

BE-ALL AND

END-ALL

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A Short Musical

by

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## CHARACTER BREAKDOWN

Character	Vocal Range	Gender	Instrument
<u>LILIE</u> The owner of a charity shop.	Mezzo-Soprano – Soprano	Woman	Guitar
<u>POTYVI</u> A mannequin.	Baritone – Tenor	Man	Bass

## SET DESIGNS

Page	Location	SET   props
1	Charity Shop	STORE Used clothing guitar bass guitar

## MUSICAL NUMBERS

♫#	Title	Character(s)	Instruments
1.	Today	LILIE	
2.	City	LILIE	
3.	A.D.(D.) 22(22)	LILIE POTYVI	Guitar Bass

<b>1. TODAY</b>
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*[Charity Shop]*

*(POTYVI stands still.)*

*(LILIE lets the light in. She changes the articles of clothing on POTYVI. She hums.)*

**LILIE**

TU. TU. TU. TU. TU. TU. TU. TU. TU. TU. TU. TU. TU.  
TU. TU. TU. TU. TU. TU. TU. TU.

*(Silencing her humming. She studies POTYVI.)*

*[A vehicle flirtatiously honks.]*

*(LILIE rushes to the light. She closes off the light.)*

<b>2. CITY</b>
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CITY'S SUCH A CANCER.

*(Eying POTYVI. She switches her attention back and forth between POTYVI's eyes and the bass guitar. She grabs the bass. She places the bass in POTYVI's arms. She grabs the guitar. She waits.)*

<b>3. A.D. (D.) 22 (22)</b>
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*(POTYVI strums a D-sharp.)*

*(LILIE makes her move.)*

**LILIE**

WHEELS ARE TURNING. PLANET HAS BEEN QUITE A STAND  
STILL. CAPITAL. GREEDY. WHEN WILL THE NUMBNESS FEEL THE  
BURNING. THOSE LIVES. JUST WASTED ON AMPLE DECLINATION.  
TOWN'S GENTRIFIED. SIGN OUR TIME NEEDS TO BE SORTED.  
CHARITY. THIS SHOP. ITS LEGACY DEFIED ALL THE ODDS. OUR  
DREAMS WILL NEVER COME TRUE TO THEIR FRUITION. DEAR  
POTYVI.

**POTYVI**

NOWT. PLEASE STOP PRETENDING FOR ME. WE LONG SURVIVED  
THIS SYSTEM. FOR YOU, THRIVE. THE WATER SHOULD BE FINE.  
TEST IT FOR ITS CLARITY. MEET NEW CREATURES WITHIN  
THEM. OPEN UP. NO LONGER LIFE HERE. PROCEED LILIE.

**LILIE**

UNCLEAR THINKING. BLIMEY. DO YOU KNOW OF THE RISK?  
BLOODY HELL. TO HEALTH. WILL THIS PLACE EVER GO LOSE  
THE PLOT. YOUR LIFE. WHAT REMAINS SHOULD BE ALL BUT  
JUST STATIC.

*(Observing the outside light.)*

RUBBISH RUSH HOUR. ALL STRESS. GO IN TO BE TESTED.  
LOSE YOUR HAIR. PLASTERED. BUT NOT INSIDE A PUB.

*(Correcting herself.)*

AFTER HOURS. LOSE SIGHT. AFTER ALL FOR THAT, YOU  
DO NEED A TIT-CK.

**POTYVI**

I KNOW PLENTY 'BOUT TUMORS. YOU KNOW WHAT ENDS THEM  
SOONER? RUMOR IS... TO COMBAT IT, HEAD ON. ALL THESE  
THINGS SEEM MUTATED. FUTURE'S PRIDE IS IMPROVISED.  
MAKE IT UP. TO BE-ALL-END-ALL, LEAVE POTYVI.

**LILIE**

TWO TWO TWO TWO A D.

*(Demonstrating those in the Charity Shop.)*

**LILIE** (cont.)

NOW THE ONLY ONES LEFT. CATCH MY DRIFT? LURGIES. NOW  
THAT'S OUR NEIGHBORHOOD. HEART'S GUTTED. MINDS NICKED.  
ADVANCED LIPOMA, FAR BEYOND YOUR PAIN. MAY I JUST ADD?  
US TWO. WHAT HURTS ARE FAMILIAR. CONTAINS LOVE.  
RETHINK. THE GAINS YOU REMEMBER. LOSSES LOST. ONE OFF.  
YOU NATURALLY GAVE, DO YOU FEEL THE SAME?

**LILIE**

**POTYVI**

PLEASE THAT  
BE. ALL THIS, ENDS. BE IT DEBT. END OF, LINES. BUZZIN'  
BEE'S KNEES. SEND OFF WASPS. CAN BE LAWS. MAY END  
CLEAN.

**POTYVI**

BE END.

**LILIE**

**POTYVI**

A PART OF ME.  
SOCIAL.  
I FEEL ITS SAFETY NET.  
GAVE MY ALL.  
BOTTOM.  
WHERE CAN I GO IS UP.  
POTYVI.  
ENDS MEET.  
MAKE IT TOGETHER.  
ADD TWO AND TWO TO

LILIE'S FLOATING.  
NO PRIVACY.  
SHARED TOO MUCH TIME.  
TREASURED MOMENTS  
SHOULD BE FOR YOU.  
DROP THE ISSUES.  
TWO TWO TWO TWO  
I'LL ADD IS FOR

*(LILIE departs.)*

GET.

YOU.

*[Masses of vehicles honk.]*

*[Fin]*

Score

**<sup>1</sup>TODAY**  
*Be-All and End-All*

D. Q. PHAM

LILIE

Largo



Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu. Tu.

Score

<sup>2</sup>**CITY**  
*Be-All and End-All*

D. Q. PHAM

LILIE

Largo



Ci - ty's such a can - cer.

Detailed description: The image shows a musical score for a character named Lilie. The score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The tempo marking 'Largo' is placed above the staff. The lyrics are 'Ci - ty's such a can - cer.' with hyphens indicating syllables across notes. The melody consists of a half note on G4, a quarter note on A4, a quarter note on B4, a half note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. The score ends with a double bar line.

Score

# A.D. (D.) 22(22)

Be-All and End-All

D. Q. PHAM

Largo

LILIE

Wheels are turn- ing. Pla- net has been quite a stand still. Cap-i- tal. Greed

POTYVI

Guitar

Bass

8

LILIE

y. When will the numb-ness feel the burn- ing. Those lives. Just wast-ed on am - ple de - cli - nat - ion.

POTYVI

Guitar

Bass

13

LILIE

Town's gen - tri - fied. Sign our time needs to be sort ed. Char-i- ty. This shop. Its le-ga-cy de - fied all the odds. Our

POTYVI

Guitar

Bass



18

LILIE

dreams will ne-ver come true\_ to their fru-it- ion. Dear Po-ty - vi.

POTYVI

Nowt. Please stoppre-tend-ing for me. We long

Guitar

Bass

A#7 D#m E#/B# A#7/D

26

LILIE

POTYVI

sur vived this sy stem. For you, thrive. The wat-er should be fine. Test it for its clar-i-ty. Meet new

Guitar

Bass

D#m E#/B# A#7/D D#m E#/B# A#7/D

34

LILIE

Un - clear think-ing. Bli -

POTYVI

creat-ures with-in them. O-pen up. No lon-ger life\_ here. Pro-ceed Lil- ie.

Guitar

Bass

D#m E#/B# A#7/D D#m D#m

42

LILIE  
mey. Do you know of the risk? Blood-y hell. To health. Will this placee - ver go lose the plot. Your

POTYVI

Guitar  
G#m/B A#7 D#m/A#

Bass

46

LILIE  
life. What re-mains should be\_\_ all but just sta - tic. Rub - bish rush hour. All stress Go in to be test

POTYVI

Guitar  
A#7 D#m

Bass

51

LILIE  
ed. Lose your hair. Plas - tered. But not in side a pub. Af - ter hours. Lose sight. Af-ter all for that, \_you do need a

POTYVI

Guitar  
G#m/B A#7 D#m/A#

Bass

56

LILIE

tit - ck.

POTYVI

I know plent-y 'bout tu - mors. You know what ends them soon - er? Ru - mor is...

Guitar

Bass

A<sup>#</sup>7 Gm A/E D<sup>7</sup>/F<sup>#</sup> Gm A/E

63

LILIE

POTYVI

To com-bat it,\_\_\_ head on. All these things seem mu - tat - ed. Fu - ture's

Guitar

Bass

D<sup>7</sup>/F<sup>#</sup> Gm A/E D<sup>7</sup>/F<sup>#</sup>

68

LILIE

Two two two two A

POTYVI

pride is im - pro - vised. Make it up. To be - all- end\_\_\_ all, leavePo - ty- vi.

Guitar

Bass

Gm A/E D<sup>7</sup>/F<sup>#</sup> Gm D<sup>#</sup>m

76

LILIE

D. Now the on-ly ones left. Catch my drift? Lur - gies. Now that's our neigh-bor hood. Heart's gut- ted. Minds

POTYVI

Guitar

Bass

G#m/B

A#7

D#m/A#

80

LILIE

nicked. Ad - vanced li - po - ma, \_ far be - yond your pain. May I just add? Us two. What hurts are fami

POTYVI

Guitar

Bass

A#7

D#m

85

LILIE

liar. Con-tains love. Re - think. The gains you re - mem - ber. Loss - es lost. One

POTYVI

Guitar

Bass

G#m/B

A#7

D#m/A#

88

LILIE

off. You nat - ural - ly gave, do you feel the same? Please be. All this, ends. Be

POTYVI

That be. All this, ends. Be

Guitar

Bass

A#7 D#m A#7 D#m G#m/B

95

LILIE

it debt. End of, lines. Buzz-in' bee's knees. Send off wasps. Can be laws. May

POTYVI

it debt. End of, lines. Buzz-in' bee's knees. Send off wasps. Can be laws. May

Guitar

Bass

A#/G# D#m A#7 D#m G#m/B A#/G#

105

LILIE

end clean. A part of me. So - cial. I feel its safe - ty net. Gave my all. Bot

POTYVI

end clean. Be end. Lil-ie's float - ing. No pri - va - cy. Shared too much time.

Guitar

Bass

D#m D#m G#m/B

110

LILIE

tom. Where I can go is up. Po-ty-vi. Endsmeet. Make it to-get her. Add two and two to - get.

POTYVI

Trea-sured mo - ments should be for you. Drop the is - sues. Two two two two I'll add is for you.

Guitar

Bass

A#7

D#m/A#

A#7

tom. Where I can go is up. Po-ty-vi. Endsmeet. Make it to-get her. Add two and two to - get.

Trea-sured mo - ments should be for you. Drop the is - sues. Two two two two I'll add is for you.

A#7

D#m/A#

A#7