

# This Is the Truth

from *Lillian Alling*

Music: John Estacio  
Libretto: John Murrell

♩ = 64

LILLIAN:

5/4 7 3 4/4 7 3/4

You do not un-der-stand. You\_ would be the first one\_ I have

(Then tell me!)

*colla voce*

3

3

3

3

(She stares past Scotty, where her brother Petya appears,  
playing with the "perpetual motion.")

3 3/4

told. No. I am

(You're shaking!) (Are you cold?)

*p*

3

9 3/4

not that kind of cold. My life is bound to Jo - zéf's life. But

*mp*

14

not as a wo-man, not as his wife. I tell peo-ple that so

*colla voce*

17

they will help me. I am not seek-ing a fu-ture,

20

*(Petya vanishes. Lillian turns to Scotty)*

I am seek-ing the past. Boh-zeh moy...

*p*

23

I can tell some-bo-dy else\_ at last! This\_ is the truth!

*pp*

26 **Andante** (♩ = c. 66)

*with a sense of optimism*

Jo -

*mp*

28

zéf was a friend to my fam - i - ly, he

*p*

29

tells us he is go - ing to the New World to work with his

30

bro-ther in Brook-lyn We give him mon-ey to help us get pa-pers, the

32

nec-essary paper lies so we can make a new life over

34

here. My

*mp*

**Poco meno mosso, quasi rhapsodic**

35

fam i-ly has been run - ning from ha - tred, from fear for near - ly

*fp*

37

*rit.*

all our lives.

*8va rit.*

*loco*

39

**Poco più mosso**

Then... at last... the day to cross the bord-er ar - rives...\_\_\_\_\_

*p*

41

Jo - zéf is there with our pa - pers.

*p*

43

Eve-ry-thing per-fect in ord-er. He will go with us as far as the

*mf* *p*

45

bord-er. Jo - zéf... has a smile that makes all of us

*mp*

48

smile. We go on smil-ing as we start down the road,

*p*

50

each of us car-ry-ing one lit-tle pack. The past is be hind. We

53

do not we do not look back.

*mp*

55

56

We have not gone far when he signs us to stop. We do not ask why.

*p*

58

My bro-ther has his top, a "per - pet-u al mo-tion" we called it. My

60

mo-ther scolds him: "You must leave that be-hind!"

62

Fear can make us fools, fear can make us

64

blind...



Poco più mosso ♩ = 72

65

Sud - den - ly we are sur - round - ed by sold - iers.

*fp* *mf*

Detailed description: This system contains measures 65 and 66. The vocal line (treble clef) features three triplet eighth notes in each measure. The piano accompaniment (grand staff) includes a forte piano (*fp*) dynamic in measure 65 and a mezzo-forte (*mf*) dynamic in measure 66. The piano part has a complex texture with chords and moving lines in both hands.

66

Jo - zéf\_\_ smiles\_\_ at them\_\_ They\_\_ are his friends.

*fp* *fp*

Detailed description: This system contains measures 67 and 68. The vocal line (treble clef) continues with triplet eighth notes. The piano accompaniment (grand staff) features a forte piano (*fp*) dynamic in both measures. The piano part includes a change in time signature from 3/4 to 4/4 between measures 67 and 68.

68

They\_ give him mon-ey too. My fa-ther pulls us close\_\_

*fp* *f* *fp*

Detailed description: This system contains measures 69 and 70. The vocal line (treble clef) features triplet eighth notes. The piano accompaniment (grand staff) includes a forte piano (*fp*) dynamic in measure 69 and a forte (*f*) dynamic in measure 70. The piano part features a sextuplet in measure 70 and a triplet in measure 71.

70

My mo - ther starts to cry.

71

My lit - tle bro - ther and I

72

think it must be a game. But then, I see that

74

Jo-zéf's smile has changed. It is a game...

*fp* *f*

76 **Con moto** ♩ = 74

one that Jo-zéf ar - ranged!

*fp* *f*

78

79

He and the sol - diers

*p*

80

can - not stop laugh - ing.

82

They have played this game

83

man - y times be - fore!

85

My pa - rents are part - ed...

(Lillian's mother appears and reaches out to her, terrified.)  
*accel.*

87

My brother and I...

*mf*

**Poco meno mosso**

90

*rit.*

I see my mother try to cry.

*f* *p*

93

I see her try to scream... but she cannot remember

96 (Lillian's father appears from another direction, staring at her, terrified.  
A moment later, Petya reappears, holding on tightly to the top, staring at Lillian.) *a tempo*

how! *poco rit.* I see her, *a tempo*

*ff* *pp*

96 97 98 99

Detailed description: This system contains measures 96-99. The vocal line starts with a whole note 'how!' in measure 96, followed by a rest in 97, and 'I see her,' in 98 and 99. The piano accompaniment features a 4/4 time signature for measures 96-98, which then changes to 3/4 for measure 99. It includes a triplet in measure 97, a fortissimo (*ff*) dynamic in measure 98, and a piano (*pp*) dynamic in measure 99. The key signature has one sharp (F#).

100

Scot - ty, I see my fa - ther... I see my

100 101

Detailed description: This system contains measures 100-101. The vocal line continues with 'Scot - ty, I see my fa - ther...' in measure 100 and 'I see my' in measure 101. The piano accompaniment features a 4/4 time signature and includes a triplet in measure 100 and a quintuplet in measure 101. The key signature has one sharp (F#).

102

bro - ther... I see they are a -

102 103

Detailed description: This system contains measures 102-103. The vocal line continues with 'bro - ther...' in measure 102 and 'I see they are a -' in measure 103. The piano accompaniment features a 4/4 time signature and includes triplets in measures 102 and 103. The key signature has one sharp (F#).

104

fraid... I see them... I see them now!

*(Scotty moves to her and holds her. At the same time, a dark man, Jozéf, appears from within a looming group of soldiers and moves quite near to Lillian, smiling at her. Scotty sees only Lillian)*

108

This is the truth. My life is bound to

112

his life. When I find him I will

*(What will you do if you find him?)*

115

tell him what hap-pened to us! My fa-ther

118

froze to death in the snow \_\_\_\_\_ on his way \_\_\_\_\_ to the

*(Her father retreats and vanishes.  
She moves toward her mother.)*

120

la - bour camp. My mo-ther washed the



(Her mother retreats and vanishes.  
Lillian turns toward Petya.)

122

dead in a cho-ler a ward, un-til she be - came one of them.

3

3

3

6

6

*f*

Detailed description: This system contains measures 122, 123, and 124. The vocal line features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 123. The piano accompaniment consists of chords and moving lines in both hands, with triplets in the right hand and sixteenth-note patterns in the left hand. A dynamic marking of *f* is present at the end of the system.

125

My bro-ther went to live with one of the sol - diers... but

*p*

3

3

3

Detailed description: This system contains measures 125, 126, and 127. The vocal line has a melody with eighth notes and rests. The piano accompaniment features a consistent triplet pattern in the right hand and eighth-note patterns in the left hand. A dynamic marking of *p* is present at the beginning of the system.

(Petya vanishes. Lillian turns back to  
Jozéf, who walks slowly past her, smiling,  
then vanishes with the solidiers.)

128

he is not liv-ing an - y - more.

*mp*

*mf*

*accel.*

5

3

Detailed description: This system contains measures 128, 129, 130, and 131. The vocal line has a melody with eighth notes and rests. The piano accompaniment features a quintuplet in the right hand and triplet patterns in the left hand. Dynamic markings of *mp*, *mf*, and *accel.* are present. The system ends with a fermata over the final chord.

132

Poco più mosso ♩ = 72

I be-came the sold-ier's ser - vant...

134

I be-came their slave. They paid me no - thing — so

136

I could not save to buy my free - dom. — In - stead I

138

Con moto ♩ = 74

saved my ha-tred!—

*f*

*sf*

141

I saved it up in my heart, in my

*p*

142

mind, I saved it up un - til I could

143

find the mo-ment, one mo-ment to

145

run a - way.

147

I ran to Po - land, I worked night and

148

day in a fil - thy ho - tel near the port,

149

a ho - tel where eve - ry sort of

150

cri - mi - nal felt free to

151

plot his es - cape, in - clu - ding me.

153

I saved my ha - tred till I had e - nough mon - ey

155

to buy more pa - pers to sail to the New World where

157

Jo - zéf \_\_\_\_\_ had gone.

*mf* *f*

159

My ha - tred \_\_\_\_\_ has nev - er failed me... \_\_\_\_\_ it drives me

*p*

161

on, \_\_\_\_\_ it drives me

*3* *6* *6* *6* *3*