

#	Title	Scn.	Pg.	Trigger	Length (Approx.)	Notes	Context	Questions/comment from Austin	Answers from Matt	Rehearsal Notes	Uploaded
<b>First Maggie</b>											
1	First Maggie	1	1	Lights up	0:45	Used sort of like an overture for a musical; provides Maggie's first theme as an underscore to the show opening up. Helps set an unsettling tone that is associated with the first Maggie	This is at the top of the show; opens up with her reading (aloud) about the witch dunkings which we then see take place behind her.			Feel is fantastic, needs to last a total of about 2:00	x
2	Tom's heroic arrival	3	9	"Oh please, please"	0:20	A short little segment that is part of an envisioned entrance of Tom. He really does show up, but she is seeing it as a heroic arrival. Music should reflect that, but maintaining the feel of first maggie	Tom has been away for a while, and his prized rabbits have died while under Maggie's care. She is freaking out about what is going to happen as she learns that Tom is coming home, which is when she sees him arriving on his dad's shoulders with a wreath, surrounded by a cheering crowd. He dismounts and goes traight to Maggie and hugs her, and Maggie is thrilled, at which point the music stops. Tom is in fact happy to see her, as he hasn't yet realized the fate of his rabbits, though his demeanor soon changes for the worse...			Up for debate on whether we keep it, needs to be about 0:15 long	can't remember if I gave you the rewrite for this. But I will upload it soon.
3	The rabbits are dead	3	10	"to look at the rabbits"	0:15	Underscoring; nothing melodic but adding to the tension that is mounting now that Tom is asking Maggie ababout the rabbits she killed because of negligence. Leads up to a pause after Maggie says (shouts?) "They're all dead" Should be something like a horror scene (within reason) that leads up to and climaxes at that line with a very evident pause at the end of it	Tom has finished talking about his adventures and the good things that he bought Maggie after returning. He then asks Maggie about the rabbits "and a terrible sickening dread fills Maggie's heart". The music then underscores as she tries to cover what happened and make it well before blurting out that they're dead and then Tom blowing up			The hit should occur at 0:22 after the start of the track	x

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4	Fishing at the pool	4	12	<i>They cuddle and hug each other</i>	0:30	Covers the scene transtion; Variation on a part of the main theme as it transtions to the next scene. Shouldn't be particularly favoring a good or bad idea, rather a netrual, impartial variation	Tom has finally decided to be more or less nice to Maggie, and then the scene ends and it cuts to them fishing at a lake.				
5	Saved from the devil/Tom at school	6	22	"Anything bad of him, that's all"	0:30	Covers the scene transition. Variation of First Maggie's theme.	Maggie has just seen a vision of the devil and gets saved by her father. Mr Tulliver (her dad) and Tom have a brief conversation and then we cut to Maggie and Tom on the bank of a river before Maggie kisses tom and then Tom is at school, where things aren't going well.		I like this new version. Thank you!	Needs to only be about 30 seconds long, with not as dark of a feel throughout. May mean switching from the choirs to something more like the other changes.	x
6	The Bailiff is waiting	10	29	<i>Lucy Exits</i>	0:30	Variation on First Maggie's theme. Covers a scene transition for a relatively tense and anxious moment after learning that Maggie's dad has fallen ill.	Maggie and Lucy are playing at the boarding school when Tom comes bursting in and says they need to return immediately. Their father has just fallen ill. Scene change. The next scene is Maggie and Tom at home with a bailiff is searching through their stuff.		LOVE IT	Needs to be about 0:18 long	x
7	Second Maggie	12	34	"Must listen to what I say and act on it"	1:00	Should start with First Maggie's theme in full swing of the polyphonic atonal type music, then slowly transition into the second Maggie theme as Second Maggie appears on stag and comforts the First Maggie	Maggie has offended her Aunts in front of Tom after some squabbling following the bailiff deeming all their stuff would be sold. Tom goes off on Maggie for the umpeenth time and she loses it, falling into another deaf rage. It is during this deaf rage that she realizes her outlook on life was wrong. 'Gradually, a new MAGGIE looks back at her - a more subdued, introspective Maggie'. Transitions relatively smoothly into the next cue. Pause in the music okay for the scene change.		Diggin it. Is this intended to be the 'auction' cue as well? This is pretty lengthy, and I don't know if we would be able to use all of it for just 'The Second Maggie'	<i>Excellent timing on this one; nothing needs to change, just worth noting</i>	

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<b>Second Maggie</b>											
8	The auction	13	35	Scene up	1:00	Underscoring with Second Maggie's theme during the auction. Should grow in intensity through the cue as the auction becomes more and more powerful.	Because Mr Tulliver has died without settling a debt, the house and its contents are being sold as collateral. This scene transition immediately following the transition to second maggie happens as the bailiff takes every item in the house and yells 'sold' after which the family shudders. 'As more items are sold the cry of 'sold' becomes louder and the shudder more pronounced'. The family is essentially homeless after this.		Love the feel on this one	Timing on this one is going to change quite a bit; we will need to revisit it once the blocking is more solidified	x
9	Working title	16	37	Scene Change	0:30	Underscoring of the change with Second Maggie's theme. After a bit First Maggie reappears, so maybe a hint of that theme tossed into it as well	Maggie is trying to learn latin from one of Tom's books, but her heart isn't in it. She is deeply sad'. She is trying to feel better about life but is stuck in a rut and can't find happiness anymore		I can dig it	Needs to be about 0:10 longer	x
10	The Maggies talk	16	40	"there will be some that will cross thee"	1:00	Maggie feels a strange thrill of awe'. Second Maggie's theme coming to full fruition. Underscores First Maggie helping second maggie find the new joy in becoming christian for lack of a better term. The song should essentially be a hymn, just not <i>actually</i> from the hymnal cause we are all mormon and would recognize it. Should be swelling and emotional and joyous as Maggie is discovering a new outlook on life.	A good family friend has just dropped off some books for Maggie and as she is alone and having a pity party with the first maggie, they discover a book called 'the imitation of Christ'. As First Maggie starts flipping through it and reading some of it to Second Maggie, this is when Second Maggie has her realization and comes to be a changed person. She reads "forsake thyself, resign thyself, and thou shalt enjoy much inward peace and tranquility" and thinks that her new purpose in life is to forget herself and perhaps finally she will find peace. She idolizes the author of the book for the rest of this 'act'		Everything you have ever done has led up to you being able to make that cue. You nailed it straight on. Only thing I might add is making the cellos a bit more legato at the beginning but I'm assuming that's a MIDI thing? Other than that this is fantastic	Excellent cue, but there needs to be about 0:10 added to the beginning (the end lines up nicely, hence the extra time being added to the front)	x

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11	Phillip arrives!	17	42	"Phillip!"	0:15	Underscoring variation of Second Maggie's theme. Helps to take us to Maggie's internal monologue world	Phillip has come to the house to try and talk to Maggie. She is elated to see him but very reserved about it in fear of retribution from Tom, as per usual. After she exclaims "Philip!" First Maggie comes out and is excited to see him and starts day dreaming, but Second Maggie quickly shuts her down. She then goes out to an area where I will have a soundscape to represent it, so having something that could fade out and be switched into a soundscape would be nice.		I think this will work fine, possibly a bit softer/longer of a fade at the end but for now this works well	Needs to be about 10 seconds longer	x
12	To date, or not to date	19	45	<i>Scene change</i>	1:15	Should cover underscore as a variation of Second Maggie's theme as we return again to Maggie's internal dialogue between first and second Maggie. Should fade out again similarly to the last one as we leave the attic where she was having the conversation and winds up at the Red Deep	After Phillip and Maggie had met once before, Maggie was uncomfortable with it as it is a forbidden relationship that Tom looks down on. The scene starts with her sewing by herself in the attic when First Maggie appears and tries to convince Second Maggie to go follow her heart, which Second Maggie is reluctant to do but eventually is persuaded to do so	okay. I'll get back to this one.	I like the ambience that's happening in the background, but I feel like the bells are almost a little <i>too</i> different from what we are trying to do.	Changes we had discussed about instrumentation. Length works well.	x

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13	Aunt Pullet Doesn't Approve	19	48	<i>Aunt Pullet begins to descend</i>	0:45	Variation on First Maggie's theme that underscores a monologue from Maggie's Aunt talking about how she thinks that Phillip is going crazy and really doesn't like him. Should have a hint of anxiety in there since Maggie is worried about her relationship being uncovered	Phillip and Maggie have basically confessed that they like each other (more monumental on Maggies part, but anyways...) During this Maggie tries to pray but is constantly interrupted by First Maggie. Eventually she gives up and concedes to First Maggie's request to go be with Phillip. During this interchange the crowd from the beginning of the play that was dunking people returns and begins to pantomime those actions again. It is after they have appeared and First Maggie has joined phillip that the music will start as her Aunt descends from the crowd and delivers a monologue basically saying she dissaproves of Phillip as a human being, thinking he is going crazy (he already is a hunchback, so his odd behavior is only compounding how weird she already thinks he is)		Works for me. I like the tension/ominous that comes in at the end	Only needs to be about 30 seconds long	x
<b>Third Maggie</b>											
14	Third Maggie	20	52	<i>Maggie goes to the attic</i>	2:00	Sad music that will really help to sell the emotion of this scene. Should start out with Second Maggie's theme, then after about 20 ish seconds begin to transition into Third Maggie's heavier, sadder theme as Third Maggie is introduced into the world.	So Phillip and Maggie are out at one of their meetings in their secret place, when they kiss. Well, Tom chose a great day to follow Maggie and since he has forbidden her from even seeing him, obviously comes unhinged on the two. Tom drags Maggie back to the house where they have a heart to heart. Maggie tries to be reasonable with Tom and explain to him some of the stuff he is doing wrong about not recognizing faults, etc. but to no avail. Only makes it worse. Argument boils down to Tom telling Maggie that she is a disgrace and should only do as she is told since she is a woman which she doesn't take kindly to nor does tom when Maggie refutes it. Tom says "You need say no more to show me what a gulf there is between us" which is absolutely devastating to Maggie, whom has been trying to gain Tom's approval since day one. She retreats into the attic which is when the music will start (her internal dialogue space) and begins to cry over Phillip. "Second Maggie sits down and bursts into tears. It is almost a physical pain". It is during this that she has the realization her 'Christian' lifestyle wasn't helping her avoid problems at all and thus, Third Maggie is born. She has realzied that life isn't all it is cracked up and admits defeat. "She is down again in the thick of strife with her own and others' passions. There is more sturggle for her and she knows she must change"	did you get the "Maggie 3 refined" for this one?	Yes	Needs another 45 seconds	x

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15	Working title 2	22	54	<i>Scene change</i>	0:40	Underscoring from Third Maggie's theme as the scene transitions and we come up on Maggie at the Floss sitting on the river bank	"Maggie is on the bank, staring at the river". That's about all I got. This cue is more functional than emotional, covering the scene change		Works well		
16	Mr. Tulliver has died	22	56	"Father"	0:30	Third Maggie's theme to make people ball their eyes out. Last note should ring out and then lend itself to a nice silent pause for the audience to take in what has just happened.	Whilst Maggie was on the bank minding her own business, her dad comes out to meet his creditor who has been a bully towards Tulliver the majority of the show (also happens to be Phillip's dad) and Mr. Tulliver goes on to be the daylights of Wakem, the creditor. Mr. Tulliver was already in pretty bad health, so this much exertion does him. He collapses into Maggie's arms, basically says his last goodbyes to everyone, then dies. First and Second Maggies help Mr. Tulliver (their dad) off and then Mrs. Tulliver and Tom walk off, leaving Maggie alone in their grief.		I thought it worked well, but you do you	Needs another about 0:30 seconds	x
17	Lucy's Room.	23	56	<i>Scene change</i>	0:15	A significantly lighter version of Third Maggie, if not a new lighter theme altogether. Simple underscore for the introduction of Lucy's room, a much happier place than Maggie's attic	The scene follows immediately after the previous cue, which is a pretty stark contrast. We find ourselves in Maggie's cousin (?) Lucy's house in a drawing room. "it is a summer's day and the room is full of sunshine". Later, Maggie makes the following remark to herself: "Everything is so beautiful here; the very air seems charged with delight... and love... I had given up believing such places exist". Obviously the exact opposite to Maggie, the music will hopefully portray the difference in locale and feeling, while still recognizing that Mr. Tulliver just died (I think I can take care of that from my end, fading up the music so it isn't so startling). Spoiler: things go south fast in this particular location. I think it would be nifty if the theme starts out nice, then as things progress and get worse and worse the music turns more into the sadder, heavier theme of Third Maggie.		I like it. It might be a touch too happy, but we can talk with Adam.	Could be longer, probably around 0:30 seconds. The feel makes a nice juxtaposition against all the sadness that's been happening	x
18	Stephen arrives	23	58	<i>We see Stephen</i>	0:15	A brief version of Third Maggie's theme	Maggie is at Lucy's house when Lucy's boyfriend (who, spoiler alert, falls in love with Maggie and makes a mess) shows up. Lucy being kind to Maggie surprises her which triggers an emotional response from Maggie who is remembering all of Lucy's kindness. She turns to the window to look out which is where she sees Stephen, who eventually notices her, and they lock eyes, triggering them to start speaking to each other.		Sounds bueno	Only needs to be about 10 seconds	it's like 12 seconds with a fade so you could just fade it out after 12 seconds. would that work?

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19	Back in the bedroom	24	60	<i>Scene Change</i>	0:20	Third Maggie's theme underscoring as we find ourselves back in Maggie's internal space, a bedroom at Lucy's this time as opposed to the attic. Should definitely be different from the previous themes that are happier in the drawing room since we are entering into Maggie's personal space	Maggie, after having a conversation with Lucy and Stephen goes to her bedroom to set down her things, when her good friends First and Second Maggie come out to play. She is saddened and not in a good place. She remarks "Everything is so beautiful here, the very air seems charged with delight... and love... I had given up believing such places exist" before turning and getting mad at First and Second Maggie. Despite being in the happier locale of Lucy's house, the music should be sad and heavy, following with Maggie's internal feelings now that we are witnessing Maggie's internal dialogue again (just as if we were in the attic from before)		I can dig it.	Needs to be about 0:45 long	it's slightly longer (55 secs) but works super effectively with the last chord. Hopefully they can fit it in. if not...i'll cut it down even more. see if this works.
20	She likes Stephen	26	64	<i>Lucy and Stephen exit</i>	0:15	A brief underscore as we are transported briefly into Maggie's internal monologuing world	Nothing too dramatic, just something to help set the mood. Maggie is by herself at Lucy's place when Second Maggie comes back for a brief visit. Music fades out when Stephen returns		Sounds good to me		
21	The magic ball of yarn	26	65	<i>He hands her the ball</i>	0:20	A tense and 'awkward' (like high school boy flirting type awkward) version of Third Maggie as she and Phillip share a moment	Stephen has returned momentarily and is talking with Maggie when the awkward romance gets turned up to 11. Maggie had just dropped a ball of yarn and she starts for it, but Stephen beats her to it and hands it to her (cue the music). Looking into his eyes, she throws the yarn away and he picks it up and returns it again. She tosses it one last time but this time Second Maggie puts her foot on it, ending the fun (and the music) as we return to an awkwardly short and terse conversation between the two before he leaves.		More on the this isn't good side; kicks off the relationship that throws a wrench into everyone's lives towards the end.	Needs about 30 seconds more. If possible, should have a slightly more serious tone than it currently has. Also, towards the end, if it was possible, the cue will probably be stopped on demand. We can talk about what can be done.	x
	The Duet	28	67	<i>Scene change</i>	0:10	Stephen and Phillip come to the end of a duet as the scene opens	Again, I will find something that is period for a melody and lyrics.		Nope you don't need to write anything for this.		

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	I Love The Still	28	68	"We can discuss each other's qualities another time"	1:00	Phillip sings a song specifically called for in the script	The script calls for this song by name, so that's what we will do. And it fits so I have no arguments there. To the right is a link to a youtube video of the song if you're interested.		The actors are all pretty good singers, so don't worry about that. I think we are also going to forgoe orchestrating it for now and all actors will sing a-capella, so hopefully thats a few less cues to worry about!	<a href="https://www.youtube.com/watch?v=2DIKvXc7kYE">https://www.youtube.com/watch?v=2DIKvXc7kYE</a>	<a href="https://ia801902.us.archive.org/11/items/ILoveTheeStill40974/ILoveTheeStill.pdf">https://ia801902.us.archive.org/11/items/ILoveTheeStill40974/ILoveTheeStill.pdf</a>
22	The Dress	28	68	Lucy, Phillip, Steven Leave	0:20	We have another scene in Maggie's internal monologue world, so we should have something from Third Maggie's theme for consistency.	Third Maggie is changing into a new dress for the ball. Third and First Maggie love it, Second Maggie is violently against it.			I realize this is new, but after watching the run through tonight, that scene felt empty without something there as we returned to that internal monologue world again, and there wasn't something to underscore it.	x
22	The ball	28	68	"Take it of" "No"	3:00	A waltz (presumably?) for everyone to dance to at the ball.	A waltz to for everyone at the charity ball to dance to. If you are feeling ambitious, you are more than welcome to write a waltz that would be fit for this time. I am also more than willing to research and find a waltz we can use. A note though, read on through the next cue as the waltz fades into something else.	will do this weekend			

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23	Stephen and Maggie Dance	28	69	<i>They come down and dance</i>	0:30	Now that Stephen and Maggie are dancing, they share a moment that is idealized by having them gliding perfectly with a change in lights/music. TBD what this means. Will return and report		will do this weekend	It can have hints of the waltz, and still be danceable, but it can be more towards the emotional feel everything else has		x
24	Out on the boat	31	73	"Let us have these last moments"	1:00	The return of the happy theme from Lucy's drawing room as it seems like all is well when Maggie and Stephen are out rowing	So Stephen is stubborn and has shown up and is taking Maggie out to row after she ran out on him at the dance. She succumbs to his charm and he leads her out on the boat (cue music). Things are pretty dreamy at this point. She is enjoying the very calm and peaceful moment. "The air is filled with the rhythmic sound of the oars and birds in flight. Everything is very slow and languid... The boat glides"		Take out the Lucy's theme part at the beginning		x
25	Past luckreth	31	74	<i>On cue from SM</i>	1:30	The music takes a dark turn towards the Third Maggie theme as Maggie realizes that Stephen is essentially trying to elope with her, despite him already being Lucy's boyfriend	Stephen, what a guy. After we enjoy a nice little moment for Maggie and Stephen, (cue music) Maggie wakes up (presumed napping or daydreaming on the nice boat ride) and realizes she is way past where they should have turned around and is several hours from home. Looks like she ran off with her cousin's boyfriend. She snaps at Stephen as he tries to convince her to marry her. She holds a firm stance no, but then "Oh Stephen, please, please don't urge me; help me... help me because I love you". They kiss. Stephen comforts her and she then goes to sleep and dreams where we see all the other characters come through and torment Maggie's conscience. She wakes up screaming "Wait!" and it's the end of the scene. Should have a nice ring or something similar to accentuate the stark silence that will follow.		I think this will work well, especially if we can get the transition to be cool. We can work on timings later	Needs to be about 2:00 long	x

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26	Stephen's Letter	36	81	<i>Doctor Exits</i>	1:00	Third Maggie's theme underscoring her internal dialogue with First and Second Maggie as she reads Stephen's letter	Dr. Kenn has just stopped by and read a beautiful love note that Phillip wanted delivered to Maggie, in which Phillip hopes for the best and will always love Maggie because of what he was able to do for her. It is after he leaves that First and Second Maggie enter and we find her in her internal dialogue space again. Cue music. She pulls out a letter from Stephen that is unopened. Second Maggie fights back, telling her to be strong but ultimately First Maggie barges in and opens it. Third Maggie ends up reading the letter (out loud). Stephen has left her with a love note trying to win her back. Music should help to heighten these emotions of confusion and longing and sadness for happiness she could have had but ended up throwing away. Keep in mind there is going to be a gnarly storm going on in the background, as this is right before there is a flood that wipes out the mill and (spoiler alert) kills everyone		Me gusta, as they say	Needs to be about 2:20 in total length. Works really well, but it is going to be a lot longer than I originally thought.	x
27	The Storm	36	83	<i>Maggies get down to pray</i>	3:00	Third Maggie's theme underscoring the flood and destruction happening at that moment. Because of the torrential rainstorm and all the yelling going on, this should be subtle and almost otherworldly, not calling attention to itself but still providing a sad ambience. Very much like the sample you gave us for Third Maggie's theme.	You should probably read the final few pages to get an idea of what's going on. Its a lot heavier than what I can condense into a summary, and its arguably one of the more important cues in the show. The music should almost suspend the audience in disbelief at what is happening, with all the destruction going on. Almost like a calm to be the antithesis of the chaos unfolding in the scene. To give you an idea, I read the last two pages while listening to the sample I have for third maggie and it fits the feel I'm going for almost to a t. I am more than happy to set up a time to discuss this more in person if you would feel so inclined.		I got chills listening to this and reading the final scene. The audience will be balling their eyes out.	This works <i>beautifully</i> , only if it could be like one note longer at the end to help with the resolution. This is lower priority though since timings will change between now and then.	i leave this for the end, i don't want to change this if they change timing.