), (D, D), (E, E), (F, F), (G, G), (A, A). The second measure is a rest. The lyrics "Bul-ly! Bul-ly! Bul-ly! Bul-ly!" are written below the staff.
- O (Mezzo-Soprano):** Consists of two measures. The first measure contains eighth notes (C, C), (D, D), (E, E), (F, F). The second measure is a rest. The lyrics "I've sworn to—" are written below the staff.
- H (Alto):** Consists of two measures. The first measure contains a rest followed by a melodic line starting with an eighth note (F) and ending with a sixteenth note (E). The second measure is a rest. The lyrics "Five - year - old," are written below the staff.
- Bass:** Consists of two measures. The first measure contains eighth notes (B, A, G, F, E, D). The second measure contains eighth notes (B, A, G, F, E, D) followed by a dynamic ***ff*** and a sixteenth-note cluster.

*F-Y-O sticks out her tongue at OFFICER.*