

NOT LOST: A ONE-ACT CHAMBER MUSICAL

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ABSTRACT

This manuscript documents the creation, analysis, and purpose of *Not Lost*, an original one-act chamber musical for three singing actors and instrumental accompaniment. The project functions as both an artistic work and a practice-based research study examining how musical theatre can represent grief not simply as subject matter, but as musical structure. Central to the study is the concept of harmonic dramaturgy—the use of harmonic behavior as a narrative agent capable of embodying psychological and ethical meaning within the score itself. In this study, harmony is treated as constitutive rather than illustrative of narrative meaning: the score does not merely accompany the drama but participates directly in its ethical and psychological development.

Not Lost unfolds over the course of a single night in the life of Tyler, a man immobilized by guilt one year after the death of his wife, Anna. Convinced that continued suffering is the only faithful response to love cut short, Tyler has transformed grief into a form of moral obligation. Through an unexpected late-night phone conversation with Diamond, a woman whose professional life revolves around mediated intimacy, Tyler confronts the possibility that his suffering is not devotion but distortion. The musical ultimately proposes an alternative ethical

position: love is not proven through perpetual self-punishment, and fidelity to the dead may require the living to continue forward.

The dissertation argues that this ethical transformation is enacted musically through harmonic structure. Throughout the score, instability, withheld tonal return, motivic fragmentation, and delayed thematic realization mirror the recursive nature of traumatic memory and the psychological logic of guilt. Only in the final moments does the musical allow full harmonic grounding, aligning musical resolution with Tyler's reorientation toward forgiveness rather than continued self-condemnation.

Drawing on scholarship in contemporary musical theatre, trauma theory, and performance studies, the study situates *Not Lost* within the tradition of psychologically intimate chamber musicals while proposing harmonic dramaturgy as a transferable analytical framework. By integrating compositional practice, dramaturgical analysis, and production documentation, the project demonstrates how musical structure can participate directly in ethical storytelling—allowing audiences not merely to observe transformation, but to experience it through the unfolding behavior of sound.

Keywords: musical theatre composition, chamber musical, harmonic dramaturgy, trauma and memory in performance, grief in musical theatre, practice-based artistic research

DEDICATION

For Aymee, who walked with me into grief.

For Betty, who gave me the strength and freedom to start walking out of it.

ACKNOWLEDGEMENTS

This project is stronger because I was not allowed to be vague. It is also more difficult because I was not allowed to look away.

I am deeply grateful to Dr. Amir Zaheri, whose guidance in composition demanded clarity of voice and integrity of craft; who reminded me that spark cannot be simply deleted; who required that the music carry its own weight, and in doing so strengthened not only this work but my understanding of what it means to compose with intention. There are people who can be overlooked in the story of my life; there is no telling my story without detailing your part in it.

I am equally grateful to Dr. Tom Robinson, whose questions in theory were never merely technical. He pressed me to articulate what I meant when I claimed that harmony bears obligation. His insistence on precision sharpened this manuscript and clarified its philosophical center. I also wish to thank all the members of my committee who have expressed such enthusiasm for this musical. I confess that I did not anticipate that and it was life-affirming to receive it.

This work would not exist in its present form without the artists who trusted it before it was finished. Bob Frisch who helped me create the original story; Terry Sanford, collaborator and musical director for more than a decade, helped bring these songs to life in rooms long

before they were stable on the page; Jenny Bold, the first voice to sing Diamond, gave breath to a character who required courage and warmth in equal measure. Their artistry tested and refined this work.

To my children—Liliana, Lyric, Dreu, and Morgan—I offer both gratitude and hope. You have loved me in seasons when grief was neither quiet nor simple. It is my hope that seeing this work completed will help you understand something of what your father was carrying, and why grief is not merely an emotion but a reckoning. Your presence in my life has been a steady reminder that love continues in the present tense.

To my wife, Dr. Betty Patterson: From the summer fields of 1987 until today, I have loved you (even when I didn't know it). When the full weight of my grief surfaced and I could not breathe, you stood beside me. You encouraged me in moments of despair; you calmed me when I was overwhelmed. You loved me for me through the worst of me while helping me move toward becoming the best version of myself. There are no adequate words for that kind of fidelity. You have endured this work with me, and you have endured me within it.

Finally, Rebecca Christine. You are named here because you are real and you are loved still. This work began in loss and in the belief that guilt was the only faithful response to it. It ends in the conviction that love is not proven by suffering. Grief, or “love persevering,” may be honored, but it must not be enthroned; fidelity to love sometimes requires release. My love for you and for your mother as well as my hope to see you again remains.

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CHAPTER 1: INTRODUCTION

This document presents the creation, analysis, and production of *Not Lost*,¹ an original one-act chamber musical for three singing actors and instrumental accompaniment. As both composer and librettist, I approach this work as a case study in the expressive capacity of contemporary musical theatre to explore grief, memory, mediated presence, and emotional embodiment. The project includes not only the composition of a complete score and its premiere performance, but also a scholarly and artistic investigation of the harmonic, dramaturgical, and vocal systems through which the musical communicates meaning.

Artistic Background and Rationale

Not Lost emerged from a desire to explore how musical theatre can express interior emotional landscapes not easily rendered through dialogue alone. The chamber musical, with its reduced forces and intimate scale, offers a form uniquely suited to the exploration

¹ The chamber musical *Not Lost* (formerly titled *Night Calls*) underwent a title change during the final stages of revision. The earlier working title emphasized the narrative premise of the piece, while the revised title reflects the musical's central dramatic and philosophical argument concerning grief, memory, and the endurance of love after loss. See Appendix III for a more detailed explanation.

of psychological interiority rather than theatrical spectacle. Works by Tom Kitt, Adam Guettel, Jason Robert Brown, Michael John LaChiusa, Jeanine Tesori, and others have demonstrated how the form can express trauma, memory, and longing with unusual immediacy.

In my own creative practice, I have long been drawn to musical languages that convey emotional truth through harmonic color and voice leading as well as grand orchestral gestures. The chamber format allows the score to function not merely as accompaniment but as narrative agent providing a wide spectrum of harmonic and timbral possibilities—ideal for underscoring grief’s volatility, tenderness, and unpredictability. Though the full score will incorporate other instruments, conceptually the musical can be performed with only a piano and voices.

Thematically, *Not Lost* interrogates grief not as an isolated event but as an ongoing condition that shapes identity and presence. The musical explores how mediated forms of connection can both obscure and reveal emotional truth. Drawing on ideas from trauma studies, performance theory, and the phenomenology of voice, the work attempts to represent the internal conflict between desire for connection and fear of emotional exposure.

Brief Synopsis of *Not Lost*

Not Lost unfolds over the course of a single night. Tyler, a baritone with a rock and R&B–inflected vocal style, begins the evening alone, struggling with the weight of memory and unresolved guilt from the death of his wife, Anna, whose death occurred exactly one year prior. Anna appears early in the story—not necessarily as a literal ghost, but as an embodied manifestation of Tyler’s trauma, memory, and longing. She is visible only to him. Whether she exists externally or internally remains deliberately ambiguous.

Parallel to Tyler’s world is the workspace of Diamond, a phone-sex operator. Diamond’s professional life is defined by emotional detachment, performative intimacy, and a carefully managed persona. Her first song, “So...,” reflects the cold, rhythmic, groove-based world she occupies. Yet beneath this façade lies a longing for something authentic, explored in her belting “I want” song, “Something Real.”

The central dramatic event occurs when Tyler, urged by the fragile presence of Anna and coaxed by a friend earlier that day, calls Diamond’s number; not seeking erotic entertainment, but attempting to escape the heaviness of memory. The phone call, awkward at first, gradually becomes a space where Tyler speaks openly about Anna, her death, and his crippling guilt. He confesses that his last words to her were spoken in anger; she died in a car accident on her way to dinner that night.

Diamond listens. She responds. She challenges him. At the climax of the musical, Diamond tells Tyler:

You were lucky. You found someone. That doesn't happen every day... Two people who both really love each other? That's not normal, Tyler. You had something good. And you're ruining it getting all pissed off at her. People die. It's shit, but they do. People lose people every day. But some people never lose anybody... because they never had someone to lose.

Her words force Tyler to confront the central truth he has avoided for a year: that grief is not a punishment, but the cost of having loved deeply.

As the night closes, Anna's presence softens. The *Love Theme*² emerges in full for the first time; lush, Romantic, harmonically grounded. Tyler tells Anna he will begin planting her garden again. She tells him she loves him. And as she fades from the space, Tyler though not yet fully healed is no longer drowning.

Artistic Goals

Artistically, the goals of the project include:

² The "Love Theme" is not a formal piece of music inside the score. Rather, this piece is extant of the musical, composed in 1996.

1. Creating a musically cohesive and dramatically compelling work for small forces.
2. Integrating harmonic language with narrative meaning.
3. Developing a score that supports clarity, rehearsal efficiency, and emotional nuance.
4. Demonstrating readiness for ongoing professional work as composer, pedagogue, and dramaturg.

Methodology and Creative Process

This dissertation employs a mixed methodology combining:

Creative Methodology

- Development of motivic, harmonic, and vocal materials
- Iterative dramaturgical shaping of scenes and songs
- Composition of the piano-vocal score
- Collaboration with performers and directors in rehearsal

Analytical Methodology

- Close reading of harmonic structures, motives, and voice-leading patterns
- Dramaturgical analysis informed by performance theory and trauma studies
- Examination of contemporary chamber musical practices

Production Methodology

- Coordination with the University of Alabama Contemporary Ensemble

- Music direction, rehearsal planning, and performer coaching
- Documentation of the premiere and subsequent recording

This three-strand methodology ensures that *Not Lost* is evaluated not only as a composed artifact but as a living work of theatre.

CHAPTER 2: LITERATURE REVIEW AND CONTEXTUAL FRAMEWORK

The creation of *Not Lost* emerges at the intersection of contemporary musical theatre practice, trauma studies, voice and embodiment theory, and mediated performance. This chapter examines selected scholarship and artistic precedents that shape the conceptual and compositional priorities of the work. Rather than presenting a broad survey, the focus is intentionally narrow: to engage with literature that illuminates (1) harmonic dramaturgy, (2) chamber musical aesthetics, (3) trauma, memory, and psychological narrative, and (4) mediated intimacy.

A central influence in this conversation is *Next to Normal* (2008), a Pulitzer Prize-winning chamber musical with music by Tom Kitt and book/lyrics by Brian Yorkey.³ The work stands as one of the most significant explorations of trauma, grief, and psychological fragmentation in contemporary musical theatre and serves as a key precedent for understanding where *Not Lost* is situated artistically and academically.

³ The author is compelled to confirm that the original conception of this musical occurred in 2000.

Harmonic Dramaturgy in Musical Theatre

This document treats harmonic dramaturgy—the deployment of harmonic language as a carrier of narrative and psychological meaning—as a central compositional and analytic principle of contemporary musical theatre. In the work of composers such as Stephen Sondheim, Michael John LaChiusa, Jason Robert Brown, Adam Guettel, Jeanine Tesori, and Tom Kitt, harmonic language functions as an integral component of narrative design rather than as stylistic coloration. In *Next to Normal*, Tom Kitt uses harmonic expansion, modal mixture, and rock idioms to articulate psychological instability. Songs such as “You Don’t Know,” “I Miss the Mountains,” and “Why Stay?/A Promise” employ shifting harmonic centers and abrupt textural contrasts to reflect Diana’s fractured perception of reality. Kitt’s score exemplifies how harmonic language can externalize interior states—an approach that informs the harmonic design of *Not Lost*, particularly in its representation of Tyler’s emotional fragmentation.

Harmonic Instability and Psychological Space

Sondheim’s harmonic ambiguity is widely recognized for articulating ambivalence and conflict.⁴ Kitt uses oscillation between tonal stability and harmonic rupture to mirror

⁴ Meryle Secrest, *Stephen Sondheim: A Life* (Knopf Doubleday Publishing Group, 2011). Sondheim states in this book, “Ambivalence is my favorite thing to write about...”

Diana's psychological cycles. In *Not Lost*, Tyler's quartal voicings and polychords similarly express instability and unresolved grief. Diamond's groove-based harmonic materials echo the compartmentalization seen in Kitt's depiction of functional versus emotional selfhood. The literature on harmonic dramaturgy therefore provides a theoretical framework for analyzing *Not Lost* as part of this broader movement toward psychologically expressive harmonic vocabularies and situates the musical within a lineage of works that use harmonic contrast as a narrative tool.

The Chamber Musical and Intimate Storytelling

The chamber musical is characterized by small casts, reduced orchestration, and heightened psychological intimacy, conditions that foreground internal conflict and emotional specificity. Works like *The Last Five Years*, *Floyd Collins*, and *Next to Normal* exemplify how the chamber format allows for detailed exploration of internal conflict, memory, and identity. *Not Lost* shares this space not in its thematic proximity alone, but in its structural model for presenting trauma, memory, and interpersonal rupture through intimate musical means.

In many chamber musicals, close physical and emotional proximity between audience and performers amplifies the stakes of subtle psychological moments. Indeed, J.S. Bach's *KaffeeKantate* has been performed in actual *Kaffeehaus* establishments with real

customers as the audience. *Not Lost* uses this immediacy to explore grief, mediated connection, and emotional belatedness.

The works mentioned here underscore the value of chamber scale for stories rooted in comedy, drama, trauma and healing. With reduced physical distance and fewer theatrical layers, the emotional truth of harmonic and vocal choices becomes much more perceptible.

Trauma, Memory, and Belatedness

Cathy Caruth⁵ describes trauma as an event that is experienced belatedly, understood not in the moment of occurrence but through its repeated, intrusive returns. Trauma, in this formulation, resists linear narration; it interrupts time, fractures memory, and insists on recurrence. Bessel van der Kolk⁶ similarly emphasizes that trauma is stored somatically, emerging through bodily sensation, emotional response, and perceptual distortion rather than through orderly recollection. Together, these theorists frame trauma not as a past event but as a continuing condition—one that reorganizes perception, memory, and identity.

Musical theatre is particularly well suited to the representation of trauma as narrative structure rather than subject matter, given its capacity for non-linear time,

⁵ Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Johns Hopkins University Press, 2016).

⁶ Bessel van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (Penguin Publishing Group, 2014).

repetition, and heightened interior expression. Songs allow characters to step outside chronological time, returning obsessively to moments that cannot be resolved through dialogue alone. Musical repetition, motivic recurrence, harmonic instability, and shifts between realism and abstraction mirror the cyclical nature of traumatic memory. As a result, trauma in musical theatre is often enacted rather than explained. In this dissertation, trauma theory functions as a structural and temporal framework for understanding narrative disruption and belated recognition, not as a clinical or explanatory account of psychological experience.

This structural engagement with trauma can be traced across the twentieth century. In *Carousel* (1945)⁷, Billy Bigelow's abusive behavior and violent death reverberate beyond the grave, shaping the emotional lives of those left behind and culminating in a belated reckoning that transcends linear time. *West Side Story* (1957)⁸ similarly frames violence and loss not as isolated incidents but as generational wounds, with musical motives and reprises underscoring the inescapability of conflict. In *Cabaret* (1966)⁹, the encroaching trauma of fascism is embedded in form itself: musical numbers fracture, destabilize, and ultimately expose the illusion of safety maintained by performance.

⁷ Richard Rodgers, *Carousel: A Musical Play* (A. A. Knopf, 1946).

⁸ Leonard Bernstein, Arthur Laurents, and Stephen Sondheim, *West Side Story* (1958).

⁹ John Kander and Fred Ebb, *Cabaret: The New Musical* (Sunbeam Music Corporation, 1966).

In a number of late twentieth- and early twenty-first-century works, trauma functions as an organizing narrative principle rather than a discrete plot catalyst. Works such as *Sunday in the Park with George* (1984)¹⁰ explore artistic inheritance and emotional absence through recursive musical structures that collapse past and present. *RENT* (1996)¹¹ frames illness, addiction, and loss as ongoing states rather than resolved arcs, with musical reprises marking the persistence of grief. *The Light in the Piazza* (2005)¹² uses harmonic instability and memory-laden lyricism to portray trauma as something partially inaccessible, communicated more through sound and atmosphere than exposition.

More recent musicals extend this trajectory by explicitly foregrounding psychological rupture. *Spring Awakening* (2006)¹³ and *Fun Home* (2013)¹⁴ construct narratives around fractured memory, repression, and belated understanding, often using multiple temporal planes or doubled characters to embody trauma's recursive nature. In these works, musical theatre becomes a site where the past refuses containment, reappearing insistently through musical return rather than narrative resolution.

In *Not Lost*, this belatedness presents in the moment Tyler remembers, after a year of suffering, his final words to his wife: "I don't care." It is this aspect of the trauma

¹⁰ James Lapine and Stephen Sondheim, *Sunday In The Park With George* (Bloomsbury Academic, 1991).

¹¹ Jonathan Larson, *Rent: The Complete Book and Lyrics of the Broadway Musical* (Bloomsbury Academic, 2008).

¹² Craig Lucas and Adam Guettel, *The Light in the Piazza* (Southern Playbill Publ., 2007).

¹³ Duncan Sheik and Steven Sater, "Spring Awakening : a New Musical," (New York, NY: Decca Broadway, 2006).

¹⁴ Alison Bechdel, *Fun Home: A Family Tragicomic* (New York, NY: Houghton Mifflin, 2007).

experience a year prior that is, in a sense, new information for him, and pushes him toward a nervous break.

Across these examples, musical theatre's embrace of trauma reflects a broader cultural shift toward acknowledging psychological complexity, emotional ambiguity, and the limits of linear storytelling. The form's reliance on repetition, heightened affect, and the embodiment of memory through voice allows trauma to be experienced viscerally by audiences. Rather than offering catharsis through closure, many contemporary musicals invite audiences to sit with unresolved emotional truth—mirroring trauma's refusal to remain in the past. It is in these facets that *Not Lost* extends the tradition of trauma-centered musicals by examining grief's relationship to mediated intimacy and the role of music—particularly harmony—in signaling psychological rupture.

Positioning *Not Lost* in Scholarly Context

By engaging with scholarship on harmonic dramaturgy, chamber musicals, trauma theory, mediation, and vocal identity, this chapter establishes an analytic framework through which *Not Lost* can be understood in relation to works such as *Next to Normal*, *Fun Home*, *The Last Five Years*, and *Floyd Collins*. Although this analysis centers on *Not Lost*, harmonic dramaturgy is proposed here as a transferable analytic framework applicable to other works in contemporary musical theatre.

CHAPTER 3: HARMONIC DRAMATURGY IN *NOT LOST*

Rather than progressing through a traditional narrative arc of loss and recovery, *Not Lost* is composed around the premise that grief unfolds as a cyclical condition, in which memory, fantasy, and present experience continually overlap. This premise carries compositional consequences: musical materials cannot simply develop and resolve, but must fracture, and return in altered forms, allowing the past to intrude upon the present without being assimilated or contained. As a result, mediated forms of intimacy within the musical—particularly those structured through voice and technology—become sites where emotional encounter is not resolved, but reconfigured.

This compositional approach is reflected structurally through the alternation of impressionistic memory (Scenes 1–2), narrative recollection (Scene 4), internal collapse (Scene 5), happiness tempered by grief (Scene 7) and mediated interaction (Scenes 8–9). Musical materials associated with Tyler’s grief are introduced early in an unresolved state and recur throughout the work in transformed contexts, not as leitmotifs that signal character identity, but as emotional fields that shift meaning depending on dramatic circumstance. These transformations mirror Tyler’s evolving relationship to memory from haunting presence to accusatory recollection to integrated acceptance. The score often

introduces its most important ideas as fragments, shadows, or accompaniments—materials that become legible only after the audience has lived with them over time. This is especially true of the *Love Theme* (see Fig. 1) which is repeatedly withheld from full melodic authority

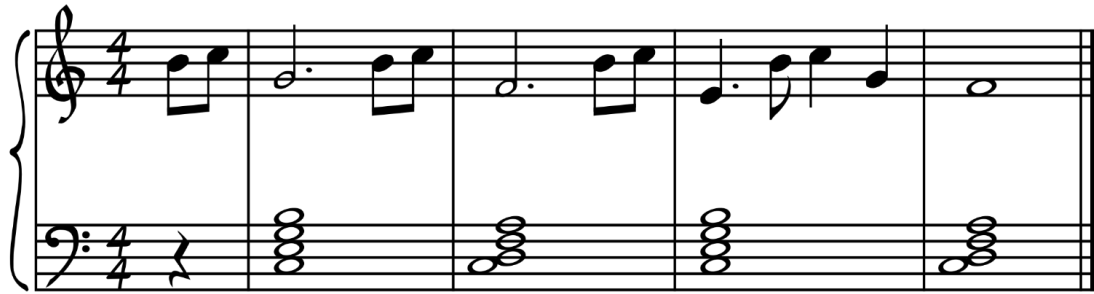


Figure 1: Love Theme

until Tyler’s internal story permits it.

The work’s central dramaturgical risk—placing a phone-sex operator at the emotional core of a grief narrative—is addressed compositionally by treating mediated intimacy not as parody or irony, but as a legitimate space for vulnerability. Diamond’s musical language initially emphasizes repetition, surface gesture, and performativity, but gradually absorbs harmonic and textural elements associated with Tyler’s inner world. By the time of “Strange Business,” musical overlap replaces separation, underscoring the thesis that authentic connection can emerge unintentionally when scripts—musical, social, or emotional—fail.

Anna’s presence is deliberately left ontologically ambiguous throughout the work. She is neither resolved as memory nor affirmed as supernatural entity; instead, her musical

material functions as an emotional constant that resists narrative closure. This ambiguity allows the final scene to avoid catharsis in the conventional sense. The act of letting go is not represented as forgetting, but as a recontextualization of memory—one in which love is preserved without requiring continued self-punishment.

In this way, *Not Lost* advances a compositional model in which form, harmony, and dramaturgy are unified around the lived experience of grief: recursive rather than progressive, intimate rather than spectacular, and resolved not through transcendence, but through acceptance. Harmonic dramaturgy in *Not Lost* functions as a primary narrative system through which grief, regret, memory, and forgiveness are enacted. In pursuit of these goals, certain compositional restraints (see Figure 2) have been put in place to guide both the melodic and, particularly, the harmonic substance of the musical.

Tyler	Anna / Love / Idealization	Diamond (Work)
Quartal/compound quartal voicings	Extended tertian harmony	7(#9) sonorities
Polychords	Pedal Point	Restricted melodic range even in expanding harmonies
Tonal instability	Lush romantic sonorities	Funk Rock Groove
		Stylized performative harmony
Psychic/Collision Space		Diamond (Interior)
Polytonality		Diatonic, Broadway belter melodies
Rapid tonal and/or metric shifts		Slower harmonic rhythms
Truncated or augmented groove phrasing		

Figure 2: Representative style/rules illustrating the principal harmonic and melodic environments of *Not Lost*

In this chapter, ethical terms are used to describe compositional behavior rather than moral judgment: the ways harmonic, formal, and temporal structures permit, resist, or demand particular forms of response. Rather than serving as a neutral backdrop or stylistic coloration, harmonic language operates as an active carrier of psychological state and dramatic consequence. Harmony in this work resists, fractures, collides, and ultimately settles in direct correspondence with the emotional lives of the characters. Musical structure is therefore constitutive rather than illustrative: the audience experiences the drama through harmonic behavior as much as through the spoken and sung text.

Scene 1: Prologue—Establishing Psychological Instability

The prologue establishes the emotional climate of *Not Lost* before any character speaks or any narrative “event” occurs. We begin in a world that is already saturated with absence—late night, stillness, and the quiet pressure of an anniversary that has been anticipated, rehearsed, and relived internally long before the show begins. Dramaturgically, this opening functions less as exposition than as a kind of atmospheric thesis: time will not behave normally in this piece, and grief will not unfold as a forward-moving process. The prologue suggests, instead, that grief is cyclical—an environment one inhabits rather than a single emotion one passes through.

Anna's presence in the prologue is ephemeral, which is crucial. The audience is offered her not as a "character" in a conventional sense, but as a trace—something felt, half-perceived, hovering at the threshold of perception. This matters because the show's central ambiguity (Anna as ghost, Anna as memory, Anna as manifestation of Tyler's guilt) is not meant to be answered on the page; it is meant to be held in suspension. By allowing Anna to appear before the audience knows what she is, and more importantly before we discover what happened to her one-year prior, the prologue preconditions the viewer to accept her as a dramaturgical reality even if her ontological status remains unstable. She is present because Tyler is not yet able to be absent from her.

The instrumental underscoring is doing specific work here beyond mood-setting. First, it frames the night as already in motion. The prologue does not feel like a "beginning" so much as the moment when an ongoing interior ritual becomes visible. Second, the music establishes that themes and harmonic environments in *Not Lost* will not always function as foreground melody. The score often introduces its most important ideas as fragments, shadows, or accompaniments—materials that become legible only after the audience has lived with them over time. This is especially true of the *Love Theme*, which is repeatedly withheld from full melodic authority until Tyler's internal story permits it.

The musical material in this number is derived primarily from the "Strange Business" number which is the dramaturgical hinge point of the entire story. (See Fig. 3)

The quiet insistence of the underscoring, paired with Anna's ephemeral presence, creates the sense this night is a repeated experience.

The image displays three musical staves. The first staff is for Anna's vocal line in the "PROLOGUE" section, featuring a melodic line with a long note and a breath mark. The second staff is for Diamond's vocal line in the "STRANGE BUSINESS" section, with lyrics "My ears are like an o - pen door." The third staff is for the flute in the "PROLOGUE" section, showing a melodic line with a breath mark. The piano accompaniment is shown in the bottom two staves of each section, with chords and a bass line.

"PROLOGUE"
ANNA:
(hmm)

"STRANGE BUSINESS"
DIAMOND:
My ears are like an o - pen door.

"PROLOGUE"
FLUTE:

"STRANGE BUSINESS"
DIAMOND:
I wrap my voice a - round their sex. I won - der wht will hap - pen...

Figure 3: Comparison of melodic material in "Prologue" and "Strange Business"

In production terms, the prologue is where lighting and space teach the audience how to interpret the rest of the show. Tyler's living room must read as a real place and a

psychological container simultaneously. The lighting language here—shadowed, restrained, and emotionally “cold”—supports the idea that the night is not yet capable of warmth. Even if Anna appears, her presence should not initially feel comforting; it should feel like a condition of Tyler’s interior world. The prologue therefore becomes the first articulation of the musical’s central tension: the proximity of love and grief, and the danger that love, when filtered through guilt, becomes another instrument of punishment.

Finally, the prologue establishes a crucial absence: there is no narrative motion yet. That is not a flaw; it is the point. The show begins in stasis because Tyler’s life is in stasis. The Prologue tells us that we are not watching a story unfold from neutrality to crisis, but a crisis already fully formed—one that must be interrupted from the outside.

Scene 2: Opening (A Year Ago Tonight)

Scene 2 is the first moment in which the audience encounters Tyler as an active consciousness rather than as a silent figure contained by atmosphere. Alone in his living room late at night, Tyler begins to speak—and then sing—out of a space that is already overdetermined by memory. The scene establishes his emotional baseline with remarkable efficiency: this is not a man newly grieving, but one who has rehearsed his grief so thoroughly that it has become ritualized. The night itself is familiar. The date is familiar. Even the pain feels known.

Musically, “A Year Ago Tonight” operates as a controlled escalation that never permits release. The song’s formal design mirrors Tyler’s internal pattern of thought. He begins close to tonic, circling a narrow melodic range as if attempting to contain the night through routine and recollection. As memories accumulate, the melody rises incrementally, pushing toward greater intensity, only to be repeatedly pulled back down. This repeated ascent-and-retreat enacts a distinctly self-policing emotional logic: Tyler allows himself to remember, but only up to a point. Each rise is followed by a retreat, as if emotional exposure must immediately be corrected.

Anna’s absence is as important here as her later presence. She does not appear until the middle of this scene, and that absence reinforces the way Tyler’s grief functions at this stage. He is not communing with memory yet; he is trapped in accusation—toward himself, toward the past, toward the words he cannot take back. The audience learns that Tyler’s grief is not passive sorrow but active self-reproach. This distinction matters enormously for the rest of the musical.

The first piece of melodic material to consider in this number are the first three notes Tyler sings. This is what I am calling Tyler and Diamond’s “shared cell.” These three notes (N-W↑-W↓) are the first three notes we hear both Tyler and Diamond sing. (See Fig. 4) Though each sit in different spaces within the harmonic and scalar context, the intention is

to have Tyler and Diamond linked musically before they ever “meet.” It is then used, prominently in “The Call (Part 1).

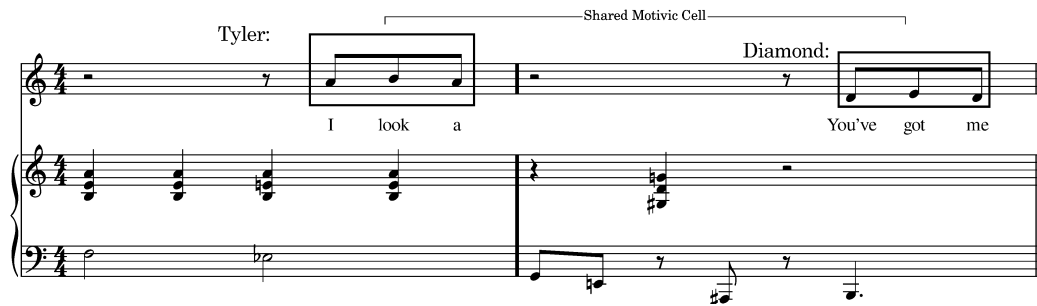


Figure 4: Tyler & Diamond's shared motivic cell

The second piece of melodic material is a fragment of the “Remember” theme. Tyler sings this melody in despair.¹⁵ In this number, this motive is a fragment of a larger melody, but it’s presence later it helps us understand a crucial truth: a year after losing his wife, even Tyler’s good memories are laced with grief, guilt, and regret. how even Tyler’s good memories are informed and shaped by the enormity of his grief. (See Fig. 5)

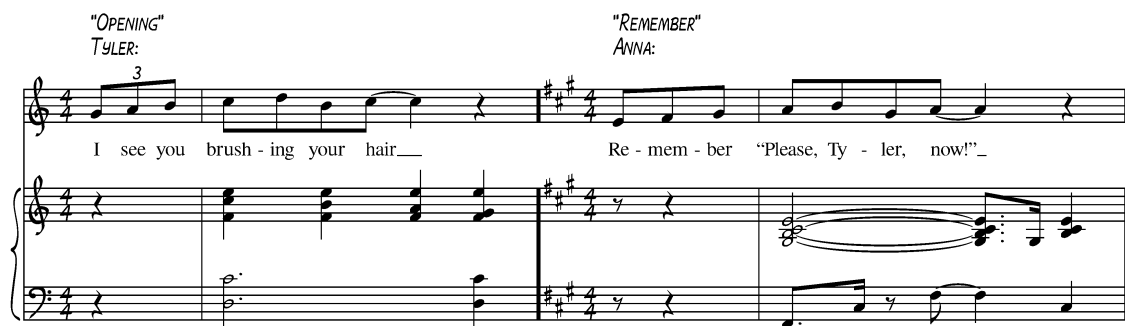


Figure 5: “Remember” thematic fragment

¹⁵ This motive will be discussed in greater depth in the section on Scene 7.

The song adopts the familiar AABA design associated with American popular song and Broadway repertoire. Within that convention, the return of the final A section normally performs an important structural function: after the contrast of the bridge, the reprise restores the listener's orientation by reaffirming the tonal center, the melodic material, and the formal balance of the design. In other words, the fourth phrase retrospectively stabilizes the entire structure.

In this number, that stabilizing return never occurs. There is no return to the original key. The form proceeds through the initial A–A statements and the contrasting bridge, but the expected reprise is withheld. There is no restatement of the original melody or harmonic progression in the new key. Instead, there is a sudden shift to A^b minor. This omission is not incidental; it is the central structural gesture of the song. At the precise moment where the listener anticipates formal restoration, the music instead delivers the narrative revelation that Anna is dead. The disclosure therefore operates not only as a lyrical event but as a formal rupture. The structural grammar of the song promises return, and the music deliberately refuses to fulfill that promise.

This refusal is reinforced by the vocal writing at the moment of revelation. Tyler sings the highest pitch he produces anywhere in the show on the word “die.” (See Fig. 6) In conventional musical-theatre rhetoric such a registral apex often accompanies emotional release or affirmation. Here, however, the high point functions as a structural dead end

rather than a point of arrival. Because the expected reprise of A never follows, the song offers no mechanism for tonal or formal re-equilibration. The climax therefore marks the point at which both the character's emotional containment and the song's formal logic collapse simultaneously. In this sense, the withheld reprise functions as an instance of harmonic dramaturgy: the formal and tonal structure of the song does not merely accompany the dramatic revelation but enacts it.

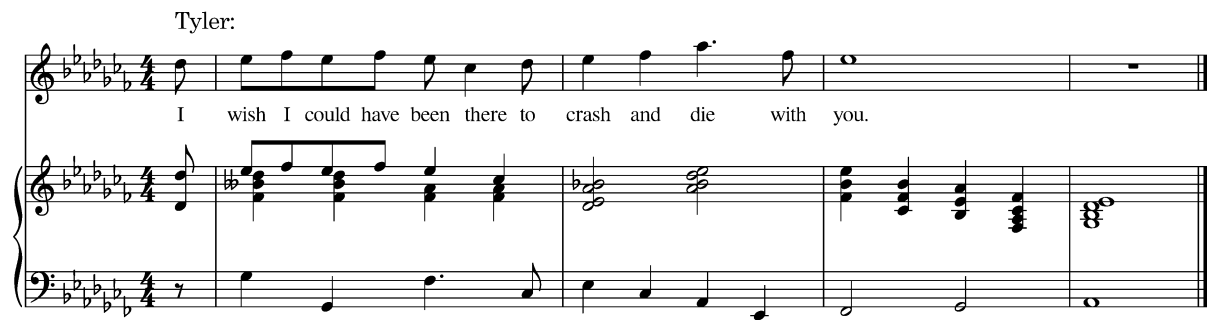


Figure 6: Revelation of Anna's Death

This is dramaturgically essential. There is no cadence, no musical softening, no emotional processing. The song simply stops. This mirrors the psychological reality in which Tyler is trapped: certain thoughts cannot be completed because to complete them would require accepting consequences he is not yet capable of facing. The scene ends not because the feeling has resolved, but because Tyler cannot survive staying inside it any longer. A more conventional musical-theatre setting would allow the final A section to return and stabilize the form; its omission here is deliberate, preventing formal symmetry from functioning as emotional containment.

In equating fidelity with shared destruction—"I wish I could have been there to crash and die with you"—Tyler articulates the governing distortion of the musical: that love is proven by suffering. The harmonic language does not merely illustrate this belief; it grants it structural legitimacy. The song closes not in restoration, but in a tonal posture that feels complete to Tyler precisely because it sanctifies his guilt. The remainder of the work will labor to unsettle that completion.

By the end of Scene 2, the audience understands three critical facts. First, Tyler's emotional life is circular rather than progressive. Second, memory is already dangerous territory. Third and finally, the music itself will not rescue him. *Not Lost* refuses to aestheticize grief by giving it beautiful closure too soon. Instead, the first solo song establishes the governing rule of the piece: when a character cannot continue, the music will not continue for them. The scene ends in rupture rather than transition, preparing the audience—without warning—for the sudden displacement that follows.

Scene 3: "Soo..."—Fantasy as Emotional Parallel

Scene 3 arrives without transition, a deliberate rupture that mirrors the abrupt ebb and flow of Tyler's emotional state. The sudden shift to a new character, a radically different sonic palette (See Fig. 7), and overtly provocative language is not meant to soothe or distract, but to disorient. Just as Tyler's inner life moves violently between containment

and overwhelm, the scene construction itself refuses gradual adjustment. The audience is forced into a new psychological and musical environment with no warning, reinforcing the idea that emotional states in *Not Lost* do not evolve smoothly; they collide.



Figure 7: "So..." Harmonic Framework

"So..." presents Diamond amid her work, but what initially appears to be erotic quickly reveals itself as mechanical and disconnected. The harmonic language—dissonant, aggressively stylized, and evocative of cheaply produced adult-film music—underscores the transactional nature of the encounter. The melody is deliberately narrow and almost monotonous, emphasizing repetition rather than expression. Diamond's vocal delivery is scripted in the same way her improvised speech to her client is scripted: this is a performance shaped by expectation, not desire. While the unseen caller seeks fantasy and release, Diamond paints her nails. The disconnect is total.

This scene risks being misread as titillation or gratuity, and that risk is intentional. It would have been easy to state Diamond's profession and move on, but that approach would have avoided the deeper dramaturgical function of the scene. Diamond is engaged in the shallowest form of intimacy available: inexpensive, entirely mediated, and built wholly on

fantasy. By making the scene entirely one-sided, the musical ensures that just as there is no real connection between Diamond and her client, there is no reciprocal connection offered to the audience. The listener is placed in a position of distance rather than participation.

Dramaturgically, this scene establishes a crucial parallel between Diamond and Tyler. Though their circumstances differ radically, both inhabit forms of intimacy without connection. Tyler is trapped in grief that continually replays memory without resolution; Diamond traffics in fantasy that simulates closeness without embodiment. In this way, fantasy is not opposed to grief but structurally analogous to it. Both are emotional systems that promise relief while reinforcing stasis.

The scene ends not with pleasure, humor, or satisfaction, but with anger and frustration. Diamond does not experience release; she experiences depletion. This final affective turn is essential. It prevents the audience from dismissing the scene as comic or provocative filler and instead positions it as the first articulation of a central theme: mediated intimacy may look active, but it is emotionally inert. Like Tyler, Diamond remains suspended in a loop. The interruption has not yet arrived—but the conditions for it are now firmly in place.

Scene 4: The Argument–Memories and Revelation

Scene 4 introduces a deliberately unstable temporal position. This is not a flashback in the conventional sense; the action does not retreat cleanly into the past. Instead, memory intrudes upon the present, folding itself into Tyler's lived reality. Poignant memories emerge—buying the house, Tyler's big promotion, Anna's pregnancy—each memory accompanied by a change in music before returning to the present. The overall scene establishes Anna as a presence rather than a recollection—someone who is perceptible, responsive, and emotionally available, yet fundamentally untethered from the physical world.

Dramaturgically, this distinction is essential. Anna is visible and audible only to Tyler, and the script resists any clear signal as to whether she is an external apparition or an internal manifestation. What matters is not what Anna is, but why she appears. Following the brutal exposure of Tyler's grief and the parallel detachment revealed in Diamond's world, Anna emerges as something gentler and more coherent than Tyler's interior monologue. She is calm where he is agitated, affectionate where he is accusatory. Her presence offers relief—but not resolution.

The underscoring plays a crucial role in shaping this encounter. Fragments of the *Love Theme* appear, but never as overt melody. (See Fig. 8) Instead, while the music for each memory is different, all are built on musical ideas—often reharmonized or partially

obscured—that will appear later in the show. This musical withholding mirrors Tyler’s psychological condition: love is present, but it cannot yet speak for itself. It exists as an atmosphere rather than an assertion. The audience senses emotional warmth without being allowed to rest inside it.

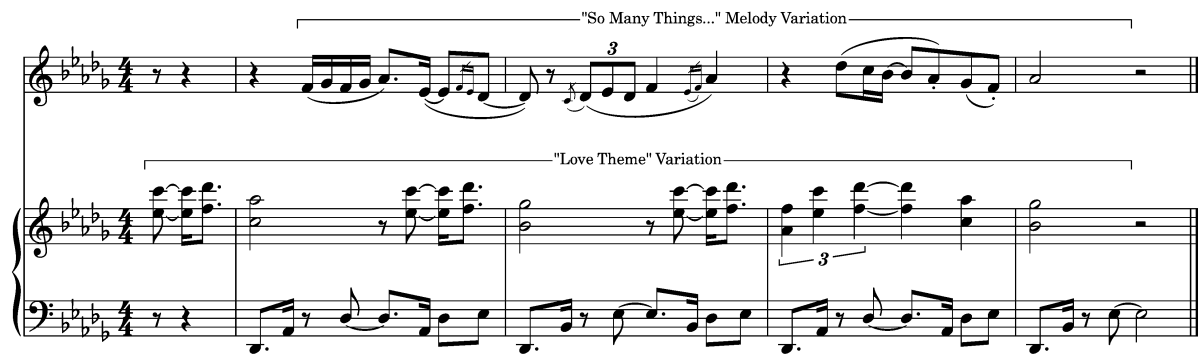


Figure 8: "The Argument" Underscore #1 mm. 9b-13

Importantly, this scene establishes the idealization of Anna that persists throughout the show. She does not argue, demand, or reveal hidden flaws. She exists as Tyler remembers—and perhaps needs—her to exist. This idealization supports the ambiguity of her ontology: if Anna is a memory, it is a curated one; if she is a ghost, she is a benevolent one. In either case, her function is not to challenge Tyler but to expose the cost of his self-punishment by contrast.

The scene also clarifies a key dramaturgical rule of *Not Lost*: memory, in and of itself, at this stage of the musical, is not yet traumatic. It is tender, even comforting, but it remains incomplete. Tyler can engage with Anna only so long as the memory does not turn

accusatory. The audience senses that this balance is fragile—that something unspoken lies beneath the surface of their interaction.

Scene 4 therefore operates as a momentary suspension of the show's harsher energies. It allows the audience to breathe, but not to settle. The presence of love without agency, memory without consequence, and harmony without melodic authority prepares the ground for the intrusion that follows. The musical has now established three states—grief, detachment, and idealized memory—and placed them in uneasy proximity. The next scene will force these states into collision because of the phenomenon of belated trauma.

Beneath the apparent tenderness of this encounter, however, a more volatile memory begins to press forward. Tyler's recollection is not neutral; it is structured around absence and omission. The knowledge that there are words he cannot yet allow himself to remember—specifically, the final words he spoke to Anna—creates a latent tension within the scene. This is where the logic of belated trauma begins to emerge. The memory has not yet arrived as an event, but it is already shaping Tyler's emotional landscape through avoidance. Trauma, in this sense, is not experienced at the moment it occurs but returns later, unbidden and destabilizing. Scene 4 therefore exists in a precarious balance: it allows memory to surface only so long as it remains idealized. The audience can feel that this balance cannot hold. What has been held at bay, the remembered phrase that carries blame

and finality—"I said, 'I don't care.'"—will soon force its way into consciousness, transforming memory into trauma and tenderness into collapse.

Scene 4a: "How Am I Supposed to Live With That?"—The Power of Belated Trauma

Scene 4a marks the first moment in *Not Lost* when memory ceases to be a refuge and becomes an assault. What was carefully held at bay in the previous scene—the recollection of Tyler's final words to Anna—returns not as a narrative detail but as an invasive force. This is the musical's clearest articulation of belated trauma: an experience that was not fully lived at the moment it occurred, but that resurfaces later with destabilizing intensity. The transition from Scene 4 to Scene 4a is therefore not a change in setting or time, but a rupture in Tyler's capacity to regulate what he allows himself to remember.

"How Am I Supposed To Live With That?" is not a song of reflection; it is a song of psychic overload. The musical language fragments almost immediately. Short melodic cells leap in tight, anxious intervals, interrupted by rapid rhythmic repetitions that refuse continuity. Where "A Year Ago Tonight" rose gradually toward collapse, this song begins already in crisis. Tyler is no longer circling a memory—he is trapped inside it. The rhythm's volatility and the melody's jagged motion enact a manic interior state in which thought outpaces language and language outpaces breath.

Harmonically, the song is deliberately unmoored. Constructed around compound quartal harmonies (See Fig. 9), tonal centers appear only to be abandoned, shifting abruptly between minor keys without preparation or resolution. This instability is not expressive color; it is dramaturgical necessity. The music refuses to settle—harmonically or metrically—because Tyler cannot locate moral or emotional ground. The remembered words—“I don’t care”—cannot be contextualized, softened, or explained away. They exist as an absolute, and the harmony—realized as compound quartal stacks—behaves accordingly: accusatory, relentless, and incapable of consolation.

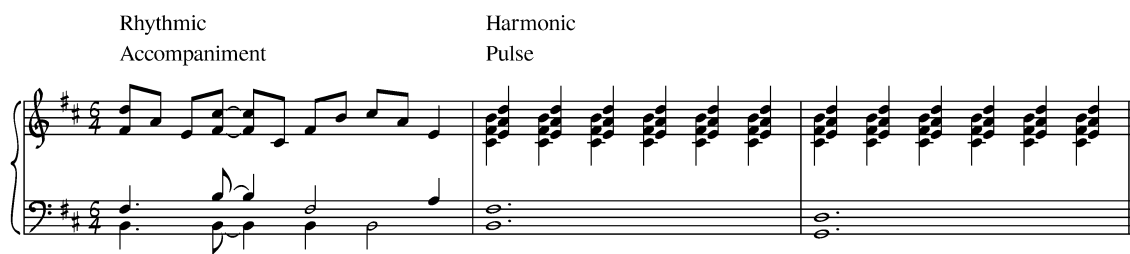


Figure 9: "How Am I..." Harmonic Framework

Anna’s presence in this scene is qualitatively different from her presence in Scene 2. She is no longer a gentle companion within memory, but a silent witness to Tyler’s self-indictment. Whether she is understood as ghost or projection, her function here is not to comfort but to amplify the unbearable clarity of the recollection. Her silence is crucial. She does not interrupt Tyler’s spiral, because this is not a moment that can be interrupted from within. Trauma, once triggered, must be endured.

Embedded within Tyler's manic musical collapse is an even more devastating articulation of guilt—one that extends beyond self-blame for his final words and into a retroactive rejection of the relationship itself. Tyler sings, "Now you both are gone, and everything is lost forever." *Everything* is lost. Not just Anna. Not just their child. Not just their shared future. Everything. Further, when Tyler sings "all I do is wonder how better it would be if we had never met at all," the line reveals the full corrosive logic of his grief. This is not merely sorrow over loss; it is guilt so profound that it seeks to erase love as a way of undoing responsibility. If the relationship never existed, then neither could the moment that ended it.

In this sense, Tyler's guilt is not only about what he said, but about the belief that loving Anna was itself a moral failure. The implication is staggering: grief has become self-punishment, and memory has become a site of moral condemnation rather than connection. Musically, this moment coincides with heightened instability, underscoring how guilt collapses the distinction between love and harm. The song exposes the tragic extremity of Tyler's interior logic—one in which forgiveness would require not just letting go of anger, but accepting that love itself was never a mistake.

Like "A Year Ago Tonight," this song ends abruptly. There is no cadence, no release, and no transition. Tyler collapses, and the music follows suit. The refusal to allow the song a formal ending is a moral choice as much as a musical one. A more conventional

musical-theatre response to such a moment might stabilize harmony to frame the outburst; here, tonal centers are allowed to appear only to collapse, so that the remembered words cannot be absorbed or softened by resolution. To resolve this moment musically would be to aestheticize trauma—to suggest that the experience can be metabolized through art alone. *Not Lost* rejects that implication. Instead, the scene ends at the precise point where continuation would be dishonest; where the title shifts just enough to move from Tyler's

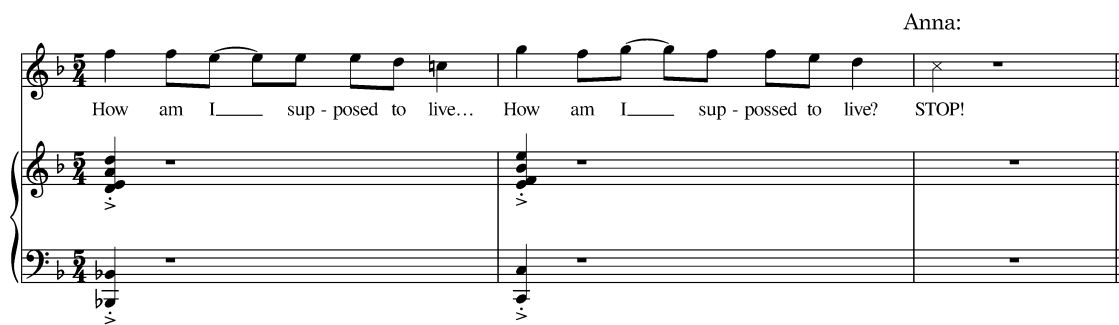


Figure 10: End of "How Am I..."

question of “how is he supposed to live with this newly remembered information,” to the much more dangerous question “how is he supposed to live at all?” (See Fig. 10)

By placing this song immediately after a scene of idealized memory, the musical draws a sharp distinction between remembrance and traumatic return. Scene 4 allowed Tyler to remember Anna as he wishes to remember her. Scene 4a forces him to remember what he has tried not to remember about himself. The abrupt ending seals this distinction and prepares the audience for the next phase of the drama: one in which Tyler's grief can

no longer remain self-contained and must, for the first time, encounter something outside itself.

Scene 5: “Something Real”—An Emotional Plea for Authenticity

Scene 5 provides the first sustained moment of emotional contrast following Tyler’s collapse. Where Scene 4a ended in fragmentation and overload, “Something Real” unfolds as a quiet but expansive interior confession. The scene does not respond directly to Tyler’s trauma; instead, it opens a parallel emotional space that the audience is invited to inhabit on its own terms. Dramaturgically, this separation is essential. Diamond does not yet know Tyler, and Tyler cannot hear her. The connection being forged here is not literal but conceptual.

The song marks a decisive shift in Diamond’s musical language. Gone is the aggressive groove and altered dominant palette of “So....” In its place emerges a more diatonic, Broadway-inflected harmonic world—one that prioritizes melodic breadth, vocal warmth, and emotional openness. (See Fig. 11) The harmonic rhythm relaxes, allowing phrases to breathe and ideas to linger. This is the first time in the musical that music invites

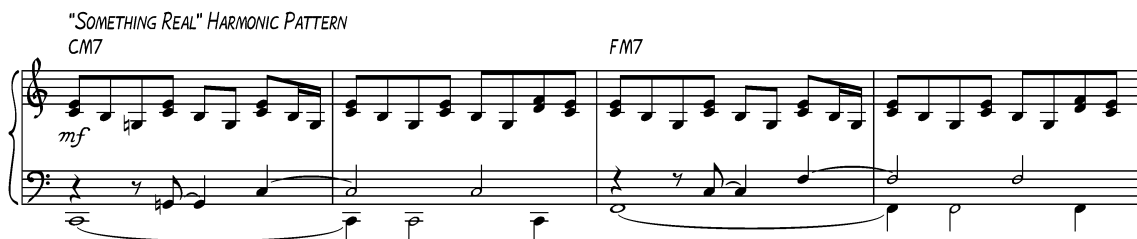


Figure 11: "Something Real" Harmonic Framework

stillness rather than agitation or propulsion. Diamond is no longer performing intimacy; she is articulating a longing for it.

Importantly, “Something Real” does not position Diamond as naïve or sentimental. Her desire is not abstract optimism, but an awareness of lack. She recognizes that her life, as it currently exists, is mediated, scripted, and detached. The song’s emotional power comes from its restraint: Diamond does not imagine a specific person or future, only the possibility of authenticity itself. In this way, the song avoids irony. It is earnest without being simplistic.

Dramaturgically, the song performs a crucial reframing function for the audience. Having just witnessed Tyler’s guilt-driven collapse, the audience is now asked to consider a different emotional truth: that having something to lose is itself a form of fortune.

Diamond’s longing for “something real” implicitly casts Tyler’s relationship with Anna in a new light—not as a failure, but as a rare and meaningful connection. This reframing happens without Tyler’s awareness, which heightens its impact. The audience now knows something Tyler does not.

The authority of the song lies precisely in this asymmetry. Diamond’s music does not yet have agency within the plot, but it has virtuous authority within the audience’s perception. Her interior truth begins to shift the emotional frame of the musical before any narrative change occurs. This prepares the audience to receive Diamond later not as a

savior or moral arbiter, but as someone whose lived experience gives her the clarity to speak when the moment finally arrives.

Scene 5 thus functions as a hinge between exposure and encounter. It does not resolve the trauma introduced in Scene 4a, nor does it interrupt it directly. Instead, it plants the emotional logic that will eventually challenge Tyler's self-punishing narrative. By allowing Diamond's longing to be heard fully and without mediation, the musical quietly asserts a central proposition: authenticity is not born from intensity alone, but from the willingness to be present without performance.

Scene 6: "Remember"—Nostalgia Tainted with Grief

Scene 6 does not transport the audience into the past; instead, it stages the act of remembering itself. Tyler and Anna are not re-enacting an earlier moment in real time, nor are they reliving it as embodied experience. They are sharing a memory—playfully, knowingly, and with a degree of emotional distance that distinguishes this scene from both the idealized intrusion of Scene 4 and the traumatic collapse of Scene 4a. The past is present only through language and affect, not through dramatic relocation.

"Remember" begins as playful teasing. The couple recalls a period of separation when they maintained intimacy over the phone, laughing at the awkwardness and silliness of that arrangement. This tone is important: memory here is not initially dangerous. It is

manageable, even affectionate. The ease of their exchange allows Tyler, for a brief moment, to engage the past without self-recrimination. This is memory as companionship rather than accusation.

Musically, the song reflects this emotional moderation. The harmonic language is warm and expansive, but deliberately unsettled. Extended sonorities mimicking Tyler's quartal-based harmonies create intimacy without grounding, suggesting that while affection remains accessible, stability does not. The music never quite comes to rest, reinforcing the idea that this memory can be touched, but not inhabited. It is held at arm's length.

Additionally, the opening melody of "Remember" echoes a portion of the melody from "A

The image displays two musical excerpts side-by-side for comparison. The top excerpt, titled "REMEMBER", is in 4/4 time with a key signature of two sharps (F# and C#). The vocal line begins with the lyrics "Re - mem - ber..." and features a melodic line with eighth and quarter notes. The piano accompaniment includes a sustained chord in the right hand, marked with $F\sharp M^{11}$ and $B M^{11}$, and a single note in the left hand. The bottom excerpt, titled "OPENING (A YEAR AGO TONIGHT)", is also in 4/4 time with the same key signature. The vocal line starts with the lyrics "I see you brush - ing your hair..." and includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a single note in the left hand.

Figure 12: "Remember" and "A Year Ago Tonight" Comparison

Year Ago Tonight.” Even the recollection of a good memory is impacted by grief and recrimination. (See Fig. 12)

As the song unfolds, the teasing gives way to declarations of love—but crucially, those declarations are framed in the past tense. “I was so in love with you.” This grammatical shift does significant dramaturgical work. Love is acknowledged, affirmed, and honored, but it is not claimed in the present. This linguistic distancing mirrors Tyler’s emotional reality: to love Anna now, without qualification, would require confronting the guilt that still governs his grief.

Anna’s role in this scene reinforces her consistent dramaturgical function. She does not resist the past tense, nor does she challenge Tyler’s framing. She meets him where he is, allowing the memory to exist without pressure. Her presence continues to be generous rather than corrective, underscoring that the obstacle to healing lies not in the relationship itself, but in Tyler’s interior logic.

By presenting memory as something that can be shared playfully yet remains emotionally constrained, Scene 6 clarifies why Tyler’s grief persists. Even good memories are no longer neutral; they are filtered through loss and regret. The audience sees that Tyler can remember Anna without collapse—but only so long as love remains safely concluded rather than ongoing.

This scene quietly sets the stage for what follows. By demonstrating that mediated intimacy once functioned as genuine connection, “Remember” complicates the audience’s understanding of the phone call that is about to occur. The problem is not mediation itself, but what happens when mediation replaces presence rather than supporting it. Memory, like intimacy, can sustain or wound depending on how it is held.

Scene 6a: The Call (Part 1)–Unexpected Connection

Scene 6A is the fulcrum of *Not Lost*. Everything that has been established up to this point—grief, detachment, memory, mediation, longing—collides here for the first time in real time. Unlike previous scenes, which either isolate characters within their own psychological spaces or allow them to share memory without consequence, *The Call* forces an encounter that none of the characters can expect nor fully control. Dramaturgically, this is the moment where the night stops repeating itself and begins, however tentatively, to move.

The scene begins almost casually. At Anna’s urging—and at the suggestion of a co-worker that still echoes faintly—Tyler places the call. What he imagines as a momentary distraction, perhaps even a joke, is framed initially as awkward, performative, and emotionally distant. For Diamond, it is simply another work call. The imbalance of stakes is

essential: what is existential for Tyler is routine for Diamond. This asymmetry heightens the danger of the encounter and prevents the scene from tipping into sentimentality.

Musically, the underscoring does extraordinary dramaturgical work. The bass line melody of “So...” appears first in a similar fashion to its appearance in Scene 3, but then moves to a cello accompanied only by a simple hi-hat pattern. The shared three-note melodic cell—first heard separately in Tyler’s opening song and in Diamond’s professional music—appears here as connective tissue. Initially, it belongs unmistakably to Diamond’s world: it is heard before she answers the phone, signaling that Tyler has entered her territory. At this stage, the cell is harmonically stable and presented in octaves, reinforcing emotional stasis and detachment. Each character is still inhabiting their familiar psychological space, even as the phone line bridges them.

The destabilizing moment of the scene arrives when Anna and Diamond both say “I love you too, baby” simultaneously. This coincidence is not played for humor; it is shattering. For Tyler, the phrase collapses two worlds that were meant to remain separate: the performative intimacy of the call and the genuine intimacy of his life with Anna. The interweaving of Diamonds “So...” melody, with the *Love* Theme, musically represents this collision. (See Fig. 13)

The phrase tears him out of the fantasy he was attempting to construct and places him, forcibly, in the emotional reality he has been avoiding. If Anna is understood as a

ghostly presence, this moment can be read as intentional—perhaps even orchestrated by her. If she is understood as an embodied manifestation of Tyler’s guilt and memory, then the collision is equally devastating. In either reading, the result is the same: Tyler can no longer proceed as planned.

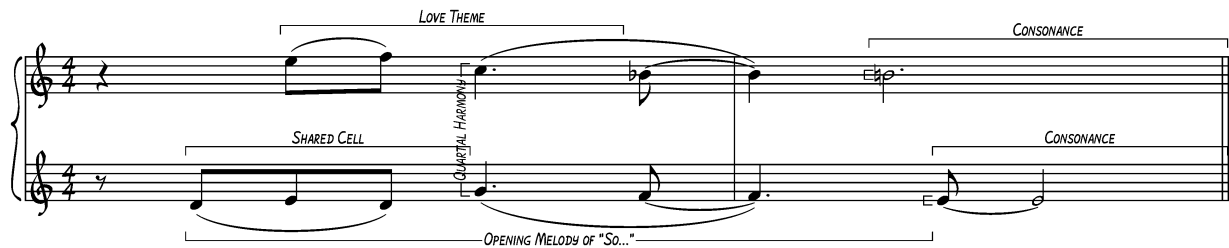


Figure 13: Interwoven Melodies in "The Call (Part 1)"

Following this rupture, the ownership of the shared melodic cell becomes unstable. (See Fig. 14) When it returns, it no longer belongs clearly to either character. Its intervallic presentation shifts: first to sixths, then to a tritone. What was once a space of emotional habitation becomes a demand. The tritone, an interval that traditionally insists upon

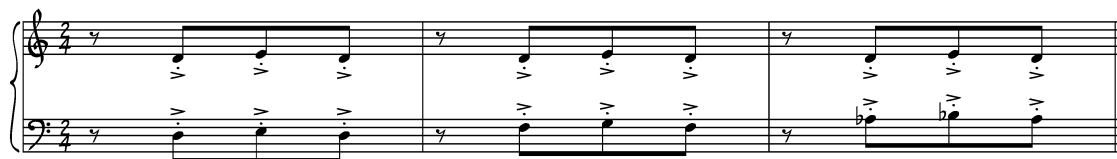


Figure 14: Development of the Shared Cell

resolution, is left deliberately unresolved. This is a crucial compositional choice. The music does not yet offer healing because healing has not yet occurred. The unresolved dissonance

signals that the psychological work demanded by this encounter cannot be completed within the confines of the call itself.

Tyler begins to speak—not to seduce, not to perform, but to confess. He tells Diamond about Anna, about the anniversary, about the strangeness of the moment. The phone line, originally a tool for fantasy, becomes a conduit for unfiltered truth. Diamond's responses shift accordingly. She does not retreat, nor does she offer platitudes. Instead, she listens. This listening is not redemptive yet, but it is real. For the first time in the musical, mediated connection begins to approximate lived presence.

Anna's role in this scene is subtle but decisive. She does not dominate the interaction, nor does she interrupt it. Her presence functions as pressure rather than action. The audience can read her silence as permission, as resignation, or as relief—but in all cases, her continued presence underscores that this encounter is necessary. The self-contained psychological loop that has governed Tyler's night is breaking, and there is no path back to safety.

The scene ends without resolution. Diamond asks if Tyler is still there. He is—but not fully. The tritone remains unanswered. The call has opened something that cannot be closed. The audience senses that the work demanded by this moment will not be completed through explanation or reassurance, but through exposure. Scene 6A therefore functions as the precise hinge of *Not Lost*: the moment when mediated intimacy stops being a substitute

for connection and becomes the means through which the characters are forced to confront themselves.

Nothing is healed here. But everything is moving, irrevocably, toward change.

Scene 7: “Strange Business”–Revelation Through Interior Monologue

Scene 7 is the psychological and structural crucible of *Not Lost*. If Scene 6A fractures Tyler’s closed emotional system, “Strange Business” exposes what has been broken open. The scene does not advance plot in any conventional sense; instead, it suspends narrative time in order to examine interior truth. This is the moment when the musical stops negotiating with avoidance and allows the characters’ inner lives to surface without mediation, performance, or protection.

Each character’s interior monologue is treated with its own musical vocabulary, drawn from—but no longer confined to—their established harmonic worlds. Tyler’s material carries forward the agitation and instability of his trauma but now stripped of the manic propulsion that characterized Scene 3a. Diamond’s music retains traces of her performative confidence, yet it is softened by introspection. Anna’s presence remains gentle and idealized, but here she is less an interlocutor than a gravitational force—something that shapes the emotional field without asserting itself. As the song progresses, these materials collide, overlap, and bleed into one another.

Unlike previous musical numbers, “Strange Business” refuses a stable musical identity. There is no governing groove, no sustained tonal center, and no single harmonic language that claims authority. Instead, the song moves restlessly between meters, tonal areas, and stylistic references. This instability is not chaos for its own sake. Each shift corresponds to a different psychological register, allowing the music to mirror the way trauma, longing, guilt, and self-awareness coexist without hierarchy inside the mind. The song fractures perspective rather than resolving it. (See Fig. 15)

DIAMOND OPENING VERSE	18 measures
ANNA’S COMMENTARY VERSE	8 measures
STRANGE BUSINESS CHORUS #1	8 measures
DIAMOND’S INTERNAL INTERLUDE	3 measures
TRIO	14 Measures
STRANGE BUSINESS CHORUS #2	8 measures
TRIO INTERNAL INTERLUDE	8 measures
ANNA & DIAMOND PRECHORUS	7 measures
ANNA & JARED PRECHORUS	5 measures
STANGE BUSINESS CHORUS #3/DIAMOND’S REPRISE	16 measures

Figure 15: Thematic sectional measure count of “Strange Business”

Dramaturgically, this collapse of musical compartmentalization is essential. Prior to this scene, each character occupied a discrete psychological and sonic space. “Strange Business” denies that separation. Though the characters may never share literal physical

space, they are now undeniably sharing psychological space. The audience experiences this convergence as disorientation rather than clarity, which is precisely the point. Exposure precedes understanding. The song does not answer the unresolved tritone from the end of Scene 6A; instead, it reframes the question entirely. Resolution will not come from harmony alone, but from interpersonal recognition.

The title of the song signals its function. What is “strange” here is not the situation, but the act of telling the truth without a script. Each character confronts aspects of themselves that are normally concealed—Diamond the cost of emotional detachment, Tyler the depth of his self-punishment, Anna the inevitability of being idealized rather than known. The music allows these truths to coexist without adjudicating between them. There is no musical hierarchy because there is no moral hierarchy being asserted.

Importantly, “Strange Business” does not resolve anything. It ends having stripped away pretense, not having provided comfort. The audience is left suspended in a heightened state of awareness, understanding that something must change but not yet knowing how. The unresolved tension carried forward from Scene 6A remains intact, but it has been transformed. What was once a demand for resolution is now a demand for response.

This scene prepares the ground for Diamond’s intervention not by positioning her as wiser or more healed, but by clarifying why her voice matters next. Having confronted

the interior truths of all three characters, the musical is now ready to allow one of them to speak outwardly—to translate exposure into ethical insight.

Scene 7a: “The Call (Part 2) - Diamond’s Insight

Scene 7a marks a subtle but decisive shift in *Not Lost*: the movement from exposure to articulation. After the psychological excavation of “Strange Business,” the musical narrows its focus and allows Diamond to speak—not performatively, not transactionally, but in true intimacy. This is not a moment of redemption or transformation for Diamond herself; rather, it is the moment in which her lived experience grants her the authority to name a truth Tyler has been unable to reach on his own.

Dramaturgically, Diamond’s role here is carefully constrained. She does not offer comfort in the conventional sense, nor does she attempt to fix Tyler’s pain. Instead, she reframes it. Her insight—that having someone to lose is itself an extraordinary form of fortune—cuts directly against the logic of Tyler’s guilt. Where Tyler’s grief has led him to believe that love was a mistake because it ended in loss, Diamond insists on the opposite: that love’s rarity and reciprocity and not love’s duration are what give it value. This reframing does not negate Tyler’s pain; it renders his self-punishment untenable.

The underscoring beneath Diamond’s monologue draws explicitly from the melodic material of “Something Real,” but it is transformed by context. What was once a private

articulation of longing now functions as ethical ground. The melody's association with authenticity deepens here, suggesting that Diamond has unexpectedly found herself inside the very thing she has been searching for: a moment of unmediated truth. The music does not dominate the scene; it supports it, allowing language to carry weight without being overwhelmed.

Anna's presence during this scene is especially telling. She remains silent, but her silence is no longer charged with ambiguity or tension. Unlike earlier scenes, where her presence either softened memory or intensified guilt, here she functions almost as witness. Whether understood as ghost, memory, or projection, Anna does not resist Diamond's reframing. Her silence can be read as assent, as relief, or as a final act of generosity. What matters is that Anna no longer needs to intervene. The work she was unable to do—free Tyler from self-condemnation—can now be done by someone else.

This scene is also where Diamond's function as catalyst becomes unmistakable. She does not become co-protagonist by undergoing change herself, but by enabling change in Tyler. Importantly, this does not elevate her above him or position her as morally superior. Her insight arises precisely because of her own history of emotional detachment and longing. She understands the cost of not having something real—and that understanding allows her to name what Tyler has been unable to see.

Scene 7a does not resolve Tyler's grief. Instead, it introduces the possibility of forgiveness. The shift is small but profound: Tyler begins to consider that his suffering may not be the truest expression of love. The night has not ended, but for the first time, it is no longer entirely closed. The musical has moved from fracture to recognition, setting the stage for the final integration to come.

Scene 8: "So Many Things..."—An Inventory of Love, Not Loss

Scene 8 is the emotional and ethical culmination of *Not Lost*. Where the preceding scene introduced the possibility of forgiveness, this final song enacts it—not through denial of grief, but through reorientation. "So Many Things to Say Goodbye To" does not erase loss; it reframes what it means to live with it. The song belongs to Tyler, but it is constructed so that its meaning expands outward, ultimately encompassing the audience as well.

The opening of the song bears the first clear musical evidence that Tyler has absorbed Diamond's insight. At her direction he remembers the good things about his life with Anna; memories not tempered in grief, but in simplicity. These are things that will be missed. Tyler begins the song not in anguish, but in steadiness. The melody is diatonic, circular, and vocally accessible, sitting comfortably within an octave and avoiding overt climax. It neither strains upward nor collapses downward. Instead, it sustains itself,

suggesting emotional endurance rather than catharsis. This is not a song of release; it is a song of quiet reckoning.

Lyrical and structurally, the song performs a crucial sleight of hand. What initially presents as a catalog of losses slowly reveals itself as a catalog of love. Each “goodbye” names something that once existed fully and meaningfully. Tyler is not enumerating what has been taken from him, but what he was privileged to have. This distinction marks the decisive turn away from self-punishment. Grief is no longer the dominant frame; gratitude, however painful, begins to take its place.

Anna’s presence during the song is markedly different from earlier scenes. She is no longer idealized memory or silent witness to guilt. Instead, she exists as a companion in farewell. Their brief exchange—“I think I’m going to plant your garden again” / “I love you too”—carries extraordinary weight precisely because of its simplicity. Tyler does not turn to watch Anna disappear. This physical choice underscores the ethical transformation of the scene: he no longer needs to hold on in order to remember. Letting go is no longer betrayal; it is fidelity of a deeper kind.

Midway through the song, Diamond hangs up the phone. The action is quiet, almost incidental, but dramaturgically essential. Her departure signals that the mediated connection which initiated Tyler’s transformation is no longer required. Diamond remains psychologically present—her words and insight continue to resonate—but she relinquishes

narrative space so that Tyler can complete the work himself. The song no longer belongs to the call; it belongs to the room.

Just before the call ends, however, Diamond allows a fragment of her real name to surface: “Just ask for Kati... ask for Diamond.” The slip is unintentional, a moment in which her professional defenses momentarily fall away before she realizes what she has revealed. Importantly, she retracts the name not with shame or regret, but with instinctive caution. The moment registers as unconscious honesty rather than calculated disclosure. In this brief fracture of persona, the audience is given evidence that Diamond, too, has moved forward. Without setting out to do so, she has allowed something real to occur—an authentic human connection that bypasses performance. Like Tyler, she does not emerge transformed in any complete sense, but she has crossed a threshold. The guarded world she inhabited at the beginning of the night can no longer contain her entirely.

The *Love Theme* reaches its only fully realized statement in the final measures of the musical. (See Fig. 16) For the first time, it emerges as primary melodic material, grounded over a tonic pedal and harmonized with lush stability. This moment carries the full weight of harmonic dramaturgy: what has been withheld, fragmented, reharmonized, and buried throughout the show is finally allowed to exist without obstruction. Earlier realization of the Love Theme would have offered consolation too easily; withholding this material until the

final measures allows harmonic stability to function not as emotional release, but as ethical reorientation.



Figure 16: Love Theme Realization

As the Love Theme folds gently back into the melodic hook of “So Many Things to Say Goodbye To,” the song completes its transformation. What began earlier in the show as a musical emblem of Tyler and Anna’s relationship now reappears in altered dramatic circumstances, reframing the melody’s meaning. The gesture is subtle rather than declarative: the familiar contour does not arrive as a triumphant reprise but as a quiet act of recognition. In this moment the melody ceases to belong solely to the past or to the memory of Anna. Instead, it becomes a shared musical space in which Tyler’s grief, Anna’s lingering presence, and the audience’s understanding converge.

Because the Love Theme is absorbed into the song's central hook rather than presented as a separate quotation, the music suggests integration rather than return. The theme no longer functions as a reminder of what has been lost; it participates in the act of letting go. The farewell, therefore, is no longer singular. It belongs simultaneously to Tyler, to Anna, and to the audience who has traveled with them through the narrative. The music acknowledges that healing does not require forgetting. What it requires is forgiveness—of the dead, of the living, and ultimately of oneself.

The harmony includes a single nostalgic inflection—the lowered sixth scale degree—introduced nowhere else in the musical. This “nostalgia note” does not pull Tyler backward into regret; instead, it sweetens the present moment with memory that is no longer punitive. The cadence that follows is decisive in a way no previous song has allowed. The music lands, and it stays. By the end of the song, Tyler is still grieving. But he is no longer trapped. The night has done its work.



Figure 17: “Nostalgia Note” in final cadence

The Implied Epilogue

The epilogue of *Not Lost* is not a scene in the conventional sense, but a condition. Nothing new happens, and that restraint is its meaning. The setting remains Tyler's living room, now emptied of interruption. The phone is silent. Anna is gone. What remains is time—resuming, unremarked, but irrevocably altered.

Musically, the epilogue is carried by the final instrumental cadence that follows the full realization of the *Love Theme*. This cadence is decisive in a way no previous moment in the score has been. Earlier songs resist closure, fracture tonality, or end in collapse. Here, the music lands. The harmonic finality confirms that the work of the night has been completed, even if the work of grief has not. Healing is not presented as resolution, but as orientation: Tyler is now facing forward.

Crucially, the epilogue avoids repetition. There is no “goodnight,” no suggestion that this night will replay itself. Tyler does not prepare to relive the anniversary again tomorrow, next week, or next year. The absence of cyclical framing distinguishes this ending from the opening stasis. The chair that once held anger and recrimination now holds something quieter; memory without self-punishment.

Dramaturgically, the epilogue confirms the ethical stance of the musical. Grief is not conquered, nor is it transcended. It is recontextualized. Tyler does not forget Anna, nor

does he release love in order to survive. Instead, he releases blame. The night has not erased loss; it has clarified what must be carried and what must be laid down.

The audience is invited toward recognition rather than catharsis. The silence that follows the final chord invites reflection rather than applause alone. The story does not suggest that such a night is universal, but it insists that forgiveness—of others and of oneself—is possible. Time moves forward. The cycle is broken. Things, relationships, hope, love is *Not Lost*.

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APPENDIX I: THE SCRIPT

Appendix 1 presents the complete script¹⁶ of *Not Lost*, including all dialogue, lyrics, and stage directions. The script reflects the final version of the dramatic text referenced throughout this dissertation. While the analytical chapters focus on specific musical and dramaturgical moments, the inclusion of the full script allows readers to examine the narrative structure and textual design of the work in its complete form.

This appendix should be read in conjunction with Appendix 2, which contains the integrated piano–conductor score of the musical. Together, these materials document the creative component of the dissertation and provide the primary sources from which the analytical discussion in the preceding chapters is drawn.

¹⁶ The script is presented in a format approved for musicals by Music Theatre International, Theatrical Rights Worldwide, Samuel French, and Dramatic Publishing

#1 Prologue

The stage is dark as the music starts. We see, barely, a silhouette of a woman... ANNA humming an ethereal melody.

The lights fade on her and rise again to reveal a man, TYLER, seated in a barrel chair staring into a glass of scotch.

The lights fade and we see ANNA again, still in silhouette, but this time more refined.

The lights come up, still dimly, on Tyler.

TYLER

I LOOK AROUND THIS HOUSE
AND ALL THAT I CAN SEE
ARE THE SHADOWS OF OUR LIFE
WHEN YOU WERE HERE WITH ME
I SEE YOU BRUSHING YOUR HAIR
HEAR YOU LAUGHING ON THE PHONE
EVERY MEMORY OF YOU MOCKS ME
AS I FACE THIS NIGHT ALONE

The music continues and we see ANNA enter behind TYLER. He does not see her but he senses something, turns and looks at her.

ANNA

Hi.

TYLER

Why are you here??? I don't need this right now.

ANNA

Pleading

Tyler...

TYLER

Don't... Don't tell me you missed me.

ANNA

Of course I did... I do.

TYLER

You come, you go... You show up again whenever you feel like it.

a beat

Still making all the decisions.

ANNA

Maybe I shouldn't be here now... tonight.

TYLER

"Maybe you...???" I just told you to go away. I don't want you here.
Especially tonight.

ANNA

Tyler, please don't be like this.

TYLER

You left, Anna. You just left... How am I supposed to act?

I HAVEN'T PACKED YOUR CLOTHES
I CAN'T SLEEP IN OUR BED
I'M STAYING IN THE GUEST ROOM
STILL THESE PICTURES FILL MY HEAD
YOU PULL OUT OF THE DRIVEWAY
I SEE THE TAILLIGHTS SHINE
I SEE YOU SPEEDING DOWN THE PARKWAY
I HEAR SIRENS IN MY MIND

*The music becomes more driving and frantic. Tyler is remembering,
imagining, more vividly.*

AND THE SMOKE IS RISING UP
THROUGH THE HEAVY FALLING SNOW
AND THE MOON HAS TURNED AWAY
FROM THE BLOODY SCENE BELOW
AND A PHONE CALL WAKES ME UP
TO SAY MY WORST NIGHTMARE IS TRUE
I WISH I COULD HAVE BEEN THERE
TO CRASH AND DIE WITH YOU

Tyler collapses back into his chair. Lights down on Tyler...

Lights up on DIAMOND, a phone-sex operator. She is wearing a headset and painting her nails. She is in her cubicle at the “Legends of Lust” phone sex offices. She is in the middle of a call... Her delivery is not robotic; just detached and well-rehearsed.

DIAMOND

YOU GOT ME SO WET
I'M JUST SO WET FROM YOUR TONGUE
AND YOU'RE JUST SO HOT
OH, BABY, YOU'RE HOT
I WANT IT SO BAD
TEASE ME WITH THE TIP
JUST THE TIP
OOH, NOW ALL OF IT.
OH, GOD...

IT FEELS SO GOOD
FILL ME UP
YOU'RE SO BIG IN ME
I'M SO TIGHT...
I WANT MORE, BABY, NOW...
PLEASE MAKE IT HARDER, FASTER,
OOH, BABY, YEAH

YOU FUCK ME SO HARD
YOU KNOW I LOVE IT LIKE THAT
BECAUSE IT'S SO BIG
YOU FUCK ME SO GOOD
IT MAKES ME SO WET
I'M READY FOR MORE
BABY, PLEASE, WILL YOU COME FOR ME?
RIGHT NOW...

She spills the bottle of nail polish, as she picks it up it spills everywhere.

(spoken)

Shit!

God Damn it! It's all over me!

She realizes she is still connected to the call and attempts to recover.

Baby...?

(sung as she continues cleaning the mess)

OH, YEAH...

IT FEELS SO GOOD

FILL ME UP

THERE'S SO MUCH IN ME...

I'M SO HOT, I WANT MORE, BABY, NOW

WE TASTE SO GOOD

YOU'RE SO FUN,

I LOVE FUCKING YOU

YOU'RE SO BAD

CALL AGAIN, I'LL BE HERE

REMEMBER, DIAMOND, CALL ME.

She disconnects the line.

"Oh Diamond, that was so good."

Asshole!

Music ends

Lights down on DIAMOND.

#4 The Argument

Lights up on TYLER. He is still drinking. He moves to turn on the radio. There is a spark of recognition as he recognizes the song. He starts to move to the music. After a moment, ANNA moves in close to TYLER but not touching. They “dance” together.”

TYLER

I like this song... It takes me back.

ANNA

playfully

“To the old days...” You’re such an old man.

They dance together

TYLER

You were always a better dancer than me.

ANNA

I like the way you dance.

(pause)

You were the only man I ever wanted to dance with.

FLASHBACK TO:

Tyler and Anna dancing in the same living room a few years earlier. They are both wearing the same clothes. This is how TYLER remembers her.

TYLER

OK, I know it's not a forever home or anything, but it's nice, right?

ANNA

It's great!

TYLER

It's close to the trains so I don't have to take the car into the city. The real estate market is thriving here. You'll be selling left and right!

ANNA

Yeah, but I don't even begin to know what to do with a yard.

TYLER

You've been saying you wanted to plant a garden...

The scene changes to months later. Tyler is walking in from a day at the office.

Anna is sitting at her desk going over papers.

TYLER

Guess who just made... well, not partner, but I'm closer.

ANNA excitedly jumps up to hug and kiss him.

ANNA

Baby! That's amazing! Why didn't you say something earlier?

TYLER

I had no idea it was going to happen. Pearson just came in and told me as I was leaving. "Hey kid? How'd you like "Senior Associate on your door?" and the guys were walking up to change the door!!!

ANNA

We HAVE to celebrate!

TYLER

My love... the only place I want to celebrate is with you in this house!

They kiss again as the scene shifts to months later.

ANNA is sitting in his chair looking nervous.

TYLER enters, distracted, from elsewhere in the house.

TYLER

Hey baby! You don't look so good. Is something wrong?

ANNA

Yeah... I think I caught something.

TYLER

I did hear there was a bug going around.

ANNA

(interrupting him)

I'm pretty sure I caught it from you.

TYLER

What are you talking about? I'm not sick.

ANNA

Yeah, I caught it in my uterus.

She waits for him to realize... He is clueless.

ANNA [cont.]

annoyed but playfully

Tyler... I caught it... in my UTERUS!

TYLER gets it.

TYLER

OH MY GOD! REALLY???

*As he races to her the lights shift and bring us back to the present.
TYLER and ANNA are still dancing.*

ANNA

So many great memories!

TYLER

Then why did you leave?

It's not like you were alone in the world, Anna. I counted on you.

I need... needed you.

ANNA

I know...

TYLER

If you knew that, then why didn't you turn your car around when you saw the snow coming?

ANNA

I don't know.

The scene shifts to a year ago this night. TYLER and ANNA are obviously in the middle of an argument.

TYLER

Let me get this straight... You're driving into the city to see an old boyfriend?

ANNA

Sean was never my boyfriend. We went to prom together because we didn't have dates. It's *just* a dinner.

TYLER

Just a dinner? Maybe it is for you, but what about Sean? What does he want?

ANNA

He's moving back to the city and he's hiring me as his realtor. Tyler... you have no reason to be jealous. You *know* that.

TYLER

I'm not jealous... I just don't...

a long beat as he searches for any other word.

ANNA

You could come too, you know.

TYLER

You know I have to finish the closing for Pearson by morning. If I can keep him happy, my future at the firm is set. *We'll* be set!

ANNA

And if I can make this deal for Sean? Honey it's not just an apartment in the city. He's an investor. It means rental properties, businesses... The commissions from just him alone...

a beat

I *have* to go, honey... I promise I won't be long. I'll bring you something from the restaurant for lunch tomorrow/

TYLER

a little too angry

Fine... Go see him. I don't care.

The scene shifts back to the present. Tyler is hit with the realization...

ANNA/TYLER

You/I said you/I didn't care.

TYLER

RECKLESS!
THOUGHTLESS!
WHAT A WAY TO END THINGS
I NEVER THOUGHT ABOUT IT TILL JUST NOW
YOU LEFT
I STAYED
I THOUGHT I WAS SO SMART
NOW YOU BOTH ARE GONE
AND EVERYTHING IS LOST FOREVER

HOW AM I SUPPOSED TO LIVE WITH THAT?
YOU WERE SOMEONE THAT I CAN'T REPLACE
HOW AM I SUPPOSED TO LIVE WITH THAT?
YOU DROVE OFF THAT NIGHT
I DIDN'T EVEN KISS YOU GOODBYE...
HOW AM I SUPPOSED TO LIVE WITH THAT?

PERFECT HINDSIGHT
CURSE OF THE LIVING
FROM THE DAY WE MET YOU WERE CONDEMNED
EACH DAY
EVERY NIGHT
ALL I DO IS WONDER
HOW BETTER IT WOULD BE
IF WE HAD NEVER MET AT ALL

Anna is overcome with shock

ANNA

How can you say that?

TYLER

It's true, Anna!

*He can barely bring himself to admit the realization. If he says it, it
will crush him.*

It's my fault... You're dead because of me!

ANNA

No! Tyler, please...

Why are you doing this?

TYLER

Because I *deserve* it!

GOD! THE LAST THING THAT YOU HEARD ME SAY
FOOLISH WORDS THAT I CANNOT TAKE BACK
FATAL WOUNDS THAT TIME CANNOT REPAIR
YOU DROVE OFF TO DIE
AND I TOLD YOU I DIDN'T CARE...
HOW AM I SUPPOSED TO LIVE...
HOW AM I SUPPOSED TO LIVE?

ANNA

Stop!!!

BLACKOUT as Tyler, sobbing, collapses into Anna

The scene shifts abruptly back to Diamond. She is on a break.

DIAMOND

TWENTY-FIVE GIRLS
FROM ALL AROUND THE WORLD
AT TWENTY-FIVE DESKS
ON THE THIRTY-THIRD FLOOR
MOANING AND PURRING
AND SCREAMING LIKE BANSHEES
THE PHONES ARE LIGHTING UP
LIKE NEVER BEFORE

IS ANYBODY GETTING SOMETHING REAL?
I MEAN SOME ONE-ON-ONE FOR REAL
I'D LIKE TO FALL INTO SOMETHING REAL
INSTEAD OF STEAMY IMITATIONS,
INSTANT GRATIFICATIONS
JUST ONCE I'D LIKE TO FEEL
SOMETHING REAL

TWENTY-FIVE YEARS...
WHAT HAS MY LIFE BECOME?
AND WHAT DOES IT MEAN?
WHAT MAKES IT WORTHWHILE?
I'M WAITING AND LISTENING
FOR REAL CONVERSATION
GOD, THAT WOULD BE FUN
ONCE IN A WHILE

IS ANYBODY GETTING SOMETHING REAL?
I MEAN SOME ONE-ON-ONE FOR REAL
I'D LIKE TO FALL INTO SOMETHING REAL
INSTEAD OF STEAMY IMITATIONS,
INSTANT GRATIFICATIONS
JUST ONCE I'D LIKE TO FEEL
SOMETHING REAL

Lights down on DIAMOND.

Lights up on TYLER and ANNA.

TYLER

It's just so lonely without you here. I mean, I work every day in a city with millions of people...and I just feel like I'm by myself. All the time.

ANNA

You still have friends, Tyler. You just have to let them be there for you.

TYLER

I know... But every time I see any of them, I can tell...
It's like they aren't interested in Tyler,
they're just worried about the widower.

ANNA

What about Evan? You two have been friends since high school.

TYLER

Don't get me started with Evan. I mean he's great, but he's taken this "tough love" approach with me. "You've been grieving for a year, Tyler. What you need to do is go get laid."

She finds this hilarious

ANNA

He said what?

TYLER

It's so stupid. I mean, he loved you too... but he thinks the sooner I can... you know... But he knows I suck at talking to women.
Give me a judge or a jury. I'm great in that environment... but women?

He looks longingly at her...

I'm still surprised I ever found the nerve to talk to you.

ANNA (TEASINGLY)

Yeah, I think your big opening line was, “uhhh... Hi!... uhhh... I’m Tyler.”

TYLER

Smooth.

ANNA

So smooth...

God... I thought you were adorable.

A beat. Music starts.

TYLER

One of the guys in the office gave me a number...

ANNA

A number?

TYLER

Yeah... You know... one of those, uh... 900 numbers.

ANNA

A 900 number?!? I didn’t know they still had those.

(pause)

Let’s call it. It’ll be fun.

It’s not so weird, Tyler. We did it on the phone, once. I was at that conference with the agency, and you were still living at home finishing law school?

TYLER

Yeah...

ANNA

REMEMBER, “PLEASE, TYLER, NOW”

TYLER

FROM THE COMFORT INN IN TUSCON?

ANNA

REMEMBER, "YES, ANNA, YES"

TYLER

FROM THAT LITTLE HOUSE IN JERSEY?

ANNA

I COULD ALMOST TASTE YOUR KISSES
YOU TOOK AWAY MY FEAR

TYLER

IT WAS LIKE YOU WERE BESIDE ME
YOU SEEMED TO BE SO NEAR

TYLER

AND I LOVED YOU ON THE
PHONE...
WHAT A CRAZY THING
TO DO.
WE WERE BURNING UP THE
WIRES

I WAS SO IN LOVE
I WAS SO IN LOVE WITH YOU

ANNA

AND I LOVED YOU ON THE
PHONE...

I WAS CRAZY WITH YOU

WE WERE BURNING UP THE
WIRES

I WAS SO IN LOVE
I WAS SO IN LOVE WITH YOU

TYLER

I WAS SO IN LOVE...

ANNA

I WAS SO IN LOVE...

REMEMBER WHEN I CAME HOME

TYLER
AND WE FELL IN BED TOGETHER

ANNA
REMEMBER HOLDING ME TIGHT

TYLER
WITH NO MORE MILES BETWEEN US

ANNA
OOH...

TYLER
I LOVED TO TASTE YOUR KISSES
YOU BROUGHT OUT THE MAN IN ME

ANNA
FOR ME THERE WAS NO OTHER
YOU MADE ME FEEL SO FREE

TYLER
WHEN I LOVED YOU ON THE
PHONE...
WHAT A CRAZY THING
TO DO.
WE WERE BURNING UP THE
WIRES
I WAS SO IN LOVE
I WAS SO IN LOVE WITH YOU
I WAS SO IN LOVE

ANNA
WHEN I LOVED YOU ON THE
PHONE...
I WAS CRAZY WITH YOU

WE WERE BURNING UP THE
WIRES
I WAS SO IN LOVE
I WAS SO IN LOVE WITH YOU

I WAS SO IN LOVE

TYLER
REMEMBER?

ANNA
REMEMBER?

TYLER

REMEMBER?

ANNA

REMEMBER?

TYLER AND ANNA

I WAS SO IN LOVE

I WAS SO IN LOVE

REMEMBER?

REMEMBER?

REMEMBER?

After a moment, TYLER smiles at ANNA and picks up the phone. He dials.

TYLER

It's ringing. Still ringing...
My God, what am I going to say? This is too weird.
I can't do this.
He hangs up.

ANNA

When did you become a prude?
Go on... See what it's like. Just for fun.
a beat... she reassures him

It's ok.

TYLER

I don't know.

ANNA

Go ahead. And put it on speaker.

*TYLER picks up the phone again and dials. Lights up on DIAMOND
reading a newspaper and using a red pen.
Her phone rings and she answers.*

DIAMOND

(in a sexy voice)
Hi. You've reached the Legends of Lust Party Playroom. Please state your
name clearly and repeat the phrase:
(her voice becomes whispered and mechanical)
"I am over eighteen years of age and authorized to use this phone." \$2.99
per minute will be automatically billed to your phone. Please speak...
(sexy voice again)
Now...

TYLER

Uh.... ummmm....

ANNA

My name is Tyler.

TYLER

My name is Tyler.

DIAMOND

Please repeat the phrase: "I am over eighteen years of age..."

TYLER (*interrupting*)

I am over eighteen years of age and this is my phone.

Diamond begins her spiel, but she is, as ever, visibly detached from the conversation.

DIAMOND

Thank you, Tyler. My name is Diamond and your Playroom Party has begun. I'm here to blow your mind, Tyler. I'm so glad you called. I was just sitting here... naked... with my little high heels on. Are you naked, Tyler?

TYLER

Uncomfortable and awkward

Ummm... no.

DIAMOND is unfazed.

DIAMOND

Oh... Are you touching yourself? I'm touching myself. Thinking about what I want you to do to me... What I want to do to you... I want to kiss you... I want to feel your lips on me. I want to kiss my way down your chest... and then I want to take you in my mouth. Would you like that?

TYLER (*To Anna*)

I loved it when you did that to me.

DIAMOND

Is that what you want, baby?

TYLER

Yeah.
(to Anna)
I love you...

ANNA AND DIAMOND

I love you too, baby.

TYLER is thrown. ANNA steps back into the darkness.

DIAMOND

Now I'm all wet... would you like to touch me?
(pause)
Tyler? Are you there?
(pause)

TYLER

Yeah...

DIAMOND

I want you to touch me. Will you touch me, Tyler?

No response; Tyler is visibly shaken, looking for Anna, and then back to the phone

Everything alright, baby?

TYLER

Yeah... I... It's not you.

DIAMOND

Go ahead, baby. Tell Diamond what you want.

TYLER

It's weird... your voice... You sounded like my wife.

DIAMOND

Is that a good thing?

TYLER

Yeah... It's a good thing.

DIAMOND

Well, do you want her to play with us? I'd like that too.

(pause)

TYLER

She... died.

DIAMOND is shocked. Things have suddenly become real.

DIAMOND

Oh...

TYLER

In a car wreck last year. We had just found out she was pregnant... Shit. Look, maybe I should call another time. Tonight's the anniversary of her death... I don't really know why I'm doing this. There's a guy in the office... I don't know.. I do like your voice. It sounds... I can't imagine how it sounds. God, this must seem strange to you.

DIAMOND

Oh, Tyler... Strange is my business...

Music starts

Would you like to talk about it? About her maybe? What was she like?

The following are all internal monologues. When not singing, characters should engage as if the conversation were happening naturally

MY EARS ARE LIKE AN OPEN DOOR
I HEAR THE WHISPERS OF THE NAKED CITY
I HEAR THE SECRETS UNEXPRESSED
THE HUNGRY MEN CRAVING LOVE AND PITY
I WRAP MY VOICE AROUND THEIR SEX

ANNA

DON'T BE AFRAID TO SHARE YOUR LOSS
THE DEEP AND DARK OF ALL YOUR THOUGHTS
DOWN THE ALLEY OF YOUR REGRET
LET LIQUID WORDS HELP YOU FORGET.

DIAMOND

STRANGE BUSINESS

TYLER

STRANGE BUSINESS

DIAMOND AND TYLER
STRANGE BUSINESS

DIAMOND
AND SUDDENLY IT'S MORE THAN SEX
I WONDER WHAT WILL HAPPEN...

DIAMOND, TYLER AND ANNA
STRANGERS TO OURSELVES WE KNOW
THE DEPTHS TO WHICH A MIND CAN GO
WHEN LONELINESS BECOME DISEASE
AND DRAGS US ALL TO OUR KNEES
WHEREVER LOVE IS LOST OR STAINED
IN THE MOONLESS NIGHT THERE REMAINS...

DIAMOND, TYLER, AND ANNA
STRANGE BUSINESS
STRANGE BUSINESS
STRANGE BUSINESS

DIAMOND
AND SUDDENLY IT'S MORE THAN SEX...

TYLER
I WHISPER SECRETS UNEXPRESSED...

ANNA
LET LIQUID WORDS HELP YOU FORGET...

DIAMOND
I'VE FALLEN INTO SOMETHING REAL...

TYLER
THE SECRET OF THE DARK I FEEL...

ANNA
AND SUDDENLY IT'S MORE THAN SEX...

ANNA & DIAMOND

WE CAN NOT KNOW WHAT WILL HAPPEN NEXT

ANNA

WHEN LIFE CAN TURN ON A DIME

ANNA AND TYLER

YOUR LIFE WILL TURN INTO EVERY KIND OF

TYLER, AND ANNA

STRANGE BUSINESS
STRANGE BUSINESS
STRANGE BUSINESS
STRANGE BUSINESS

STRANGE BUSINESS
STRANGE BUSINESS
STRANGE BUSINESS

STRANGE BUSINESS

DIAMOND

MY EARS ARE LIKE AN
OPEN DOOR
I HEAR YOUR WHISPERS
AND YOUR NAKED
HEARTACHE
I'VE FALLEN INTO
SOMETHING REAL
WHAT STRANGE
BUSINESS...
STRANGE BUSINESS

#7a The Call (Part 2)

The situation is tense for a moment. Finally, TYLER speaks.

TYLER

It's a different world when you lose someone like Anna. I guess I'm mad at her for leaving...

DIAMOND

But she didn't leave you. You said it was a car wreck...

TYLER

She was driving to see an old boyfriend...

DIAMOND

And...?

TYLER

And, if she hadn't been going to see that asshole, this never would have happened. Like a fool, I... I told her to go... Oh, Christ, you don't understand. There was a blizzard...

I said I didn't care... That was the last thing...

DIAMOND

It sounds like it was an accident...

(pause)

You loved her very much.

TYLER

Yes. I adored her.

DIAMOND

You're so lucky.

TYLER

Lucky?

DIAMOND

You found someone like that.

TYLER (*angrily*)

What good is that now?

DIAMOND

What good is it? Are you serious? What good is it?

DIAMOND is starting to feel a kind of protective anger.

That doesn't happen every day, you know. That woman was a gift to you. And she loved you *back*? What are you crazy? You had something good, something great! Someone who loved you. That's worth something in this fucked-up, upside-down world. You've got a helluva lot to be thankful for.

TYLER

Thankful?

DIAMOND

Yeah. And you're ruining it getting all pissed off at her.

TYLER

Listen...

DIAMOND

Here comes the tough love...

No, *you* listen! People die. It's shit, but they do. People lose people every day. But some people never lose anybody...

SHE's revealing something about herself. This is intimacy.

...because they never had someone to lose.

Music starts

TYLER

I just... don't know what to do with all that I felt for her.

DIAMOND

You just love her. You stop focusing on what you're angry about, and focus on what you loved about her. That's the stuff that doesn't go away. Talk to me. What did you *really* love about being with her?

TYLER

Everything... but it was so many little things...

SUMMERS IN THE GARDEN
SUNSHINE THROUGH THE TREES

TYLER AND ANNA

PLANTING ALL DAY LONG
DOWN UPON HER/MY KNEES

ANNA

HANDFULS OF SOIL
A GLASS OF LEMONADE WITH YOU

TYLER AND ANNA

SO MANY THINGS TO SAY GOODBYE TO

TYLER

AUTUMN WALKS AT TWILIGHT
STARING AT THE MOON

TYLER AND ANNA

PAINTING NURSERY WALLS
FOR THE CHILD ARRIVING SOON
MORNINGS MAKING LOVE

ANNA

NO ONE LOVED ME LIKE YOU DO

TYLER AND ANNA AND DIAMOND

SO MANY THINGS TO SAY GOODBYE TO

DIAMOND

Tyler, that's... I'm so sorry you're going through this.

TYLER (*to Diamond*)

It's OK. You've been great, but I think I'm gonna go now...

DIAMOND (*teasingly*)

Are you sure? I'm still sitting here naked with my little high heels on.

The laugh together. The moment turns serious again.

DIAMOND

Are you gonna be ok?

TYLER

Yeah. I don't know. I think I will be.

I'd like... to talk again. If that's ok...?

DIAMOND

I'd like that too. Call anytime after 7 any day except Mondays or Tuesdays.

Just ask for Kati...

She catches herself.

... ask for Diamond. Goodnight, Tyler

TYLER

Goodnight.

They hang up the phones.

TYLER AND ANNA

I SEE NOW WHAT I NEVER SAW
HOW QUICKLY IT ALL GOES BY
YOU AND I HAD IT ALL

ANNA

WE HAD IT ALL
IT WASN'T ALWAYS EASY

BUT IT WAS ALWAYS RIGHT
OUR TEARS WOULD TURN TO LAUGHTER
BEFORE WE SAID GOODNIGHT

TYLER AND ANNA
WE FORGAVE EACH OTHER
THAT'S WHAT BEST FRIENDS HAVE TO DO

ANNA
TYLER... I FORGIVE YOU.
WON'T YOU, PLEASE,
FORGIVE YOURSELF TOO...
TYLER I'M NOT LOST TO YOU

TYLER
SO MANY THINGS...

ANNA
SO MANY THINGS...

The music continues...

We can't change what happened.

TYLER
We were lucky to have found each other. Some people never do, you know.

ANNA
I know.

TYLER
I think I'm going to start planting your garden again.
Anna smiles at him. She knows what this really means.

ANNA
I love you, too.

TYLER

Goodbye, Anna.

They embrace as the music rises. They move back to the chair, and TYLER sits. ANNA moves around behind him embraces him again. Their hands clasp together. They know this is the last time.

ANNA kisses his cheek and slowly fades away into darkness as the music softens.

ANNA

Goodbye, my love.

TYLER is left sitting as the music fades away. The image is the same as the opening...but something is different.

He's smiling. He's sad still, but he's smiling. He hasn't let go of Anna, but he has begun to let go of his guilt.

A scrim is lowered separating Tyler from the audience. As the lights on the stage dim, a projection appears on the scrim:

"Not Lost"

Blackout.

THE END

APPENDIX II: THE INTEGRATED PIANO-CONDUCTOR SCORE

Appendix 2 contains the integrated piano–conductor score of *Not Lost*. This score presents the complete musical materials of the work in a format designed to reflect both the dramatic pacing and the musical structure discussed throughout this dissertation. The score includes all vocal lines, principal instrumental textures, and structural markings necessary to convey the musical design of the piece.

The integrated piano–conductor format is intended to function simultaneously as a rehearsal document and an analytical reference. While the orchestration of the work may be realized in various performance contexts, the score presented here preserves the harmonic, melodic, and formal relationships that underpin the musical narrative examined in the preceding chapters.

This appendix should be read alongside Appendix 1, which contains the full script of the musical. Together, the script and the integrated score constitute the primary creative artifacts of the dissertation and provide the complete textual and musical framework of *Not Lost*.

NOT LOST

James Marler

01: Prologue

Anna

The stage is dark as the music starts. We see, barely, a silhouette of a woman... ANNA humming an ethereal melody.

Ethereal c. ♩ = 60

The musical score is written for four parts: Anna, Diamond, Tyler, and Reh. Piano. The tempo is marked 'Ethereal c. ♩ = 60' and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. Anna's part is a vocal line with a long, sustained note in measure 5, marked with a slur and the text '(hmm)'. Diamond and Tyler have whole rests in all measures. The Reh. Piano part consists of a complex, ethereal melody with many beamed sixteenth and thirty-second notes, creating a shimmering, textured effect. The piano part is marked with a slur and the text '(mmm)' in measure 9. The score is numbered 1 through 10 at the bottom of each measure.

Anna

Diamond

Tyler

Reh. Piano

An.

1 2 3 4 5

6 7 8 9 10

94

rit.....

11 12 13 14 15

The lights fade on her and rise again to reveal a man, TYLER, seated in a barrel chair staring into a glass of scotch.

A Misterioso ♩ = 90 rit.....

16 17 18 19 20 21

B Andante moderato ♩ = 96

22 23 24 25

mf

26 27

C *The lights raise and we see ANNA again, still in silhouette, but this time more refined.*

An.

28 29 30 31

An.

32 33 34 35

An.

36 37 38 39

V.S. ↗

02: A Year Ago TonightTyler*The lights come up, still dimly, on Tyler.*

Moderately ♩ = 80

Anna

Diamond

Tyler

Cues

Reh. Piano

mp

1 2 3 4

I look a - round

A

Ty.

— this house and all that I — can see are the shad - ows of our life — when

5 6 7

97

Ty.
you were here with me. I see you brush - ing your hair, hear you laugh - ing on the phone; eve - ry

8 9 10

Ty.
mem - 'ry of you mocks me_ as I face this night a - lone. *rit.*

11 12 13 14

The music continues and we see ANNA enter behind TYLER. He does not see her but he senses something, turns and looks at her.

ANNA

Hi.

TYLER

Why are you here??? I don't need this right now.

ANNA

Tyler...

TYLER

Don't... Don't tell me you missed me.

ANNA

Of course I did... I do.

TYLER

You come, you go... You show up again whenever you feel like it.

a beat

Still making all the decisions.

ANNA

Maybe I shouldn't be here now... tonight.

TYLER

"Maybe you...???" I just told you to go away. I don't want you here. Especially tonight.

ANNA

Tyler, please don't be like this.

B - VAMP

Lento

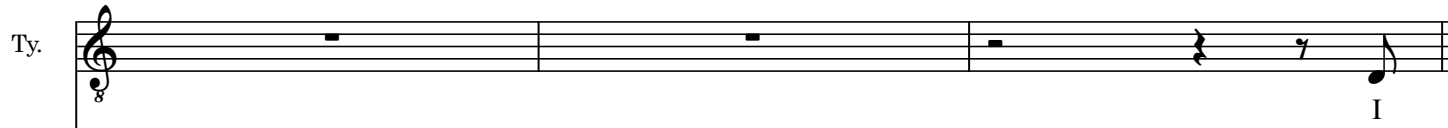
Ty.

15 (19) 16 (20) 99 17 (21) 18 (22)

cue: **TYLER**

"You left, Anna. You just left... How am I supposed to act?"

L'istesso tempo *accel.....*

Ty.  I

23 24 25

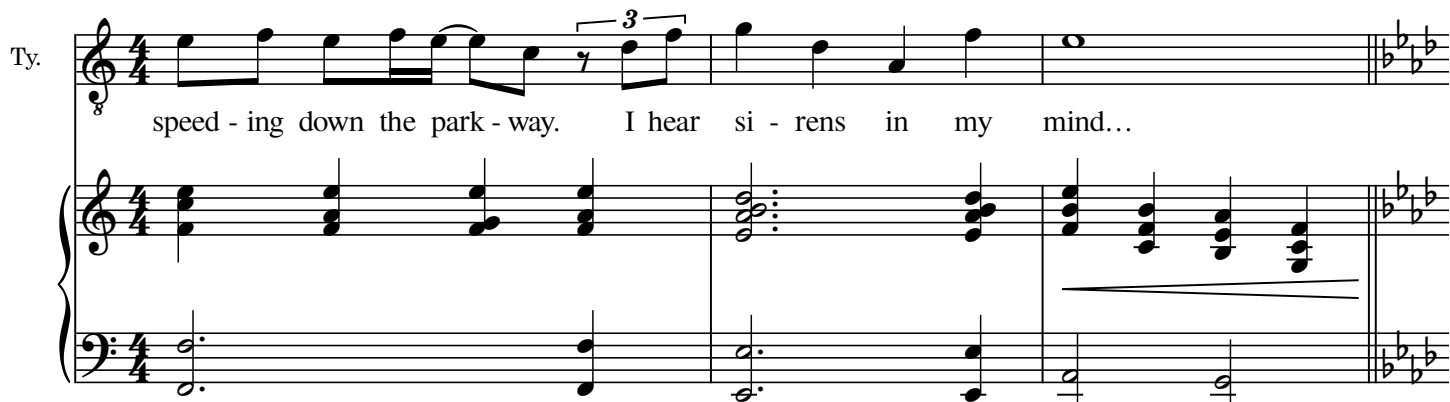
C *Tempo I*

Ty. 
ha - ven't packed your clothes. I can't sleep in our bed. I'm stay - ing in the guest room. Still these

26 27 28

Ty. 
pic - tures fill_my head. You pull out of the drive - way. I see the tail-lights shine. I see you

29 30 31 32

Ty. 

speed - ing down the park - way. I hear si - rens in my mind...

33 34 35

D Driving ♩ = 160

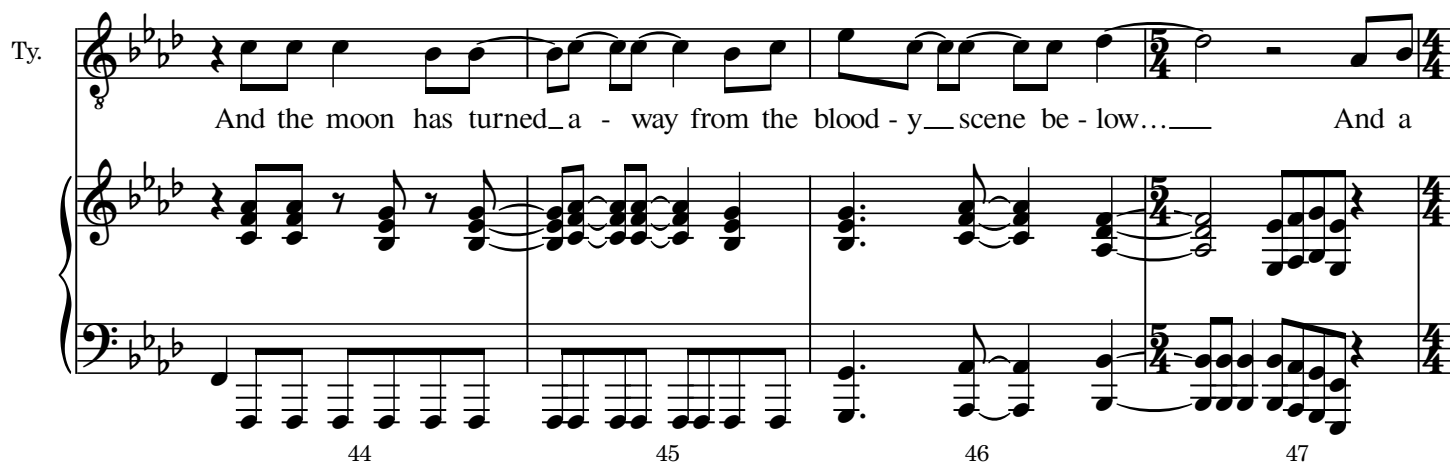
Ty. 

36 37 38 39

Ty. 

And the smoke is ris - ing_ up through the heav - y fall - ing snow...

40 41 42 43

Ty. 

And the moon has turned a - way from the blood - y__ scene be - low...__ And a

44 45 46 47

Ty. 

phone call wakes me up to say my worst night - mare is true... I

48 49 50 51

Ty. 

wish I could have been there to crash and die with you.

52 53 54 55

Tyler collapses back into his chair. Lights down on Tyler...

NOT LOST

03: So... Diamond

Lights up on DIAMOND, a phone-sex operator. She is wearing a headset and painting her nails. She is in her cubicle at the “Legends of Lust” phone sex offices. She is in the middle of a call...

Her delivery is not robotic; just detached and well rehearsed.

Poco Porn-ish ♩ = 105

Diamond

Reh. Piano

You got me

E7(#9)

A - Verse

Dia.

so wet. I'm just so wet from your tongue And you are so__ hot! Oh,

5 6 7

Dia.

ba - by, you're hot! I want it so__ bad. Tease me with the tip Just the tip

8 103 9 10

Dia.

Ooh, now all of it. Oh, god... It feels

11 12

B - Chorus

Dia.

so good! Fill me up! You're so big in me! I'm so tight... I want more,

13 14 15

Dia.

ba - by, now... Please make it hard - er, fast - er, Ooh, ba - by, yeah You fuck me

16 104 17 18

C - Verse

Dia.

so deep You know I love it like that Be - cause it's so__ big You

19 20 21

Dia.

fuck me so good It makes me so__ wet I'm read - y for more Ba - by, please,

22 23 24

Dia.

will you come for me? Right now... Shit!

25 26

*She spills the bottle of nail polish, as
she picks it up it spills everywhere*

*She realizes she is still connected
to the call and attempts to recover.*

Diamond:
Dia. God Damn it! It's all over me!

27 28

she continues cleaning the mess as she sings

Dia. Baby...? Oh, yeah... It feels

29 30

D - Chorus

Dia. so good Fill me up There's so much in me... I'm so hot, I want more,

31 106 32 33

Dia.

ba - by, now We taste so good! You're so fun! I love fuck - ing you! You're

34 35 36

Dia.

so bad! Call a - gain, I'll be here. Re - mem - ber, Dia - mond, call me.

37 38 39

She disconnects the call.

Dia.

mockingly
“Oh Diamond, that was so good.”
Asshole!

40

04: The ArgumentAnna & Tyler*Lights up on TYLER. He is still drinking.*

Pensive ♩ = 85

Reh. Piano

1 (2) 3 4 5

He moves to turn on the radio. There is a spark of recognition as he recognizes the song.

♩ = ♩.

rall.....

6 7 8

9

He starts to move to the music. After a moment, ANNA moves in close to TYLER. They “dance” together.”

TYLER

I like this song... It takes me back.

ANNA

“To the old days...” You’re such an old man.

They dance together

TYLER

You were always a better dancer than me.

ANNA

I like the way you dance.

A Soft Pop ♩ = 90

10 (18) 11 (19) 12 (20) 13 (21)

14 (22) 15 (23) 16 (24)

ANNA: You were the only man I
ever wanted to dance with.

1. 2.

FLASHBACK TO:

Tyler and Anna dancing in the same living room a few years earlier. They are both wearing the same clothes. This is how TYLER remembers her.

B - Safety rit.....

26 (28) 27 (29)

C Gently ♩ = 100

30 31 32 33

TYLER

OK, I know it's not a forever home or anything, but it's nice, right?

ANNA

It's great!

TYLER

It's close to the trains so I don't have to take the car into the city. The real estate market is thriving here. You'll be selling left and right!

ANNA

Yeah, but I don't even begin to know what to do with a yard.

TYLER

You've been saying you want to plant a garden...

Rpt. as needed | 2. rit.....

34 (38) 35 (39) 110 36 (40) 37 41

*The scene changes to months later. Tyler is walking in from a day at the office.
Anna is sitting at her desk going over papers.*

Adagio ♩ = 66 accel.....

8va *loco*

42 43 44 45

D Strut ♩ = 115

46 47 48 49

TYLER

Guess who just made... well, not partner, but I'm closer.
ANNA excitedly jumps up to hug and kiss him.

ANNA

Baby! That's amazing! Why didn't you say something earlier?

TYLER

I had no idea it was going to happen. Pearson just came in and told me as I was leaving. "Hey kid? How'd you like 'Senior Associate' on your door?" and the guys were walking up to change the door!!!

ANNA

We HAVE to celebrate!

TYLER

My love... the only place I want to celebrate is with you in this house!

p *mp*

50 (54) 51 (55) 52 (56) 53 (57)

They kiss again as the scene shifts to months later.
ANNA is sitting in his chair looking nervous.
TYLER enters, distracted, from elsewhere in the house.

58 59

TYLER

Hey baby! You don't look so good. Is something wrong?

ANNA

Yeah... I think I caught something.

TYLER

I did hear there was a bug going around.

ANNA

(interrupting him)

I'm pretty sure I caught it from you.

TYLER

What are you talking about? I'm not sick.

E

Like a Lullabye ♩ = 85

60 61 62 63

ANNA

Yeah, I caught it in my uterus.

She waits for him to realize... He is clueless.

ANNA [cont.]

annoyed but playfully

Tyler... I caught it... in my UTERUS!

TYLER gets it.

TYLER

OH MY GOD! REALLY???



64

65

66

67

*As he races to her the lights shift
and bring us back to the present.
TYLER and ANNA are still dancing.*

ANNA

So many great memories!

TYLER

Then why did you leave?

It's not like you were alone in the world, Anna. I counted on you.

I need... needed you.

ANNA

I know...

Soft Pop ♩ = 90

Musical notation for measures 68-71. The music is in 3/4 time, key of B-flat major. Measure 68: Treble clef has a triplet of eighth notes (Bb, Ab, Gb) and a half note (Fb). Bass clef has a whole note (Bb). Measure 69: Treble clef has a triplet of eighth notes (Ab, Gb, Fb) and a half note (Eb). Bass clef has a whole note (Bb). Measure 70: Treble clef has a triplet of eighth notes (Gb, Fb, Eb) and a half note (Db). Bass clef has a whole note (Bb). Measure 71: Treble clef has a half note (Db) and a half note (Bb). Bass clef has a whole note (Bb).

68

69

70

71

Musical notation for measures 72-74. The music is in 3/4 time, key of B-flat major. Measure 72: Treble clef has a triplet of eighth notes (Ab, Gb, Fb) and a half note (Eb). Bass clef has a whole note (Bb). Measure 73: Treble clef has a triplet of eighth notes (Gb, Fb, Eb) and a half note (Db). Bass clef has a whole note (Bb). Measure 74: Treble clef has a half note (Db) and a half note (Bb). Bass clef has a whole note (Bb).

72

73

74

TYLER

If you knew that, then why didn't you
turn your car around when you saw the
snow coming?

ANNA

I don't know

F - Safety

Musical notation for measures 75-76. The music is in 3/4 time, key of B-flat major. Measure 75: Treble clef has a triplet of eighth notes (Ab, Gb, Fb) and a half note (Eb). Bass clef has a whole note (Bb). Measure 76: Treble clef has a half note (Db) and a half note (Bb). Bass clef has a whole note (Bb).

75 (77)

76 (78)

The scene shifts to a year ago this night. TYLER and ANNA are obviously in the middle of an argument.

Allegretto ♩ = 120

79 80 81 82 83

molto rit.

TYLER

Let me get this straight... You're driving into the city to see an old boyfriend?

ANNA

Sean was never my boyfriend. We went to prom together because we didn't have dates.
It's just a dinner.

TYLER

Just a dinner? Maybe it is for you, but what about Sean? What does he want?

ANNA

He's moving back to the city and he's hiring me as his realtor.
Tyler... you have no reason to be jealous. You know that.

TYLER

I'm not jealous... I just don't...

84 85

a long beat as he searches for any other word.

G Agitato ♩ = 144 *molto rit.*

85 86 87 88 89

ANNA

You could come too, you know.

TYLER

You know I have to finish the closing for Pearson by morning. If I can keep him happy, my future at the firm is set. We'll be set!

ANNA

And if I can make this deal for Sean? Honey it's not just an apartment in the city. He's an investor. It means rental properties, businesses... The commissions from just him alone...

a beat

I have to go, honey... I promise I won't be long. I'll bring you something from the restaurant for lunch tomorrow/

TYLER

a little too angry

Fine... Go see him. I don't care.

90 91 92

The scene shifts back to the present. Tyler is hit with the realization...

ANNA/TYLER

p You/I said you/I didn't care.

91 92

04A: How Am I Supposed to Live with ThatTyler

Raging ♩ = 155

Tyler

Reh. Piano

f

1 2

A

Ty.

Reck - less! Thought - less! What a way_ to end things.

mf

3 4

Ty.

I nev - er thought a - bout it 'till just now. You_ left. I stayed.

5 117 6

Ty. 8

I thought I was_ so smart. Now you both are gone, and ev - 'ry - thing is

7 8

Ty. 8

lost for - ev - - er!_____

9

B

Ty. 8

How am I__ sup - posed to live with that? You're just gone and there's no rea - son why.

10 118 11

Ty. 8 How am I___ sup - posed to live with that? You left me that night... I

12 13

Ty. 8 did - n't e - ven kiss you good - bye. How am I___ sup - posed to live with

14 *fp* *ff* 15

Ty. 8 that?

16 119 17

C

Ty. 8
Per-fect hind-sight! Curse of_the liv-ing! From the day we met you were con-

18 19 20

Ty. 8
-demned. All__ day, ev-'ry night all I do is__ won-der how

21 22

Ty. 8
bet-ter it would be if we had nev-er met at all!

23 120 24 25

Anna is overcome with shock

ANNA

How can you say that?

TYLER

It's true, Anna!

He can barely bring himself to admit the realization. If he says it, it will crush him.

It's my fault... It's MY FAULT!

ANNA

No! Tyler, please...

Why are you doing this?

D - Safety

Ty.

26 (28)

27 (29)

TYLER

Because I DESERVE IT!

Ty.

30

31

E

Ty. 8

God! The last_thing that you heard me say... Fool - ish words that I can - not take back.

f

32 33

Ty. 8

Fa - tal wounds that time can - not re - pair. You drove off to die, and

34 35

Ty. 8

I told you I did - n't care... How am I sup - posed to live...

fp *ff*

36 122 37

An.

Ty.

8

How am I _____ sup - posed to live?

STOP!

38

39

*BLACKOUT as
Tyler collapses,
sobbing, into Anna*

05: Something Real

Diamond

The scene shifts abruptly back to Diamond. She is on a break.

Dolce con speranza $\text{♩} = 65$

Diamond

Reh. Piano

mf

Ped.

1 2 3

Ped.harmonically sim.

4 5 6

7 8 9

The musical score is written for a vocal line (Diamond) and a piano accompaniment (Reh. Piano). The key signature has three flats (B-flat major), and the time signature is 4/4. The tempo is marked as 65 beats per minute. The score is divided into three systems, each containing three measures. The first system is marked 'Dolce con speranza' and 'mf'. The second system is marked 'Ped.harmonically sim.'. The third system is marked 'Ped.'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a pedal point in the left hand. The vocal line is mostly rests, indicating a break in the scene.

A

Dia.

Twen - ty - five girls from all a - round the world

10 11 12

Dia.

at twen - ty - five desks on the thir - ty - third

13 14 15

Dia.

floor moan - ing and

16 17 18

Dia.

purr - ing and scream - ing like ban - shees.

19 20 21

Dia.

The phones are light - ing up like nev - er be - fore._____

22 23 24 25

B

Dia.

Is an - y - bod - y get - ting some-thing real?___ I mean some

f 26 126 27 28

Dia.

one - on - one_ for real.____ I'd like to fall in - to

29 30 31

Dia.

some - thing real.____ In - stead of

32 33 34

Dia.

steam - y im - i - ta - tions, in - stant grat - i - fi -

35 127 36 37

Dia.

- ca - tions, just once I'd like to feel

38 39 40

Dia.

some - thing

41 42

Dia.

real.

mf

43 44 128 45 46

C

Dia.

Twen - ty - five years... what has my life be - come?

47 48 49

Dia.

And what does it mean? What makes it worth-

50 51 52

Dia.

- while? I'm wait - ing and

53 129 54 55

Dia.

lis - tening for real con - ver - sa - tion._____

56 57 58

Dia.

God that would be fun once in a while._____

59 60 61 62

Dia.

Is an - y - bod - y get - ting some-thing real?___ I mean some

63 64 65

130

Dia.

one - on - one_ for real. I'd like to fall in - to

66 67 68

Dia.

some - thing real. In - stead of

69 70 71

Dia.

steam - y im - i - ta - tions, in - stant grat - i - fi -

72 73 74

Dia.

- ca - tions, just once I'd like to feel_____

75 76 77

Dia.

some - thing

78 79

Dia.

— real.

80 81 82

Lights up on TYLER and ANNA

TYLER

It's just so lonely without you here. I mean, I work every day in a city with millions of people... and I just feel like I'm by myself. All the time.

ANNA

You still have friends, Tyler. You just have to let them be there for you.

TYLER

I know... But every time I see any of them, I can tell... It's like they aren't interested in Tyler, they're just worried about the widower.

ANNA

What about Evan? You two have been friends since high school.

TYLER

Don't get me started with Evan. I mean he's great, but he's taken this "tough love" approach with me. "You've been grieving for a year, Tyler. What you need to do is go get laid."

She finds this hilarious

ANNA

He said what?

TYLER

It's so stupid. I mean, he loved you too... but he thinks the sooner I can...you know... But he knows I suck at talking to women. Give me a judge or a jury. I'm great in that environment... but women?

He looks longingly at her...

I'm still surprised I ever found the nerve to talk to you.

ANNA (TEASINGLY)

Yeah, I think your big opening line was, "uhhh... Hi!... uhhh... I'm Tyler."

TYLER

Smooth.

ANNA

So smooth...

God... I thought you were adorable.

a beat. Music starts.

06: Remember

Anna & Tyler

TYLER

One of the guys in the office gave me a number...

ANNA

A number?

TYLER

Yeah... You know... one of those, uh... 900 numbers.

ANNA

A 900 number?!? I didn't know they still had those.

(pause)

Let's call it. It'll be fun.

It's not so weird, Tyler. We did it on the phone, once. I was at that conference with the agency, and you were still living at home finishing law school?

TYLER

Yeah...

Reflective ♩ = 62

Reh. Piano

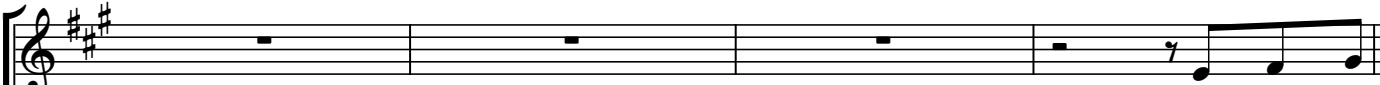
pp

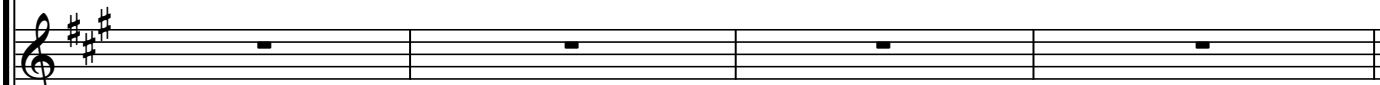
mf

1 2 3 4

5 6 7 8

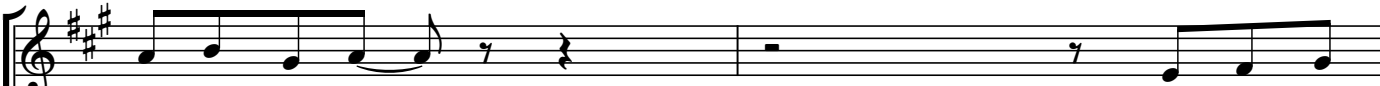
Relaxed R&B ♩ = 95

An.  Re - mem - ber,

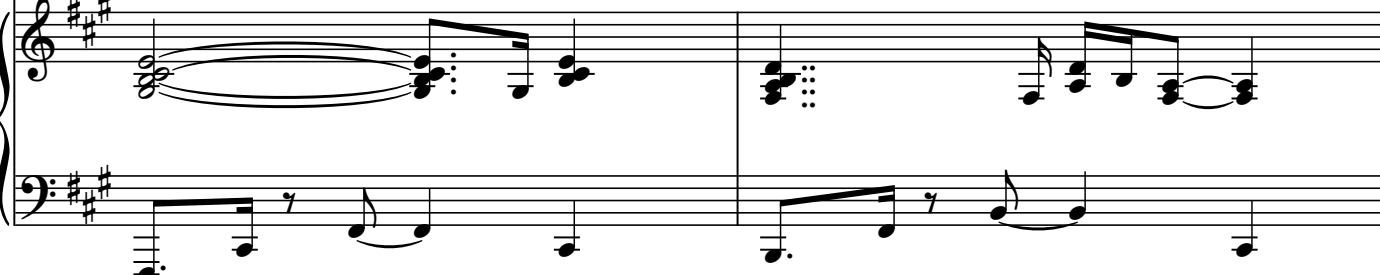
Ty. 

mf  9 10 11 12

A

An.  "please, Tyl - er, now" _ Re - mem - ber,

Ty.  From the Com - Fort Inn in Tuc - son?

 13 14

An. "yes, An - na, yes" —

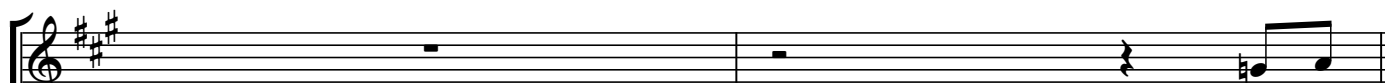
Ty. From that lit - tle house in Jer - sey?

15 16

An. I could al - most taste your kiss - es. You took a - way my fear.

Ty. It was

17 18

An.  And I

Ty.

An. you. We were burn - ing up the wires. I was so in_ love.

Ty. burn - ing up the wires_____ I was so in__ love Oh,

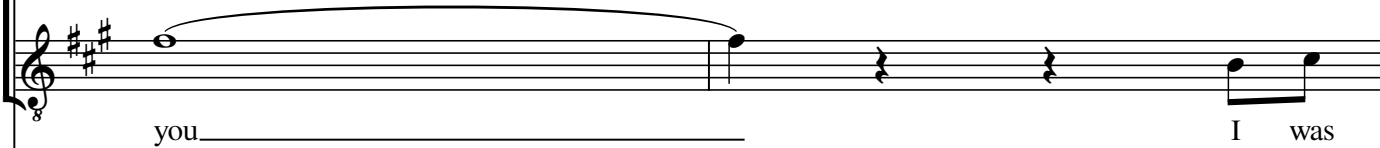
23 24

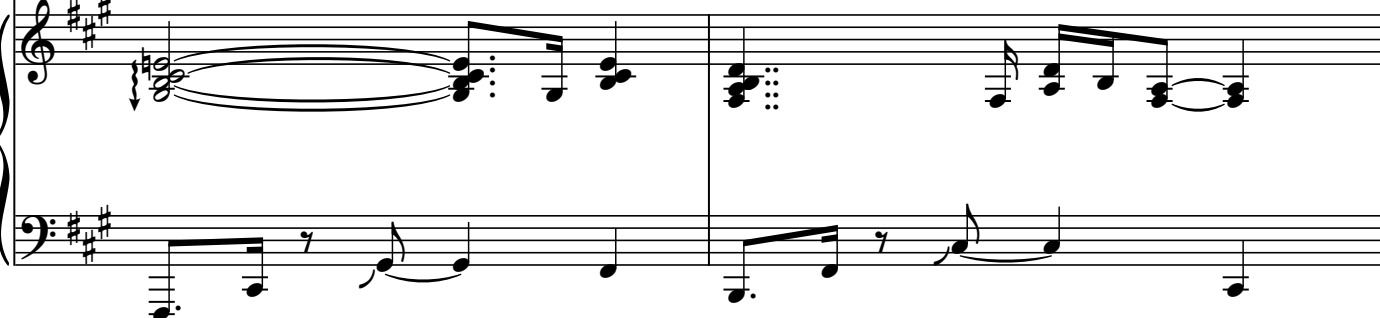
An. I was so in love with

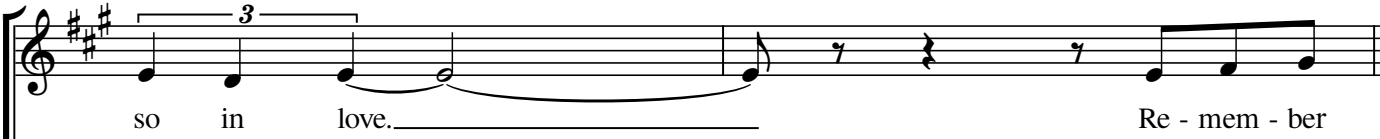
Ty. I was so in love with__

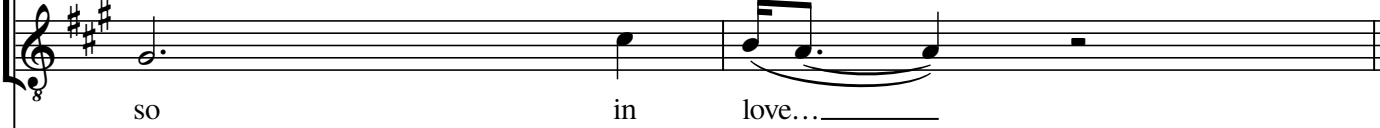
25 26

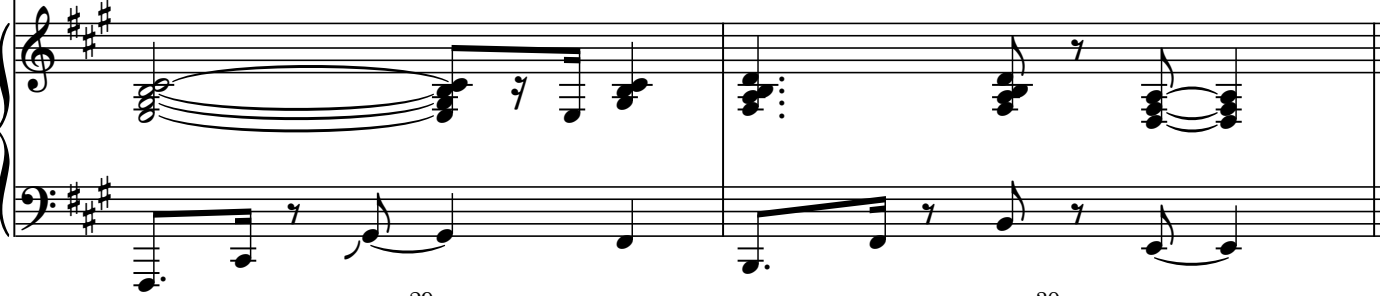
An. 
you _____ I was

Ty. 
you _____ I was


27 28

An. 
so in love. _____ Re - mem - ber

Ty. 
so in love... _____


29 30

C

An. when I came home... Re - mem - ber

Ty. And we fell in bed to - geth - er

31 32

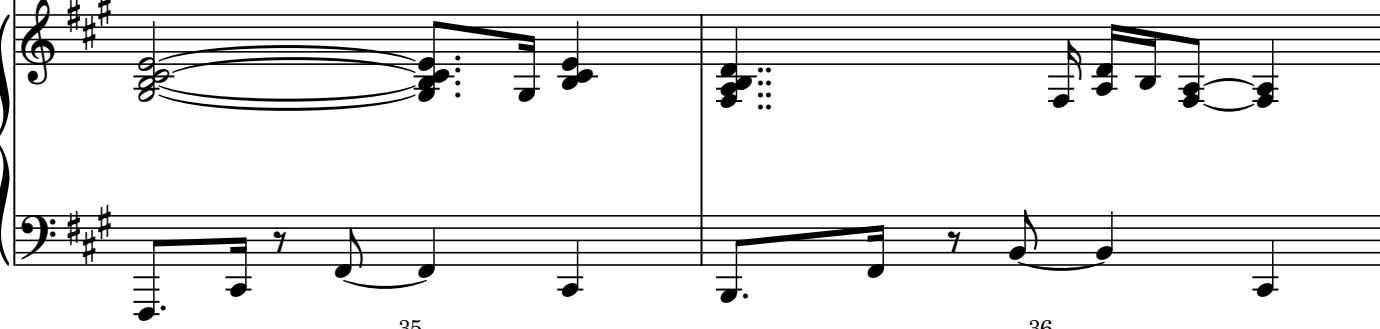
An. hold - ing me tight__ Ooh...__

Ty. With no more miles be - tween us

33 34

An.  For

Ty.  I loved to taste your kiss - es You brought out the man in me__



35 36

An.  me there was no oth - er.____ You made me feel__ so free. When I

Ty.  When I



37 38

D

An. loved you on the phone... I was cra - zy with

Ty. loved you on the phone... What a cra - zy thing To do.____ We were

39 40

An. you. We were burn - ing up the wires. I was so in_ love.

Ty. burn - ing up the wires_____ I was so in__ love Oh,

41 42

An. I was so in love with

Ty. I was so in love with__

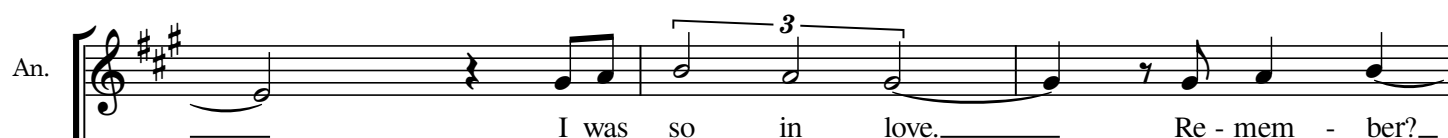
43 44

E

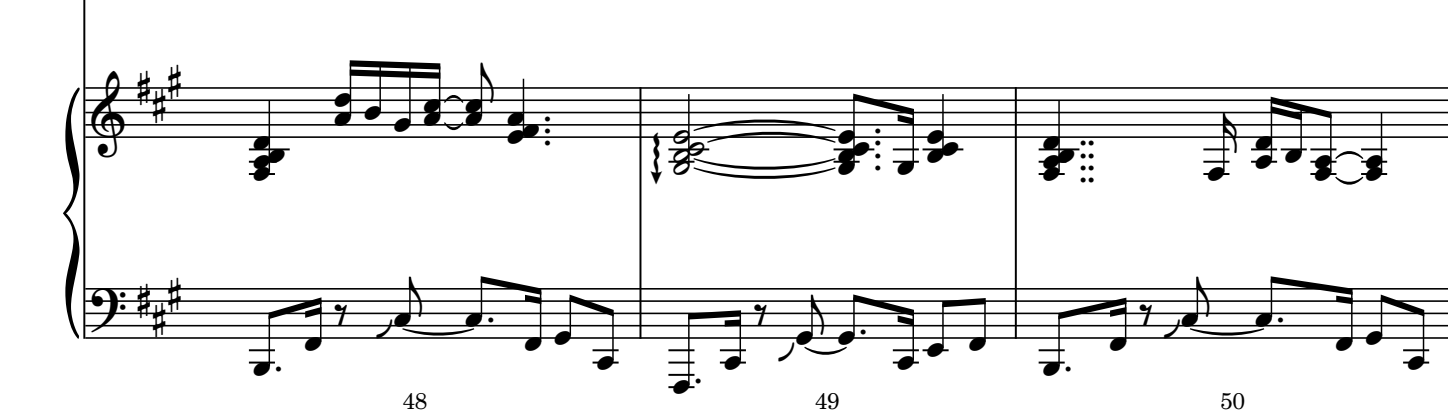
An. you. I was so in love. 3

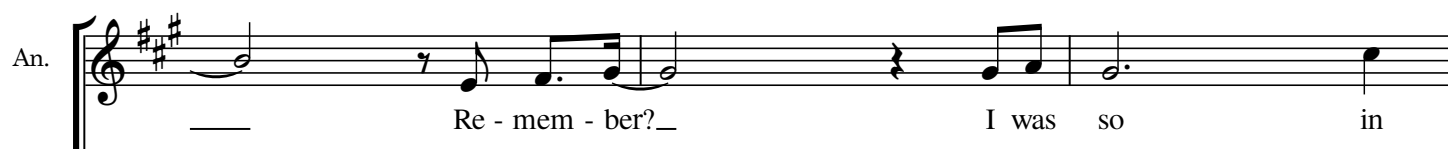
Ty. you I was so in

45 46 47

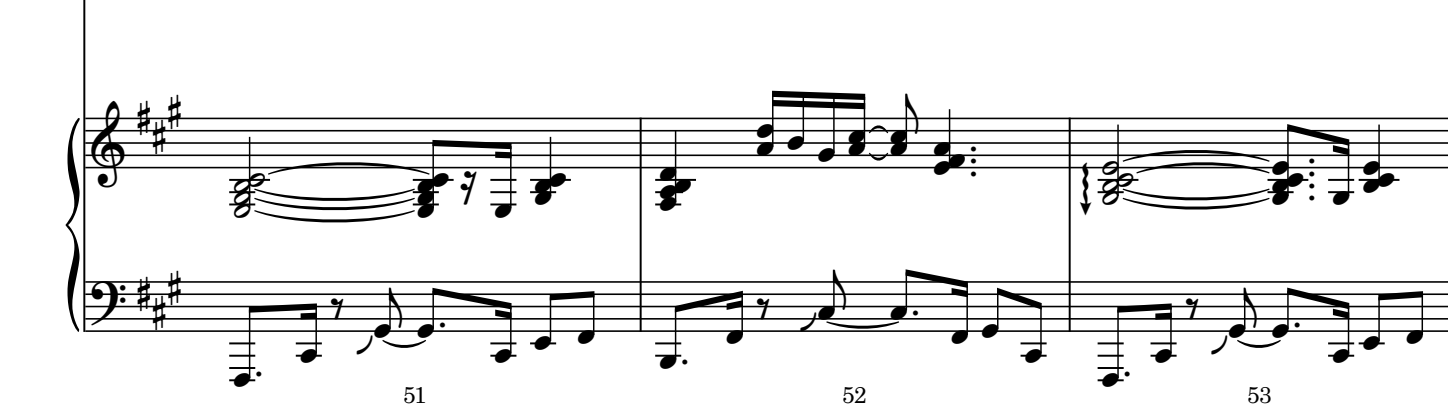
An. 
I was so in love. Re - mem - ber?_

Ty. 
love. I was so in love Re - mem - ber? Re -


48 49 50

An. 
Re - mem - ber? I was so in

Ty. 
- mem - ber? Re - mem - ber? I was so in love.


51 52 53

An. love I was so in love. Re - mem - ber?

Ty. I was so in love. Re - mem - ber? Re - mem - ber?

molto rit......

An. Re - mem ber?

Ty. Re - mem - ber?

After a moment, TYLER smiles at ANNA and picks up the phone. He dials.

06a: The Call (Part 1)Anna, Tyler, and Diamond**TYLER**

It's ringing. Still ringing...

My God, what am I going to say? This is too weird.

I can't do this.

He hangs up.

Reh. Piano

1 2

ANNA

When did you become a prude?

Go on... See what it's like. Just for fun.

a beat... she reassures him

It's ok...

TYLER

I don't know.

ANNA

Go ahead. And put it on speaker.

Lamentoso ♩ = 60

mf

3 4

TYLER picks up the phone again and dials. Lights up on DIAMOND reading a newspaper and using a red pen. Her phone rings and she answers.

Poco Porny con rubato ♩ = 105

5 6

DIAMOND*(in a sexy voice)*

Hi. You've reached the Legends of Lust Party Playroom. Please state your name clearly and repeat the phrase:

(her voice becomes whispered and mechanical)

"I am over eighteen years of age and authorized to use this phone. \$2.99 per minute will be automatically billed to your phone. Please speak..."

(sexy voice again)

Now...

A

f 7 (9) 8 (10) 11 12

TYLER

Uh.... ummmm....

ANNA*like making fun of how they met*

My name is Tyler.

TYLER

My name is Tyler.

B

13 14

DIAMOND

Please repeat the phrase: "I am over eighteen years of age..."

TYLER (interrupting)

I am over eighteen years of age and this is my phone.

15 16

DIAMOND

Thank you, Tyler. My name is Diamond and your Playroom Party has begun. I'm here to blow your mind, Tyler. I'm so glad you called. I was just sitting here... naked... with my little high heels on.

C

17 (19) 18 (20)

Are you naked, Tyler?

TYLER

Uncomfortable and awkward
Ummm... no.

molto rit......

21 22

DIAMOND is unfazed.

DIAMOND

Oh... Are you touching yourself? I'm touching myself. Thinking about what I want you to do to me... What I want to do to you... I want to kiss you... I want to feel your lips on me. I want to kiss my way down your chest... and then I want to take you in my mouth. Would you like that?

Mysterioso ♩ = 90

molto rit......

23 (25) 24 (26) 27 28

148

TYLER (*To Anna*)

I loved it when you did that to me.

DIAMOND

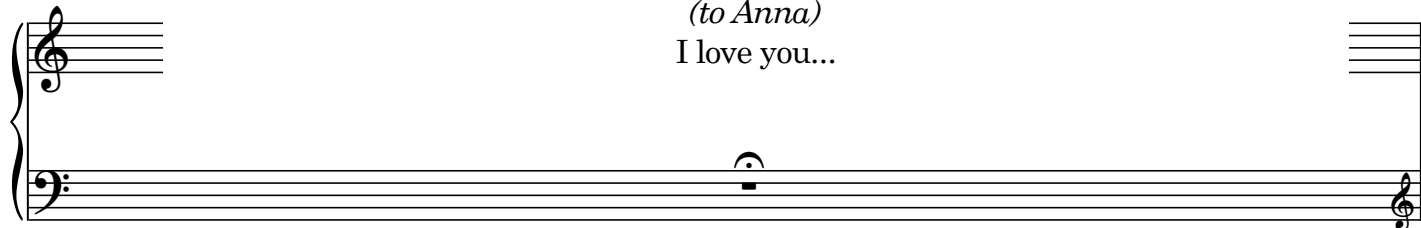
Is that what you want, baby?

TYLER

Yeah.

(*to Anna*)

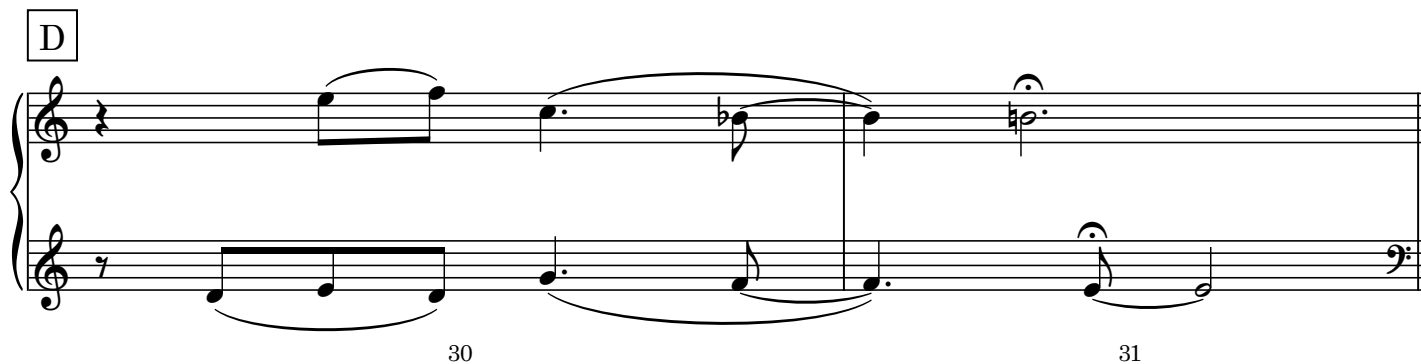
I love you...



ANNA AND DIAMOND

I love you too, baby.

TYLER is thrown. ANNA steps back into the darkness.



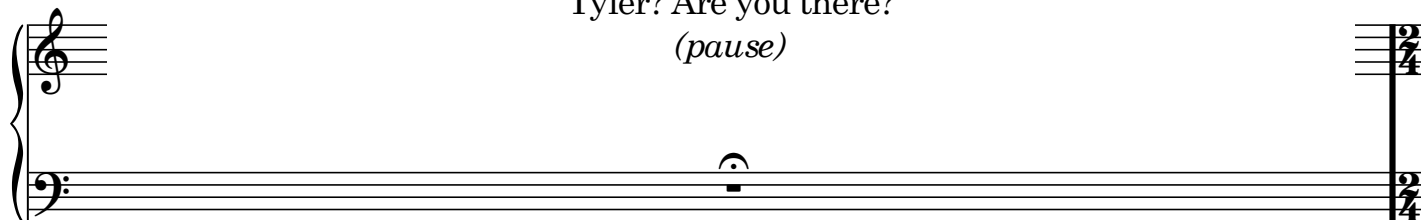
DIAMOND

Now I'm all wet... would you like to touch me?

(*pause*)

Tyler? Are you there?

(*pause*)



TYLER
Yeah...

DIAMOND
I want you to touch me.
Will you touch me, Tyler?

E ♩ = 90

33 34

*No response; Tyler is visibly shaken,
looking for Anna, and then back to
the phone*

DIAMOND
Everything alright, baby?

TYLER
Yeah... I... It's not you.

♩ = 70

35 36

DIAMOND
Go ahead, baby. Tell Diamond what you want.

♩ = 50

37 150 38 39

TYLER

It's weird... your voice... You sounded like my wife.

DIAMOND

Is that a good thing?

TYLER

Yeah... It's a good thing.

DIAMOND

Well, do you want her to play with us? I'd like that too.

(pause)

TYLER

She... died.

DIAMOND is shocked. Things have suddenly become real.

DIAMOND

Oh...

07: Strange Business*Trio***TYLER**

In a car wreck last year. We had just found out she was pregnant... Shit. Look, maybe I should call another time. Tonight's the anniversary of her death... I don't really know why I'm doing this. There's a guy in the office... I don't know.. I do like your voice. It sounds... I can't imagine how it sounds. God, this must seem strange to you.

DIAMOND

Oh, Tyler... Strange is my business...

Music starts

Would you like to talk about it? About her maybe? What was she like?

Dreamily ♩ = 93

Diamond

Reh. Piano

1 2 3 4

Dia.

ears are like an o - pen door. I

5 6 7 8

Dia.

hear _____ the whis - pers of the na - ked cit - y.

9 10 11 12

Dia.

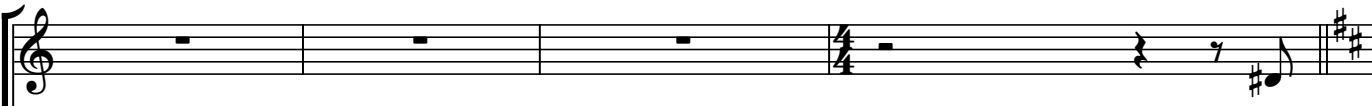
I hear the se - crets

13 14 15 16

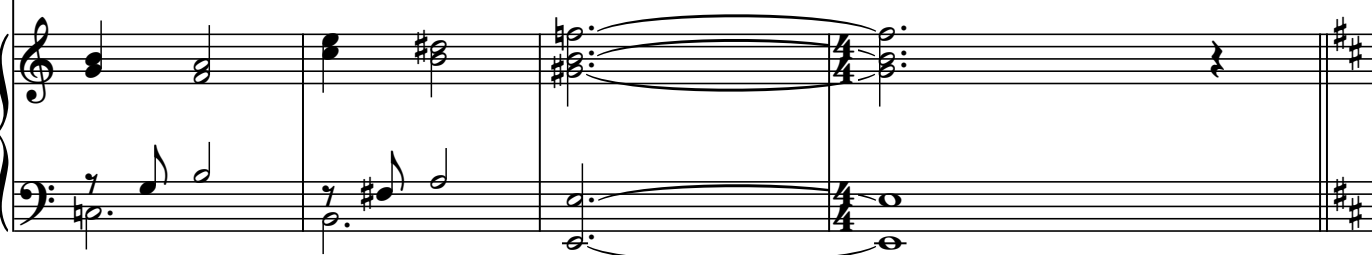
Dia.

un - ex - pressed; The hun - - gry men crav - ing

17 18 19 20

An.  Don't

Dia.  love and pit - y. I wrap my voice a - round their



21 22 23 24

A

An.  be a - fraid__ to share your loss; the deep and dark of all your

Dia.  sex.



25 26 27 28

An. thoughts. Down the al - ley of your re - gret let liq - uid words help you for-

29 30 31 32

B

An. -get.

Dia. Strange busi - ness, strange busi - ness,

Ty. Strange busi - ness Strange

33 34 35 36

Dia. strange — busi - ness... And

Ty. busi - ness

37 38 39

Dia. sud - den - ly it's more than sex. I won - der what will hap - pen...

40 41 42

C Moderate Groove ♩ = 95

43 44

An. Stran - gers to our - selves we know_ the depths to which a

Dia. Stran - gers to our - selves we know_ the depths to which a

Ty. Stran - gers to our - selves we know_ the depths to which a

45 46

An. mind can go;_ When

Dia. mind can go;_ When

Ty. mind can go;_ When

47 48

157

An.
lone - li - ness be - come dis - ease and drags us all to our

Dia.
lone - li - ness be - come dis - ease and drags us all to our

Ty.
lone - li - ness be - come dis - ease and drags us all to our

49 50

D

An.
knees. Wher - ev - er

Dia.
knees. Wher - ev - er

Ty.
knees. Wher - ev - er

51 52

An.
love is lost or stained in the

Dia.
love is lost or stained in the

Ty.
love is lost or stained in the

53 54

rall.....

An.
moon - - less night there re - - mains....

Dia.
moon - - less night there re - - mains....

Ty.
moon - - less night there re - - mains....

55 56

E

Patetico ♩ = 93

An. Strange busi - ness Strange busi - ness

Dia. Strange busi - ness Strange

Ty. Strange busi - ness Strange

57 58 59 60

An. Strange busi - ness Strange busi - ness

Dia. busi - ness Strange busi - ness

Ty. busi - ness Strange busi - ness

61 62 63 64

Adagio

An. Let liq - uid words help you for -

Dia. And sud - den - ly it's more than sex... I've

Ty. I whis - per se - crets un - - ex - pressed...

65 66 67 68 69

An. - get... And sud - den - ly it's more than

Dia. fall - en in - to some - - thing real... - - - - -

Ty. The se - cret of the dark I feel...

70 71 72 73

G Andante ♩ = 80

An. sex... We can not know what will hap - pen next._____

Dia. - - - - - We can not know what will hap - pen next._____

Ty. _____

74 75 76 77 78

An. When life can turn on a dime your life will *rall.....*

Dia. _____

Ty. your life will

79 80 81 82 83

.....

An. turn in - to eve - ry kind of...

Dia. My

Ty. turn in - to eve - ry kind of...

84 85 86 87

H

Bigger Than You Think ♩ = 90

An. Strange busi - ness Strange busi - ness

Dia. ears are like an o - pen door. I

Ty. Strange busi - ness Strange

88 89 90 91

ff

An. Strange busi - ness Strange busi - ness

Dia. hear your whis - pers and your na - ked heart - ache. I've

Ty. busi - ness Strange busi - ness



92 93 94 95

An. Strange busi - ness Strange busi - ness

Dia. fall - - - en in - to some - thing real. What

Ty. Strange busi - ness Strange,



96 97 98 99

rall.....

An. Strange busi - ness Strange busi - ness

Dia. strange busi - ness... Strange busi - ness

Ty. strange busi - ness Strange busi - ness

100 101 102 103

104 105

07a: The Call (Part 2)

Trio

The situation is tense for a moment. Finally, TYLER speaks.

TYLER

It's a different world when you lose someone like Anna. I guess I'm mad at her for leaving...

DIAMOND

But she didn't leave you. You said it was a car wreck...

TYLER

She was driving to see an old boyfriend...

DIAMOND

And...?

TYLER

And, if she hadn't been going to see that asshole, this never would have happened. Like a fool,

I... I told her to go... Oh, Christ, you don't understand. There was a blizzard...

I said I didn't care... That was the last thing...

DIAMOND

It sounds like it was an accident...

(pause)

You loved her very much.

Adagio ♩ = 66

Cues

mf

Reh. Piano

mp

1 2 3 4

Musical score for measures 5-8 of the song "NOT LOST". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The melody begins in measure 5 with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a half note A4. In measure 6, the melody continues with a quarter note B4, a quarter note C#5, and a half note D5. In measure 7, the melody has a half note E5, followed by a quarter rest, and then a half note F#5. In measure 8, the melody has a half note G#5, followed by a quarter rest, and then a half note A5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The chords are F#4-A4, G#4-B4, A4-C#5, and B4-D5 in measures 5 and 6. The chords are E4-G#4 and F#4-A4 in measures 7 and 8. The left hand plays single notes: F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, and A5.

5

6

7

8

TYLER

Yes. I adored her.

DIAMOND

You're so lucky.

TYLER

Lucky?

NOT LOST

08: So Many Things & Finale

Trio

DIAMOND

You found someone like that.

TYLER (*angrily*)

What good is that now?

DIAMOND

What good is it? Are you serious? What good is it?

DIAMOND is starting to feel a kind of protective anger.

That doesn't happen every day, you know. That woman was a gift to you. And she loved you back?

What are you crazy? You had something good, something great! Someone who loved you. That's worth something in this fucked-up, upside-down world. You've got a helluva lot to be thankful for.

TYLER

Thankful?

DIAMOND

Yeah. And you're ruining it getting all pissed off at her.

TYLER

Listen...

DIAMOND

Here comes the tough love...

No, you listen! People die. It's shit, but they do. People lose people every day. But some people never lose anybody...

SHE's revealing something about herself. This is intimacy.

...because they never had someone to lose.

Lento $\text{♩} = 54$ *Music starts*

Cues

Reh. Piano

1 2 3 4 5

168

TYLER

I just... don't know what to do with all that I felt for her.

DIAMOND

You just love her. You stop focusing on what you're angry about, and focus on what you loved about her. Talk to me. What did you really love about being with her?

Musical score for measures 6-9. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The tempo is marked as AC Ballad with a half note equal to 62 beats. The melody consists of eighth and quarter notes. The piano accompaniment features a sustained chord in the right hand and a single note in the left hand.

6 7 8 9

AC Ballad $\text{♩} = 62$

Musical score for measures 10-12. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The tempo is marked as AC Ballad with a half note equal to 62 beats. The melody consists of a single note in measure 10, followed by a rest in measure 11, and a single note in measure 12. The piano accompaniment features a sustained chord in the right hand and a single note in the left hand.

10 11 12

169

TYLER

Everything... but it was so
many little things...

A

Ty.

Sum - mers in the gar - den, sun - shine through the

13 (14) 15 16 17

An.

Ty.

Plant - ing all day long

trees Plant - ing all day long

18 19 20 21

170

An. down up - on my knees Hand - fuls of soil, a

Ty. down up - on her knees.

22 23 24 25

An. glass of lem - on - ade with you.

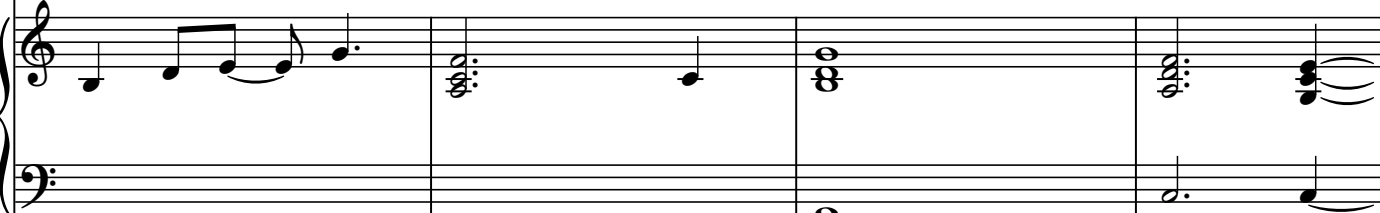
Ty.

26 27 28 29

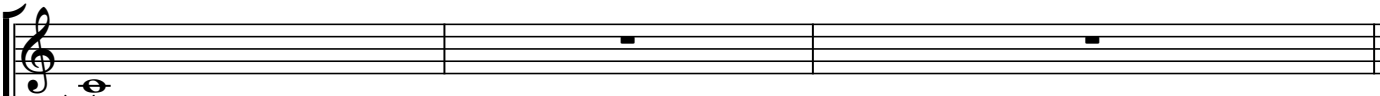
An. 

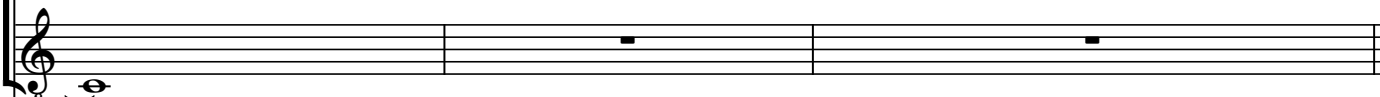
Ty. 

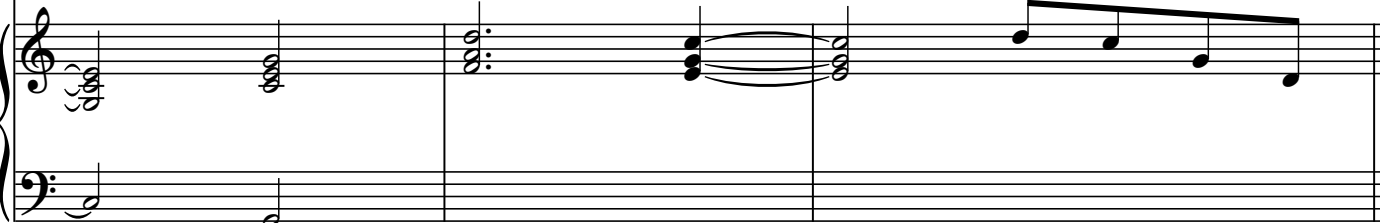
So man - y things_ to say good - bye to._



30 31 32 33

An. 

Ty. 



34 35 36

B

An.

Ty.

Au - tumn walks at twi - light, star - ing at the moon

37 38 39 40

An.

Ty.

Paint - ing nurs - ery walls for the child ar - riv - ing—

Paint - ing nurs - ery walls for the child ar - riv - ing

41 42 43 44

An. soon. Morn - ings mak - ing love... No one loved me

Ty. soon Morn - ings mak - ing love

45 46 47 48

An. like you do. _____

Ty. _____

49 50 51 52

rall.....

An. So man - y things to say good - bye to.____

Dia. So man - y things to say good - bye to.____

Ty. So man - y things to say good - bye to.____

53 54 55 56 57 58

DIAMOND

Tyler, that's... I'm so sorry you're going through this.

TYLER (to Diamond)

It's OK. You've been great, but I think I'm gonna go now...

DIAMOND (teasingly)

Are you sure? I'm still sitting here naked with my little high heels on.

*The laugh together. The moment turns serious again.***DIAMOND**

Are you gonna be ok?

C Lento $\text{♩} = 54$

59 60 61 62 63 64

TYLER

Yeah. I don't know. I think I will be.
I'd like... to talk again. If that's ok...?

DIAMOND

I'd like that too. Call anytime except Mondays or Tuesdays.
Just ask for Kati...
She catches herself.
... ask for Diamond. Goodnight, Tyler

TYLER

Goodnight.

rall.....a tempo

65

66

67

68

69

70

71

72

73

74

D - Safety (if needed)

They hang up the phones.

accel.....

75 (77)

76 (78)

176

79

80

E

A Little More Power Ballad ♩ = 72

An. I see now what I

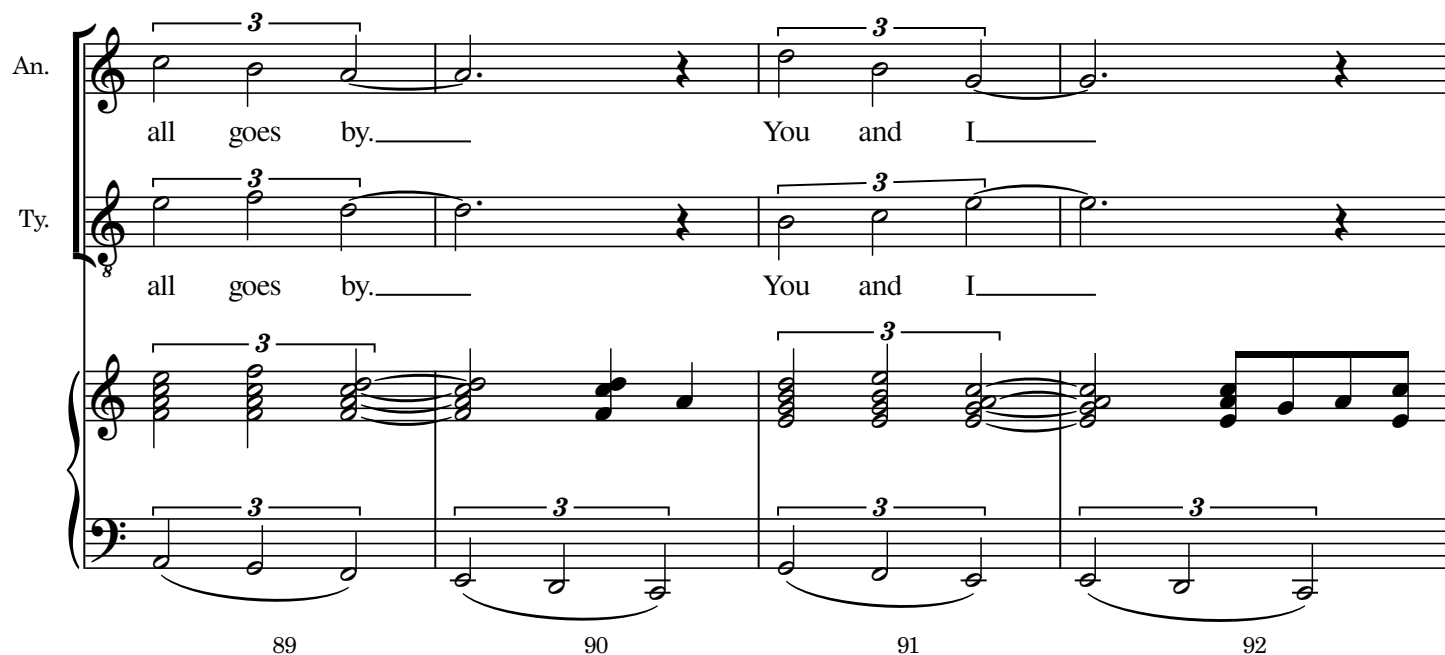
Ty. I see now what I

81 82 83 84

An. nev - er saw... How quick - ly it

Ty. nev - er saw... How quick - ly it

85 86 87 88

An. 

all goes by. You and I

89 90 91 92

An. 

had it all. had it all.

93 94 95 96

An. *rall.....*
 We _____ had it all... _____
 Ty. _____
 97 *p* 98 99 100

F AC Ballad $\text{♩} = 62$
 An. It was - n't al - ways eas - y, but it was al - ways right.
 Ty. _____
 101 102 103 104

Our tears could turn to laugh - ter be - fore we said_ good

night. We for - gave_ each oth - er... That's what best friends

We for - gave_ each oth - er That's what best friends

p *mf* *p* *mf*

109 110 111 112

An. have to do _____

Ty. have to do _____

ff

113 114 115 116

G colla voce

An. Tyl - er... I for - give you. Won't you, please, for -

Ty.

p

117 118 119 120

An. Ty.

- give your - self too... Tyl - er, I'm not

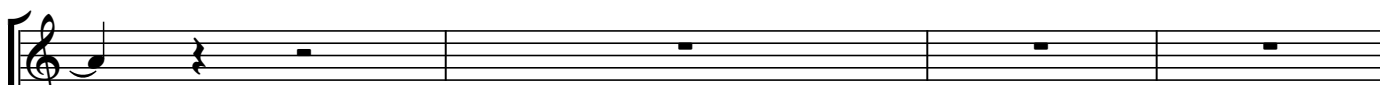
121 122 123 124

An. Ty.

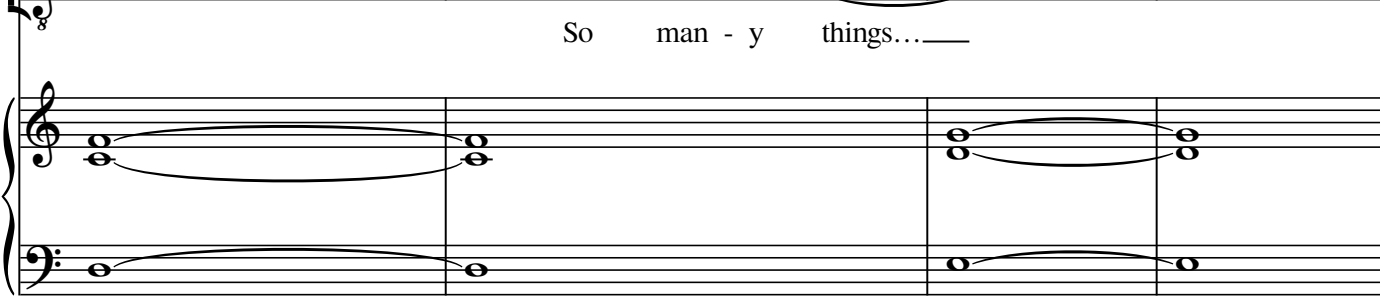
lost to you.

125 126 127 128

a tempo ♩ = 52

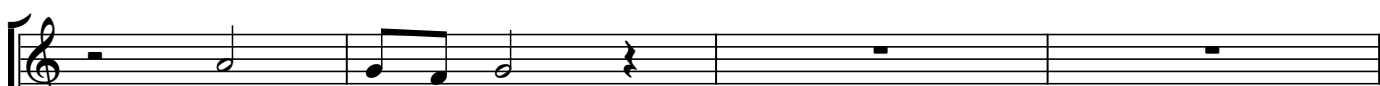
An. 

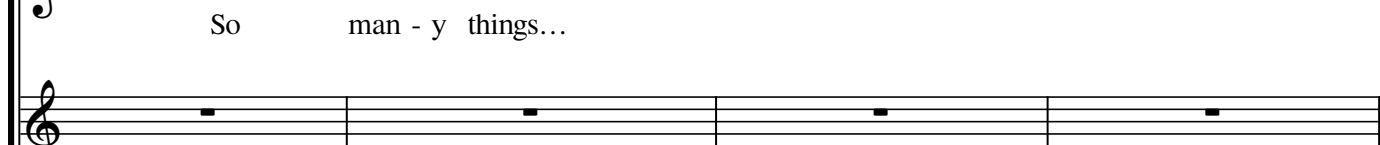
Ty. 
So man - y things...—



129 130 131 132

rit.....

An. 
So man - y things...

Ty. 



133 134 135 136

ANNA

We can't change what happened.

TYLER

We were lucky to have found each other. Some people never do, you know?

ANNA

I know.

TYLER

I think I'm going to start planting your garden again.

Anna smiles at him. She knows what this really means.

ANNA

I love you, too.

H Lento $\text{♩} = 54$ rit.....

137 138 139 140 141

.....a tempo loco

142 143 144 145 146

184

TYLER
Goodbye, Anna.

They embrace as the music rises.

rall.....molto rall.....

147 148

I

Massive Orchestral Power Ballad ♩ = 80

149 (153) 150 (154) 151 152

They move back to the chair, and TYLER sits. ANNA moves around behind him embraces him again. Their hands clasp together. They know this is the last time.

2. rall.....

155 156

a tempo

157 158 159

ANNA
Goodbye, my love.

ANNA kisses his cheek and slowly fades away into darkness as the music softens.

TYLER is left sitting as the music fades away. The image is the same as the opening... but something is different.

He's smiling. He's sad still, but he's smiling. He hasn't let go of Anna, but he has begun to let go of his guilt.

A scrim is lowered separating Tyler from the audience. As the lights on the stage dim, a projection appears on the scrim: **NOT LOST**

J rall.....

mp

160 161 162 163

.....molto rall.....

164 165 166

Blackout.

186

The End

NOT LOST

09: Bows

-

Animato ♩ = 144

Cues

Reh. Piano *mf*

1 2 3 4

5 6 7 8

9 10 11 12

187

The musical score is for a piece titled "09: Bows" by NOT LOST. It is in 4/4 time, key of D major (indicated by two sharps), and has a tempo of Animato with a quarter note equal to 144 beats per minute. The score is divided into three systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The Reh. Piano part is marked *mf* (mezzo-forte). The score includes various musical notations such as chords, eighth notes, and triplets. The page number 187 is at the bottom center.

Measures 13-16 of the musical score. The melody in the treble clef features triplet eighth notes in measures 13 and 14, followed by a half note in measure 15 and a whole note in measure 16. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers 13, 14, 15, and 16 are printed below the staff.

Measures 17-20 of the musical score. The melody in the treble clef has a triplet eighth note in measure 18, followed by a half note in measure 19 and a whole note in measure 20. The piano accompaniment continues with chords and a bass line. Measure numbers 17, 18, 19, and 20 are printed below the staff.

A

Measures 21-24 of the musical score, marked with a box 'A'. The melody in the treble clef features eighth and quarter notes. The piano accompaniment includes chords in the right hand and a more active bass line with eighth and sixteenth notes. Measure numbers 21, 22, 23, and 24 are printed below the staff.

Measures 25-28 of the musical score. The melody in the treble clef features a triplet of eighth notes in measure 25, a dotted half note in measure 26, and a half note in measure 27. The piano accompaniment in the grand staff consists of a steady eighth-note bass line and a right-hand part with chords and eighth-note patterns.

25

26

27

28

Measures 29-32 of the musical score. The melody in the treble clef includes a quarter rest in measure 29, a dotted half note in measure 30, and a triplet of eighth notes in measure 32. The piano accompaniment continues with the same rhythmic patterns as the previous measures.

29

30

31

32

Measures 33-36 of the musical score. The melody in the treble clef features a dotted half note in measure 33, a triplet of eighth notes in measure 34, and a whole note in measure 35. The piano accompaniment includes a complex sixteenth-note pattern in the right hand starting in measure 35. Measure 36 shows a continuation of the piano accompaniment with a whole note in the right hand.

33

34

35

36

37 38 39 40

The musical score for measures 37-40 of 'NOT LOST' is presented in a piano-vocal format. The key signature is one sharp (F#), and the time signature is 4/4. Measure 37 features a vocal melody starting on a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The piano accompaniment begins with a fortissimo (f) dynamic, marked with accents on the first two chords. Measures 38 and 39 show the vocal line continuing with a half note D5, followed by quarter notes E5, F#5, and G5, with a fermata over the final note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measure 40 concludes the phrase with a half note G5, followed by quarter notes F#5, E5, and D5, with a fermata over the final note. The piano accompaniment ends with a final chord in the right hand and a single note in the left hand.

NOT LOST

10: Exit Music

-

Poco Porn-ish ♩ = 110

Reh. Piano

The musical score is written for piano in 4/4 time, with a tempo of 110 beats per minute. The key signature is one sharp (F#). The score is divided into four systems, each containing four measures. The measures are numbered 1 through 15. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-11, and the fourth system contains measures 12-15. The notation includes various chords, arpeggios, and melodic lines in both the treble and bass staves. A box labeled 'A' is placed above the first measure of the fourth system.

1 2 3 4

5 6 7 8

9 10 11

A

12 13 14 15

Musical score for measures 16-19. The score is written for piano in G major (one sharp). Measures 16 and 17 feature a steady eighth-note bass line in the left hand and chords in the right hand. Measures 18 and 19 show a more complex texture with sixteenth-note runs in the right hand and a continuing bass line in the left hand.

16

17

18

19

Musical score for measures 20-22. Measure 20 continues the eighth-note bass line. Measure 21 features a whole-note chord in the right hand and a whole note in the left hand. Measure 22 concludes with a final chord in the right hand and a whole note in the left hand, marked with a repeat sign.

20

21

22

APPENDIX III: EXPLANATION OF THE CHANGE IN TITLE

The musical originally carried the working title “Night Calls,” a phrase that reflected the narrative premise of the piece: a late–night phone call between a grieving widower and a phone–sex operator. Over time, however, it became clear that this title described the mechanism of the story rather than its central dramatic argument. Although the phone call initiates the action of the musical, the work itself is not fundamentally about that encounter. Instead, the drama explores grief, guilt, and the moral struggle surrounding the act of letting go after loss. The earlier title therefore risked directing audiences toward the sensational or situational aspects of the premise rather than toward the deeper thematic concerns of the work.

During revisions to the script, attention shifted to identifying language within the text that more accurately reflected the musical’s emotional and philosophical core. One principle guiding this process was that the title should emerge organically from the work itself rather than being imposed externally. The most meaningful candidate arose in the final scene, when Anna tells Tyler, “I’m not lost to you.” In the dramatic context of the musical, this line represents the moment in which Tyler’s understanding of love and grief finally changes. Throughout the work he believes that Anna’s death—and the circumstances surrounding it—have rendered everything irretrievably lost. His guilt leads him to interpret continued suffering as a form of loyalty to her

memory. Anna's final reassurance reframes that belief: love is not erased by death, and letting go of guilt does not constitute betrayal.

This realization is reinforced earlier in the show through Tyler's opening expression of despair, which now culminates in the line "now you both are gone and everything is lost forever." The musical therefore begins with an absolutist declaration of loss and concludes with its quiet negation. In this structural context, the title *Not Lost* functions as a thematic answer to Tyler's initial belief. What appears to be annihilated at the beginning of the story—his wife, the imagined future with their child, and the meaning of their shared life—is gradually revealed to persist in transformed form. The title therefore encapsulates the dramatic arc of the musical: grief gives way not to forgetting, but to the recognition that love endures beyond the circumstances that produced it.

Although the phrase is sung by Anna ("Tyler, I'm not lost to you") in the Finale – and its inversion is sung by Tyler in "How Am I Supposed To Live With That?" ("Now you both are dead and everything is lost forever) – its meaning extends beyond her presence alone. The idea of "not lost" ultimately applies to multiple layers of the drama. Anna herself is not lost to Tyler's memory; Tyler himself is not lost to despair; the year of grief that follows her death is not wasted; and Diamond's own longing for authentic human connection—expressed earlier in the song "Something Real"—is likewise not extinguished. The title thus operates simultaneously on

personal, relational, and philosophical levels, allowing the audience to reinterpret the narrative's events in light of the final emotional transformation.

For these reasons, the title "Not Lost" more accurately represents the musical's central argument than the earlier working title. Rather than describing the plot device that initiates the story, it articulates the dramatic and ethical realization toward which the entire work moves. In doing so, it frames the musical not as a story about death or absence, but as a meditation on the persistence of love after loss.