

LIZZIE AND THE DARK

A one act chamber opera for children

Duration 25 minutes

Suitable for ages 5 - 12

Vocal Score

Words adapted by the composer from “The Dark” by Lemony
Snickett

Music by Omar Shahryar

This work was supported by the Arts & Humanities Research Council (grant number AH/L503848/1) through the White Rose College of the Arts & Humanities.

The “Lizzie and the Dark” project was created in collaboration with the Year 3 class of Lord Deramore's Primary School, York, 2017 and their teacher, Steph Jach, along with the assistance of Ellen Rhiannon Garbutt, Fizz Margereson, Ben Levi and Nandita Jain.

Libretto

The libretto for this opera was adapted from “The Dark” by Daniel Handler (a.k.a. Lemony Snickett). All rights to the text are reserved exclusively by Daniel Handler and have therefore been redacted from the public edition of this score. All rights to the remaining text are reserved by Omar Shahryar.

Score

Copyright © Omar Shahryar 2020
www.omarshahryar.info

CONTENTS

Cast and Instrumentation	iii
Synopsis	iv
Mise en Scene	iv
Composer's note	v
Facilitating song writing	
Lyric creation	vi
Composition	vii

Score

Song 1: "Sh sh sh shhh!" (Chorus)	1
"My name is Lizzie" (Lizzie).....	3
Song 2: "It can smell like chocolate or dust" (Lizzie/Chorus)	8
"One day I thought..." (Lizzie)	10
Song 3: "Listen to the dark" (Chorus)	16
"I had never dared to go to the dark's room at night" (Lizzie)	17
Song 4: "The dark helped Lizzie, yes!" (Chorus)	21
"The night that I came into the dark's room..." (Lizzie)	24
Song 5: "It's only an opera" (Chorus)	27

CAST

Lizzie Soprano
The dark Soprano/Mezzo
Shadow Chorus / Ninjas Children's Chorus

INSTRUMENTATION

Flute (optional Oboe)
Percussion*
Piano
Accordion
Violoncello

* List of percussion:

- Glockenspiel with metal/hard beaters
- Triangle
- Bass drum (with dampening cloth)
- Standing Chinese cymbal
- 2 temple blocks (high & mid)
- Egg shaker
- Bow
- Assorted sticks, brushes and mallets

Score in C

SYNOPSIS

Lizzie is afraid of the dark, but she and the dark live together in the same house. Sometimes, the dark comes out from the basement to the other rooms of the house, like the bathroom and the hallway. Sometimes, Lizzie goes to the door of the basement and calls in. “Hi,” she says, “hi dark”. She thinks that if she visits the dark in the dark's room, it won't come to visit her in her room.

But one night, when her night-light breaks, it does come to her room and it starts to talk to her. It beckons her through the house and down to the basement. Lizzie starts to reflect on how all of the things which look really scary in the dark are actually very practical. When they arrive in the basement, the dark indicates that Lizzie should look in the bottom of a chest of drawers. There she finds a replacement lightbulb for her night-light. She thanks the dark and it replies, “You're welcome”.

The next morning, Lizzie goes down to the basement to say hello. It does not answer her but the drawer looks like it is smiling in the corner. From then on, the dark stays living with Lizzie but it never bothers her again.

MISE EN SCENE

It is suggested that projected animation be used with performance of the opera and be projected onto two back-projected screens. Students can design the images of the different rooms and objects therein for when Lizzie travels through the house.

Essential set includes a bed and a wooden chest of drawers. Essential props include some toys, with a torch pre-set in a 'cupboard' space and a lightbulb pre-set in the chest of drawers. Existing lights can be used, being switched off when the night light goes out.

Lizzie's costume could be some very comfortable pyjamas. The dark and the Chorus of Shadows should wear all black, perhaps with a shadowy cloak and interesting face paint. The Chorus of Shadows could also have fun, colourful dressing gowns to put on for the final song.

Lizzie, the dark and the Shadow Chorus should all use a vocabulary of large movements and gestures to animate the singing and help with remembering lyrics. The Shadow Chorus could also create tableaux of shadowy objects as Lizzie travels through the house.

COMPOSER'S NOTE

When it comes to introducing a new art form to an audience, I do not believe that any musical form can speak for itself. The context of the work must be introduced in clear and simple terms, either through a programme note or, ideally, a brief presentation. With this piece being intended for an audience unfamiliar with opera as well as being of an unconventional format to any who might be familiar with opera, establishing context is crucial. Producers of this opera are encouraged to welcome and acknowledge the audience as they enter, set expectations about what they are about to see, invite them to reflect on their experience afterward, highlight the contribution of the child participants and generally 'warm up' the crowd so they are confident enough to interact with the professionals and applaud their peers.

The role of Lizzie involves a large amount of audience interaction as well as theatrical and musical improvisation. In order to introduce the audience gently to the operatic voice, Lizzie begins by speak-singing her part, improvising questions and responses with the audience using certain notes indicated in the score.

The flute can optionally be replaced by an oboe; the score contains ossia lines where the oboe part diverges from the flute part.

In the event that Lizzie and the Dark were to be performed with a new participant group, it would be ideal to recompose the songs with the new participants, maintaining only a few key requirements:

1. the lyrics should be created in response to the same questions (see Facilitating Song writing pages vii-viii);
2. the melodic/harmonic material of the songs composed should be translated to fit into (as much as possible) the eight modes used throughout the piece;
3. the Finale song should be as fun and entertaining as possible.

Point 2 is not crucial: the modes can be used more as inspiration than as rigid rules. The aim in their use is to offer certain opportunities for compositional learning and to blend the compositions with the music of the rest of the opera. The eight modes and where they should ideally be used are:



- ! Song 1 – Mode 1
- ! Song 2 – Mode 2 and 3
- ! Song 3 – Mode 4 and 5
- ! Song 4 – Mode 6 and 7
- ! Song 5 – Any

FACILITATING SONG-WRITING

The following exercises can be adapted for application in:

- one group/class – writing on a flip chart or whiteboard over the lyrics;
- multiple small groups – writing on large pieces of paper over the lyrics;
- individual work – writing on individual pieces of paper over the lyrics.

Lyric creation

The aim in lyric facilitation is for the students to decide what text they will sing. Tip: try to keep phrases of text short and simple.

Divide the class into five small groups, each with a large piece of paper to write answers on. Give each group the following questions to stimulate a couple of short lines of text for your songs:

- Song 1 How would you introduce the story?
How can we introduce ourselves?
How can we entice the audience to listen?
How do we feel at the beginning of the opera?
- Song 2 What is the dark? What is darkness?
If you could hear the dark, what would it sound like?
If you could touch the dark, what would it feel like?
If the dark was a perfume, what would it smell like?
Can the dark be nice? When?
What feelings do you have about the dark?
- Song 3 What should Lizzie do?
Why should she go back to bed? Why not?
Why should she go to the basement? Why not?
How would you describe this situation?
How would you feel in this situation?
- Song 4 What did the dark do?
Was it friendly? How else could you describe its behaviour?
What is nice about the dark sometimes?
How do you feel about the dark now?
- Song 5 What is the moral of the story?
What advice would you give to the audience?
How are we feeling at the end of the story?

Once you have some text, you can either use it exactly as it is or you can arrange it with repeats or lines that rhyme. It is completely up to you.

Composition

The aim is for the students to define the melody and musical feel of the song. The facilitator will most likely be responsible for harmonising and arranging it but can take guidance from the students.

Ask the students to set some musical parameters that will guide the composition. Ask them:

- What emotion(s) do we wish to convey in this song? Are there several that conflict?
- How would you describe music that would fit those emotions?
- (e.g. pulsing, lyrical, soft, stabbing, dark, light, twiddly, low, twisted, delicate, menacing, lumbering, bouncy etc.)
- Should the tempo be fast or slow? Should the key be major or minor?

Recording compositional choices:

- Over the text/lyrics, indicate where the melody goes up or down using a squiggly line over the words – this is the Squiggly Line Technique.
- Compose a phrase or two at a time and rehearse frequently what you've already composed. This will keep with memorisation and give you inspiration with how the melody 'should' go.
- At any point the facilitator can pick out some chords on a piano/guitar to harmonically support the melody you are creating. If possible, you can try different – even unusual – chord sequences and ask the class if they approve of one sequence or another.
- Record the song at the end once it is already in your memories.

You can use any of these techniques to facilitate composition with a class:

1. “How does it go?”

Looking at the first line of lyrics, ask the class as a whole, “Who can tell me how the melody for this line goes?” (Often, someone knows!). Notate the melody using the Squiggly Line Technique.

2. The Most Boring Song in the World

Looking at the first line of lyrics, get the class to agree on a spoken rhythm so that you can chant it together in a defined rhythmic way. Next, chant that line all on one note. This monotonous chant is (hopefully) really boring, worthy of being called “the most boring song in the world”. In order to make it less boring, decide which word should correspond to the melody going up or down. Notate the melody using the Squiggly Line Technique. Once you have the melody for the first line of the song, repeat the process with the next few lines.

3. All Together Now

One person will be the Receiver – this will most often be the facilitator, but it is possible to delegate this to anyone with good aural skills. Looking at a line of text, ask everyone in the room to improvise the same melody for that line all at the same time. This will sound chaotic, but when you get them to do this 3 or 4 times, a discernible melody should appear as people instinctively copy each other. The Receiver listens for any discernible melody lines appearing from the cacophony and this becomes the melody. Notate the melody using the Squiggly Line Technique.

4. Verbatim Composition Like “How does it go?”, ask the class for suggestions of how you would speak a particular line of text. Note the melody and rhythm of the speech using the Squiggly Line Technique. Use that musical material to determine how the rest of the music should go (this can be made easier by harmonising the 'speech song' material).

Lizzie and the Dark

1

After "The Dark"
by Lemony Snickett

Music by
Omar Shahryar

*The SHADOW CHORUS enter to introduce themselves
and grab the audience's attention.*

♩=102

Percussion

Bass drum soft mallet

p

f All players 'shh'

Sh sh shh shhhh

Children's Chorus

f

Sh sh shh shhhh

Sh sh shh shhhh

divide stage left
and stage right

Accordion

slow air noises, in-out panting

pp

9

Perc.

f

Bass drum

Sh sh shh shhhh

p

Chorus

Stage Right

f

Sh sh shh shhhh

Sh sh shh shhhh

p

List en. Qui - et!

Chorus

Stage Left

f

Sh sh shh shhhh

Sh sh shh shhhh

p

List en. Qui - et!

Accord.

p

21

Fl.

p

Chorus

Stage right

Si - lence. Hel-lo ev-'ry- bo - dy! We are the dark! Sh sh shh shhhh

Chorus

Stage left

Si - lence. Hel-lo ev-'ry- bo - dy! We are the dark! Sh sh shh shhhh

Accord.

Vc.

p pizz.

The SHADOW CHORUS sneaks off.

[illegible]

42 change to hard sticks

LIZZIE enters.

cymbal

To Glockenspiel

Perc.

Accord.

Molto Rubato

spread chords descending

sfp

f

pp

3

LIZZIE is in her pyjamas, playing with her toys in her bedroom. The setting sun is shining through the window. It is a happy time, though she knows it will soon be time for bed. She notices the audience and starts to talk to them.

A [VAMP] ♩=54 Tentative [Conductor can optionally fade out until Lizzie's cue]

46 Glockenspiel To Perc. Broadly

Perc.

Pno.

Lizzie

Speak-sing text ad lib. using any of these notes

Hey, where am I? What are you doing here? It looks like I'm in assembly! What school are you in?
It looks like I'm in my bedroom, but you are here too. Cool! Maybe you can help me find my torch,
I was just looking for it before I got distracted by Mousey. Mousey and Digger got into a fight, because
Mousey called digger mucky, and Digger is very sensitive. Now, if you had a torch, where would you put it?
[Improvise with audience] Hmmm, well I could look in there, but it's a bit dark. [etc.]
I suppose I should introduce myself... [Cue to exit vamp]

(1st time only)

Accord.

Vc.

arco

mp 5 *mf* 5

53 $\text{♩} = 102$ Chirpily

Fl. *p*

Pno. *p*

Lizzie
My name is Liz-zie. I am a-fraid of the dark. The dark lives in the samehouse as me...

Accord. *p* *mf*

Vc. *pizz.*

61 **B** $\text{♩} = 102$

Fl. *p* *f*

Pno.

Lizzie
A big place with a creak-y roof, smooth, cold win-dows, and

Accord. *f* *p*

Vc. *f*

68 (Oboe) *tr* *mf*

Fl. *tr* *mf*

Lizzie
sev - er - al flights of stairs.

Accord.

Vc. *arco* *p* *f*

LIZZIE starts to wander through her house, taking us on a tour - from the landing, to the bathroom, to downstairs.



72

Fl.

Pno.

Lizzie

Accord.

Vc.

p

f

pizz.

mf

I like my house. I don't like the dark.

79 Two shady characters lurk in the house, hiding behind different objects and occasionally doing a shadowy dance.

Pno.

Lizzie

Accord.

Vc.

Some times the dark hides in the cup board. Some times it peeks be-hind the show-er cur - tain.

85

Freely (recit.)

84 Sneakily

Fl.

Perc.

Pno.

Lizzie

Accord.

Vc.

p

Triangle, metal beater

Bass drum, undampened, large soft mallet

p

sempre l.v.

col legno

p

But most-ly it spends its time in the base-ment.

89

Fl.

Perc.

Lizzie

Vc.

All day long the dark waits in a dis - tant cor - ner, far from the

93

Fl.

Perc.

Pno.

Lizzie

Vc.

squeaks and rat - tles of the wash - ing mach - ine, pressed up a - gainst some

p

96

Fl.

Perc.

Pno.

Lizzie

Vc.

old damp box - es and a chest of draw'rs no - bod - y ev - er op - ens.

E (Oboe octave below) **Più mosso, spritely** (Oboe octave below)

Fl. 100 *f*

Perc. dampen. 2 soft large mallets *p* roll dampen

Lizzie At night___ of course, the dark goes out and spreads it - self a - gainst the win-dows and doors of my house.____

Accord. *f*

Vc. arco **Più mosso, spritely** *f*

F **A good morning stretch**

Fl. 109 *f* **LIZZIE** stands at the door to the basement. The last glimmers of sunlight shine onto her. *f* overblow *f*

Perc. 2 hard sticks *p* *f* cymbal *p*

Lizzie The night's al-right, but I don't like the dark.____ But in the morn-ing

Accord. *p* *f*

Vc.

Più mosso (♩=♩)

Fl. 118

Pno. *mf*

Lizzie The dark is al-ways back in the base-ment where it belongs.

Vc. pizz.

127

Fl.

Perc. 2 soft mallets

Pno.

Lizzie

I peek at the dark ev' ry mor-ning. "Hi," I say.

Accord.

Vc.

p *f* *sf*

It suddenly becomes dark. LIZZIE runs back to her bedroom, where there is a nightlight on. She climbs into bed.

136

Fl.

Perc. 2 hard sticks

Pno.

Lizzie

"Hi, dark."

Accord.

Vc.

mp *f* *pp* *f* *mf* *f* *subito p* *ff*

rit. *cymbal* *To Glockenspiel* *l.v.*

spread chords *2* *bellow shake* *(like a ritardando)* *4* *4*

arco *mp* *f* *rit.*

G VAMP

Glockenspiel

♩=120 Quixotic

Chinese Cymbal (brush)
& Temple blocks (hard stick)

142

Perc. *p*

Pno.

Lizzie

Speak-sing text ad lib. using any of these notes

Oh good, my nightlight's on, but I still haven't found my torch. Should I look in there?
But I'm a bit scared... Does anybody have any tips for if you're a bit scared?
[Improvise with audience] Ok, I'll try that... [looks and finds torch] Ah brilliant!
Thanks! (*getting into bed*) I wonder what the dark is anyway?
If it had a voice, what would it sound like? Would it have a friendly voice? A little voice?
A big voice? Would it have a funny smell? I wonder... [Cue to end vamp]

Accord. *p*

Vc. *p* 5 3 5 3 5 3 5 3 pizz.

150

Perc.

Pno.

Chorus

(2nd time only)

It can smell like choc-late or dust, It's nice in a fire-work dis-play, The dark is the op-po-site of light: The

(Optional 2nd time countermelody)

It can smell like choc-late or dust, It's nice in a fire-work dis-play, The dark of light, The

(1st time, Lizzie only)

Lizzie

It can smell like choc-late or dust, It's nice in a fire-work dis-play, The dark is the op-po-site of light: The

Accord.

Vc.

157

1. 2.

Fl.

Perc.

Pno.

Chorus

dark is cree-py, it gives me a fright! It can gives me a fright! It can be kind as well as be-ing un - kind

Lizzie

dark is cree - py, it (2nd time optional countermelody)

dark is cree-py, it gives me a fright! It can gives me a fright! The dark is cree-py, it gives me a fright! It can be kind as well as be-ing un - kind

Accord.

Vc.

Triangle

arco

164

Fl.

Perc.

Pno.

Chorus

Lizzie

Accord.

Vc.

To Chinese Cymbal (brush) & Temple blocks (hard sticks)

mf

p

at the same time. It can be kind as well as be-ing un - kind at the same time. It can smell like choc-'late or dust, It's

at the same time. It can be kind as well as be-ing un - kind at the same time. It can smell like choc-'late or

pizz.

172

Fl.

Perc.

Pno.

Chorus

Lizzie

Accord.

Vc.

nice in a fire-work dis-play, The dark is the op-po - site of light: The dark is cree-py, it gives me a fright! The dark is cree-py, it

dust, It's nice in a fire-work dis-play, The dark of light, The dark is cree-py, it gives me a fright! The dark is cree-py, it

p

179

Fl.

Perc.

Pno.

Chorus

Lizzie

Accord.

Vc.

H ♩=102 Tentative

brush

l.v.

Shaker
(Prepare for Bass drum, large soft mallet)

pp

pp

whispered

whispered

gives me a fright! The dark is cree-py, it gives me a fright! The dark is cree-py, it gives me a fright!

gives me a fright! The dark is cree-py, it gives me a fright! The dark is cree-py, it gives me a fright! One day I thought that if I

f

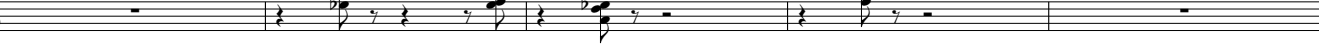
pizz.

p

Perc. 

Pno. 

Lizzie 

Accord. 

Vc. 



Perc. 

Pno. 

Lizzie 

Accord. 

Vc. 



The nightlight cuts out. The DARK enters LIZZIE's bedroom.

1 $\text{♩} = 66$ Static

Bass drum, large soft mallet (l.v.)

Perc. 

Pno. 

Lizzie 

Accord. 

Vc. 

LIZZIE grabs a torch by the side of her bed.

Perc.

Pno.

Lizzie

Dark

Accord.

Vc.

Fl.

Lizzie

Dark

Accord.

Vc.

Fl.

Lizzie

Dark

Accord.

Vc.

227

Fl. *mp* *f*

Perc. Bass drum (all l.v.) Glockenspiel, hard metal stick (all l.v.)

Pno.

Lizzie said the dark.

Dark some- thing." I. I.

Accord. *p*

Vc. *ord.* *mf* *poco s.p.* *p* *f*

≡

236 **K**

Fl. *mp* *mf* *f*

Perc. Bass drum Glockenspiel

Pno. *mp*

Lizzie In here? Here?

Dark No. No, no. Down- stairs.

Accord.

Vc. *ord.* *p* *mf* *poco s.p.* *f*

245 **L**

Fl. *mf* *p* *f*

Perc. Bass drum Glockenspiel

Pno.

Lizzie Down- stairs?

Dark Yes. I want_ to show_ you some- thing.

Accord.

Vc. *p* *mf* *poco s.p.* *p*

ord.

253 **M**

Fl. *f* *p*

Perc. Bass drum

Pno.

Lizzie In the liv- ing room is_ the big- gest win- dow in the house. I_ look out_ at all the dark out side.

Accord.

Vc. sul G harmonic slide quasi ad lib. *f* *mf* *gliss.*

258 N 15

Fl. *overblow* *f* *mf*

Perc.

Pno.

Lizzie *A-bove me_ the roof creaks, and I close my eyes. Now the dark is_ all that I can see._*

Dark *No,_ no.*

Accord.

Vc. *ord. II. OP* *p < f* *mp* *ord. gliss.* *p f p*



264 (Oboe trill)

Fl. *molto rit.* *f*

Perc. *Glockenspiel*

Pno.

Lizzie *In the base- ment?*

Dark *Not there. Down here._ Yes._*

Accord. *shudder* *f*

Vc. *molto rit.* *f*

272 **O** ♩=90 (some relief)

Fl. *mf* (1st time only)

Perc. *p*

Pno. *p*

Lizzie Speak-sing text ad lib. using any of these notes up until figure P

Is anyone else feeling a bit scared? Yeah, me too. I guess that's ok then. Is anyone feeling brave? Oh good, then maybe we can go down there together... What do you think is down there? Could it be mice? Or aliens? Or alien mice? I'm going to go down and see... Ok, here goes!

277

Fl.

Pno.

Lizzie

Vc. *ord.* *p*

287

Perc.

Pno.

Lizzie

Vc. *f*

297 **P** ♩=60 Grave

Chorus

Lis-ten to the dark. Trust the dark, go with the dark. Don't go back 'cause you

Accord. *p*

Vc.

307

Chorus

might be scared. Go to the base - ment but be pre - pared, 'Cause you might find some - thing good. It's a

Accord.

Vc.

312

Chorus

sca - ry sit - u - a - tion. It's a sca - ry sit - u - a - tion. It's a sca - ry sit - u - a - tion.

rit.

bellow shake simile

Accord.

Vc.

rit.

The DARK leads LIZZIE into the basement. It hides behind a chest of drawers.

316 **Q** ($\text{♩} = 60$)

(Oboe play without flutter tongue)

flutter tongue

repeat phrase as fast as possible

Fl.

Bass drum l.v.

Perc.

mf

Pno.

pp

Lizzie

I had ne-ver dared to go to the dark's room at night.

Vc.

mf

18

321 *simile* *molto rall.*

Fl.

Perc.

Pno.

Lizzie

Dark

Vc.

Spoken

I'll come clos-er.

Come clo-ser.

gliss

R Bass drum, right hand hard stick
left hand large soft stick

324 $\text{♩} = 70$

The DARK emerges, and surrounds LIZZIE.

Perc.

Dark

Spoken

Ev-en clos-er.

328

Perc.

Dark

You might be a-fraid of the dark, but the dark is not a-fraid of you. That's why the dark is al-ways close

332

Perc.

Dark

by.

Accord.

subito p

336

Perc.

Dark

Accord.

subito p

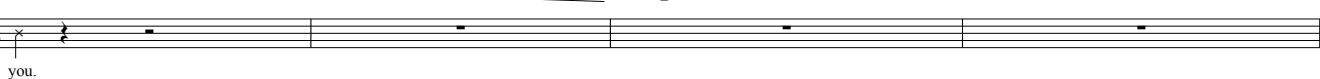
The dark peeks 'round the cor-ner and waits be-hind the door, and you can see the dark up in the sky al-most ev-'ry night gaz-ing down at

mf

340

19

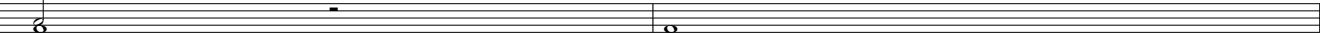
Perc. 

Dark 
you.

Accord. 
p *3* *p* *subito p*

344

S

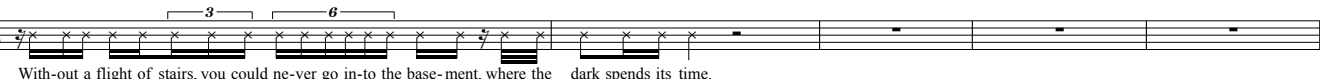
Perc. 

Dark 
With - out a creak - y roof, the rain would fall on your bed. With - out a smooth, cold win - dow, you could ne - ver see out - side.

Accord. 

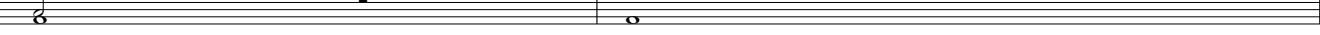
346

Perc. 
mp *3* *subito p*

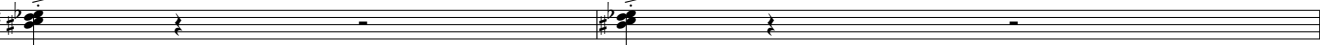
Dark 
With-out a flight of stairs, you could ne-ver go in-to the base-ment, where the dark spends its time.

Accord. 
f

351

Perc. 

Dark 
With-out a cup-board you would have no-where to put your shoes. With-out a show-er- cur-tain you would splash wa-ter all o - ver the bath-room.

Accord. 

353

To Glock.

Perc. 
p *3* *subito p* *f*

Lizzie 

Dark 
And with-out the dark, ev-ry-thing would be light!

Accord. 
f

T

358 (Oboe)

p

U VAMP

f

Fl.

p

freely overblow

f

Glock.

Glockenspiel

2 hard sticks

(silent in repeats)

Pno.

Lizzie

What?

Speak-sing text ad lib.
using any of these notes

What could be in the drawer?
Could there be chocolate?
Books? Snakes? [Improvise with audience]
Ok, I'm going to look...

Dark

Bot-tom drawer. Bot-tom drawer. Op-en the bot-tom drawer.

Vc.

p



LIZZIE finds a lightbulb.

366

Pno.

f

Lizzie

It's a light - bulb.

To the DARK *f*

Thank you.

Dark

f

You're

Accord.

p

Vc.

mf

5

371

Fl. *mf*

Pno.

Lizzie

Dark

wel - come. You're wel - come!

Accord.

Vc.

5 3 5 3 5 3 5 3



375 **V** $\text{♩} = 140$ VAMP

Fl. *molto legato*

Pno.

Lizzie

Spoken

Why would the dark give me a lightbulb? Do you think the dark knows that a lightbulb will make it disappear?
Well, that's very kind of it isn't it.

Vc. *pizz.*
f

5 5



381

Fl.

Pno.

Chorus

The dark helped Liz - zie, Yes! It was res - pect - ful.

Vc.

5 5

388

Fl.

Glock.

Pno.

Chorus

Vc.

Real-ly good be - hav - iour. It was friend-ly, it was kind, it had good man-ners.

Reggae style *p*

394

Fl.

Glock.

Pno.

Chorus

Accord.

Vc.

And it showed her some-thing that she nev - er knew. May-be it could be my new best friend!

To Perc. To Chinese cymbal (brush)

f

p

399

Fl.

Pno.

Chorus

Accord.

Vc.

With-out the dark you could-n't go to the cin-e-ma or go to sleep.

f

(Oboe octave below until W)

405

Fl.

Perc. Chinese cymbal (brush), choke every beat simile

Pno.

Chorus (Optional lower harmony)

With-out the dark you could-n't go to the cin - e - ma or go to sleep.

Accord.

Vc.

23



molto rit.

410

Fl.

Perc.

Pno.

Chorus

Lizzie

Accord.

Vc.

cresc. ff

or go to sleep.

molto rit.

cresc. ff

W $\text{♩}=102$ Chirpy

Fl. *f* *3*

Perc. *ff*

Pno. *p*

Lizzie *8^{va}.....*
The night that I came in-to the dark's room, The light - bulb was there in the_

Accord. *p* *3* *3* *3* *3*

Vc. *pizz.* *p*



LIZZIE runs back to her bedroom, replaces the bulb in the nightlight and climbs back into bed.

423 $\text{♩}=72$ Sneaky

Fl. *p*

Perc. Triangle, metal beater *sempre l.v.*
Bass drum, undamped, large soft mallet *p*

Pno.

Lizzie dark's room. By the time I get back in - to bed, the dark is no long-er in my room,...

Accord.

Vc. *col legno*

428 25

Fl.

Perc.

Pno.

Lizzie *She falls asleep. In a flash, night passes, dawn appears and LIZZIE wakes up.*

Vc.

LIZZIE goes to the door of the basement.

433 X A good morning stretch! overblow Più mosso (♩=♩)

Fl.

Perc. dampen Chinese Cymbal *p* 2 hard sticks

Pno. *mf*

Lizzie And in the morn-ing I vi - sit the dark in the base-ment.

Accord.

Vc. arco



450

Y=56 Dawning

Fl.

Perc.

Glockenspiel

To Shaker

Pno.

Lizzier

The dark did-n't ans- wer, but the bot- tom draw'r_ is still op - en, so it

Accord.

Vc.

ff

p

f

5

3

5

5

5

5

5

♩=102 Chirpily
Shaker

27

456

Perc. *pp* *pp*

Pno. *p*

Lizzie
looked like some-thing in the cor-ner was smil - ing. The dark kept on liv - ing with us,

Accord.

Vc. *pizz.* *p*

462 Glockenspiel

Perc. *f*

Pno.

Lizzie
but it nev - er both-er'd me a - gain. No it nev - er both-er'd me a - gain.

Accord.

Vc.

Z Triumphant funk
side of Bass drum (soft mallet)
& Bass Drum (large mallet)

The DARK dances around as LIZZIE plays.

467

Perc.

Pno.

Chorus

Accord.

Vc. *f*

If
If

471

Fl. *mf*

Perc.

Pno. *p*

Chorus

you see the dark it won't make a sound. It's on - ly an op 'ra. It's on - ly an op 'ra. It's just a bit of dark and
you're feel ing scared then here's our ad-vice: If you_ can be brave the

Accord. *mf*

Vc. *p*

476

Fl. *f*

Perc.

Pno.

Chorus

it can't talk at all. It's on - ly an op -'ra. It's on - ly an op -'ra. If you're cur - i - o - u s a - b o u t the dark,
dark can be nice:

Accord.

Vc.

480

Fl. *f*

Perc. Chinese Cymbal *l.v.* *f*

Pno.

Chorus

don't break your night - light: just watch this op -'ra. If you see the dark it won't make a sound. It's

Accord. *p* *f*

Vc. *f* *arco* *p* *f*

485

Fl.

Perc.

Pno.

Chorus

on - ly an op-'ra. It's on - ly an op-'ra. It's just a bit of dark and it can't talk at all. It's on - ly an op-'ra. It's on - ly an op-'ra.

Accord.

Vc.

491

Fl.

Perc.

Pno.

Chorus

If you're cur-i-ous a-bout the dark, don't break your night-light: just watch this op - 'ra. Not an-oth - er op - 'ra. Look for the op - 'ra called

Accord.

Vc.

pizz.

arco

p

cresc.

f

(Oboe octave below)

496

Fl. *fp* *f* *p* *f*

Perc. *ff*

Pno. *p* *ff*

Chorus
Liz-zie and the Dark!

Accord. *ff*

Vc. pizz. *f*

496

Fl. *fp* *f* *p* *f*

Perc. *ff*

Pno. *p* *ff*

Chorus
Liz-zie and the Dark!

Accord. *ff*

Vc. pizz. *f*