

for two cherished friends, Andrea McGaugh and Jonathan Madden:
thank you for bringing laughter to the world

No, Thank You, John

scena for mezzo-soprano and piano

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$\text{♩} = 68$

Enter holding a phone.

spoken: Oh dear. That's the third time he's called this mor-ning.

tr tr tr *tr tr*

as a phone ringing
Also holding a phone. Pick up and put down as needed/able.

7 *optional: insert current time*

tr And it's on-ly eight thir-ty. *tr tr tr* Here goes. I

13 *very deliberate pause, as if losing patience*

ne - ver said I loved you, John*: Why will you

16

tease me day by day, And wax a wear - i - ness to

**optional: Replace "John" with the pianist's name
original text John*

18

think u-pon With al-ways "do" and "pray"?

Musical score for measures 18-20. The key signature is three sharps (F#, C#, G#). The time signature changes from 2/4 to 4/4. The vocal line starts with a quarter note on 'think' and continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

21

You know I ne - ver loved you, John;

Musical score for measures 21-23. The key signature remains three sharps. The time signature is 4/4. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with a consistent eighth-note bass line and chords.

24

No fault of mine made me your toast:

Musical score for measures 24-25. The key signature is three sharps. The time signature is 4/4. The vocal line begins with a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

26

Why will you haunt me with a face as wan As shows an hour-old ghost?

Musical score for measures 26-28. The key signature is three sharps. The time signature changes from 4/4 to 2/4 and back to 4/4. The vocal line features a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a prominent eighth-note bass line and chords.

29

I

33

dare say Meg or Moll would take Pi-ty u-pon you, if you'd ask: *f* And pray don't re-

36

main sin - gle for my sake Who can't per-form that task. *Call ends.*

grandly rit. *tr*

42

smoothly, honeyed quasi-recitative
♩ = 60

tr tr mp I have no heart? Per-haps I have not; But then you're

47

mad to take of-fence That I don't give you what I have not got:

49

Call ends. $\text{♩} = 72$

Use your com-mon sense. *mf* Let by-gones be by-gones:

a tempo, with sudden levity
as if the ringtone is cut off by answered phone

lift suddenly,
as a phone line going dead

54

Don't call me false, who owed not to be true: I'd

57

ra - ther an-swer "No" to fif - ty Johns Than an - swer "Yes" to

61

you. Let's mar our plea-sant days no more, Song-birds of

65

pas-sage, days of youth: Catch at to-day, for-get the days be-fore:

♩ = 80 **Maestoso**

hang up phone,
direct attention to pianist.

69

I'll wink at your un - truth. **f** Let us strike

74

hands as hear - ty friends;

76

singer offers handshake to pianist, who accepts it at the fermata

No more, no

78

less: and friend - ship's good:

80

slightly threatening

On - ly

81

don't keep in view ul - te - ri - or ends, And points not un - der - stood In o - pen

85 $\text{♩} = 72$

tre - ty. *f* Rise a-bove Quib-bles and

89

shuf-ling off and on: Here's

92 $\text{♩} = 60$
Maestoso

friend-ship for you if you like; but love, *ff* No,

97 $\text{♩} = 72$

thank you, John.