

# The Casserole



VOCAL SCORE

SNYDER/HAYDEN

Music by

Evan L. Snyder

Libretto by

Hannah Hayden

# The Casserole

a chamber opera in a prologue and one scene

## Dramatis Personae

Two college-aged midwesterners:

Kevin, *he's twenty-two* . . . . . Lyric Tenor  
Anna, *hungry and a bit of a skeptic* . . . . . Soubrette Soprano

Three weirds, damned for culinary crimes:

Mable, *poisoned her husband* . . . . . Soprano  
Marion, *cursed a village (merely)* . . . . . Mezzo-soprano  
Myrtle, *ate her neighbor's children* . . . . . Mezzo-soprano

## Setting

Prologue — Wherever, Whatever  
Scene i — Kevin's Grandmother's House

## Instrumentation

Flute  
Clarinet in B<sup>b</sup> (doubling Bass Clarinet in B<sup>b</sup>)  
Horn in F  
Trombone  
  
Percussion (1 Player)\*  
Harp  
Piano  
  
Violin  
Viola  
Violoncello  
Double Bass

\*Vibraphone, Tubular Bells, Crotales, Glockenspiel,  
Tam-tam, Bass Drum, Triangle, Suspended Cymbal, Whip

Duration — 25 minutes

Created in partial fulfillment of MA Opera Making and Writing  
at the Guildhall School of Music and Drama.

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# The Casserole

Hannah Hayden

Evan L. Snyder

**PROLOGUE:** Lights up on a trio of three weirds, who have been damned to the afterlife after their culinary crimes against humanity.

**Steady** (♩.=40)

Piano introduction in 3/4 time, marked *pp*. The right hand features a melodic line with a sharp sign on the final note. The left hand plays a steady eighth-note accompaniment. Below the staff, there are markings for *8<sup>vb</sup>* and *Ped.* with a dashed line.

Vocal and piano accompaniment for the first five measures. The vocal parts (Mbl., Mrn., Myr.) are in treble clef, and the piano accompaniment is in bass clef. The music is marked *pp*. The vocal lines begin with the word "Who,". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Measure numbers 6 and 8 are indicated at the beginning and end of the section respectively.

11 *mp* *mp*

Mbl. who fa - thom

Mrn. who

Myr. *mp* *mf* who could fa - thom

*mp* *p*

(8)

15

Mbl. a - no - ther day

Mrn. *mp* *mf* fa - thom a - no - ther day

Myr. a - no - ther day

(8)

20 **A** *sempre f* *harsh, grotesque*

Mbl. *sempre f* *harsh, grotesque*  
 Damned! Ah ha ha, ah ha ha, Ah ha ha,

Mrn. *sempre f* *harsh, grotesque*  
 Damned! Damned! Ah ha ha, ah ha ha,

Myr. *sempre f* *harsh, grotesque*  
 Damned! Damned! Damned! Ah ha ha ah ha ha

*f* 2 *gliss.* (h)

23

Mbl. ah ha ha, Ah ha, Ah ha ha, A - no - ther day

Mrn. Ah ha, ah ha, ah ha, Ah ha ha ah ha ha, ah ha ha,

Myr. Ah ha, ah ha, Ah ha ha ah ha ha, ah ha ha,

26

Mbl. *f* *port.* *molto legato, con portamenti*  
 Wail - ing! Ah, ah,

Mrn. *sub. f* *molto legato, con portamenti*  
 Wail - ing! Ah, ah,

Myr. *sub. f* *molto legato, con portamenti*  
 Wail - ing! Ah, ah,

*sub. f* *mf*

30

Mbl. *mp*  
 ah, ah...

Mrn. *mp* *p*  
 ah, ah... And wait - ing!

Myr. *mp*  
 ah, ah...

*mp*

34

Mbl. *p*

Mrn.

Myr. *p*

wait - - ing!

*pp*

8<sup>vb</sup>

**B**

rall. . . . . Tempo recitativo, slightly slower (♩=108)

38

Myr. *mf* suddenly declaimed *p*

Sis- ters, I am bored of this ne-ther world and

8

**stringendo**

43

Mbl. *mf manic*  
Yes, Myr-tle, I'm

Mrn. *mf angrily* 3  
You think we aren't bored?

Myr. fat with long - ing.

*pp* *mp*

(♩=144) **molto rall.**

Mbl. *f* *mp searching*  
bored! And I want to feast On some thing

*mf cresc.* *f* *mp*

13

(♩=72) **Luxuriating** (♩=80) **rall.** . . . . .

50 *p* recalling the flavor

Mbl. un - sus - pec - ting

Myr. *mf* blooming

How I love \_\_\_\_\_ when they are

*p* daintily *mf* warm

(♩=72) **poco rall.** . . . . .

52 *p* *breathless*

Myr. un - sus - pec - ting I am ra - ve - nous\_ to

*p* *mp* *piu p* *p*

**C**

**molto rall.** . . . . . **Tempo I** (♩.=40)

Mbl. *p freely*  
Yes,

Myr. *poco cresc.* *mf menacingly*  
see the land of the li-ving once a - gain

*pp*

8<sup>vb</sup>

**rall.** . . . . . **Col canto**

Mbl. *mp*  
we are hun - gry Af - ter all these years

8

**stringendo** . . . . . **Tempo I** (♩.=40)

64 *pp* *mf*

Mbl. List'n - ing and Long - ing in Wher - e - ver,

Mrn. *mp* Wher - e - ver,

Myr. *p* Wher - e - ver,

*pp* *p* *pp*

**rall.** . . . . . **Slower, somewhat freely** (♩.=100)

68 *mf* *mp* *pp* *p* *hoping*

Mbl. what - e - ver!

Mrn. what - e - ver! Wait - ing for a sli - ver of

Myr. what - e - ver!

*p* *pp* *p*

ad lib.

**rall.** .....

Mrn. 73 *piu p*

light in a door - way — A crack bet-ween this world and the

*piu p*

**Tempo I** (♩.=40)

Mrn. 78 *pp sotto voce*

last — Wait-ing in dark - ness —

*pp*

*sempre pp*

Ped. *8<sup>va</sup>*

**rall.** ..... **Recitativo** (♩.=60) ..... **rall.** .....

Mrn. 83

din - ing on emp-ti-ness

Myr. *p cutting in, longingly*

I re - mem-ber that last meal like it was

*pp*

Ped. *8<sup>va</sup>*

**D****Slower** (♩=48)**poco rall.**

Myr. *mp dolce, nostalgic*

87

yes - ter-day Those chil - dren from next door They were hor - rid but tas - ted

*p*

ad lib.

**Suddenly bursting forward** (♩=108)

Mbl. *f brash, nasty*

90

I ne - ver wan - ted chil - dren

Myr. *f exultant*

sump - tu - ous

*mf*

*f secco*

92

Mbl. *still f catty* That's right, he stank.

Myr. You ne-ver wan ted a hus-band ei-ther, Ma-ble!

**molto allarg.** . . . . **Freely, dramatic** (♩=52)

94

Mbl. *— gleeful — ff* That's why I poi - soned him

Mrn. *f dramatico, with righteous fury* You hea - thens!

96

Mrn. **poco rall.** I mere - ly cursed the vil - lage with a blight when they called me a

98 **molto rall. . . . Slow, freely** ( $\text{♩}=40$ )

Mbl. *p* **incredulous**  
But you

Mrn. *ff* *p* *self-pitying* *pp*  
tooth - less hag Is that such a crime?

Myr. *p* **incredulous**  
But you

*ff* *p*  
7

101 **Moving forward** ( $\text{♩}=52$ )

Mbl. are a tooth - less hag...

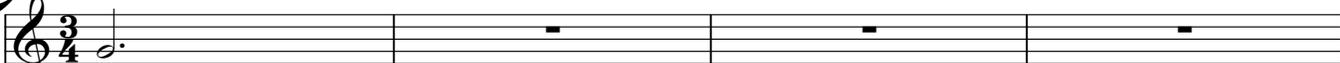
Mrn. *f* *distraught, petulant*  
And Hell is such a

Myr. are a tooth - less hag...

*f*

**E**

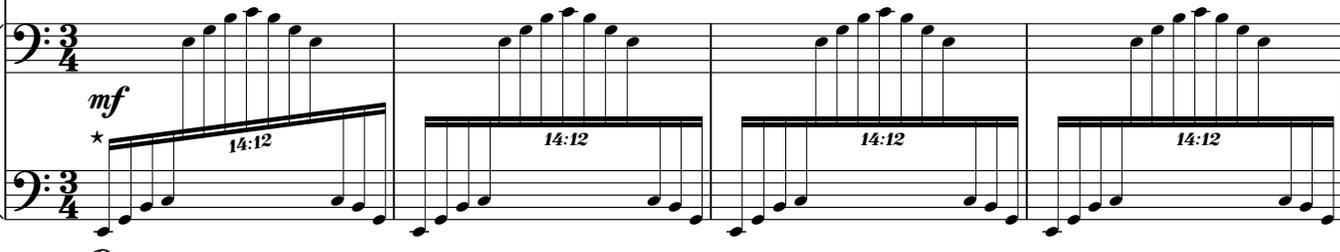
104 **Driving, in one** (♩.=60)

Mrn. 

drag!

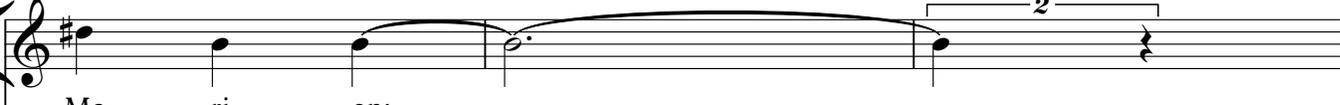
Myr.  *f stern, scoldingly*

You know the rule, \_\_\_\_\_

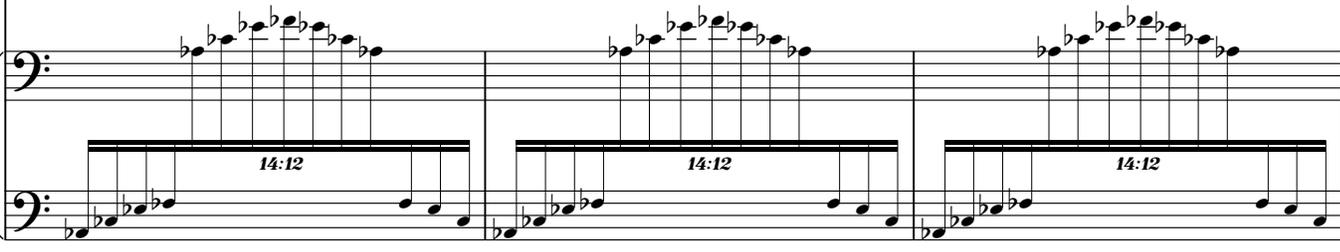
*mf* 

*Red.*

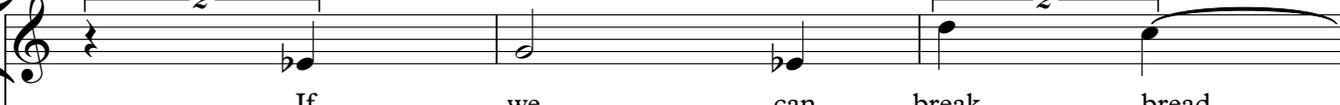
108

Myr.  *f*

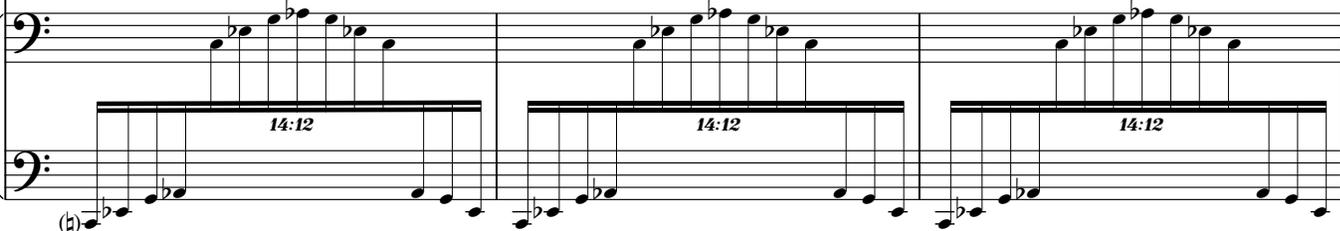
Ma - ri - on: \_\_\_\_\_



111

Myr.  *poco meno f*

If we can break bread \_\_\_\_\_



\*The piano notation in b.104-127 has been reduced in size to allow for fewer page turns.

114

Myr.

with a mor - - - tal

14:12

rall.

117

Myr.

We will re -

14:12

**Broader** (♩.=54)

120 *ff*

Myr.

turn to the land of the

14:12

poco rall.

123

Mbl. *f* **2** Where

Myr. **2** li - - - ving,

14:12 14:12

125

Mbl. **4** we can un - leash all

Mrn. *f* **2** **4** Where we can un - leash all

Myr. *f* **2** **4** Where we can un - leash

cresc.

**F** Even more broadly (♩.=44)

poco rall. . . . .

Mbl. *ff* *meno f*  
our wick-ed-ness Af-ter all these years

Mrn. *ff* *meno f*  
our wick-ed-ness Af-ter all these

Myr. *ff* *meno f*  
all our wick-ed-ness Af-ter

*ff* *mf*  
ad lib.

Tempo I (♩.=40)

Mbl. *p*  
Pick-ling in dark - - - -

Mrn. *p*  
years Pick-ling in dark - -

Myr. *p*  
all these years Pick-ling in

*p*

slowing to a stop . . . . .

139 *fading back into eternity*

Mbl. *fading back into eternity*  
ness

Mrn. *fading back into eternity*  
ness

Myr. *fading back into eternity*  
dark ness

*pp*

**G**

Distant, but with new life (♩=60)

143

Mbl. *Reacting to the sound*  
*pp* *f* *pp*  
Who is that?

Mrn. *Reacting to the sound*  
*pp* *f* *pp*  
Who is that?

Myr. *Reacting to the sound*  
*pp* *f* *pp*  
Who is that?

*pp*

Freely (♩=48)

poco rall.

Back in time (♩=60)

145

Myr. *pp dolce*

A mis-sha-pen me-mo-ry sings to me

8<sup>va</sup>

*pp*

*p*

147

Mbl. *pp* < *f* > *pp*

Who is that?

Mrn. *pp* < *f* > *pp* *p dolce* 3

Who is that? A pic-ture of love

Myr. *pp* < *f* > *pp*

Who is that?

8<sup>va</sup>

*pp* distant, like a music-box

poco rall. . . . .

149

Mbl. *p* *3* *3* *3*  
The per-fect space to... trick-le

Mrn. *pp*  
cracked by grief

151 (♩=48) *rall.* . . . .

Mbl. in.

Myr. *p* *like ambrosia* *mp*  
An in - vi - ta - tion?

**Suddenly faster, roaring back toward full force (♩=80)  
molto accel.**

154

Mbl.

Mrn.

Myr.

*ppp cresc.*

*p*

In - vi - ta - tion?

**Doppio tempo (♩=160)**

157

Mbl.

Mrn.

Myr.

*p*

*mp*

*mp*

*mf*

*meno p*

*mf*

In - vi - ta - tion?

*8<sup>vb</sup>*

160 *f* *ff*

Mbl. In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Mrn. *f* *ff*  
(b)

Myr. *f* *ff*

In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

*f* *ff*

(8)

attacca

**SCENE:**

**H** Lights come up on Anna and Kevin are searching around the kitchen.

**Light, animated** ( $\text{♩} = 112$ )

162

Kev. *mf excitedly*  
3  
May-be it's in this

*mp* *p*

164

Anna *mp exasperated*  
Ke- vin,

Kev. *mp less sure*  
drawer; or in that cup-board...?

*mp more gently* *p* *cresc. poco a poco*

167

Anna *f*  
If we don't eat soon I might drop dead!

170

Anna *meno f* *p*  
Oh, sor-ry, I did-n't mean dead.

173

*mp* dismissive, recitativo

8

It's fine, I know what you meant.

*p*

*Red.*

**Beginning under tempo (♩=50)** **I** **Doppio tempo (Tempo I) (♩=112)**

*mp* *mf*

8

But grand - ma's re - ci - pe is here some - where!

*mp* *fp*

177

*mp* trying to change the subject

Anna

When's the es - tate sale a -

179 **poco rall.**

Anna gain?

Kev. Next Thurs - day. Thanks a - gain for

*p a little forlorn*

(♩=92) **Slower, col canto** (♩=50)

181 *freely, jokingly*

Anna I sup-pose this is the least I could do since I puked on your shoes...

Kev. help - ing.

Ped.

183

Anna *p* kicking herself  
Fan-tas-tic.

Kev. *mp* wistfully *p* poco port.  
And grand-ma gave me those shoes too!

*mp* warm, nostalgic *p*

*freely* 5

**Tempo I** (♩=112)

186

Anna *mp*  
Look, are you sure there's noth-ing else we can

*p*

188

Anna *poco rall.*  
eat? Does it have to be that re-ci-pe?

J

Broader, with weight ( $\text{♩}=80$ )

191 *mf* with weight

Kev. An - na, it's a mat - ter of the

*mp* *mf*

Ped.

molto rall. . . With false extravagance ( $\text{♩}=48$ )

193 *p dolce* *mp* Pulling out his grandma's recipe for "Jello Pink Stuff"

Anna How a-bout: Ma - ra - schi - no cher - ries,

Kev. ut-most im - por - tance!

*mp* *p* *mp*

rall. . . Slower ( $\text{♩}=112$ ) *meno f* really milking it

196 *f* *meno f* really milking it

Anna Marsh - mal-low Fluff, and a pic - ture cut-out that looks like

*molto* *f* *mp*

**Recitativo** (♩=66)

201

*p* playful, teasing

Anna

guts! You're sure you don't want some of that?

Kev.

*mf*  
No,

*sfz*

**Broadly** (♩=50)

203

*entirely serious*

*rall.* . . . . . *molto*

*f* *p*

Kev.

no! It's on - ly the cas - se - role I want...

*mf con forza*

*f*

Ped.

**K** Nostalgic, ethereal ( $\text{♩}=60$ )

rall. . . . .

ARIA:

*p*

Ped. ad lib.

a tempo, liquid, with rubato ( $\text{♩}=60$ )

poco rall. . . . .

214 *p sempre legatissimo*

Kev. *8*

Soft goo - ey cheese, may - be green \_\_\_\_\_ beans...

*pp*

*p*

*pp*

Out of time, recitative ( $\text{♩}=48$ )

Gaining momentum ( $\text{♩}=72$ )

218 *pp hushed, excited*

Kev. *8*

I would sit right here wait-ing pa-tient-ly. \_\_\_\_\_ Was it

*pp*

*p*

*pp*

8va

*poco rall.* .....

221

Kev. *mp* *p*

sau - sa - ges? Or was it beef? Some

*pp* *mp* *p*

**Slower** (♩=66)

*rall.* .....

224

Kev. *p*

de - tails es - cape my mind. But the

*pp*

**Freely** (♩=60)

*accel.* .....

*rall.* .....

227

Kev. *mf* *sub. mp* *hushed*

mem' - ry, it sings to me.

*pp* *mfp*

With sudden energy (♩=76)

poco rall. . . .

a tempo (♩=76)

229

Kev. *mf*

I was told some time a - go That you can't

*mf waltzy, with gusto*

*f*

*mf*

rall. . . . .

(♩=60)

poco rall. . . . .

232

Kev. *f*

smell or taste in dreams... But

*p sotto voce*

*piu f*

*p*

a tempo (♩=60)

poco rall. . .

235

Kev.

ev' - ry night, since she died, Her cas - se - role

*pp*

*8<sup>vb</sup>*

rall. . . . .

**M** Grandiose, indulgently  
(♩=60)

238

Kev. 8 vi - sits me...

*p*

*f pesante*

241

Kev. 8 *f with fervor* Broc - co - li! And\_ a white on - ion

*f with fervor*

3

poco rall. . . . . Even broader (♩=54)

244

Kev. 8 too With hints of sage\_

*sva*

*ff*

poco accel. . . . . rall.

246

Kev. *8* and rose - ma - ry

*meno f* *mp dolce*

a tempo (♩=54) rall. . . . . Tumbling (♩=40)

248

Kev. *8* I hear the re - ci - pe call to me!

*sfzpp* *f* *ff*

rall. . . . . (♩=♩)

251

Kev. *8* Her

*mf* *f*

**N**

Like the beginning (♩=60)

rall. . . . .

255

Kev. 8

old, worn hands And the old gas

8va

*p*

Even slower (♩=48)

258

Kev. 8

stove No o - ther smell no

*mp warm*

*dim.*

(8)<sup>va</sup>

*mp*

poco rall. . . . .

260

Kev. 8

o - ther taste Brings me back

*sempre pp*

*p*

*pp*

a tempo (♩=48)

263

Anna *p* underwhelmed

Wow...

Kev. *mp*

home... An - na, it's a

266

Kev. *mf* *f* *rall.*

slice of heav'n en - cased in grease!

**O** Hesitantly (♩=100)

**poco rall.** . . .

268 *mp simply*

Anna

We have-n't had much luck. But if it

**Broader** (♩=84)

whips out phone and  
waggles it in front of him

**poco rall.** . . . . .

271 *mf a little too much, poking fun*

Anna

means so much to you, I can try and find some-thing si - mi - lar.

*recitativo, playfully*

*mp*

*Red.*

**a tempo** (♩=100)

**molto rall.** . . . . .

274 *mp*

Keyv.

But who would have a re - ci - pe that comes e - ven close to my

*mp non dim.*

(♩=66) **a tempo** (♩=100) *mp stating the obvious*

277

Anna

I'll try Red-dit.

Kev.

grand-ma's?

*pp freely* 3 3

8<sup>va</sup>

**P**

280 **Steadily** (♩=66) *mp*

Anna

Does it have ta-ter tots?

Kev.

No.

*mf*

*p gentle, at first* 3 3 3 3 3 3 3 3 3 3

*piu f harsh*

*p* 3 3

8<sup>va</sup>

Red.

**Tempo recitativo** (♩=56)  
*mp a little accusingly*

283

Anna Or may-be leeks? But you said\_ you weren't

Kev. No, no.

*mf dismissive*

*mf*

*poco meno f*

Red.

285

**poco rall.** . . . **With increasing insistence** (♩=66)

Anna sure. Pep-pers?

Kev. Yes, but de-fi-nite-ly not those!\_ No.

*mf emphatically*

*somewhat freely*

*p*

*mp*

288 *a jab, irritated* **f** **rall.**

Anna Fla - vour?

Kev. No, I mean yes! Just let me have a look.

*mf*

*mp*

*piu f*

290 **With even more fervor** (♩=66)

Anna What a- bout...

Kev. No!

*mf*

*mp*

*mf cresc. poco a poco*

*somewhat freely*

292

Anna

May - be...

Kev.

*piu f*

No!

293

Anna

Oh?

*f exasperated*

Ke - vin,

Kev.

*f*

No!

*p*

What is

Q

rall. . . . Spacious (♩=44)

295

Anna *p reading*  
 “The On - ly On - line Re - ci - pe for Ne -

Kev. *f p reading*  
 that? “The On - ly On - line Re - ci - pe for Ne -

*pp hollow*

8<sup>va</sup>

299

Anna  
 - cro - man - cy”

Kev.  
 - cro - man - cy”

*freely, poco cresc.*

8

Red.

Slower (♩=66)

301 *mp* *mf*

Anna *mf*  
That seems like quite a large jump!

Kev. *p thinking*  
Yes...

303 *f excitedly*

Kev. *f excitedly*  
but it's per - - - - -

304

Kev. *mp*  
fect! We can ask for the

305 **poco rall.**  
*p taken aback*

Anna  
Kev.

re - ci - pe from the source!  
Speak to your

**rall.** a tempo, somewhat freely (♩=66)

307 *p tentative*

Anna  
Kev.

grand - - - mo - - - ther? It should-n't be as

309 *dolce* **rall.** *p relenting*

Anna  
Kev.

ea - sy as a phone call... Fine...  
But the re - ci - pe, An - na...

**R**Somewhat freely (♩=80) *rall.*

Slow and perfectly steady (♩=36)

313

Anna

*p* *molto legato*

First we make a cir - cle of

Tub. B.

*p* *pp* *p*

^ ad lib.

318

Anna

salt,  
(Doing as she says)

*p* *molto legato*

*poco*

8

First we make a Cir - cle of salt...

*sempre pp*

322

Anna

Then some sprigs of rose - ma - ry,

Kev.

sprigs of rose - ma - ry...

15<sup>ma</sup>

8<sup>va</sup>

**poco stringendo** ..... (♩=75)

326

Anna

Then six eye of newt and then just a can - dle, and...

*mp*

*mf*

*mf*

*pp*

*mf*

( $\overset{\frown}{\text{tr}} = \text{tr}$ )

328 **S** Suddenly faster ( $\text{♩} = 112$ ) *mf with weight*

Anna: Yes, eye of newt!\_\_\_\_\_

Kev. *mp parlando*  
Eyes of newts?

*mp* *mf* *pp*

330 (Riffling through fridge) *mf*

Kev. Ket-chup and ox tongue, lamb's ears and... Ah! Eyes of newts!\_\_\_\_\_

*mp* *mf*

rall. ( $\text{♩} = 80$ )

333 *mp perplexed*

Anna: Why does she have those? (Placing the eyes of newt)

Kev. *mp absent-mindedly* *p more serious*  
She loved to cook. What now?

*mp* *p*

**Even slower than before (♩=60)**

336 *p molto legato* *poco parlando*

Anna

Close your eyes, and i - ma - gine the per - son. What did your grand - mo - ther

*pp*

339 *poco rall.* **Not too fast (♩=54)**

Anna

look like? —

Kev.

*p dolce*

Gray hair, old worn hands,

*gently* *pp*

**poco rall.** . . . . . **Slower** (♩=48)

342

Anna *piu p dolce*  
Gray hair,

Kev. *piu p dolce*  
and a can - dy pink night robe... Gray hair,

*piu p murky*

**molto rall.** . . . . .

345

Anna *pp*  
old worn hands, and a can - dy pink night robe...

Kev. *poco cresc.* *molto*  
old worn hands, and a can - dy pink night robe...

Tempo (♩=60)

accel. . . . .

**T**

Tempo (♩=100)

348

Anna

Who can

Kev.

Who can

*ppp*

*p*

8<sup>vb</sup>

**stringendo** . . . . .

351

Anna

hear me, Re - turn from where you are sleep - ing.

Kev.

hear me, Re - turn from where you are sleep - ing.

(♩=120) poco rall.

354

Anna

We're so

Kev.

*meno p* *mf non dim.*

Re - turn to give us your re - ci - pe!

(♩=120)

357

Anna

hun - gry...

Kev.

*pp sotto voce*

Who can hear me, Re -

360

Anna

mp accel. Who can

Kev.

p mp Who can

turn from where you are sleep - ing.

363

Anna

hear me, Re - turn from where you are sleep - ing.

Kev.

8 hear me, Re - turn from where you are sleep - ing.



372 **Fast** (♩=160)

Anna *ff*  
Ke - vin!

Mbl. *mf off-stage*  
In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Mrn. *mf off-stage*  
In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Myr. *mf off-stage*  
In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Kev. *ff with abandon*  
Re - turn!

*ff* 3 3 3 3 3 3 3 3 3 3 3 3

375

Anna

That's e- nough!\_\_\_\_\_

Mbl.

*piu f*

In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Mrn.

*piu f*

In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Myr.

*piu f*

In - vi - ta - tion? In - vi - ta - tion? In - vi - ta - tion?

Kev.

Re - turn!\_\_\_\_\_

The musical score is arranged in five vocal staves and a piano accompaniment section. The vocal parts are Anna, Mbl., Mrn., Myr., and Kev. The piano part consists of two staves. The score includes lyrics and musical notation such as notes, rests, and dynamic markings like 'piu f'. The piano part features a complex rhythmic pattern with triplets and slurs.

## poco stringendo

378

Anna

Kev.

Re - turn!

*fff*

Nothing happens.  
Anna breathes a huge  
sigh of relief.

V

♩=80

Like the Prologue (♩=80) Recitativo (♩=60)

*p* hesitant, sotto voce

381

Anna

Mbl.

Mrn.

Kev.

Is that...?

*f* grotesque, as before (off)

Ah ha ha, ah ha ha!

Shoves hands in pockets  
and pretends to kick a rock

*mp*

Fi- gures...

*f* harsh

(♩.=80) **Recitativo** (♩.=60)

Anna *even more unsure* both listening for it to happen again  
Is that your grand-mo-ther?

Mrn. *f grotesque, as before (off)* both listening for it to happen again  
Ah ha ha, ah ha ha!

Kev. *p sotto voce* I'm not sure...

8<sup>va</sup>

Mabel and Marion begin to climb out of the oven and the fridge as Anna and Kevin stand, aghast at whatever the hell is happening. They are dressed as grandmothers in slippers, robes, and grey wigs.

(♩.=80)

Mbl. Ah ha ha, ah ha ha! Ah ha ha, ah ha ha!

Mrn. Ah ha ha, ah ha ha! Ah ha ha, ah ha ha!

8<sup>va</sup>

*sempre f*

*ppp cresc. poco a poco*  
*Ped. ad lib.*

rall. . . . . *nasty*

392 *cresc.*

Mbl. Ah ha ha, Ah ha ha, Ah ha ha, ah ha ha *gliss.*

Mrn. Ah ha ha, Ah ha ha, ah ha ha *gliss.*

*ff* *p* *ff*

**W**

395 Quick (♩=144)

rall. . . . .

Anna *mf*  
What's so?

Mbl. *ff* *f a bit demented*  
Ah, yes!

Mrn. *ff* *f a bit demented*  
Yes, it is so!

*mf* *leggiero* *mp*

**Freely**  
*dolce, far too friendly*

398 *p* *hesitating* *mp* *mf*

Mbl. Where's Myr - tle? Hel - lo, nice  
*dolce, far too friendly*

Mrn. Coughing and hacking, Hel - lo, nice  
crawls out of a cupboard  
while the others watch. *dolce, far too friendly*

Myr. Hel - lo, nice

*p*

**a tempo** (♩=144)

401 *molto* *mp*

Mbl. chil - dren. We heard you're ha-ving cu-li-na-ry

Mrn. chil - dren. We heard you're ha-ving cu-li-na-ry

Myr. chil - dren. We heard you're ha-ving cu-li-na-ry

*mf* *indignant*

Kev. I'm twen-ty- two!

*mf* *leggiero*

405

Anna *mp* *confused*  
Cu - li - na - ry trou - ble?

Mbl.  
trou - ble!

Mrn.  
trou - ble!

Myr.  
trou - ble!

Kev. *mp* *confused*  
Cu - li - na - ry trou - ble?

*mp*

Detailed description: This is a page of a musical score for a chamber ensemble. It features five vocal parts (Anna, Mbl., Mrn., Myr., Kev.) and a piano accompaniment. The music is in 4/4 time and consists of four measures. The vocal parts have lyrics: 'Cu - li - na - ry trou - ble?' for Anna and Kev., and 'trou - ble!' for Mbl., Mrn., and Myr. The piano part has a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *confused*. There are slurs and accents throughout the score.

## col canto

408

Anna *f* Who are you three?

Mbl. *p* hesitantly, stalling We're

Kev. *sub. f* I thought I'd sum-moned Grand - ma!

*sub. f*

**X**

a tempo (♩=144)

411

Mbl. *f* finding it from, umm... We're from... The

*mp*

414

Anna *mp incredulous*  
Dead Grand-mo-thers So-

Mbl. *ff*  
Dead Grand-mo-thers So - ci - e - ty!

Kev. *mp incredulous*  
Dead Grand-mo-thers So-

*f* *ff* *mp*

417

Anna  
ci - e - ty?

Mbl.

Myr. *mf reassuringly*  
Yes! Yes! We know\_ ev' - ry

Kev.  
ci - e - ty?

*mf* *p*

420

Mrn. *meno f*  
And yours was...\_\_\_\_\_

Myr. *f*  
dead grand-mo-ther worth kno - wing!\_\_\_

*f* *mp leggiero*

423

Mbl. *p*  
Cer-tain-ly worth kno-wing!

Mrn. *p*  
— Cer-tain-ly worth kno-wing!

Myr. *p*  
Cer-tain-ly worth kno-wing!

Kev. *mf with sudden hope*  
Real - ly? You know my

*sub. mf weightier*

poco rall.

427

Mbl. *mp* So...

Mrn. *meno f* Yes, yes, *mp hastily* she was so...

Myr. *mp* So...

Kev. *f* grand - ma?

*f* *mp* *p*

**molto rall.****Y** **Subito a tempo** (♩=144)

431 *piu p buying time* *p hesitantly*

Mbl. She was so... Old?

Mrn. So... Old?

Myr. So... Old?

Kev. *f entirely convinced*  
Yes, that's

*mf*

434 *mf flabbergasted, unconvinced*

Anna Old? We did - n't!

Mrn. *mp*  
And thank you for in - vi - ting us!

Kev. her!

*f* *mp*

437 *mf*

Kev. We wan - ted a re - ci - pe for the cas - se -

440 *f*

Anna Yes! But in - stead

Mbl. *p* *mf* hungrily (not literally)  
Ah, The Cas - se - role!

Mrn. *p* *mf* hungrily (not literally)  
Ah, The Cas - se - role!

Myr. *p* *mf* hungrily (not literally)  
Ah, The Cas - se - role!

Kev. role.

**rall.** (♩=112)

*suspiciously* **mp**

Anna 443  
 you all ap - peared...

Myr.  
 Well... **mp** *more subtly*

Kev. 8  
 Don't be rude! **p** *sotto voce, aside to Anna*

**Z**

**Slower, col canto** (♩=112)

*piu p* **p** *freely, beguiling*

Myr. 446  
 Sure-ly we can help you with the re - ci - pe. And then, once we have

**mp** *with weight* **p** **mp**

*Ped.*

## Suddenly faster again (♩=144)

449

Myr. *p*

bro - ken bread... We'll fetch your grand - ma from the

*p*

*f p cresc.*

451

Mbl. *p*

We'll fetch your grand - ma from the af - ter,

Mrn. *p*

We'll fetch your grand - ma from the af - ter - life!

Myr. *mp*

af - ter - life! We'll fetch your grand - ma from the

**rall.** ..... **Slowing** (♩=128)

453 *f* ..... *p* *mf* *politely insisting*

Mbl. af - ter, af - ter, af - ter, Af - ter we have bro - ken bread. —

Mrn. Af - ter, af - ter, af - ter - life!

Myr. af - ter, af - ter, af - ter - life!

*f* ..... *mp*

Ped. —

455 **molto rall.** ..... (♩=60)

Mbl. —

Mrn. *meno f* *explaining*  
We're just so hun-gry from our trip.

Myr. *mp* *not even attempting to hide the double-meaning*  
It was a jour - ney from Hell.

*piu p* *p*

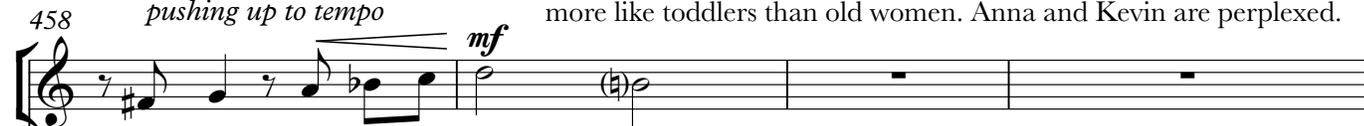
8<sup>vb</sup>

## A1

Quick again ( $\text{♩}=144$ )

The three start haphazardly taking things out in the kitchen and plopping them in bowls and stirring them chaotically, more like toddlers than old women. Anna and Kevin are perplexed.

458 *pushing up to tempo* *mf*

Kev. 

Of course, you must be hun - gry!

*mp leggiero* *f pesante* *mp leggiero*



462

*f pesante* *mp leggiero*



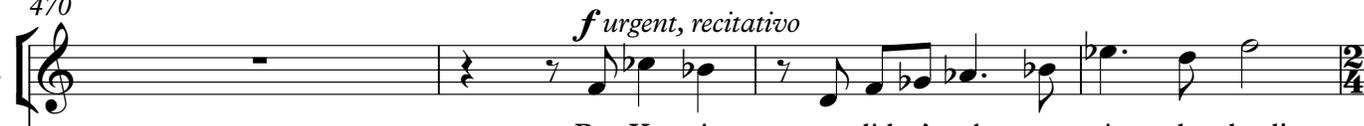
467

*ff*



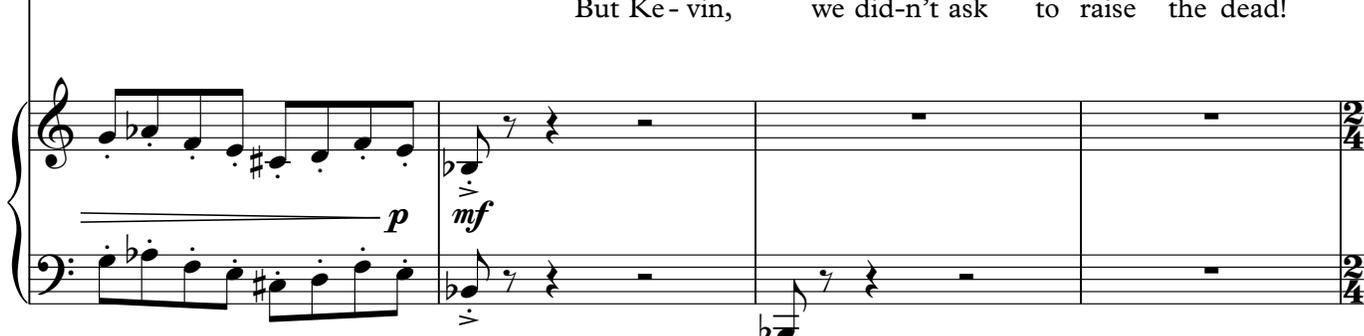
470

*f urgent, recitativo*

Anna 

But Ke - vin, we did - n't ask to raise the dead!

*p* *mf*



474 rall. . . . .

Anna

We mere - ly wan - ted the re - ci - pe!

*pp* *f*

**B1****a tempo** (♩=144)*mp* cheerily, a demented nursery rhyme

477

Mbl.

Break - ing bread with the mor - tals, break - ing bread with the mor - tals,

Mrn.

Break - ing bread with the mor - tals, break - ing bread with the mor - tals,

Myr.

Break - ing bread with the mor - tals, break - ing bread with the mor - tals,

*p*

479

Mbl. break - ing bread with the mor - tals, break - ing bread...

Mrn. break - ing bread, break - ing bread with the mor - tals,

Myr. break - ing bread, break - ing bread, and e - vil once more shall reign! *f*

481

Mbl. Myr - tle!

Mrn. Myr - tle! *mp* Bat wings, eyes of newts,

Myr. Don't mind me!

*p (sub.)* *mp*

484 *mf*

Mrn. pick - led snakes, and frog blood,

Kev. *f* That's not how my grand - ma made it!

486 *mf*

Anna Why did she e - ven have such things?

Mbl. *mp* < And

Kev. *p* *obliviously supportive* She loved to cook!

pno. *p* *pp*

488 *f* **col canto** **a tempo** (♩=144)

Mbl. *f*  
may-be some cus-tard to make it sweet!

Myr. *f*  
And cha-os shall rule the world!

*p* *f*

Anna pulls Kevin aside while the three weirds  
are at work on the casserole

490

Mbl. *mf*  
Myr - tle!

Mrn. *mf*  
Myr - tle!

Myr. *mf*  
— Don't mind me!

*mf*

## C1

493

Mrn.

**Slower, eerie (♩.=120)**  
*p nonchalantly*

Dum bum deem ba dum,

*p*

*pp*  
open strings

Ped.

496

Anna

*mp*

**poco rall. . . . . a tempo (♩.=120)**

There's some - thing weird a - bout these three...

Mrn.

snakes and blood!

Myr.

(closing to each m)  
*p nonchalantly*

Yum, ba da da deem bum...

498 *p nonchalantly* **molto rall.**

Mbl. Dum bum deem ba dum, may - be sweet!

Myr. *piu p* Yum, ba da da

Kev. *mp* Like my grand - ma, but

**Stretched thin** (♩.=48)

**rall.**

501

Anna Drawn by a child.

Mbl. *piu p* Break - ing, mor - tals, *pp yearning* Break - ing bread with them... Break - ing...

Mrn. *piu p* Break - ing, mor - tals, *pp yearning* Break - ing bread with them... Break - ing...

Myr. deem bum... *pp yearning* Break - ing bread with them... Break - ing...

Kev. wrong... *p* A poor sketch,

**a tempo, con rubato** (♩=48)

504 *p hurting*

8 *2*

Did my me - mo - ry fail me?

*sempre pp*

506

8 *2*

Could I have for - got - ten my

*12/8*

507 *mp* **molto rall.**

8 *2* *2*

grand - ma al - rea - dy?

*12/8*

Not too slow, col canto ( $\text{♩}=40$ )

508 *p* freely, gentle

Anna

I don't think we could bring her back, — an - y - way.

**D1**

Not as quickly as before, recitativo ( $\text{♩}=132$ )

510 *mp* sweetly

Mbl.

Just like grand-ma's.

*mf* recitativo, theatrically

Mrn.

Et voi-la! Your cas-se-role\_ is re-ady!

*mp* leggiero

molto rall. . . . Like the opening ( $\text{♩}=120$ )

513 *p* bewitching, with menace

Myr.

Eat, ————— *port.*

*p*

*Sub*  
*Ped.*

accel. . . . .

516

Myr. *child...*

Kev. *f entranced*  
*The*

*freely, cresc.*

(8).....

(♩=♩)

Like Kevin's aria (♩=76)

molto accel. . . . .

(♩=120) accel. . . . .

517

Anna *mf disgusted*  
*It smells ran - cid!*

Kev. *cas-se-rol!*

*mf pp mp*

519 *f*

Anna Have you lost your sen - ses? You

Kev. *legato, unable to look away*  
Don't be rude!

*mf*

Physically tearing Kevin away  
from the proffered "dish"

521  $(\text{♩}=144)$

Anna can't!

Kev. *ff*  
Why not?

*ff*

**E1****Spacious, not too fast** (♩=52)**poco rall.** . . . . .

524 ARIA: *sempre p* looking for the right words to help

Anna

The emp - ty house is jar - - - ring,

*pp delicate*

*8va*

526

Anna

when the sweet - ness of the li - - ly sours.

*rall.* . . . . .

528

Anna

But the dead can - not be ours.

*dolce, almost apologetic*

*resonant, not too soft*

*rall.* . . . . .

**Faster, with greater urgency** (♩=72)

530

Anna *p*

One day we'll lay fer - men - - ting, as

532

Anna *rall.* *mp* *p*

food for drun - ken worms. But we

**Slower, as before** (♩=46)

534

Anna *non cresc.* *col canto*

can't dis - rupt the or - der of the world.

carry over (poco port.)

**F1****Tempo I** (♩=52)*mp* gentle, but firm

536

Anna

Mem' - ry is sweet and

*p*

6

537

Anna

shroud - ed in love,

**poco stringendo**

6

538

Anna

the de - tails blur, like a pic - ture touched o - ver and

*mp*

3

6

With sudden motion ( $\text{♩}=72$ )

rall. *with renewed urgency*

540 *mf*

Anna

o - ver. And though she

*mf*

(h)  $\text{♩}$ .

(h)  $\text{♩}$ .

Tempo of Kevin's aria, but more earnestly ( $\text{♩}=60$ )

542 *f*

Anna

can't dance be -

*mf*

6

6

6

543

Anna

fore you, or

*mf*

6

6

6

544

Anna

squeeze your hand once

545

Anna

more... Re - mem - ber the feel - ing,

*ff* *molto* *mp*

547

Anna

of when she did be - fore. The cy - cle must come to an end...

*p* *short p freely, imploring* *poco rall.*

*pp like the beginning*

**poco rall.** . . . . . **molto rall.** . . . . .

549

Anna

*pp firm*

We don't a - wa - ken the

*15<sup>ma</sup>*

*piu pp*

*colla voce*

**G1**

Like the opening (♩=120)

**accel. a doppio movimento** . . . . .

551

Anna

dead.

*ppp*

*8<sup>va</sup>*

556 **a tempo** (♩=120)

*mf faux cheerily, trying to cover for Myrtle*

Mbl.

Be a good boy!

*ff growing impatient*

Myr.

Eat the slop, you sil - ly child!

*ff*

*mp*

## Recitativo (♩=120)

accel. . . . .

rall. . . . .

558

Anna *f* We need to send them back!

Kev. *mp* coming to his senses *driving* *f*  
 You're right. This is per-verse. And these old la-dies are freaks!

## a tempo, freely (♩=120)

563

Mbl. *f devastated* Now our chance is gone!

Mrn. *f devastated* This can-not be!\_\_\_\_\_

Myr. *ff enraged* You bas-tard chil-dren!

567 *f appalled* **Driving, in one (♩.=60)**

Kev. *f* Not in my grand-ma's house!

*f* *p* *ff*

\* 14:12

Ped.

570 *f malicious, cursing them*

Mbl. Who threa - tens to ba - nish us

Mrn. *f malicious, cursing them*

Who threa - tens to ba - nish us

Myr. *f malicious, cursing them*

Who threa - tens to ba - nish us

*mf* 14:12 14:12 14:12

\*The piano notation in b.569-587 has been reduced in size to allow for fewer page turns.

573

Mbl. *once more*

Mrn. *once more*

Myr. *once more*

14:12

576

Mbl. *Shall suf - fer as*

Mrn. *Shall suf - fer and*

Myr. *Shall suf - fer and*

14:12

579

Mbl. we have suf - - - fered!

Mrn. suf - fer and suf - - - fer!

Myr. suf - fer and suf - - - fer!

14:12

rall. . . . . **Broader** (♩.=54) **ff**

582

Mbl. An e - ter - - -

Mrn. An e - ter - - -

Myr. An e - ter - - -

14:12

rall. . . . .

585

Mbl. ni - - - ty in

Mrn. ni - - - ty

Myr. ni - - - ty

14:12 14:12 14:12

588 **Quick, not quite as fast as before** (♩=132) *f*

Anna  
What' ll we do!

Mbl.  
*mf*  
Wher - e - ver, what - e - ver! Wher - e - ver,

Mrn.  
*mf*  
Wher - e - ver, what - e - ver! Wher - e - ver,

Myr.  
*mf*  
Wher - e - ver, what - e - ver! Wher -

*sub. p* *ominous*

8<sup>vb</sup>

591 *mp*

Mbl. what - e - ver! Wher - e - ver, what - e - ver!

Mrn. *mp* what - e - ver! Wher - e - ver, what - e - ver!

Myr. *mp* - e - ver, what - e - ver! Wher - e - ver, what -

Kev. *f* 3 Where did they e - ven come from?

(8)

(♩=♩)

594 *mf mockingly*

Mbl. Wher - e - ver! Would-n't you like to know!

Mrn. Wher - e - ver!

Myr. - e - ver! What - e - ver!

*mf* *p*

(8)

597 *f with sudden realization*

Anna

They came from the o - ven! The cup-boards! The fridge!

*mf* *f*

599

Mbl. *Gasping dramatically*

Mrn. *Gasping dramatically*

Myr. *Gasping dramatically*

*mp*

J1

601 All five squaring off

Anna *mf* Send \_\_\_\_\_ them

Musical staff for Anna, starting with a whole rest followed by a half note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is above the staff. A slur covers the last two notes, with a '2' indicating a second ending.

Mbl. *mp chanting* *f maniacally*  
 Wher - e - ver, what - e - ver! Ah ha ha ha! Ah ha ha

Musical staff for Mbl. with lyrics: Wher - e - ver, what - e - ver! Ah ha ha ha! Ah ha ha. The first part is marked *mp chanting* and the second part *f maniacally*.

Mrn. *mp chanting* *f maniacally*  
 Wher - e - ver, what - e - ver! Ah ha ha ha! Ah ha ha

Musical staff for Mrn. with lyrics: Wher - e - ver, what - e - ver! Ah ha ha ha! Ah ha ha. The first part is marked *mp chanting* and the second part *f maniacally*.

Myr. *mp chanting* *f maniacally*  
 Wher - e - ver, what - e - ver! Ah ha ha ha ha ha

Musical staff for Myr. with lyrics: Wher - e - ver, what - e - ver! Ah ha ha ha ha ha. The first part is marked *mp chanting* and the second part *f maniacally*.

Kev. *mf* Send \_\_\_\_\_ them

Musical staff for Kev., starting with a whole rest followed by a half note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is above the staff. A slur covers the last two notes, with a '2' indicating a second ending.

*mf*

Piano accompaniment for the section, consisting of a treble and bass clef staff. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment. A dynamic marking of *mf* is present.

603 *f*

Anna  
back!

Mbl.  
ha!

Mrn.  
ha!

Myr.  
ha!

Kev. *f*  
back! (charging Marion)  
In - to the fridge!

*f* *p delicate*

605 *mp attempting innocence*

Mrn.  
I'm just a poor old la - dy!

*8va dolce*

607 *f* (Slamming the door)

Kev. You can't fool me!

Looking for somewhere to hide from Anna

609 *mp* frantic, breathless

Mbl. Wher - e - ver, what - e - ver!

*mp* *leggiero*

611 *mp* (Slamming the door)

Anna In - to the o - ven!

Mbl. *f* distraught Oh, — my wig!

*pp* *f*

Backed up against the cupboard by both

614 *f* snarling, like a feral animal

Myr. Ah

Kev. *f* revoking her invitation

Be - gone with

*sempre f pesante*

*ped.*

616 *rall.* (♩ = ♩) *f* forceful

Anna Be - gone!

Myr. Ah

Kev. *forceful*

you! Be - gone!

*fp*

*8<sup>vb</sup>*

618

Anna

Myr. *f* *bloodthirsty* I will feast a - gain! — Mark my... *ff*

Kev. (Both slamming the door)

short

*mf* *ff*

(8)

**L1**

Light, animated (♩=112)

*molto rall.* . . .

621

Anna *mp* I hope...

Kev. *mf* *brightly* And now they're at rest! *f* Who cares?

*mp*

*ped.*

a tempo, freely (♩=56)

rall. . . . .

Slower (♩=80)

623 *mf* *f* *mp* *p at peace*

Kev. *mf* *f* *mp* *p at peace*

The cas-se-rolé be-longs to the land of the li-ving! And be-sides, the

Ped.

Gently, colla voce (♩=44)

molto rall. . . (♩=28)

627 *pp* *p recitativo*

Kev. *pp* *p recitativo*

taste lives on in my me-mo-ry, what-e ver it was...

*pp* *p recitativo*

*pp* *p recitativo*

ad lib.

Ped.

Quickly again (♩=56)

rall. . . . .

629 *mp* *poco*

Anna *mp* *poco*

We could al - ways make a diff - rent dish? Some-thing less

*p* *mp* *mf*

*p* *mp* *mf*

Ped.

Ped.

**a tempo** (♩=56)

632 Opening the refrigerator door. *p*

Anna

e - - - vil?

8va

*pp*

634 Slamming it back shut *mp parlando*

Kev.

How a-bout piz- za? \_\_\_

8va

*p* *f*