

Act II

Cat Crochunis Brown

Lights up on the inside of a subway car. They are all seated and spread apart from each other somewhat. When one of them gets up, they might come forwards and stand holding one of the subway poles

Hannah C Sobel

A $\text{♩} = 112$

Anxious  O - k, thank good-ness

Brad  O - k, o - k, we

Violin 1 *pizz.* *mp*

Violin 2 *pizz.* *mp*

7

Anx.  I made it on. But it's get - ting clos - er to se - ven. And I need to

Br.  made it. We've got how man - y more stops? Four? Five?

Vln. 1 

Vln. 2 

13

Anx.  get... there ear - ly. I can't let them

Br.  On - ly a few more min - utes and I'll make it there. I can make it there.

Vln. 1 

Vln. 2 

18

Anx.  see me like this. I'm a mess. Wait, is there a me - nu on - line?

Br.  No response, still? Ugh there's still no ser - vice.

Vln. 1 

Vln. 2 

24 **a little slower**

Anx. *I could check in ad-vance. Fuck there's still no ser-vice.*

Own. *You*

Vln. 1

Vln. 2

Pno. **a little slower**
mp

30

Own. *know I des-pise how the kids to - day share a brain with their sil - ly de - vic - es. Now look at_ me_ re fresh-ing my mes-sag-es*

Pno.

36 **a tempo**

Own. *ev-ery min-ute. It's path-e-tic, path-e-tic. That's what it is. Just*

Vln. 1

Vln. 2

Pno. **a tempo**

Br. *mf*
Oh my god... still no res-ponse. Oh my god... there's no ser-vice,

Ovn. *mf*
Oh my god... what's hap-pen-ing? Oh my god...

Vln. 1 *p*

Vln. 2 *p*

Pno. *p*

Br. *mf*
dam-mit! Oh my god... I just want to have sex, is that too much to ask? All my friends are mak-ing

Ovn. *mf*
ans-wer me, An-dy! Oh my god...

Vln. 1 *p*

Vln. 2 *p*

Pno. *p*

Br. *mf*
fun of me. She's so pret-ty.

Ovn. *mf*
I don'tcare what the last crit-ic said. I willshow we're not noth-ing. I'm not noth-ing.

Vln. 1 *p*

Vln. 2 *p*

Pno. *p*

79

Br. *God, I'm so hun-gry. God, I'm so hun-gry.*

Ovn. *God, I'm so hun-gry. God,*

Vln. 1 *2*

Vln. 2 *2*

Pno.

87

Cr. *To-ny's text-ing me a - gain. This is my life.*

Ovn. *I'm so hun-gry.*

Vln. 1 *2* *pizz. mp*

Vln. 2 *2* *pizz. mp*

Pno. *mp*

♩ = 66

D

94

Cr. *Cart-ing the kids ev-ery- where? Zonk-ing out next to To-ny? I al-ways wake up a-gain in the mid-dle of the*

Vln. 1 *arco.*

Vln. 2 *arco.*

Pno.

101

Cr. *night.* Rest - less. O - k hon-ey, I'm com-ing. The time be-tween stops has

Vln. 1 *arco.*

Vln. 2

Cl. *mp*

Pno.

108

Cr. **E** ne-ver felt lon-ger. Oh, hey how you been?

Hu. You can say that a-gain. Oh, y' know. A-no-ther day, a-

Cl.

Pno. **E** *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

114

Cr. Ha. Yeah. Well at least you did-n't space out en ti-re ly and miss yourstop. Yeah. It's o-k, you can laugh.

Hu. *giggling* no-ther-de-lay. You did that?

Pno. *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

119

Cr. *3* Where are you head - ed?

Hu. To the pan - try, *3* ac - tu - ally.

Pno. *Ped.* * *Ped.* * *Ped.* *

Spoken: I- well- uh maybe? **Spoken:** Well, I hope you make it, uh, good luck.

122

Cr.

Hu. **Spoken:** That's where you came from, right? **Spoken:** Ok, thank you. (Crisis nods) Is it still open, do you think? I sure hope so.

123

Cr. What the hell was that? Goodluck?

Hu. My need is - o lates__ me. No - bo - dy wants

Cl. *mp* *3* *3* *3*

Pno. *mp* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

129

Cr. *3* That was-n't help- ful. There's this feel- ing in my sto- mach that I

Hu. *3* an- y part of it. My need is - o lates__ me.

Pno. *3* *3* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

♩ = 96

133 **Speaker:** This is Bedford Avenue.

Pno.

134 **F**

mp

Br. Will there be ser - vice? Will there be ser - vice? Will there be

mp

Ovn. Will there be ser - vice? Will there be ser - vice? Will there be

pizz.
like subway background noise

Vln. 1 *p*

Vln. 2 *pizz.*
p

Cl. *p*

138

Br. ser - vice? Will there - - - - - There are bars!

Ovn. ser - vice? Will there be ser - vice? Hold on! There are bars. There are

Vln. 1

Vln. 2

Cl.

143

Br. I freak-ing love 5 G! Re - fresh my texts, re - fresh my texts.

Ovn. bars! Re - fresh my texts, re - fresh my texts.

Vln. 1

Vln. 2

Cl.

149 *f*

Br. Ames-sage from A-va! Fin-al-ly! Her name on the screen her name - there's this feel-ing in my stom-ache that I

Vln. 1 arco. *mp*

Vln. 2 arco. *mp*

Cl. *mp*

Pno. *mp*



154

Br. can't pin_down. She says___ oh. *Brad's face falls as he reads*

Vln. 1 pizz. *p*

Vln. 2 pizz. *p*

Cl. *p*

Pno.

160 *mp*

Br. She says lis-ten, don't wor-ry a-bout the res-tau-rant. I__ to-tal-ly don't mind.

Vln. 1

Vln. 2

Cl.

Pno. *mp*

*Lead. *Lead. *Lead. *Lead. **

165

Br. But I've been pick-ing up on a vibe that this might be a date and I think you're a great guy,

Pno.

*Lead. *Lead. *Lead. *Lead. **

170

Br. so I just wan-ted to clear things up on that front. And I found out my friend is

Pno.

*Lead. Lead. * *Lead. *Lead. *Lead. *Lead. **

175

Br. play-ing in a con-cert to-night so I might swing by in-stead, so don't wor-ry a-bout the res-tau-rant.

Pno.

**Lead. *Lead. *Lead. *Lead. **

180

Br. See you around. Well... No.

Speaker: Stand clear of the closing doors please.
The next stop is Metropolitan Avenue

Pno. *mf*

ℓ **ℓ* ***

G **G**

185

Br. That's fine. I did-n't pres-sure her, did I? The last thing I want to be is one of those guys. But

Pno.

193

Anx. I___ feel sick to my stom ach. El - sie's text-ing me,

Br. how do I re- spond? It does-n't mat- ter, she does-n't care. I___ feel sick to my stom- ach.

Pno. *mp*

200

Anx. she's al-most there... I don't think I can hand-le this but I don't want to lose them ei ther. I don't want to be a -

Br. I don't want to be a -

Pno.

207 **H**

Anx. lone.

Br. lone.

Ovn. *mf*

Yes! Yes! A mes-sage came through! An-dy, I love you! He's not so bad. Wait - the cri-tic left? The

Vln. 1 arco. *mp*

Vln. 2 arco. *mp*

Cl. *mp*

Pno. **H** *mp*

214

Ovn. car-rot glaze com-plet-ely burned? We ran_out of ta-ble bread? Lu-cy brought out the soup with ba-con

Vln. 1

Vln. 2

Cl.

Pno.

219 *f*

Ovn. and the cri-tic is a ve - gan! He stormed out? God dam-mit!

Vln. 1 *mf*

Vln. 2 *mf*

Cl. *mf*

Pno. *mf*

225

Ovn. All I've built down the drain. All be-cause of some la-zy dead-weights. Who ran my busi-ness to thground with-out ev-en not-ic-ing.

Vln. 1

Vln. 2

Cl.

Pno.

230 $\text{♩} = 66$ *mf*

Ovn. *mf*
God this train could-n't come fast-er.

Vln. 1 *f*

Vln. 2 *f*

Cl. *f* $\text{♩} = 66$

Pno. *f* *mp*
Speaker: This is Metropolitan Avenue.

238

Ovn. *mf*
When I get to the res-tau-rant they'll wish they ne-ver set foot in it. They'll ne-ver set foot in it a - gain.

Pno. *mp*

He looks around sharply one last time and exits

245 **I**

Anx. *mf*
This is the stop. This is the res-tau-rant.

Vln. 1 *p*

Vln. 2 *p*

Cl. *mp*

Pno. *mp* **I**

253

Anx. *I don't want to lose con-trol. It's too_ much. But I don't want to lose myfriends. If*

Vln. 1

Vln. 2

Cl.

261

Anx. *I had to choose Wait! No!*

Vln. 1

Vln. 2

Cl.

Pno. **Speaker:** Stand clear of the closing doors, please.

265

Anx. *Too late. Oh god. O - k. I guess I'm miss-ing it.*

Vln. 1

Vln. 2

Cl.

271 **Speaker:** The next stop is Graham Avenue.

Pno.

272 **J** *ambling over to Hungry, a little awkward*

Cr. *Hey, nice cake by the way.*

Pno. *mp*

*Red. * Red. * Red. * Red. * Red. * Red. * Red. **

278

Hu. Thanks. It's for my son, An-dy. He got in-to Col-lege on a full scho-lar-ship,

Pno. *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

284

Cr. You don't have to ex-plain.

Hu. so I went out and bought this cake. But now there's not e-nough for din-ner.

Cl. *mf*

Pno. *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

290

Cl. *mf* *f* Hungry struggles with the cake and Crisis goes to support her they lock eyes

Pno. *f*

mf = 63 *f* = 63

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

297

Cr. Oh! Do I like her? Do I like her? I want to lie face down on my bed and

Hu. Oh my God! What was that feel - ing? What is she feel - ing?

Vln. 1 *sul tasto* *p*

Vln. 2 *sul tasto* *p*

Pno. *p*

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

304

Cr. may - - be kiss her?

Hu. may - - be kiss her?

Vln. 1

Vln. 2

Pno.

♩. = 56; a little slower

305 **Spoken:** What the hell?

Cr.

Hu. **Spoken:** What the hell?

Pno. **Speaker:** (after "what the hell") This is Graham Avenue

♩. = 56; a little slower

306

Cr. I kind of like her pres-ence. It feels com-for-ting It's been a long time.

Hu. I kind of like her pres-ence. but kind of a - live. It's been a long time since

Vln. 1 *mp*

Vln. 2 *mp*

315

Cr. since some-bo-dy looked at me in that way. I don't know_ but I kind of like her

Hu. some-bo-dy looked at me in that way. I don't know but I kind of like her

Vln. 1

Vln. 2

323

Anx. *These*

Cr. *pres-ence.*

Hu. *pres-ence.*

Vln. 1

Speaker: Stand clear of the closing doors please.
The next stop is Grand Street.

Pno. *mf*

$\text{♩} = 69$
K

326

Anx. *girls are the clos-est thing to fam-i-ly I've got here. I can't af-ford to lose them*

Cr. *Will I lose my fami-ly ov-er this?*

Vln. 1 *p*

Vln. 2 *p*

Pno.

*Ped. **

331

Anx. *now. When I start ed to e-merge from be ing sick. I realized I'd for got-ten what makes me*

Cr. *How do I keep my fami-ly af-ter this? I could ig-nore it. Or*

Vln. 1

Vln. 2

Pno.

3

3

3

3

*Ped. * Ped. * Ped. **

335

Anx. hap - py. But they like___ me. Some-times wdaugh to-get - her.

Cr. I could move for-ward. En - sure my life will ne-ver be the same. En - sure my life will ne-ver be the

Vln. 1

Vln. 2

Pno.

Red. * *Red.* * *Red.* *

340

Anx. That makes me hap-py, I think. I don't want to lose___ them.

Cr. same.

Br. May-be no-one's ev-er gon-na love me ex-cept my mom.

Vln. 2

Cl. *mp*

Pno.

Red. * *Red.* *

346

Anx. **Spoken:** I mean she's great and all but still- May-be bail-ing to-night will be the last straw. We'll all start

Br. May-be I'm too goo-fy.

Cl.

Pno.

Red. * *Red.* * *Red.* *

Spoken: Or maybe we need
to get off this stupid train.

♩ = 92
L

350

Anx. drift ing_ a-part.

Br. May-be I'm too ug-ly. Right? Get me out of here.

Cl.

Pno. *mp*

Red. * *Red.* *



355

Anx. An - ya did-n't go ei - ther.

Cl. *mf*

Pno. *f*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *



363

Anx. She's in - vi-ting me o - ver. And just like that, things feel bet-ter.

Hu. Now I'm hop-ing.

Pno. *f*

Red. * *Red.* * *Red.* * *Red.* *

370

Anx. I'll have a snack. I'll have a snack. I think it's gon - na

Cr. I did-n't think I'd e-ver feel bet - ter. I did-n't know there could be a bet - ter.

Hu. Things feel so much tal - ler, wi - der.

Pno.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

376

Anx. be al - right. I won't be stuck here for - e - ver.

Cr. Things feel so much tal - ler, wi - der. I have

Hu. Things feel so much tal - ler, wi - der. I have time.

Pno.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

382

Anx. I have time. *texting* That sounds per-fect. I'll be there in five!

Cr. time.

Pno.

Ped. * *Ped.* * *Ped.* * *Ped.* *

387 *Anxious exits*

M $\text{♩} = 92$

Anx.

Cr.

Vln. 1

Vln. 2

Speaker: Stand clear of the closing doors, please. The next stop is Morgan Avenue.

M $\text{♩} = 92$

Pno.

Will I *mp*



390

Cr.

Hu.

Vln. 1

Vln. 2

Cl.

Pno.

396

working up the courage to talk

Cr. *for them, but al-so be there for my self?___*

Hu. *for them, but al-so be there for my self?___*

Vln. 1

Vln. 2

Cl.

Pno.

Cr. *What if you got off here? Thekitch-en's prob-ab-ly closed. But I could grab you some-thing. I could buy it, we can split it.*

Hu. *Thanks, but*

Pno.

Hu. *yea, o - k. That's ve-ry nice of you.*

Vln. 1 *sul tasto.*

Vln. 2 *p sul tasto.*

Pno.

Speaker: This is Morgan Avenue

411

Cr. This is us, I guess. I don't know what will hap-pen.

Hu. I ne-ver ex-pect-ed to be here to-night.

Vln. 1

Vln. 2

Pno. *f*
p

418

Cr. There's no go-ing back. **Spoken:** What did you say your name was, again?

Hu. There's no go-ing back.

Vln. 1

Vln. 2

Pno.

Speaker: Stand clear of the closing doors, please. The next stop is Jefferson Street.

Crisis and Hungry exit; as they leave Crisis almost stumbles and Hungry grabs her arm to steady her and they exit arm in arm. Brad watches them go.

425

Pno.

N ♩ = 69

426 *song, not super rhythmic*

Br. *strumming (like a ukulele)*
 I'm on-ly_ se-ven teen. Tell me_ things get bet-ter. Tell me_ things get bet-ter. But

Vln. 1 *strumming (like a ukulele)*
 FM FM BbM FM BbM FM BbM

Vln. 2
 FM FM BbM FM BbM FM BbM



433

Br. those oth-er peo-ple on the train don't look hap-py. Just tell me_ from se-ven-teen things on - ly get bet-ter.

Vln. 1 GM GM FM BbM FM BbM

Vln. 2 GM GM FM BbM FM BbM



439

Br. That's what my par-ents say... Is that just a lie a-dults de-cid-ed to tell to - get-her?

Vln. 1 FM BbM GM GM BbM

Vln. 2 FM BbM GM GM BbM



444

Br. But hey. I'm go-ing home now. There's gon-na be din-er. I'm so hun - gry.

Vln. 1 GM

Vln. 2 GM

Pno. *mp*

Red. * Red. * Red. *

450 Brad exits swiftly

Br.

Pno.

Speaker: Stand clear of the closing doors, please. The next stop is Wilson Avenue.

451 ♩ = 112

Vln. 1

Vln. 2

Cl.

Pno.

mp *mp* *mp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

458

Vln. 1

Vln. 2

Cl.

Pno.

mf

Red. * *Red.* * *Red.* *

465 ♩ = 42

Cl.

Pno.

Speaker: This is Wilson Avenue

both violins get up and exit

mf

468

Cl.

Pno.

472

Pno.

Speaker: This is Bushwick Avenue
Pianist exits

Clarinetist goes back to playing *Take Five*, softly, like in the beginning.
Speaker: This is Atlantic Avenue.
 Clarinetist exits.
 Silence. The conductor watches the audience.
Speaker: This is Canarsie Roackaway Parkway. This is the last stop on this train.
 The conductor exits.