Full Score NHS

1. Merely Words

Tina and Ray

Gilden / Ames ASCAP

A café, with a few scattered tables, one downstage center. TINA enters, wearing a simple dress. She rubs her hand across the back rail of one of the chairs, the one facing the door, and smiles. She crosses to the other side of the table and pulls out the other chair and sits. The door opens again; RAY enters. He sees TINA, stops abruptly, unsure of how to proceed. TINA doesn't look up, but senses him there.

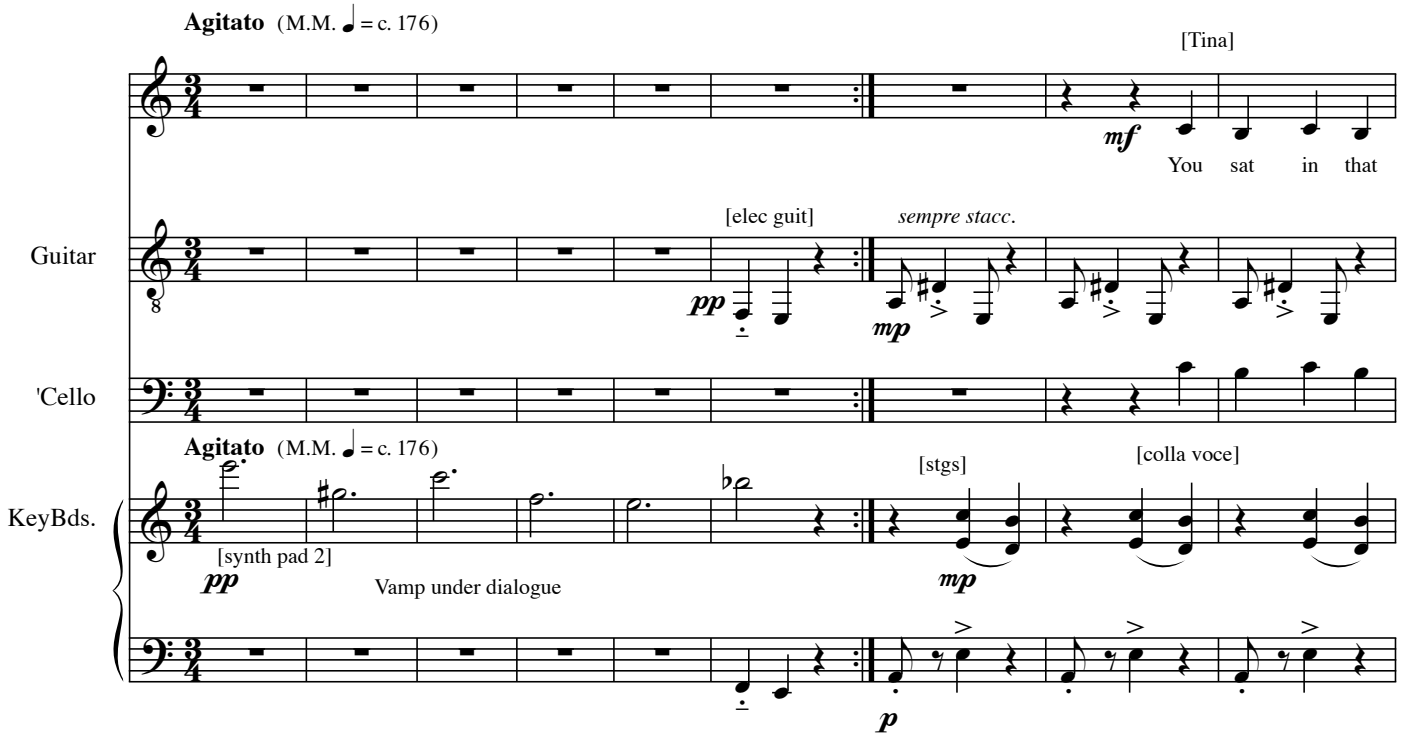
TINA
I wasn't sure you'd come. But I waited anyway.

RAY
It was just a matter of time. But I'm glad you waited.

Pause.

RAY
Tina . . .

TINA
What, Ray, you're sorry? I'm tired of you saying "I'm sorry."



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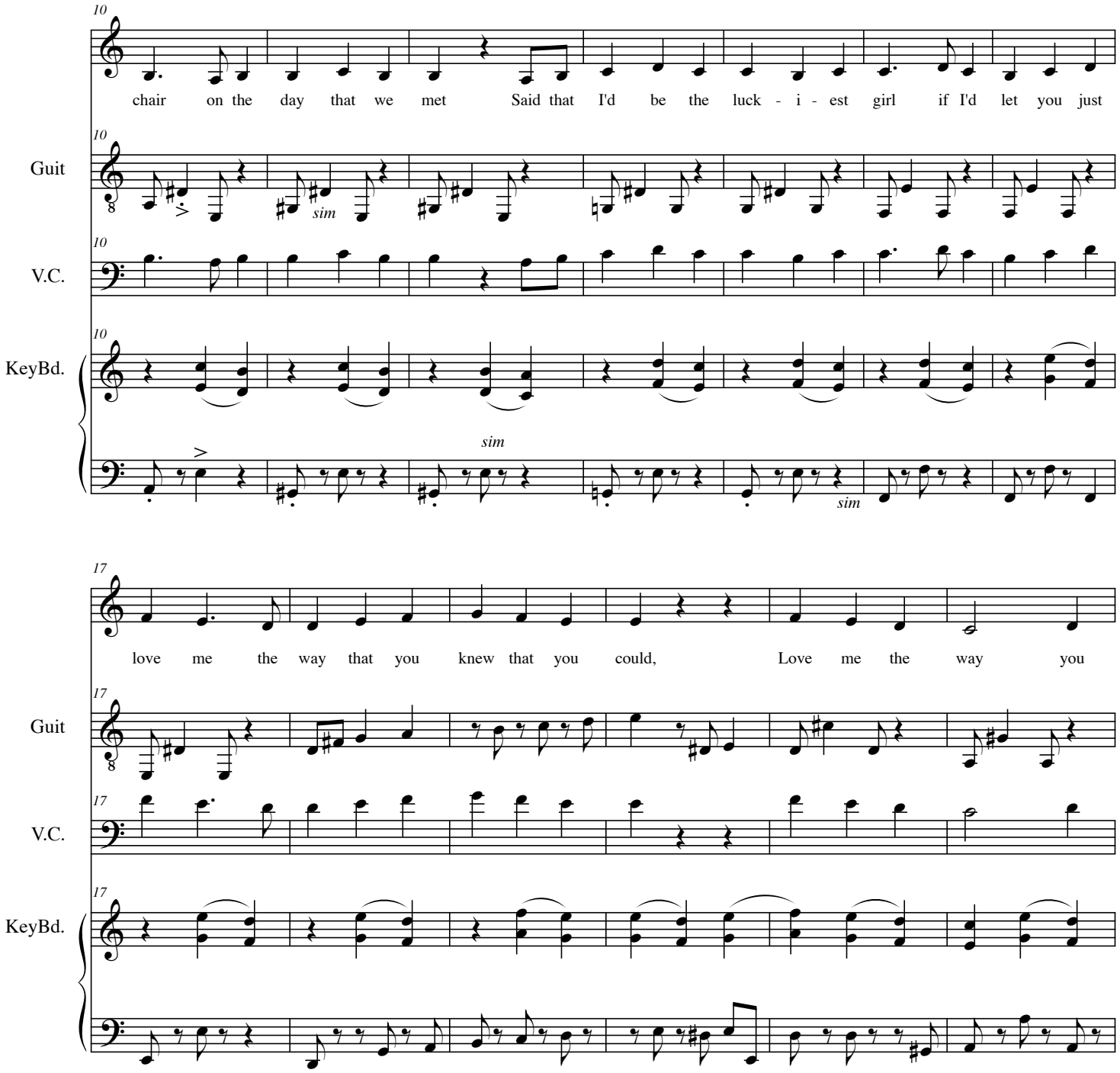
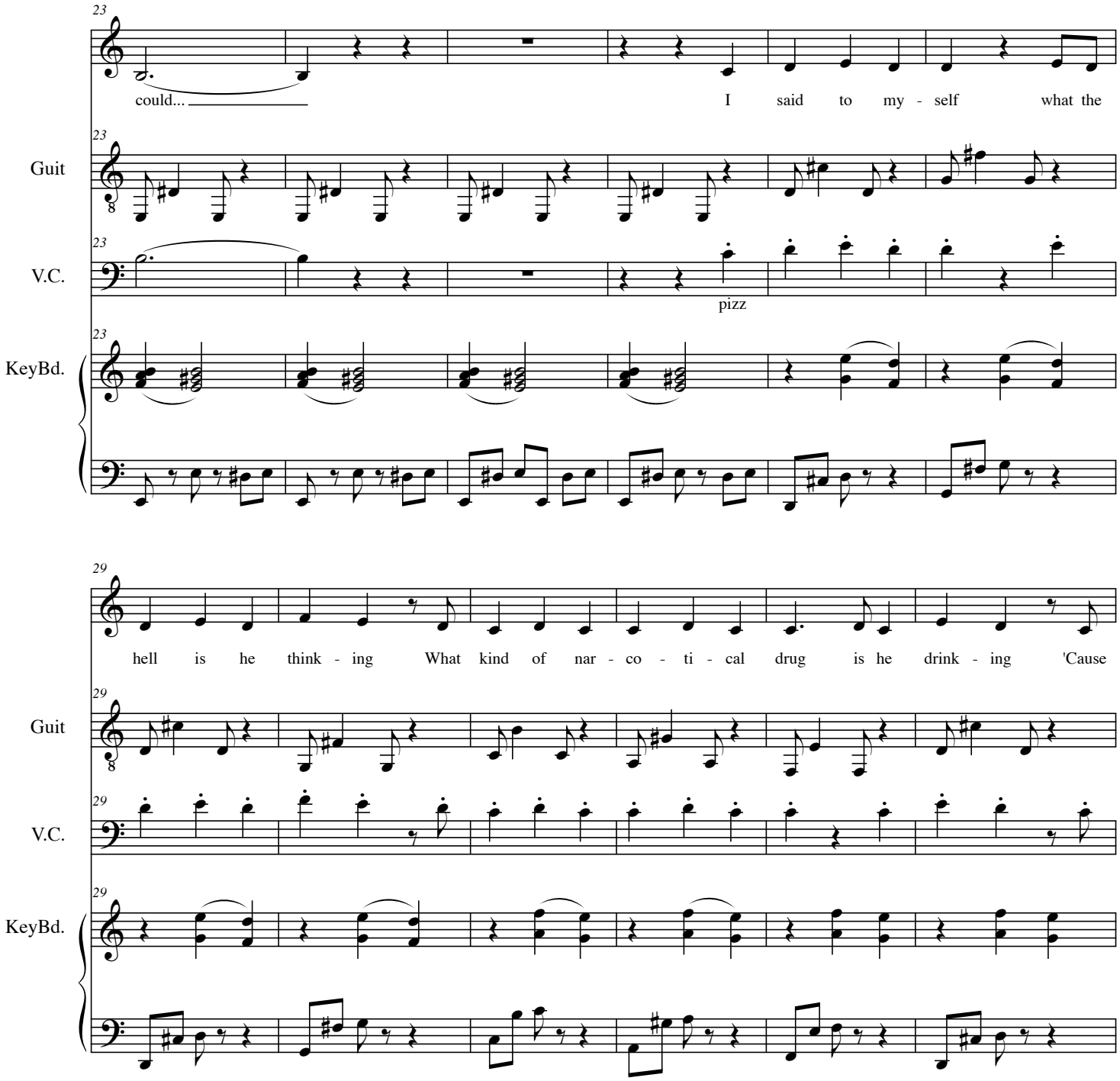
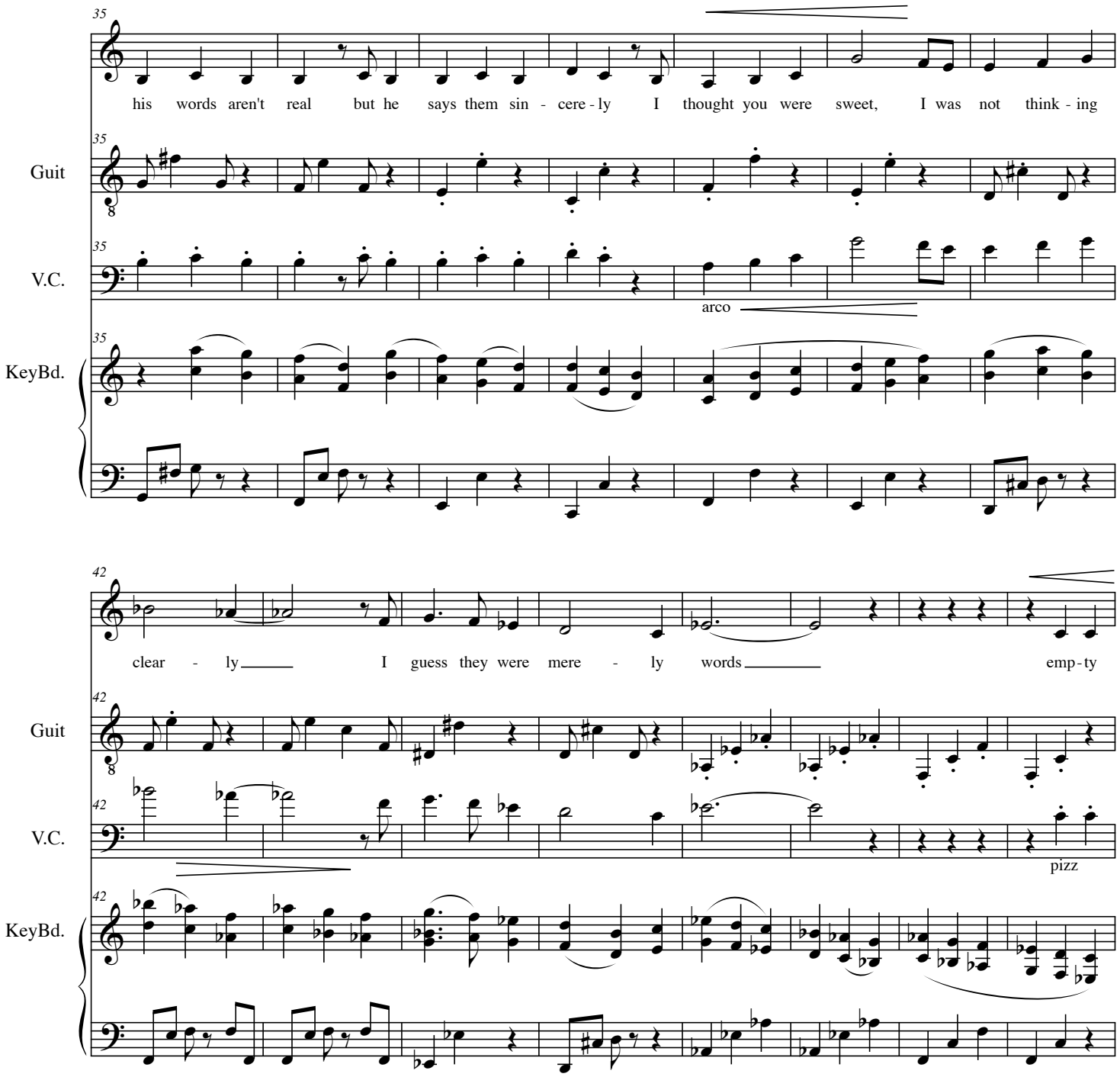
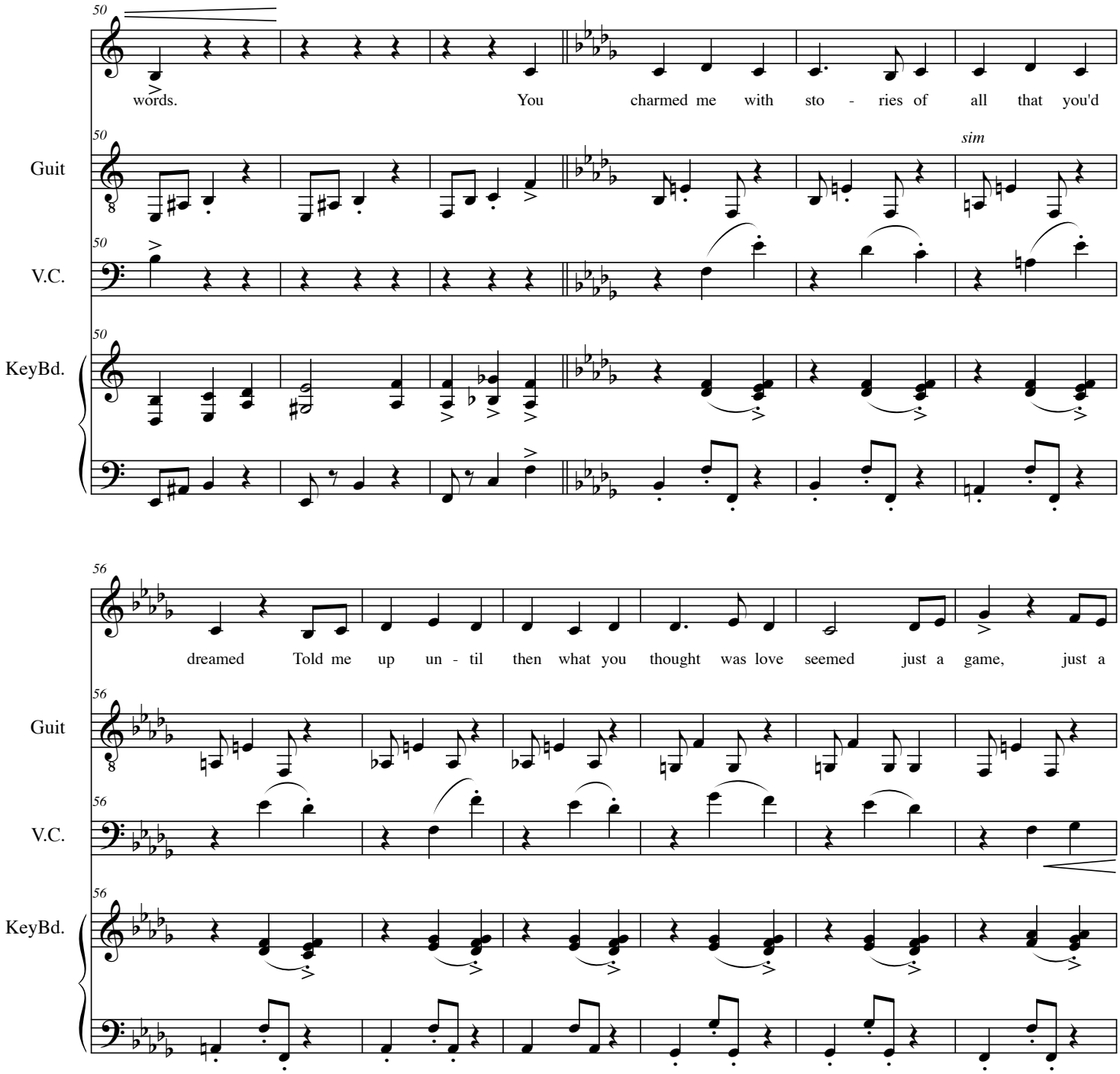
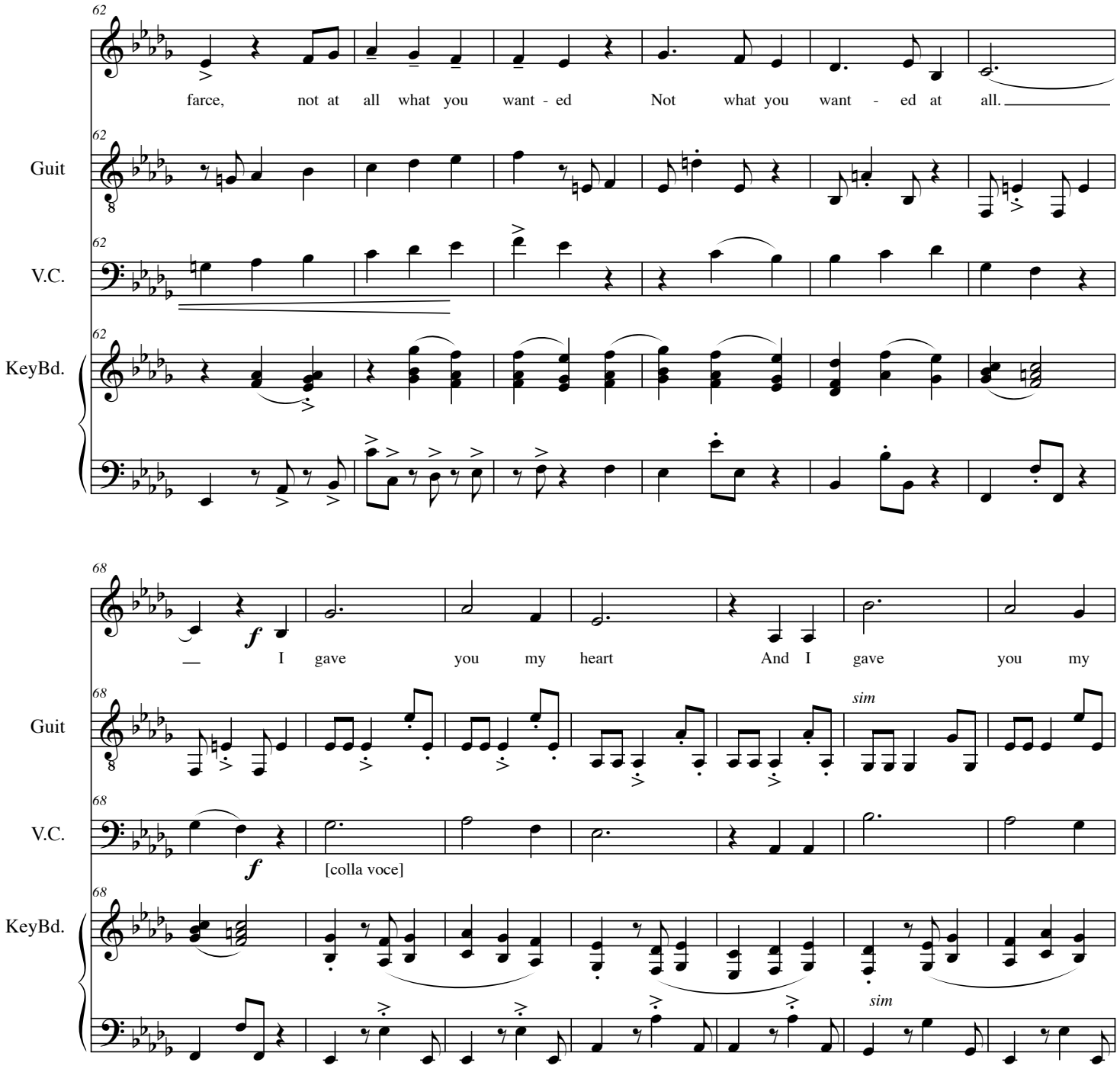
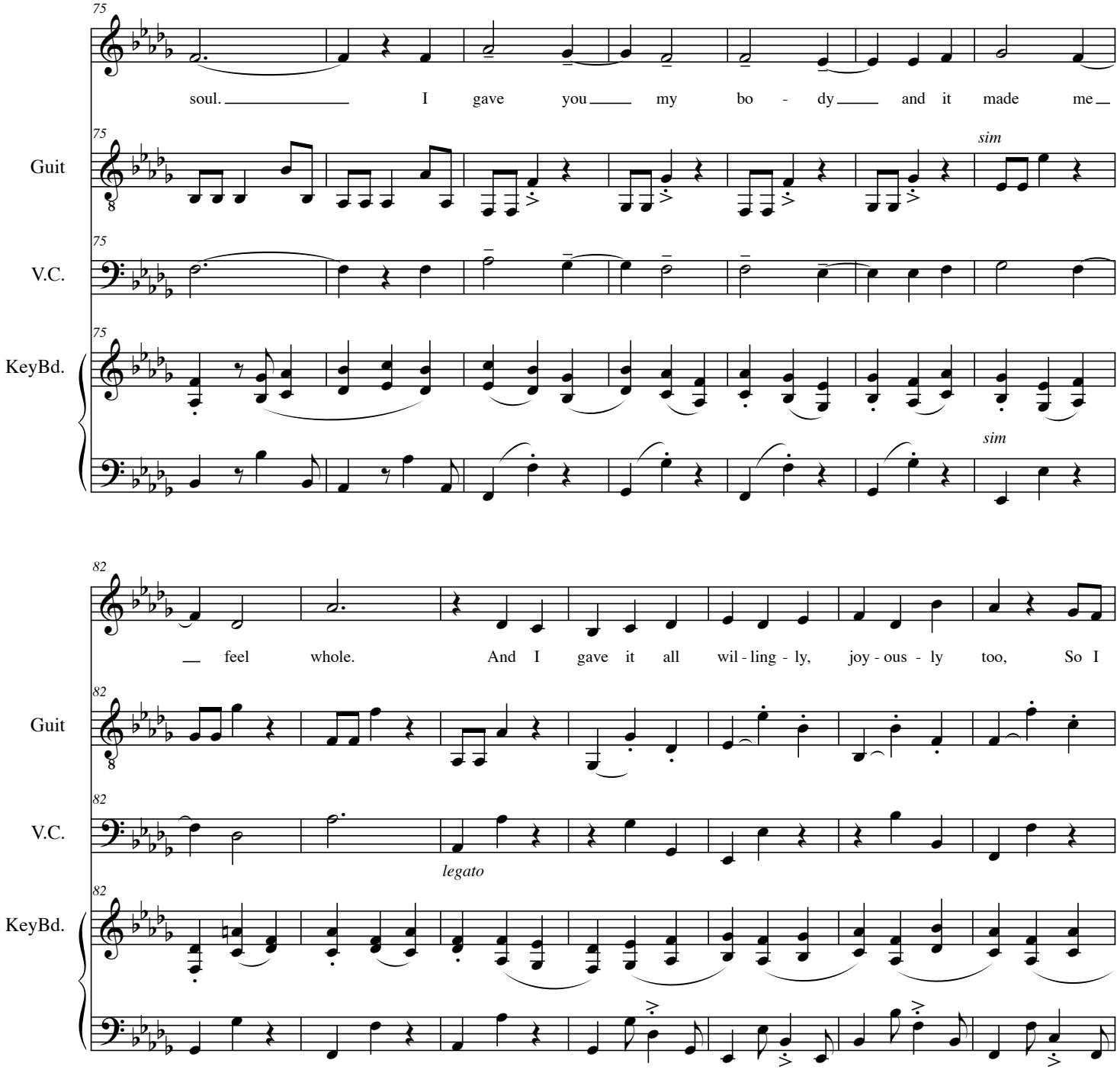

10
chair on the day that we met Said that I'd be the luck - i - est girl if I'd let you just
Guit
V.C.
KeyBd.
sim
sim
17
love me the way that you knew that you could, Love me the way you
Guit
V.C.
KeyBd.

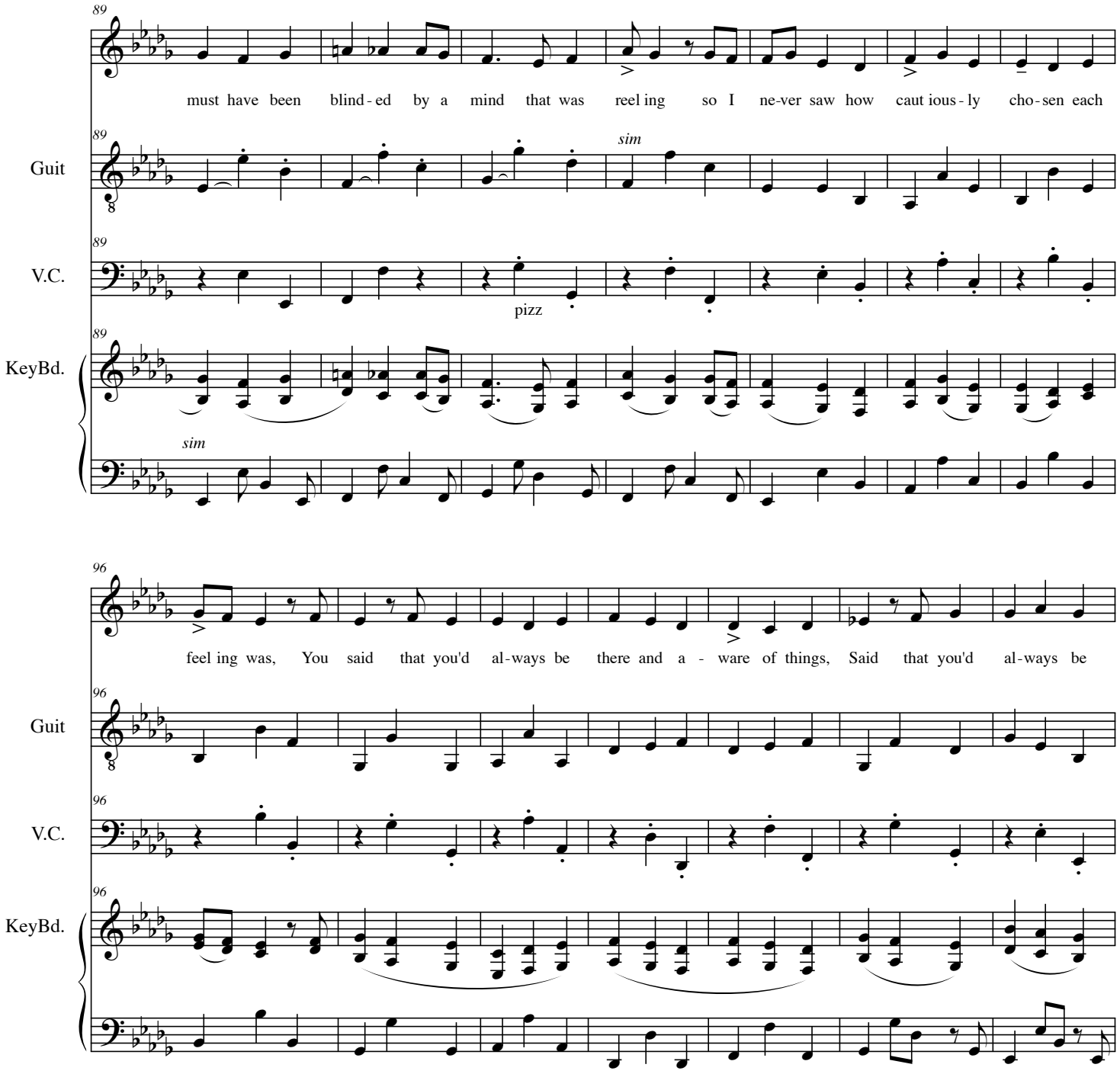

23
could...
I said to my - self what the
Guit
V.C.
pizz
KeyBd.
29
hell is he think - ing What kind of nar - co - ti - cal drug is he drink - ing 'Cause
Guit
V.C.
KeyBd.

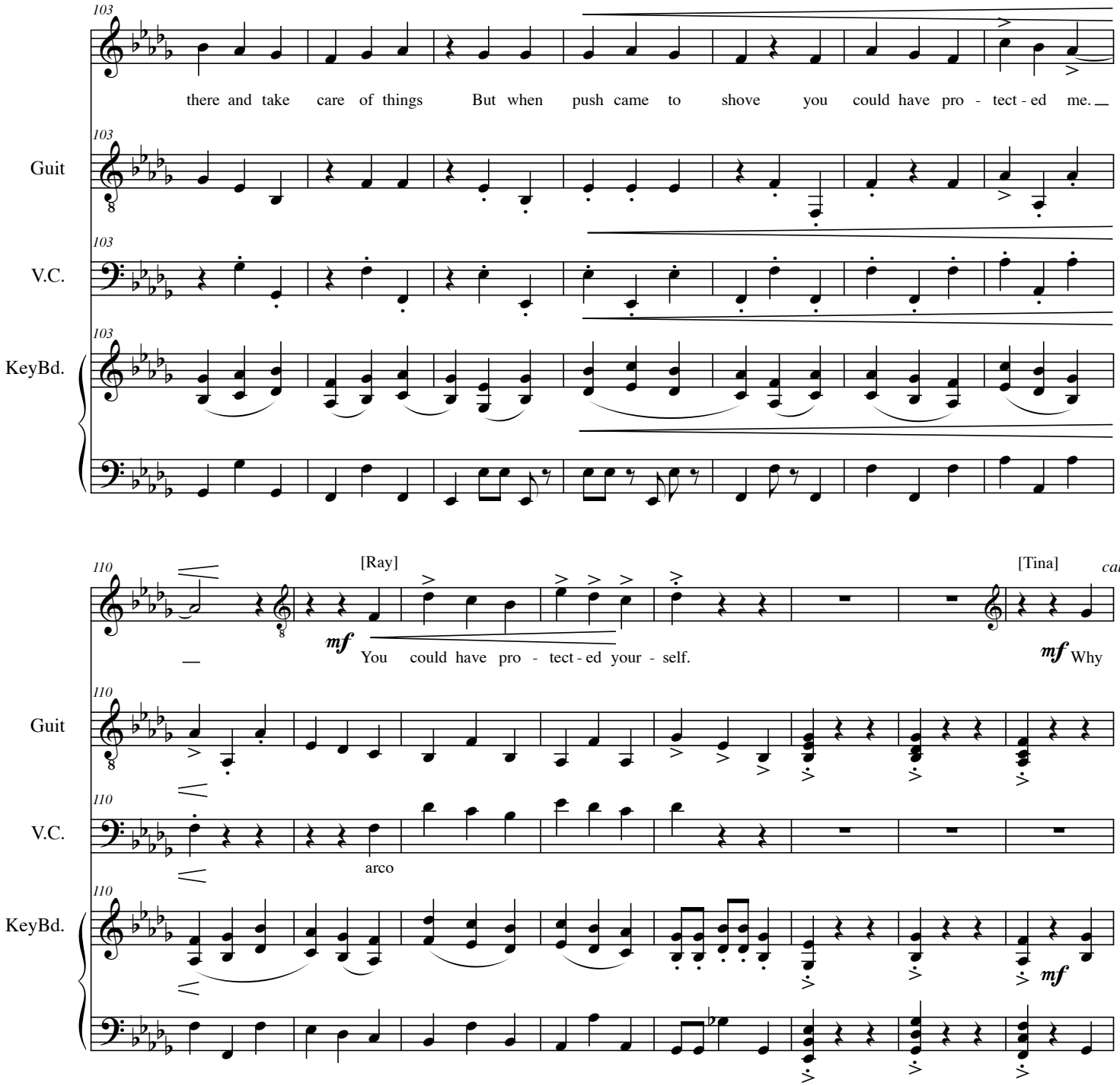

35
his words aren't real but he says them sin - cere - ly I thought you were sweet, I was not think - ing
Guit
V.C.
arco
KeyBd.
42
clear - ly I guess they were mere - ly words emp - ty
Guit
V.C.
pizz
KeyBd.

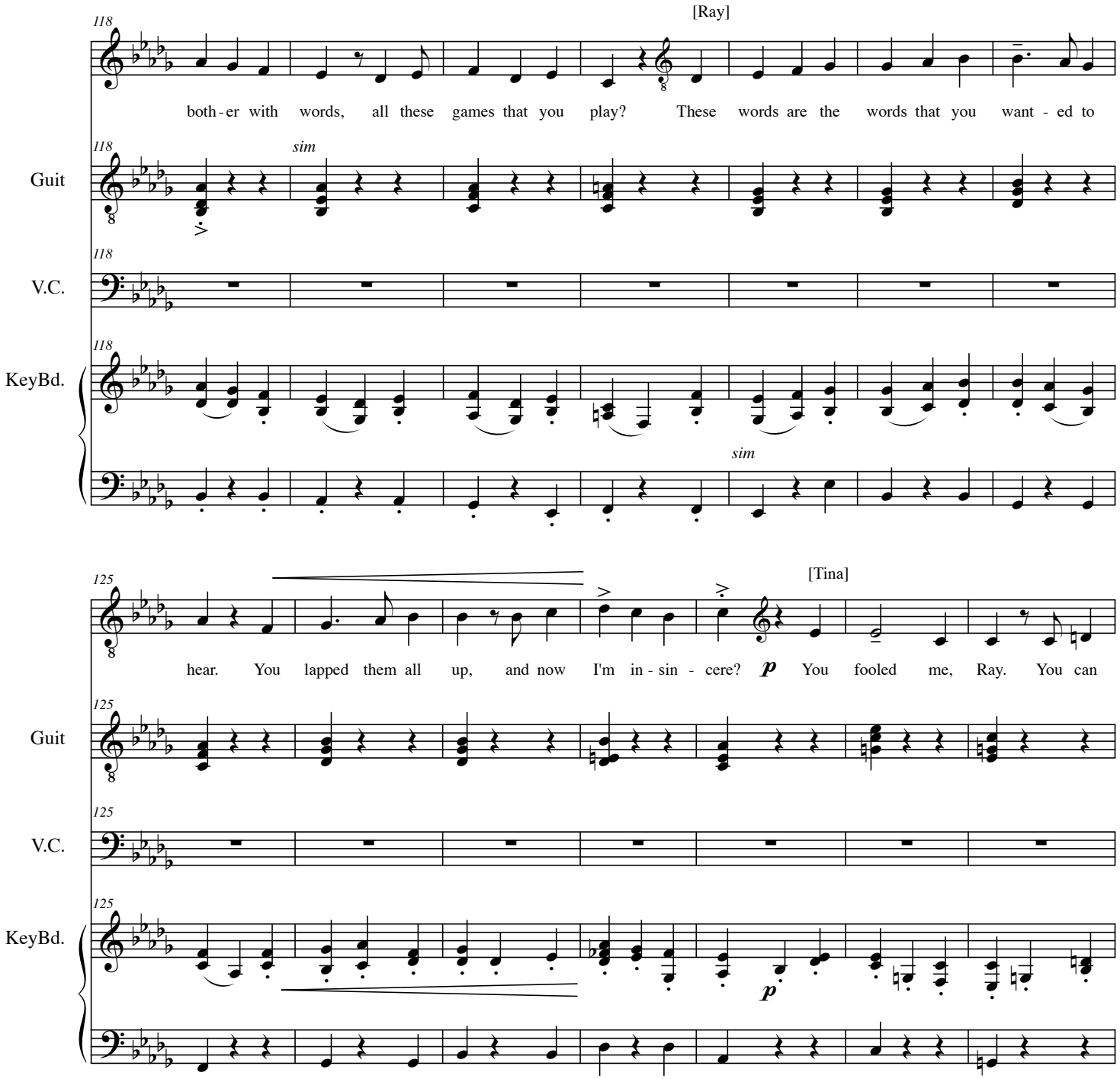

50
words.
You charmed me with sto - ries of all that you'd
sim
Guit
V.C.
KeyBd.
56
dreamed Told me up un - til then what you thought was love seemed just a game, just a
Guit
V.C.
KeyBd.


62
farce, not at all what you want - ed Not what you want - ed at all.
Guit
V.C.
KeyBd.
68
f
I gave you my heart And I gave you my
sim
[colla voce]

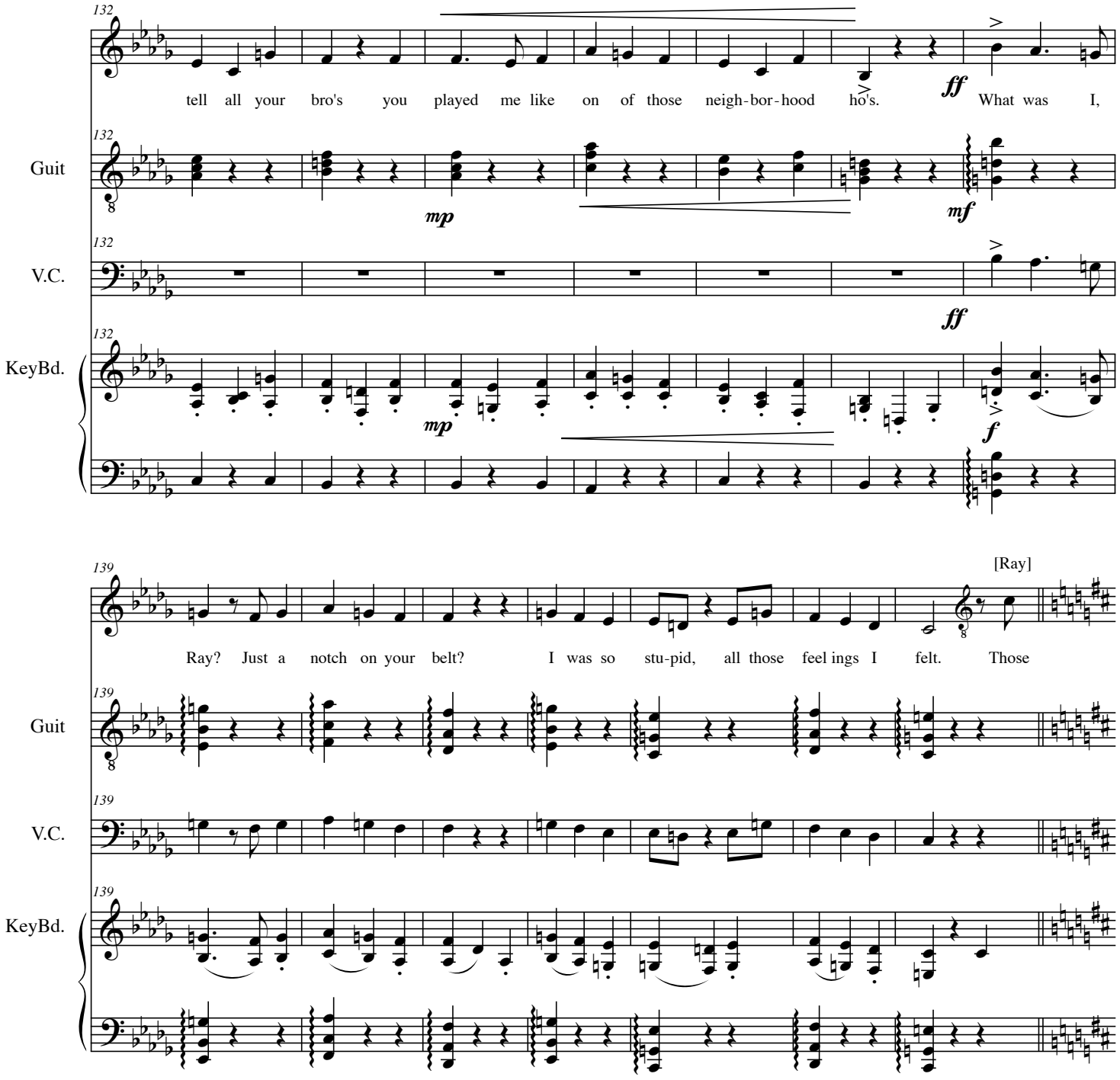

75
soul. I gave you my bo - dy and it made me
Guit
V.C.
KeyBd.
sim
82
feel whole. And I gave it all wil - ling - ly, joy - ous - ly too, So I
legato

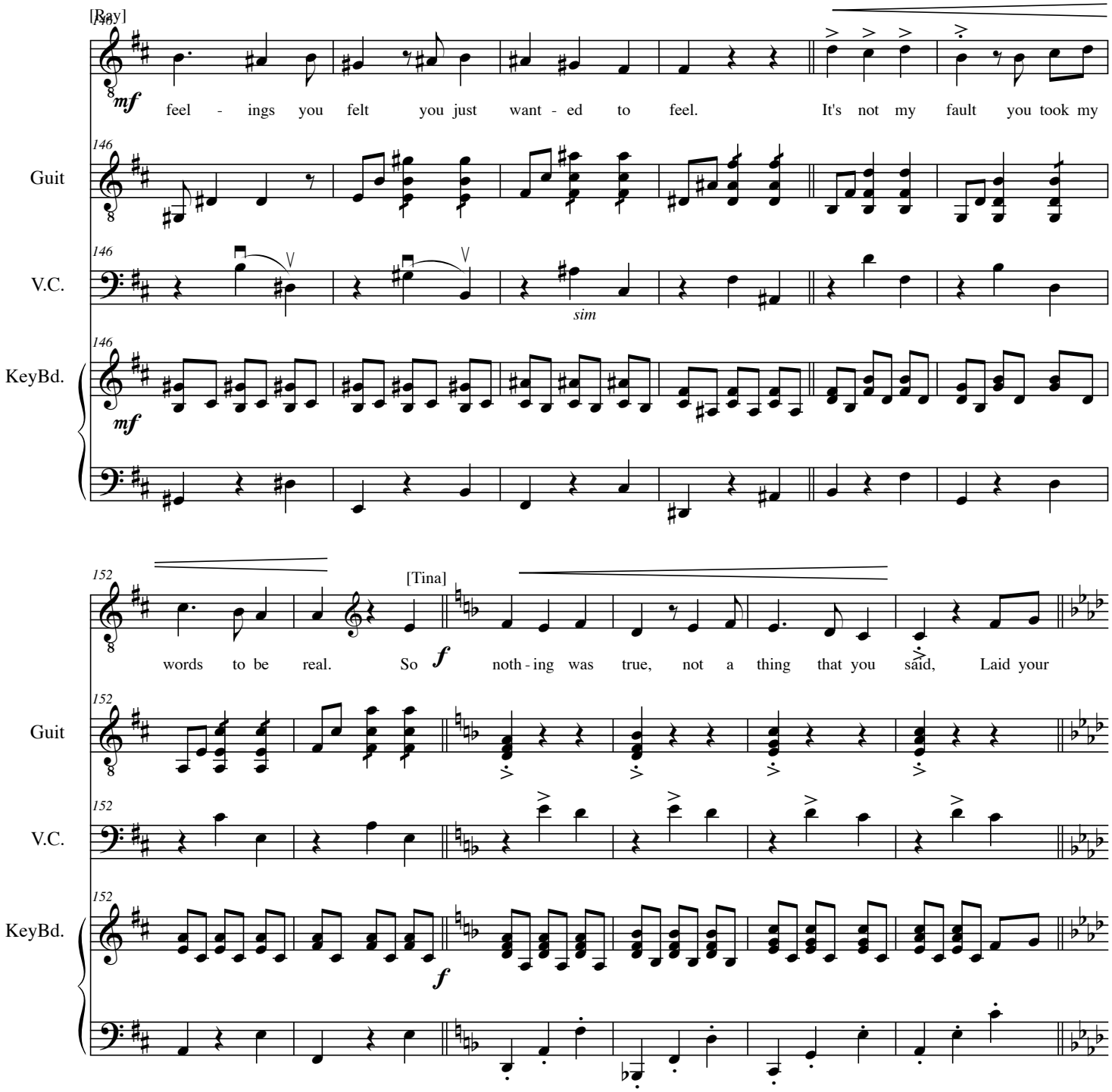

89
must have been blind - ed by a mind that was reel ing so I ne-ver saw how caut ious - ly cho - sen each
Guit
sim
V.C.
pizz
KeyBd.
sim
96
feel ing was, You said that you'd al-ways be there and a - ware of things, Said that you'd al-ways be
Guit
V.C.
KeyBd.

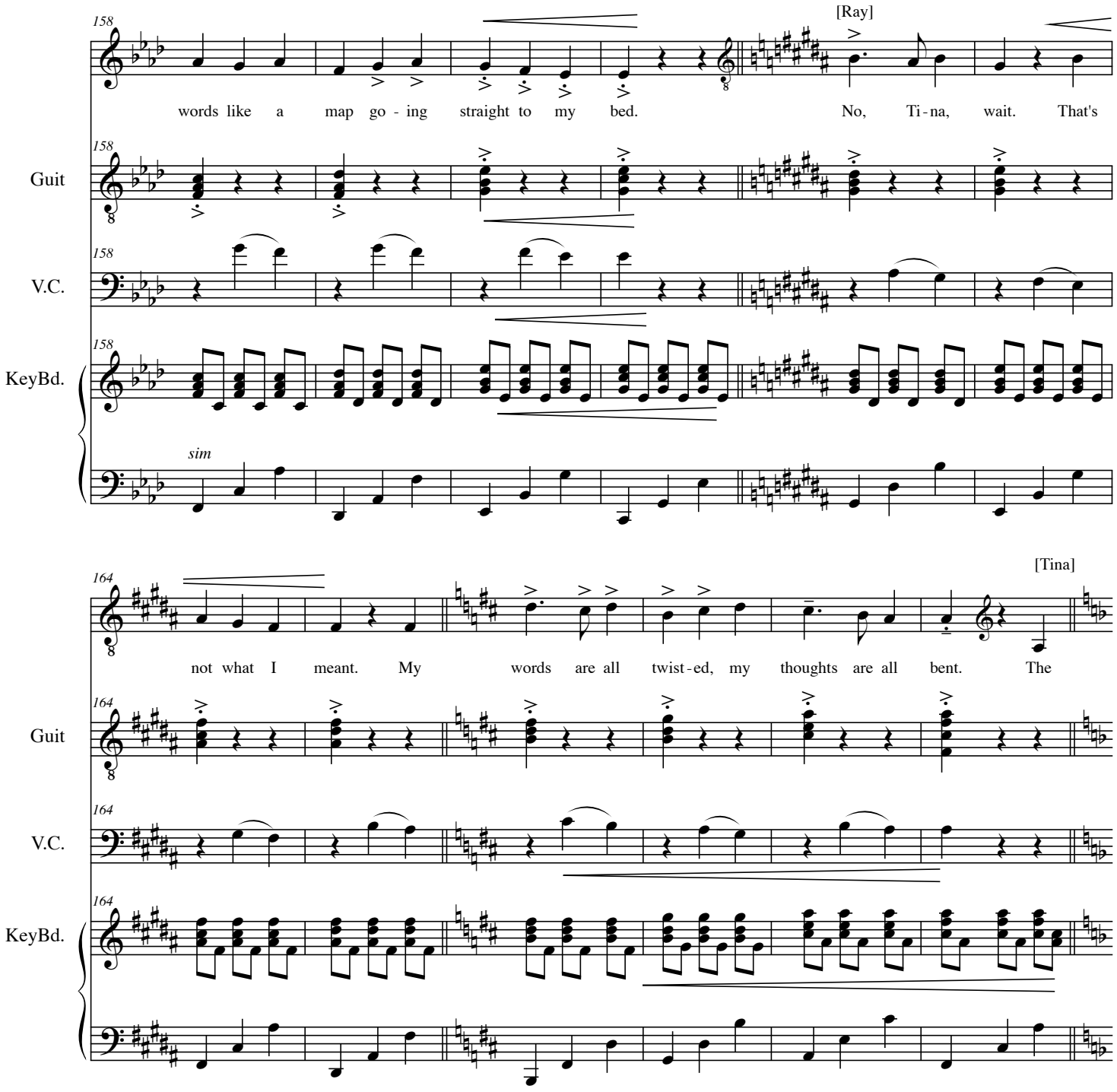

103
there and take care of things But when push came to shove you could have pro - tect - ed me.
Guit
V.C.
KeyBd.
110
[Ray]
[Tina]
calmly, firml
mf
You could have pro - tect - ed your - self.
mf Why
arco

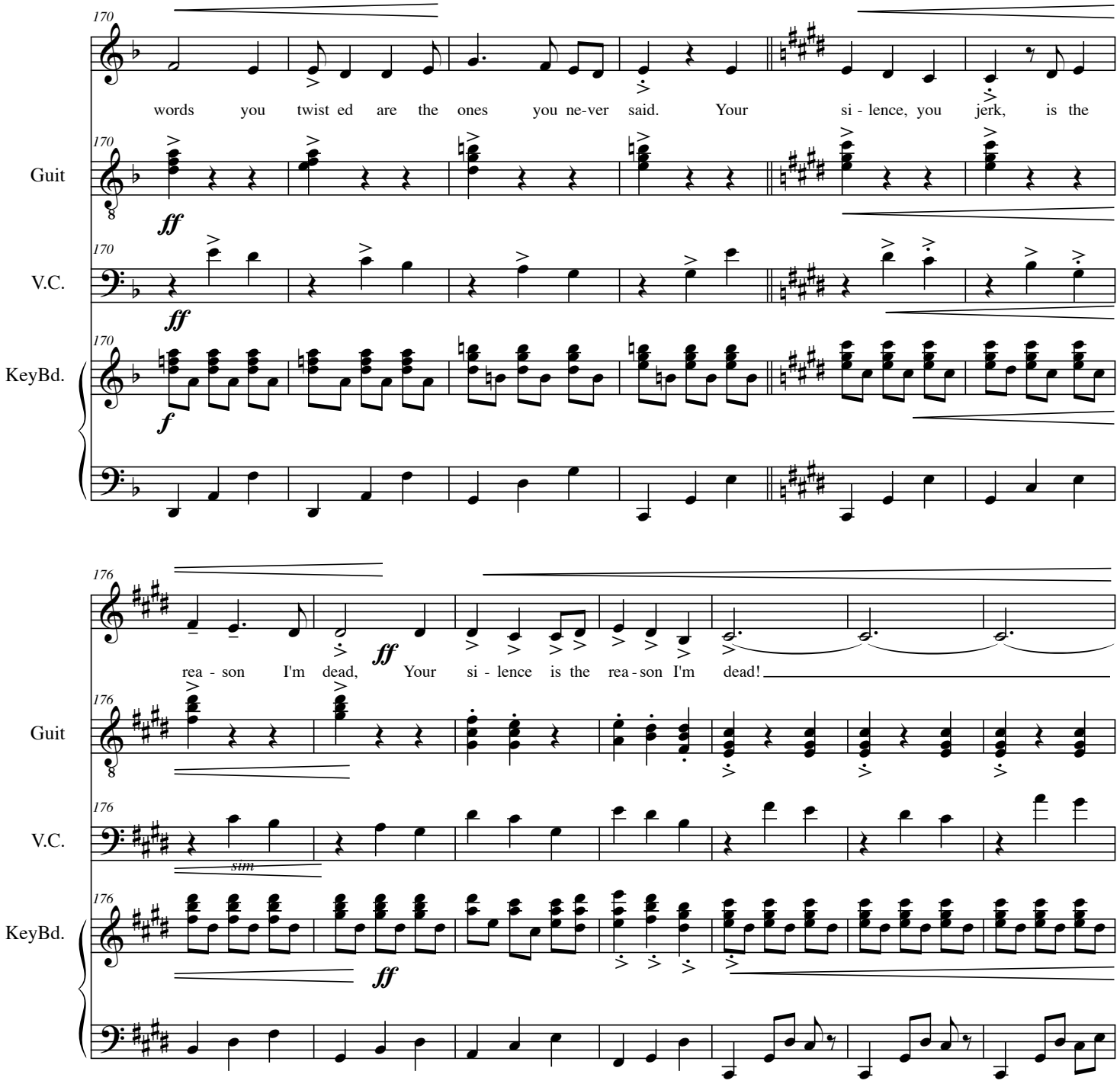


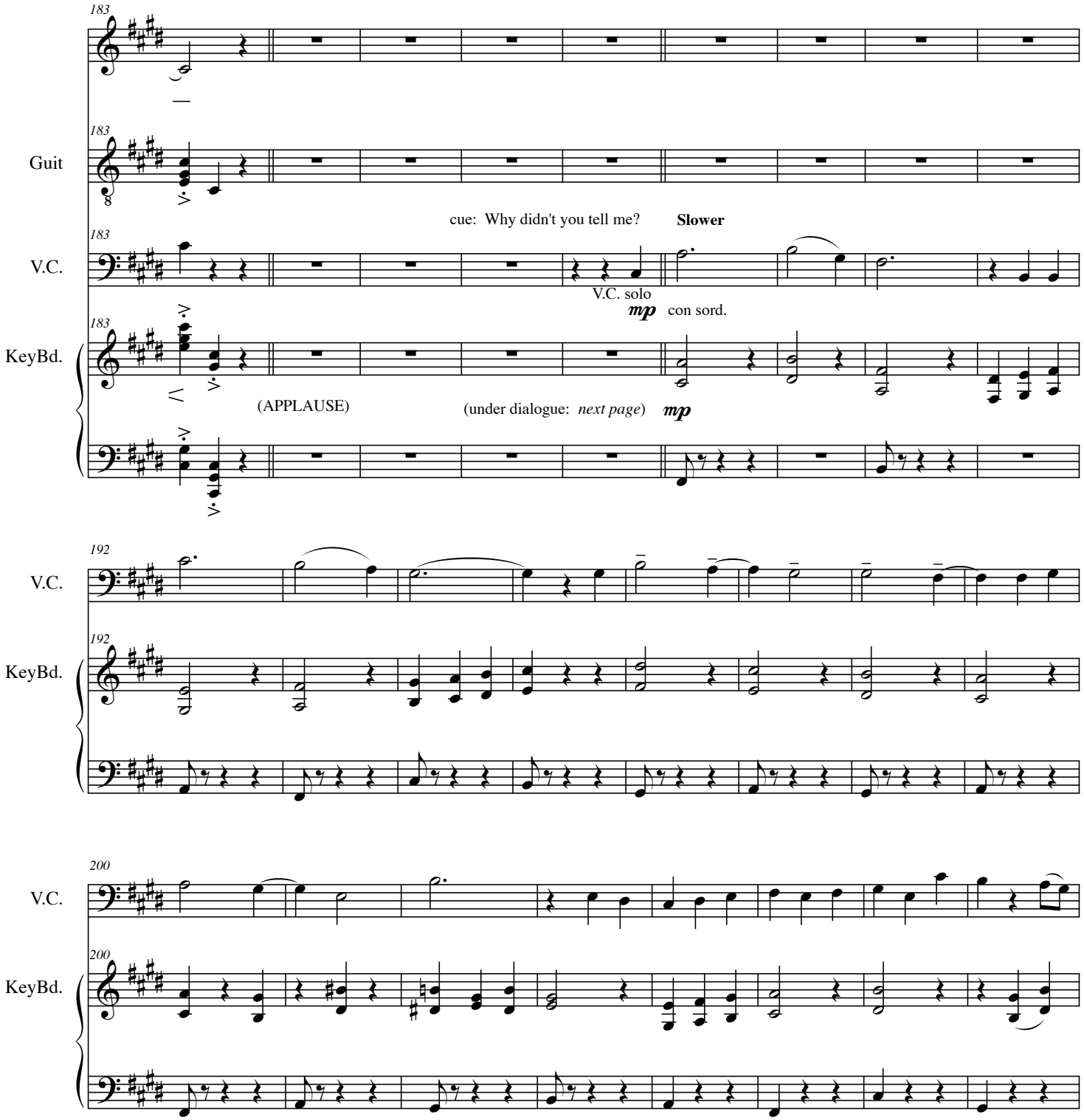
A defensive outburst

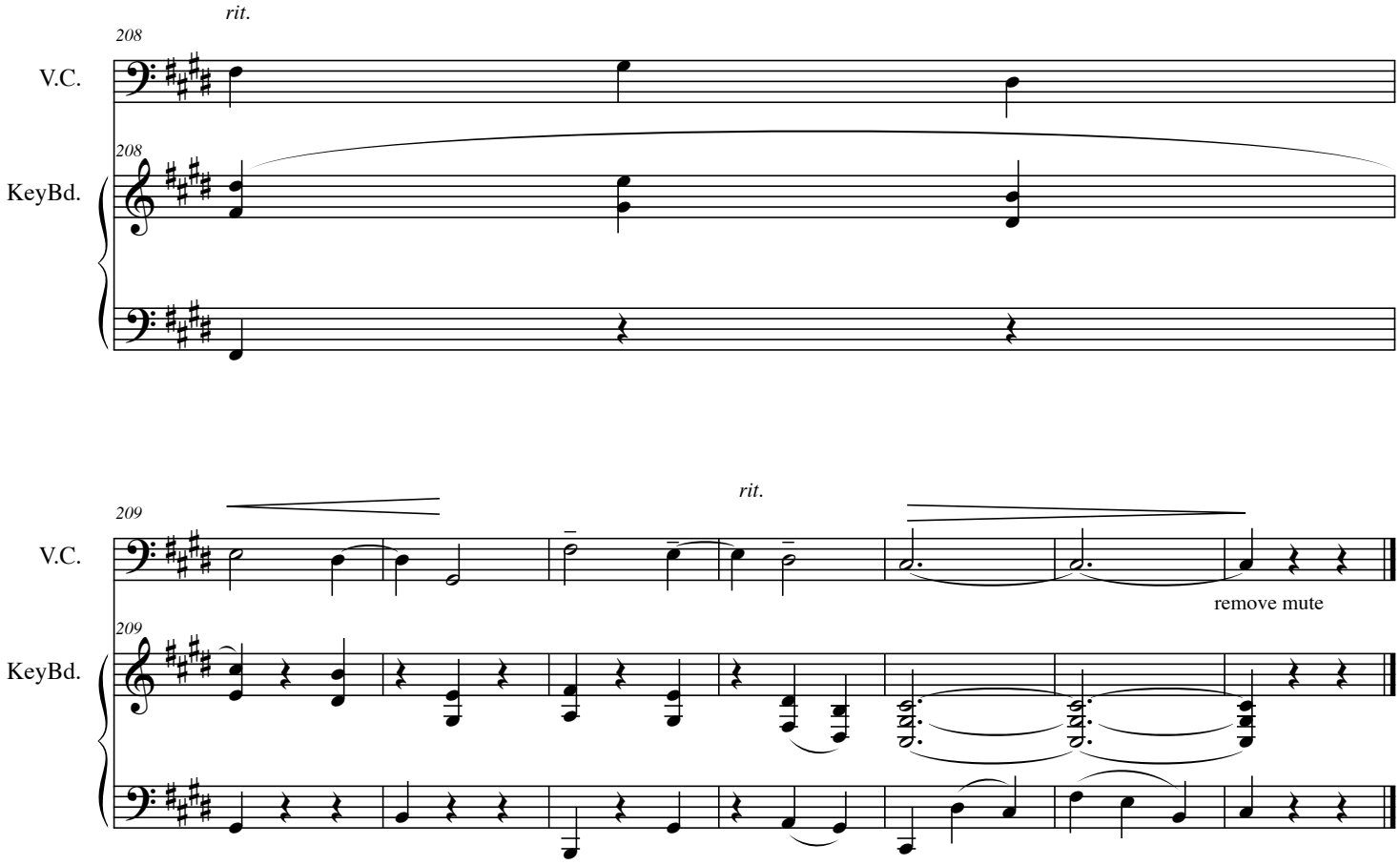

132
tell all your bro's you played me like on of those neigh-bor-hood ho's.
What was I,
Guit
V.C.
KeyBd.
mp
mf
ff
f
139
[Ray]
Ray? Just a notch on your belt?
I was so stu-pid, all those feel ings I felt.
Those


[Ray]
146
mf
feel - ings you felt you just want - ed to feel. It's not my fault you took my
Guit
V.C.
sim
KeyBd.
152
[Tina]
f
words to be real. So noth - ing was true, not a thing that you said, Laid your


158
[Ray]
words like a map go - ing straight to my bed. No, Ti - na, wait. That's
Guit
V.C.
KeyBd.
sim
164
[Tina]
not what I meant. My words are all twist - ed, my thoughts are all bent. The


170
words you twist ed are the ones you ne-ver said. Your si - lence, you jerk, is the
Guit
V.C.
KeyBd.
ff
f
176
rea - son I'm dead, Your si - lence is the rea - son I'm dead!
sim


183
Guit
V.C.
KeyBd.
cue: Why didn't you tell me?
Slower
V.C. solo
mp
con sord.
(APPLAUSE)
(under dialogue: next page)
mp
192
200



This dialogue begins at measure 188, p. 15

TINA
Why didn't you tell me?

RAY
I didn't know.

TINA
There are tests, Ray. You should have known.
Should have cared about me, about us.

RAY
Tests. What kind of man gets a test? The second you get a test you're not even a man anymore.

TINA
You have no idea what it means to be a man.

RAY
You're right, Tina. I have no idea.